

Point Loma Nazarene University
Department of Literature, Journalism & Modern Languages
Literature & Culture
Special Topic: Poetry
LIT 200 (2 units)

Section: 01

Time: MWF, 10:55 a.m. – 12:05 p.m.

Spring 2017 (Quad 1)

Location: RLC 101

Instructor: Dr. Katie Manning, kmanning@pointloma.edu

Phone: 619-849-2432

Office: Bond 124

Office Hours: TR, 9:30-10:30 a.m., and other times by appointment

Course Website: <https://canvas.pointloma.edu>

Please turn off your cell phone, laptop, and other devices when you enter the classroom. Thanks!

PLNU Mission Statement: To Teach. To Shape. To Send.

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

LJML Department Mission Statement: Welcome to the Department of Literature, Journalism and Modern Languages. Embodying the core values of a Christian liberal arts education in the Wesleyan theological tradition, and focusing on the power of language and story to shape us and our world, the LJML Department and programs will provide students with knowledge, skills, and experiences to equip them to understand, interpret, analyze, evaluate, and create texts as linguistic and/or artistic expressions of diverse human experiences. We value reading, writing, researching, speaking, and discussing as profound means of participating in the redemptive work of God in all of creation. The following document will provide you with the information sources and information guidelines to University and Departmental policies that apply to all courses taken in this Department.

Catalog Entry: A study of representative works of literature and cultural contexts.

Course Description: Poetry has been used to convey and preserve all sorts of human experience—from the most abstract ideas of love to the most physical details of how it feels to eat a plum. Poems may contain accounts of history, autobiography, fantasy, or some mix of these. They are both visual and auditory creations. They grapple with faith and doubt, love and hate, life and death. Throughout the semester, we will be studying poetry in English from 1599 to the present. We will learn some literary terms to help us speak and write about poetry, and we will work together as a class to understand the mechanics of these texts and to understand our own approaches to analyzing them. We will also take time to enjoy the artistry of the writing that we read together.

Required Materials

Shakel, Peter and Jack Ridl. *250 Poems: A Portable Anthology*. 3rd ed. (ISBN: 9781457636929)

Additional readings and resources will be available in class and/or posted on Canvas.

The obvious things: pen/pencil, loose-leaf paper, folder for storage, etc.

Course Learning Outcomes

By the end of this course, you should be able to...	Related IDEA Outcomes	Assignments
Identify representative poets and poems in the English language tradition.	Gaining a broader understanding and appreciation of intellectual/cultural activity	Readings, Reading Quizzes, Reflections, Creative Analyses, Recitation, Exams
Make observations about, respond creatively to, and analyze poems.	Developing creative capacities; Developing skill in expressing myself orally or in writing; Learning to analyze and critically evaluate ideas, arguments, and points of view	Reflections, Creative Analyses, Exams, Final Essay
Apply important literary terms to speak and write about poems.	Gaining factual knowledge	Terms, Reading Quizzes, Reflections, Creative Analyses, Exams, Final Essay
Articulate some intersections between poetry and culture.	Gaining a broader understanding and appreciation of intellectual/cultural activity; Developing skill in expressing myself orally or in writing;	Reflections, Creative Analyses, Exams, Final Essay

Diversity Statement: Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the Department of Literature, Journalism and Modern Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism, and the study of literature and languages.

FERPA (Family Educational Rights and Privacy Act) Policy: In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by distributing all grades and papers individually. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the “Information Release” section of the student portal. See [Policy Statements](#) in the undergraduate student catalog.

PLNU Academic Accommodations: If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.

PLNU Academic Honesty Policy: Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

For our class's purposes, writing is collaborative, and creative writers share and borrow from each other all the time. There are ways to do this that are acceptable (such as taking suggestions from professors and peers), but there are also ways to use other people's ideas or words in a way that is considered plagiarism (such as passing off somebody else's work as your own). We will discuss this further in class.

PLNU Copyright Policy: Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU Attendance and Participation Policy: Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

CLASS POLICIES

Grade Distribution: In order to receive credit for the course, all of the following must be completed.

