

## Department of English &amp; Writing Studies

**Studies in Poetics**  
**English 2202G (001)**  
Winter 2018**Instructor:** Joshua Schuster[jschust@uwo.ca](mailto:jschust@uwo.ca)

AHB 3G04

**Office hours:** Wed. 12:30-1:20,  
Thurs 11:30-1:20 or by appointment**Course Location:** Talbot College 205**Teaching Assistant:** Wil Patrick[gpatric3@uwo.ca](mailto:gpatric3@uwo.ca)

SH 2349 – Theory Centre

**Office hours:** Thurs 2:30-3:30**Course Date/Time:** Wed 1:30-3:30;  
Thurs 1:30-2:30**Prerequisite(s):** At least 60% in 1.0 of English 1020E or English 1022E or English 1024E or English 1035E or English 1036E or English 1042E or both of English 1027F/G and English 1028F/G, or permission of the Department.Course Description

This course introduces students to some of the major poems in English literary history and the theoretical tools used to analyze poetics. We will be concentrating on doing attentive close readings of poems together, so class participation will be important. The poems we'll read are among the best that has been thought and said, so we'll get a chance to enjoy the poems while we bring out the nuances of each work. We'll also focus on developing skills in poetics, including understanding some of the basic poetical forms in English, meter and scansion, rhetorical terms used in literary analysis, and big questions about the politics and purposes of poems.

**Objectives:**

Successful students who complete the course will be able to:

- Develop close reading skills by reading some of the most celebrated poems written in English
- Define and apply key terms and concepts that are widely used in poetics analysis
- Understand how elements of form and content contribute to the meaning, sensation, and operation of a poem

Course Materials**Texts:**Ferguson, Margaret, Mary Jo Salter, and Jon Stallworthy, eds. *The Norton Anthology of Poetry*. Shorter 5th edition. New York: Norton, 2004.Adams, Stephen. *Poetic Designs*. Peterborough: Broadview, 1997.Methods of Evaluation

Midterm	15%
Final	35%
Participation	20%
Short assignment	5%
Final Paper	25% (5 pages)

**Note:** All students must pass both the term work and the final exam to pass the course.

**And note:** computers are not allowed in this course.

**Final Paper:** Topics will be handed out in class. Late essays are not accepted. We will use OWL. Essays will be returned by OWL – be sure to read the comments.

**Midterm and Final Exams:** The format will include quote identifications, a few short answer questions, and (on the final exam) some short essays that will require you to compare different poets on a given topic.

**Participation:** Your participation is central to this class and is a key component of your growth as a student. Participation includes: being involved in class discussion, participating in group work, and putting real energy into all assignments and readings. **Read the texts before the day they are discussed.**

**Attendance:** Attendance is mandatory and obviously counts for your grade in participation. It is imperative to arrive to each class on time. No unexcused absences are permitted (I am not crazy and I do know that problems arise during the semester – but please supply a legitimate written excuse – see Western policy on this). If you miss a certain number of courses, I will warn you, but already you risk getting a zero in participation and/or dropped from the course.

**MLA Documentation:**

Undergraduate research papers written in Arts and Humanities follow the formatting procedures outlined by the Modern Language Association. The complete guide to this format can be found in the latest edition of the *MLA Handbook for Writers of Research Papers*, 7th ed. (New York: The Modern Language Association of America, 2009). This guide can be found On Reserve in the D. B. Weldon Library, call no: LB2369.M57 2009. The Department of English also offers an overview of MLA documentation, at: <http://www.uwo.ca/english/undergrad/guidelines.html>

Timetable

Jan. 10 Introduction; What Is Poetry?  
Gwendolyn Brooks “We Real Cool”  
Thomas Wyatt “My Lute Awake!”

