



A M B R O S E

**EN 330: Poetry (3)
Winter 2011**

Dr. Tim Heath

Office: Room L2065
Class Times: W/F 11:15-12:30
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Class Location: Room A2141
Office Hours: T/Th 9:45 to 11:00 or by appointment

Course Description

Through textual analysis and close reading, this course acquaints students with the characteristic forms, styles, and concepts of poetry written in English. Detailed attention will be paid to tropes, figures, form, tone, diction, implication, and point of view. Students will learn how to work with techniques of prosody and basic poetic terminology in writing analytic essays on poems drawn from a wide range of historical periods, social contexts, and national literatures.

Required Texts

Adams, Stephen. *Poetic Designs: An Introduction to Meters, Verse Forms, and Figures of Speech*. Peterborough, ON: Broadview, 1997.

Ferguson, Margaret, Mary Jo Salter, and Jon Stallworthy, eds. *The Norton Anthology of Poetry*. Shorter 5th ed. New York: Norton, 2005.

Note: the instructor will supplement the text with class handouts—print and digital—as needed.

Course Objectives

This course aims to equip students with an array of critical tools for reading poetry and for writing analytical essays about poetry. Although this list is not exhaustive, the course will focus on chiefly these elements of poetic analysis:

rhythm	diction	voice, speaker, point of view
meter	syntax	tone, mood, pitch
rhyme	figures of speech	intensity, pace
sound	tropes	texture
form	rhetorical devices	ambiguity, ellipsis
	imagery	
	grammar, punctuation	

The course will also acquaint students with a variety of critical methods and their bearing on the ways in which poems mean and the ways in which readers produce meaning from poems.

Course Requirements and Grading

1. Students should do all the prescribed readings before class and be prepared to participate in class discussion. I look forward to lively discussions.
2. Assignments are due on the dates specified. Late assignments will not be accepted, unless extenuating circumstances can be shown.
3. To receive a passing grade in the course, all assignments, quizzes, and exams must be submitted to the instructor.
4. Plagiarism in any of its forms will not be tolerated.
5. Students may not submit work done for another class.
6. Students are responsible for all the information given in class and for any changes to the syllabus announced in class.
7. As in all serious literature courses, spelling, punctuation, grammar, style, and format are important in all your written work, including exams. Shortcomings in these areas will be reflected in your marks.
8. Grading:

Explication essay 1	20%
Explication essay 2	25%
Practical criticism	15%
Participation	10%
Final Exam	<u>30%</u>
	100%

Final grades for the course appear as letter grades. The table below shows the percentage equivalents for each letter grade. **Please note that final grades will be available on your student portal. Printed grade sheets are no longer mailed out.**

Letter Grade	Percentage
A+	96-100
A	91-95
A-	86-90
B+	82-85
B	75-81
B-	72-74
C+	68-71
C	63-67
C-	60-62
D+	59-59
D	50-55
F	0-49

Important Notes

Last day to drop or add a course without permission: **21 January 2011**

Last day to withdraw with tuition refund: **21 January 2011**

Last day to withdraw or change to audit without penalty: **18 March 2011**

Last day request revised time for final exam: **4 April 2011**

Last day to apply for an extension on coursework: **4 April 2011**

The instructor reserves the right to prohibit laptops in the classroom should they prove to be a distraction. If this becomes the case, students should be prepared to take handwritten notes.

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Student Handbook and Academic Calendar. Personal information, that is information about an individual that may be used to identify that individual, may be collected as a requirement as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at privacy@ambrose.edu.

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a “Course Extension” from the Registrar’s Office. Requests for course extensions or alternative examination time must be submitted to the Registrar’s Office by the appropriate deadline (as listed in the Academic Calendar <http://www.ambrose.edu/publications/academiccalendar>). Course extensions are only granted for serious issues that arise “due to circumstances beyond the student’s control.”

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university college. Students are expected to be familiar with the policies in the current Academic Calendar and the Student Handbook that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean.

Students are advised to retain this syllabus for their records.