Creative Analyses (30 each)	30% - 60 pts
Reflection (30)	15% - 30 pts
Reading Quizzes	15% - 30 pts
Recitation	10% - 20 pts
Midterm Exam	10% - 20 pts
<u>Final Exam (with Final Essay)</u>	<u>20% - 40 pts</u>
<i>Total (approximate)</i>	100% - 200 pts

Grading Scale & Definitions:

A: 93-100%	B-: 80-82	D+: 67-69
A-: 90-92	C+: 77-79	D: 63-66
B+: 87-89	C: 73-76	D-: 60-62
B: 83-86	C-: 70-72	F: below 60

A = Phenomenal work that far exceeds the minimum requirements of the assignment; excellent logic, structure, and organization; virtually no grammar and punctuation errors.

B = Good work that exceeds the minimum requirements of the assignment; no major problems with logic, structure, and organization; very few grammar and punctuation errors.

C = Average work that meets the minimum requirements of the assignment; may have minor problems with logic, structure, and organization; may have some grammar and punctuation errors.

D = Poor work that does not fully meet the minimum requirements of the assignment; may have some problems with logic, structure, and organization; grammar and punctuation errors may hinder meaning.

F = Poor work that does not fulfill the assignment; may have serious problems with logic, structure, and organization; grammar and punctuation errors may obscure meaning.

Attendance & Participation: Because discussion will be an important part of our class, your regular attendance and participation are required for you to be successful. Your first two absences will not count against your grade, but use them wisely. For each additional absence, your total grade will be lowered by 5%; if you miss class more than 6 times (over 2 weeks), you will automatically fail this course. Coming to class unprepared, staring at a screen, or being disruptive in class will also count as an absence. If you already know that you'll be missing many classes due to some pre-existing schedule conflict, you should not take this course at this time. Also, since arriving late to class is distracting to your classmates (and to me), you are expected to arrive on time. Two late arrivals will count as one absence. Truly perfect attendance (with no tardies or absences of any kind—you were literally present for all of every class meeting) will earn you 1% of extra credit at the end of the semester.

Readings: Readings are due on the date they're listed in the course outline. Always bring your copy of the assigned reading to class with you for use in discussion. Read actively and make notes directly on the text and/or on the side (especially make extensive notes about the bonus handouts on Canvas).

Reading Quizzes: On days when reading assignments are due, I will give brief quizzes at the very beginning of class. They will often require short answers to a few questions, but they might occasionally require a longer answer to one question. They might ask about poems or terms. This will motivate you to do the assigned reading, and it is extra incentive to get to class on time. These quizzes cannot be made up. You should keep all quizzes in a notebook or a folder, along with all of your class notes and other assignments. **Save everything** throughout the semester so that you can look back on previous work and build upon it. This will also allow you to keep track of your grade in the class and to ensure that my final calculations are accurate.

Reflection: During this quad, you will complete one reflection that will serve as a springboard for class discussion. This reflection will contain the following:

1. Copy one poem from that day's reading *twice by hand*.
2. Type a 1-2 page reflection: What stood out to you or changed for you when you slowed down and wrote by hand? What features of literary artistry are important in this poem? How does this poem connect to your life experiences and to things you're learning in other classes? Read the author's bio in the back of the book. Look up any words or cultural references that you don't know. This should mostly be your own thoughts and observations, but be sure to cite your source if you do use any information or ideas from elsewhere.
3. Type up three final questions that might be useful for us to discuss together in class.

You will sign up for a reflection due date at the beginning of the quad.

Creative Analyses: You will turn in a creative analysis on one assigned text of your choice twice during this quad. Each creative analysis will have two distinct parts:

1. *Creative Response*: Create an original poem that somehow responds to one of our assigned poems. Include a 1-paragraph artist's statement that discusses your writing process and choices.
2. *Analysis*: Write a focused 2-page analysis of the assigned poem that you chose for part 1. Make an interesting claim (thesis) about the text with your *first sentence*, and then back up your claim with evidence (quoted lines and specific details) from your chosen text.

Bad thesis (just a fact): Shakespeare's Sonnet 130 is a sonnet.

Good thesis (arguable claim): Although Shakespeare's Sonnet 130 might appear to criticize an imperfect woman, Shakespeare actually uses this sonnet to criticize the unrealistic portrayals of women in other love poems.

Due dates for each creative analysis are listed on the syllabus. All components should be typed.

