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## Introduction to Poetry

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Fall 2018

E 240-002 CRN 63181

10:00-10:50 a.m. MWF

Microbiology A 113

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### Contact Information and Office Hours for Instructor Parker:

**Contact:** a private message through Canvas or Airica.Parker@colostate.edu

I typically respond within forty-eight hours max. I strive to be quite timely, but please do not depend on a quick response. Please communicate respectfully and kindly. Do reach out as needed ~ I'm here to help!

**Office Hours:** Mondays 2 – 3 p.m. Wednesdays 3 – 4 p.m. Fridays 2 – 3 p.m. or by appointment

**Office Hours Basics:** A pre-prepared, specific question or goal from you will help us to be productive. Please bring all associated materials relevant to your question/goal with you. Please feel free to visit.

PLEASE SIMPLY STOP BY **Eddy 329**

**Course Description:** Come closer, listen and see what is here – a speaking poppy, a hurt hammer, a place to swim, a selection of shoes, a traveler's dreamcatcher, a grain of salt, a fleck of sand. Let your cup drain like a lake into your belly so you can be both full and empty at this table, for poetry is an animated host unwilling to live in a cage. To befriend poetry, you listen. Listen to inherited heartbeats even as you listen beyond them. Listen for the voices you need, slipping paper through cracks or purring from treetops. From early to contemporary poems, E240 seeks to empower your close reading, contextualization, and vocabulary for poetic discourse. All that we read will inform your input during our lively discussions with recurring explorations hinging on reading strategies, technical poetic components, and an understanding of socio-political contexts including a few key American and British poetic periods and movements. Plus, you will be given opportunities to chase your own sirens. Poetry is a bodily experience, an encountering encounter. Poetry takes us to the cliffs in our minds and the bread in our bones. It is message and bottle. It fortifies our humanity. It names our dreams. It dethrones our oppressors. It illuminates our compasses. Poetry is always introducing us to language, increasing our sensitivity to shape, meaning, and sound. It holds the space between. It knows. Poems ask us to persistently consider. Therefore, let us name this introduction an ongoing introduction already begun as your own brave candle shows what is here for you in the cave of the beast, in the spilling of metaphors, in the clashing of traditions, in the space and word.

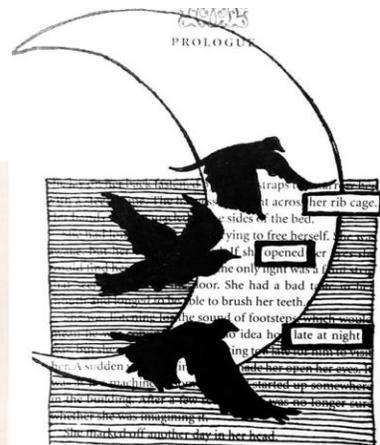


Image Credits: <https://poetryofpresencebook.com> <http://ushistoryeducatorblog.blogspot.com>, <http://www.martineschoering.com>, <https://www.lynnreeder.com>

## Required Texts:

**Books** (in the order in which we will read them):

Mark Strand and Eavan Boland, *The Making of a Poem: A Norton Anthology of Poetic Forms*  
Walter Kalaidjian, *Understanding Poetry*, Houghton Mifflin Company

A **poetry collection** of your choice: identify and study a book of poems by a single poet that is not an anthology of any kind, but, rather, the honed and organized expression of one voice in time. This collection of poems will serve as the subject for your final paper and presentation.

**Canvas:** Instructions for all graded activities and assignments will be posted to [www.canvas.colostate.edu](http://www.canvas.colostate.edu) (excluding “Participation or Extra Final Exam” criteria: see below). You should also look to Canvas for extra resources. Your ongoing grade will be posted to Canvas and some graded work may need to be submitted through Canvas. Finally, it is mandatory for you to receive emails from me sent through Canvas.

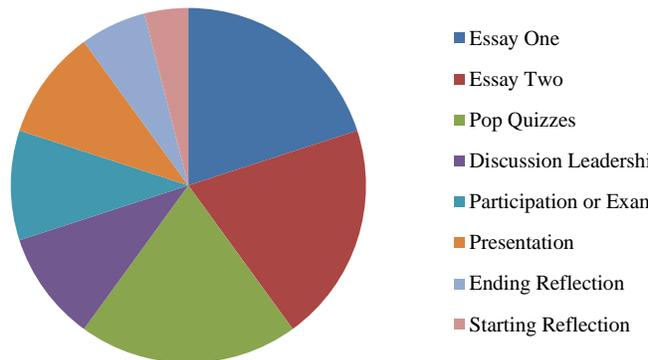
*The poem delivers on our lives because it simultaneously gives us the gifts of intimacy and interiority, privacy and participation.*

- *How to Read a Poem and Fall in Love with Poetry*, Edward Hirsch

## Grading:

20% Essay One  
20% Essay Two  
20% Ten In-Class Pop Quizzes on Books  
10% Discussion Leadership  
10% Participation or Final Exam\*  
10% Presentation  
6% Informal Ending Reflection  
4% Informal Starting Reflection

(4% extra credit will be possible)\*\*



**= 1000 points**

\* as decided by class vote (see pg. 3-4)

\*\* **pop quizzes cannot be made-up regardless of your reason** for a tardy or absence; **for this reason**, 4% extra credit is offered by end of semester.