Course changes, including adding or dropping a course, may be made during the Registration Revision period, as outlined in the Calendar of Events. All course changes must be recorded on a Registration form, available from the Office of the Registrar. Due to circumstances such as class size, prerequisites or academic policy, the submission of a Registration form does not guarantee that a course will be added or removed from a student’s registration. Students may change the designation of any class from credit to audit up to the date specified in the Calendar of Events, although students are not entitled to a tuition adjustment or refund after the Registration Revision period.

Withdrawal from courses after the Registration Revision period will not be eligible for tuition refund. Students intending to withdraw from some or all of their courses must submit a completed Registration form to the Registrar’s office. The dates by which students may voluntarily withdraw from a course without penalty are listed in the Calendar of Events. A grade of ‘W’ will be recorded on the student’s transcript for any withdrawals from courses made after the end of the Registration Revision period and before the Withdrawal Deadline (also listed in the Calendar of Events). ‘W’ grades are not included in grade point average calculations. A limit on the number of courses from which Academic a student is permitted to withdraw may be imposed. Students wishing to withdraw from a course, but who fail to do so by the applicable date, will receive the grade earned in accordance with the course syllabus. A student obliged to withdraw from a course after the Withdrawal Deadline because of health or other reasons may apply to the Registrar for special consideration.

An appeal for change of grade on any course work must be made to the course instructor within one week of receiving notification of the grade. An appeal for change of final grade must be submitted to the Office of the Registrar in writing within 30 days of receiving notification of the final grade, providing the basis for appeal. A review fee of \$50.00 must accompany the appeal to review final grades. If the appeal is sustained, the fee will be refunded.

Academic dishonesty is taken seriously at Ambrose University College as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism

involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to give credit to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from Ambrose. Students are expected to be familiar with the policy statements in the current academic calendar and the student handbook that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record.

Course Schedule

Wednesday	Friday
January	
12 introduction, what is poetry?	14 Donne, A Valediction Forbidding Mourning, 198 Adams, 71-76 Norton, 1260-1263
19 Shakespeare, Not marble, nor the gilded, 172 Shakespeare, They that have power to hurt, 174 Let me not to the marriage, 176	21 rhyme, sound Pope, An Essay on Man, 376; Essay on Criticism (photocopy); Lady Montagu, The Lover, 392
26 meter, rhythm Chaucer, The General Prologue, 15 Adams, 37-69	28 rhyme, sound Tennyson, Break, Break, Break, 631; Crossing the Bar, 641; The Eagle, 639
February	
2 meter, rhythm Hopkins, As Kingfishers Catch Fire, Dragonflies Draw Flame, 756; The Windhover, 755; Pied Beauty, 756 Adams, 37-69	4 diction, syntax Wordsworth, Immortality Ode, 478 Rossetti, Echo, 733 Norton, 1277-1289
9 figures of speech Whitman, A Noiseless Patient Spider, 702. Adams, 105-147	11 texture Hardy, Neutral Tones Eliot, Waste Land, 866
16 grammar, punctuation, voice, point of view Shelley, Ozymandias, 541 Tennyson, Ulysses, 629	18 ambiguity, ellipsis Dickinson, There's a certain Slant of light, 723 Dickinson, I heard a Fly buzz - when I died, 727
23 Reading Week (classes cancelled)	25 Reading Week (classes cancelled)
March	
2 grammar, punctuation Browning, Caliban upon Setebos	4 grammar, punctuation Donne, Death be not proud, 207 Tennyson, Lady of Shalott, 621
9 Global Impact Day (classes cancelled)	11 form Gray, Elegy Written in a Country Churchyard, 410 Adams, 71-103
16 intensity, pace Blake, The Sick Rose, 446; London, 448	18 Keats, On First Looking into Chapman's Homer, 567; Ode on a Grecian Urn, 585
23 Whitman, Out of the Cradle, 691 Yeats, Sailing to Byzantium, 774	25 H.D., Helen, 851; The Walls Do Not Fall, 851 Walcott, Far Cry from Africa, 1132 Braithwaite, The Arrivants, 1132
30 Lawrence, Piano, 840; Barvarian Gentians, 843 Hughes, The Negro Speaks, 913	

April	
	1 Purdy (photocopies)
6 Plath, Daddy, 1145	8 Pound, Canto I, 847
13 Exam preparation and course review	

Please consult the list of poems below, and read all of these poems for the course, but do not limit yourself only to these poems. Rather, read your class anthology as thoroughly as possible.