Paper Format: All papers must be typed, double-spaced, in 12-point Times New Roman font, with one-inch margins, and in MLA format. (The only exception is the handwritten portion of your reflections.) See the MLA Format handout on Canvas for specific formatting guidance. Electronic submissions will not be accepted, except when approved by me or as required by the assignment.

Recitation: Because poems especially demand to be heard and remembered, you will memorize and recite for the class one of our assigned poems (or two very short poems; or see me to make arrangements for reciting part of an especially long poem). Your recitation should be practiced and nearly perfect. After your recitation, turn in a 1-2 page write-up about the poem and your experience of memorizing and reciting it: What new things did you notice? How did memorizing the poem affect your understanding, interpretation, and/or appreciation of the poem or poetry in general?

Exams: You will take a midterm exam and a final exam to demonstrate your knowledge of important authors, works, terms, and ideas covered in our class. If you read poems closely, study

terms, and take notes in class regularly, you should have no problem passing. If you do not take one or both of these exams, you will automatically fail the course.

Final Essay: You will write a final essay for this course that will be due at the final exam session. You will need to upload this essay to LiveText and bring a hard copy to class. More instructions will be provided later in the quad.

Due Dates: Dates when assignments are due are listed on the attached course outline; all written assignments are due at the beginning of class. I highly encourage you to visit with me one-on-one during office hours to run topics, thesis statements, or drafts by me. Once an assignment receives a grade, there will be no further opportunities to revise for a new grade. **Late work is not acceptable.** If unusual circumstances will keep you from completing an assignment on time, please make arrangements with me for an extension BEFORE the due date (or if you wake up sick, please email me ASAP with your assignment so it will not be counted late). Special arrangements can only be made in advance, not after a due date, except in the case of a real emergency. Please complete all readings on time as well. All coursework must be completed by the end of our final exam period.

Extra Credit: You may earn extra points in two ways (in addition to perfect attendance):

1. Visit the Tutorial Center to get extra feedback on your Reflection, Analyses, or Final Essay. Turn in a brief write-up telling me what you worked on, with whom, when, and how it has affected your writing. Turn this in with an assignment for up to a 2% grade boost on that paper.
2. Writing events go on frequently at PLNU and in our larger San Diego community (check out www.poetryinsandiego.com). Attend an author lecture, reading, or workshop and write a 1-2 page critical reflection over what was said and how you can apply it to your reading and/or writing of literature. Due within one week of the event. This will earn you a 1% grade boost in the class (up to 2 times).

Canvas: A copy of this syllabus and assignments for our course are online at <https://canvas.pointloma.edu>. You can access these course materials through the portal using your PLNU username and password.

PLNU Email: Your PLNU email account should be checked daily. This is the way that I will most frequently communicate with you outside of class, and it's also the way the university distributes important information.

Inclusive Language Statement: Because language is powerful and shapes the way we think, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work. See the section on "Appropriate Language" at *The Purdue OWL*: <http://owl.english.purdue.edu/owl/resource/608/01>.

Public Discourse: Much of the work we will do in this class is cooperative. You should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.

This syllabus is a contract. If you continue in this course, then you agree to comply with the class policies as stated here.

COURSE OUTLINE¹

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|----------|---|
| T Jan 10 | In Class: Introductions and syllabus
MLA Format |
| W Jan 11 | DUE: Bring a printed copy of a poem you enjoy!
Read full syllabus (on Canvas)
In Class: Poetry? Culture? |
| F Jan 13 | DUE: “How to Read a Poem” (1-5)
Ryan Library Scavenger Hunt
In Class: How to Fall in Love (and Read a Poem)
Sign up for reflection due dates |
| M Jan 16 | NO CLASS – MLK Day |
| W Jan 18 | DUE: Marlowe ² , Shakespeare (116 and 130), Donne (“The Flea” and “Death”), Herrick, Herbert (“Easter-wings”), Milton, Bradstreet, Marvell, Burns
Terms: <i>Accent, Ambiguity, Carpe diem, Conceit, Concrete poem, Couplet, Exact rhyme, Foot (Iamb), Sonnet (English & Italian sonnets), Hyperbole, Line, Metaphysical poetry, Meter, Paradox, Pastoral, Pentameter, Poem, Poetic diction, Rhyme scheme, Scansion, Stanza, Syllable, Understatement</i>
Reflection 1 |
| F Jan 20 | DUE: Blake, W. Wordsworth (“I wandered” and “The world”), Byron, Shelley (“Ozymandias”), Keats (“When I”)
Terms: <i>Apostrophe, End rhyme, End-stopped line, Run-on line, Image/Imagery, Lyric, Narrative, Ode, Persona, Personification, Irony (Dramatic Irony, Situational Irony, and Verbal Irony)</i>
Reflection 2 |
| M Jan 23 | DUE: <i>Bonus handout</i> : Where have all the women gone? Baillie, Barbauld, Hemans, Smith, D. Wordsworth
In Class: Elizabeth Bishop’s response to Felicia Hemans
Reflection 3 |

