

2202F – Studies in Poetics – Fall 2018

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Office: UC 2422

Office hours: Wed. 12:30-1:20, Thurs
11:30-1:20 or by appointment

Room: AHB 1B08

Course hours: Wed 1:30-3:30; Thurs 1:30-
2:30

TA:

email:

office hours:

office:

Prerequisites: 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.

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.

Course 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

Grading

Midterm	15%	
Final	35%	
Participation	15%	
Short assignment	10%	(2 pages)
Final Paper	25%	(5 pages)

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.

Academic Accommodation: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counseling 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 Student Medical Certificate (SMC) can be found at: 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: The University of Western Ontario uses software for plagiarism checking. Students may be required to submit their work in electronic form for plagiarism checking."

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>

Western University Land Acknowledgment: Western University is situated on the traditional territories of the Anishinaabeg, Haudenosaunee, Lunaapeewak and Attawandaron peoples, who have longstanding relationships to the land and region of southwestern Ontario and the City of London. The local First Nation communities of this area include Chippewas of the Thames First Nation, Oneida Nation of the Thames, and Munsee Delaware Nation. In the region, there are eleven First Nation communities and a growing Indigenous urban population. Western values the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America).

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.

Sept. 6 – Introduction; What is poetry?

Gwendolyn Brooks “We Real Cool”

Thomas Wyatt “My Lute Awake!”

Sept. 12 – The Sonnet

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)

Sept. 13 – William Wordsworth “The World Is Too Much with Us”; Edna St. Vincent

Millay “[I, Being Born a Woman and Distressed]”

Sept. 19 – **no class**

Sept. 20 – Line and Stanza

William Blake “Ah! Sun-Flower”

Emily Dickinson [“The Heart asks Pleasure – first –”]

A. R. Ammons “Corsons Inlet”

Adams, “Stanza and Form” (71-84)

Sept. 26 – The Ode

Ben Jonson “To Penshurst”

John Keats “Ode on a Grecian Urn”

William Carlos Williams “The Red Wheelbarrow”

Adams “The Ode” (101-3)

Sept. 27 – P. B. Shelley “Ode to the West Wind”

Oct. 3 – The Elegy

Thomas Grey “Elegy Written in a Country Churchyard”

Alfred Tennyson “Break, Break, Break”

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

Oct. 4 – Frank O’Hara “The Day Lady Died”

Adams “Figures of Speech” (105-132)

Oct. 10 – 11 – **Fall Reading Week**

Oct. 17 – 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”

Oct. 18 – 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)

Oct. 24 – The Dramatic Speaker

John Donne “A Valediction Forbidding Mourning”

Andrew Marvell “To His Coy Mistress”

Robert Browning “My Last Duchess”

Oct. 25 – T. S. Eliot “The Love Song of J. Alfred Prufrock”

Oct. 31 – **midterm**

Nov. 1 – Meter and Rhythm

George Herbert “Virtue”

Edgar Allan Poe “Eldorado”

Adams (Ch. 1, 1-36)

Nov. 7-8 – **no class – short assignment due Nov. 8**

Nov. 14 – 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)

Nov. 15 – Ekphrasis
W. H. Auden “Musée des Beaux-Arts

Nov. 21 – Metrical Variations
Milton “L’Allegro,” “Il Penseroso”
e. e. Cummings “[anyone lived in a pretty how town]”
Adams, “Beyond Iambic Pentameter” (50-61)

Nov. 22 – Free Verse
William Carlos Williams “Danse Russe”
Sylvia Plath “Lady Lazarus”
Audre Lorde “Coal”

Nov. 28 – Lyrical Occasions
Wordsworth “I Wandered Lonely as a Cloud”
S. T. Coleridge “Kubla Khan”
Thomas Hardy “The Darkling Thrush”
Gerard Manley Hopkins “The Windhover”

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

Dec. 5 – Political Poetries
William Blake “London”
P. B. Shelley “Ozymandias”
Sterling Brown “Slim in Atlanta”
Allen Ginsberg “A Supermarket in California”
Elizabeth Bishop “Filling Station”

Dec. 6 – review – **final paper due**