- Anon, Now Go'th Sun under Wood, 14
- Anon, The Cuckoo Song, 14
- Anon, Timor Mortis, 74
- Anon, Western Wind, 76
- Chaucer, The General Prologue, 15
- Anon, The Three Ravens, 90
- Anon, Sir Patrick Spens, 91
- Thomas Wyatt, My Galley, 103
- Wyatt, Lucks, My Fair Falcon, 107
- Chidioch Tichborne, My Prime of Youth, 120
- Edmund Spenser, One Day I Wrote, 142
- Michael Drayton, Since there's no help, 168
- William Shakespeare, Not marble, nor the gilded, 172
- Shakespeare, They that have power to hurt, 174
- Shakespeare, Shall I compare thee, 171
- Shakespeare, Let me not to the marriage, 176
- Christopher Marlowe, The Passionate Shepherd, 168
- Walter Raleigh, The Nymph's Reply, 121
- John Donne, Song, Go and Catch, 192
- Donne, The Sun Rising, 193
- Donne, The Canonization, 194
- Donne, A Valediction Forbidding Mourning, 198
- Donne, Elegy XIX, 203
- Donne, Death be not proud, 207
- Ben Jonson, To Penshurst, 211,
- Robert Herrick, To Find God, 230
- George Herbert, Easter Wings, 236
- John Milton, L'Allegro, 260
- Milton, Il Penseroso, 264
- Milton, When I Consider, 274
- Anne Bradstreet, To My Dear and Loving, 285
- Bradstreet, Here Follows Some Verses, 287
- Andrew Marvell, To His Coy Mistress, 293,
- John Dryden, To the Memory of Mr, Oldham 309
- Katherine Philips, To My Excellent Lucasia 312
- Alexander Pope, An Essay on Man, 376
- James Thomson, The Seasons, 394
- Thomas Gray, Elegy Written in a Country Churchyard, 410
- Oliver Goldsmith, The Deserted Village, 422
- William Blake, The Lamb, 441
- Blake, The Sick Rose, 446
- Blake, The Tyger, 446
- Blake, London, 448
- William Wordsworth, Tintern Abbey, 458
- Wordsworth, London, 477
- Wordsworth, Composed upon Westminster Bridge, 477
- Wordsworth, Surprised by Joy, 485
- Wordsworth, Ode: Intimations of Immortality, 478
- Samuel T. Coleridge, Frost at Midnight, 488
- Coleridge, Kubla Khan, 486
- Lord Byron, She Walks in Beauty, 510
- Percy Bysshe Shelley, Ozymandias, 541
- Shelley, Ode to the West Wind 543
- Shelley, To a Skylark, 547
- John Keats, On First Looking into Chapman's Homer, 567
- Keats, Ode on a Grecian Urn, 585
- Keats, To Autumn, 587
- Elizabeth B. Browning, How do I love thee? 595
- Edgar Allen Poe, Annabel Lee, 618
- Alfred Lord Tennyson, The Lady of Shallot 621
- Tennyson, Ulysses, 629
- Tennyson, Break, Break, Break, 631
- Tennyson, Crossing the Bar, 641
- Robert Browning, My Last Duchess, 643
- Browning, Caliban upon Setebos (photocopy)
- Walt Whitman, Out of the Cradle Endlessly Rocking, 691
- Whitman, A Noiseless Patient Spider, 702
- Matthew Arnold, Dover Beach, 711
- Dante Gabriel Rossetti, A Sonnet, 715
- Emily Dickinson, There's a certain Slant of light 723
- Dickinson, Tell all the Truth but tell it slant, 731
- Dickinson, I like a look of Agony, 723
- Dickinson, The Soul selects her own Society, 725
- Dickinson, I heard a Fly buzz - when I died, 727
- Christina Rossetti, Remember, 733
- Rossetti, Echo, 733
- Thomas Hardy, Hap, 744
- Hardy, Neutral Tones (photocopy)
- Hardy, The Darkling Thrush, 746
- Gerard Manley Hopkins, God's Grandeur, 755
- Hopkins, The Windhover, 755
- Hopkins, As Kingfishers Catch Fire, Dragonflies Draw Flame, 756
- Hopkins, Pied Beauty, 756
- Hopkins, My Own Heart Let Me More Have Pity On, 759
- Hopkins, Thou Art Indeed Just, Lord, 759