¹ This schedule may be changed at the instructor’s discretion.

² Unless specific poem titles are on the syllabus, please read ALL of the anthology selections by each poet listed here. Biographical notes are in the back of your book.

- W Jan 25 DUE: E.B. Browning, Poe, R. Browning, Whitman (from *Song*: 1, 6, 21, 24, 48, 51, 52), Arnold, Rossetti, Dickinson (“Much Madness,” “I heard,” and “Because”), Hopkins, Yeats (“The Second” and “Leda”)
Terms: *Anaphora, Cacophony, Dramatic monologue, Euphony, Internal rhyme, Onomatopoeia, Slant rhyme, Synesthesia*
Reflection 4
- F Jan 27 DUE: **Creative Analysis**
In Class: Midterm Review
- M Jan 30 MIDTERM EXAM
- W Feb 1 DUE: Robinson, Dunbar, Stein, Frost (“The Road,” “Out,” “Stopping”), Stevens (“Thirteen” and “The Emperor”), Williams, Pound, Moore, Ransom, Eliot (“The Love”)
Bonus handout: Edna St. Vincent Millay
Terms: *Allusion, Blank verse, Epigram, Epigraph, Refrain*
Reflection 5
- F Feb 3 DUE: McKay, Owen, Cummings, Hughes, Cullen, Auden (“Musee”), Roethke, Bishop (“One”), Hayden, Nims, Stafford, Thomas (“Do not”)
Bonus handout: Mae Cowdery
Terms: *Archetype, Villanelle, Voice*
Reflection 6
**Last day to drop*
- *F Feb 3 SD Writer’s Ink, First Friday Reading Series (feat. Katie Manning)
Liberty Station, Barracks 16, 7-8 p.m.
- M Feb 6 DUE: Brooks, Levertov, Ginsberg, Merwin, J Wright, Sexton, Rich, Plath
Terms: *Alliteration, Assonance, Confessional poetry, Consonance, Parallelism, Pun, Syllabic verse, Symbol*
Reflection 7
- W Feb 8 NO CLASS
- F Feb 10 NO CLASS
- M Feb 13 DUE: Lorde, Strand, Berry, Zimmer, Oliver, Piercy, Willard, Clifton,

Heaney (“Digging”), Pinsky, Garcia, Olds (“I Go Back”),
Waldman

Terms: *Juxtaposition, Rhythm, Satire*

Reflection 8

W Feb 15 DUE: Komunyakaa, Hogan, AI, Alvarez, Harjo, Gonzalez, Lee, Hicok,
Duhamel, Trethewey, Hong, Joseph, Hayes, Kenyon, Mann
Bonus handout: Miller Williams
Terms: *Antithesis, Sestina*
Reflection 9

F Feb 17 DUE: *Bonus handout: Prose Poetry & Flash Fiction*
Terms: *Prose poem* (revisit *Poem, Elements of poetry*)
IN CLASS: Discuss Genre Collisions

M Feb 20 **Recitation Party!**

*T Feb 21 Robert Pinsky at The Writers’ Symposium by the Sea
Evening event in Crill (and other writing events all week!)

W Feb 22 Recitation After-Party!
DUE: **Creative Analysis**

F Feb 24 DUE: **Recitation Write-up**
In Class: Final Exam Review

FINAL EXAM

Monday, Feb 27

10:55 a.m. – 12:05 p.m.

DUE: **Final Essay** (LiveText & hard copy)

Mandatory attendance³

³ Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.