Jan. 11 – Line and Stanza  
Emily Dickinson #269 (“Wild Nights”)  
William Blake “The Sick Rose”  
Wallace Stevens “Anecdote of the Jar”  
A. R. Ammons “Corsons Inlet”  
Adams, “Stanza and Form” (71-84)

Jan. 17 – The Sonnet  
Keats “On First Looking into Chapman’s Homer”  
William Shakespeare, sonnets 18, 29, 116, 129, 130  
John Donne “I am a little world made cunningly,” “Batter my heart, three-personed God”  
Stephen Adams “The Sonnet” (88-92)

Jan. 18 William Wordsworth “The World Is Too Much with Us”

Jan. 24 – The Ode

Ben Jonson “To Penshurst”

John Keats “Ode on a Grecian Urn”

William Carlos Williams “The Red Wheelbarrow”

Adams “The Ode” (101-3)

Jan. 25

Shelley “Ode to the West Wind”

Jan. 31 – The Elegy

Thomas Grey “Elegy Written in a Country Churchyard”

Alfred Tennyson “Break, Break, Break”

W. H. Auden “In Memory of W. B. Yeats”

Feb. 1 Frank O’Hara “The Day Lady Died”

Adams “Figures of Speech” (105-132)

Feb. 7 – The Pastoral

Christopher Marlowe “The Passionate Shepherd to His Love”

Sir Walter Raleigh “The Nymph’s Reply to the Shepherd”

Andrew Marvell “The Mower against Gardens”

Wordsworth “Lines Composed a Few Miles above Tintern Abbey”

Feb. 8

W. B. Yeats “The Lake Isle of Innisfree”

Robert Duncan “Often I Am Permitted to Return to a Meadow” (handout)

Adams “Figures of Speech” (132-147)

Feb. 14 – The Dramatic Speaker

John Donne “A Valediction Forbidding Mourning”

Andrew Marvell “To His Coy Mistress”

Robert Browning “My Last Duchess”

Feb. 15 T. S. Eliot “The Love Song of J. Alfred Prufrock”

Feb. 28 **midterm**

Mar 1 – Meter and Rhythm

George Herbert “Virtue”

William Blake “The Lamb,” “The Tyger”

Adams (Ch. 1, 1-36)

Mar. 7 – Ballad Meter

Early Modern Ballad “Sir Patrick Spens”

Christina Rossetti “Song”

Keats “La Belle Dame Sans Merci”

Emily Dickinson #340 (“I felt a funeral, in my brain”)

Adams (37-43)

Mar. 8 – Ekphrasis

W. H. Auden “Musée des Beaux-Arts”

Mar. 14 – McIntosh Gallery Visit

Mar. 15 – no class (**short assignment due**)

Mar. 21 Milton “L’Allegro,” “Il Penseroso”  
Adams, “Beyond Iambic Pentameter” (50-61)

Mar. 22 – Free Verse  
William Carlos Williams “Danse Russe”  
Sylvia Plath “Lady Lazarus”  
Adrienne Rich “A Valediction Forbidding Mourning”

Mar. 28 – Lyrical Occasions  
Wordsworth “I Wandered Lonely as a Cloud”  
S. T. Coleridge “Kubla Khan”  
Emily Dickinson #372 (“After great pain, a formal feeling comes”)  
Wallace Stevens “The Snow Man”  
Larry Eigner “Again dawn,” “A temporary language” (handout) (also listen to Pennsound PoemTalk on Eigner: <http://jacket2.org/podcasts/articulate-beyond-walls-poemtalk-97>)

Mar. 29 – Metrical Variations  
Dylan Thomas “Do Not Go Gentle into That Good Night”  
Langston Hughes “The Weary Blues”

Mar. 29 – Political Poetries  
William Blake “London”  
P. B. Shelley “Ozymandias”  
Sterling Brown “Slim in Atlanta”  
W. H. Auden “September 1, 1939”  
Liz Howard “Terra Nova, Terraformed” (handout)

Mar. 30 Allen Ginsberg “A Supermarket in California”  
Elizabeth Bishop “Filling Station”

Apr. 4 – Avant-Gardes  
Charles Bernstein “Of Time and the Line”  
John Skelton “Mannerly Margery Milk and Ale”  
John Ashbery “Paradoxes and Oxymorons”  
Ben Jonson “A Fit of Rhyme against Rhyme”  
Gerard Manley Hopkins “The Windhover”

Apr. 5 – Earth  
H.D. “Oread” (handout)  
Robinson Jeffers “Shine, Perishing Republic”  
Robert Smithson “A Heap of Language” (handout)

Apr. 11 – review – **final paper due**

### Academic Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at [http://uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf).

### **Downloadable Student Medical Certificate (SMC):**

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### **Plagiarism:**

Plagiarism constitutes an automatic failure of this course and goes on a student's permanent record of conduct. If you have any questions about what constitutes plagiarism, please contact me.

The following is a statement on plagiarism that has been mandated by the UWO Senate: "Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar).

### **Plagiarism Checking:**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.