86. A.E. Housman, Loveliest of Tree, the Cherry Now, 760
87. Housman, With Rue My Heart is Laden, 762
88. Housman, Crossing Alone the Nighted Ferry, 764
89. William Butler Yeats, The Second Coming, 774
90. Yeats, Sailing to Byzantium, 774
91. Yeats, Leda and the Swan, 776
92. Yeats, The Circus Animals' Desertion, 782
93. Edwin Arlington Robinson, Richard Cory, 787
94. Robert Frost, Mending Wall, 795
95. Frost, The Road Not Taken, 801
96. Frost, Birches, 802
97. Frost, Stopping by Woods on a Snowy Evening, 803
98. Frost, The Gift Outright, 808
99. Amy Lowell, The Weather-Cock Points South, 812
100. Wallace Stevens, The Snow Man, 816
101. Stevens, The Emperor of Ice Cream, 816
102. Stevens, Thirteen Ways of Looking at a Blackbird, 820
103. E.J. Pratt, Come Not the Seasons Here, 827
104. Pratt, From Stone to Steel, 827
105. William Carlos Williams, The Red Wheelbarrow, 829
106. Williams, Poem, 830
107. Williams, A Sort of a Song, 831
108. D.H. Lawrence, Piano, 840
109. Lawrence, Bavarian Gentians, 843
110. Ezra Pound, In a Station of the Metro, 846
111. Pound, Canto I, 847
112. H.D. Helen, 851
113. H.D. The Walls Do Not Fall, 851
114. Robinson Jeffers, Birds and Fishes, 854
115. T.S. Eliot, The Love Song of J, Alfred Prufrock, 862
116. Eliot, The Waste Land, 866
117. Eliot, The Hollow Men, 879
118. Archibald MacLeish, Ars Poetica, 885
119. Wilfred Owen, Dulce Et Decorum Est, 890
120. E.E. Cummings, All in green went my love riding, 892
121. Cummings, anyone lived in a pretty how town, 896
122. Langston Hughes, The Negro Speaks of Rivers, 913
123. Hughes, Theme for English B, 915
124. Hughes, Harlem, 915
125. Earle Birney, Bushed, 924
126. Birney, The Bear on the Delhi Road, 925
127. W.H. Auden, In Memory of W.B. Yeats, 939
128. Auden, The Shield of Achilles, 946
129. Theodore Roethke, My Papa's Waltz, 955
130. Irving Layton, The Birth of Tragedy, 967
131. Layton, Berry Picking, 968
132. Dylan Thomas, In My Craft or Sullen Art, 990
133. Thomas, Do Not Go Gentle into That Good Night, 991
134. Judith Wright, Woman to Man, 992
135. P.K. Page, Stories of Snow, 996
136. Al Purdy, (photocopies)
137. Philip Larkin, Church Going, 1027
138. Allen Ginsberg, Howl, 1061
139. Edward Brathwaite, The Arrivants, 1122
140. Ted Hughes, The Thought-Fox, 1124
141. Hughes, Pike, 1125
142. Derek Walcott, A Far Cry from Africa, 1132
143. Sylvia Plath, Daddy, 1145
144. Amiri Baraka, An Agony, As Now, 1155
145. Audre Lorde, Coal, 1156
146. N. Scott Momaday, Two Figures, 1159
147. Wole Soyinka, Telephone Conversation, 1159
148. Margaret Atwood, At the Tourist Center in Boston, 1176
149. Atwood, Flowers, 1178
150. Seamus Heaney, Digging, 1179
151. Heaney, Punishment, 1180
152. Michael Ondaatje, Letters & Other Worlds, 1201
153. Louise Erdrich, I Was Sleeping Where the Black Oaks Move, 1241
154. Erdrich, Birth, 1242
155. Carol Ann Duffy, Warming Her Pearls, 1242