+/- grades will be given at the end of the semester, according to the following % grading scale:  
A+ = 4.0; A = 4.0; A- = 3.667; B+ = 3.334; B = 3.00; B- = 2.667; C+ = 2.334; C = 2.00; D = 1.00; F = 0.00  
(Some time ago, CSU eliminated C-, D+, and D- grades as options for a final grade.)

**HELP with your writing: Writing Center:** The Writing Center is a **free**, confidential service that provides feedback at all stages of the writing process with both online and face-to-face tutoring available. Visit for more information: <http://writingcenter.colostate.edu/> 970.491.0222

## Helpful Online References:

For additional help with evaluating sources, plagiarism awareness, MLA, grammar, and more:  
<http://writing.colostate.edu/tools.cfm>: Writing@CSU | The Writing Studio  
<http://owl.english.purdue.edu/owl>: Purdue Online Writing Lab

**CSU's Counseling Services:** This class contains mature content. If you want help processing your reactions to course material or require assistance in any circumstance in your life, please utilize CSU's Counseling Services: (970) 491-6053 + @ <http://health.colostate.edu/services/counseling-services/>

*Thou reader throbbest life and pride and love the same as I,  
Therefore for thee the following chants.*

- Walt Whitman, American, 1881, "Inscriptions," *Leaves of Grass*, Norton, 2020

**Plagiarism and Academic Honesty:** Plagiarism will not be tolerated. Plagiarism can lead to a reduced/failing grade for the plagiarized work, a failing grade in the course, and/or removal of the Repeat/Delete option for the course. **This class adheres to the Academic Integrity Policy of the General Catalog and the Student Code of Conduct. In cases of suspected academic dishonesty, all instructors are required to forward documentary evidence to the Office of Conflict Resolution and Student Conduct Services.** If at any point you are uncertain whether or not you are incorporating the ideas and language of others correctly, ask me or visit the Writing Center. The other cases are obvious; do not choose them. Value your own work.

**Participation or Exam:** 10% of Grade Decided by Vote: **Option A or Option B:**

I believe in your citizenship as a unique member of this community; therefore, we will vote on the type of framework we want for our class. I hope that a choice between two options establishes shared ownership. You will have the chance to vote anonymously in class after a discussion on our second day. The final outcome of our vote will be decided by majority and posted under "Syllabus Amendment" top of Canvas homepage. **Central Questions to Consider Concerning your Vote:** Do you think our community should prioritize exposure or memorization? Do you want behavioral standards? Do you want attendance to count in grade? What kind of atmosphere do you learn well in? **Whatever you decide as a group, I'm counting on each of you to be an active part of helping to cultivate and maintain a healthy and productive classroom culture.** We are in this together.

**OPTION A: Participation Points:** Because this is a dialogue-centered course, points are earned with respectful involvement and consistent attendance:

**Involvement** means consistently offering attention to class activities and discussions. Listen to peers and instructor with full attention: no side conversations, texting, sleeping, etc. as being "present" means that your attention is present. Be prepared so that you can thoroughly participate. Communicate respectfully; growth can be challenging, but please invest in kindness. Invest in your personal responsibility. Practice integrity. **In fairness to yourself, your peers, the material, and to me, please only come to class if you are well enough and interested enough to at least listen attentively.** Remember, being in our class is a privilege, and it is part of my job to create an optimal learning environment for the greatest number of students, part of which may be holding students accountable to class values, even when that's tiresome for me and perhaps you. I reserve the right to alter these hundred points based on my records, perceptions, and observations of engagement, concentration, and contribution. None of this is to suggest that a diversity of voices or passionate discourses are unwelcome, such assets will be at the core of our success. Let me also be clear that you can leave the room at any moment for any reason – there is no need to ask permission. Still, if you are gone for more than ten minutes of class, that day counts as an absence.

**Attendance** will be taken each class. **Each student is allotted three "free" absences.** Otherwise, absences can only be excused if you provide timely documentation (within two weeks) from CSU for sanctioned activities (eg. athletics or holidays), court, military service, or a medical professional including **CSU's Student Case Management Office:** 970.491.805 + @ <http://www.studentcasemanagement.colostate.edu>

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It is not my responsibility to request documentation for an absence you would like excused. **Unless** you need help or are providing documentation to excuse an absence, in general, ~ **PLEASE NO EMAILS to me to explain why you were not or will not be in class. I fully trust that you have a good reason**, so I do not need to know it. Please help me stay focused where I'm needed among my 100+ students.

**After Three "Free" Unexcused Absences:**

- ✓ An additional unexcused absence (4 total) = **- 10 points** (from Participation Points)
- ✓ Two additional unexcused absences (5 total) = **- 20 points** (from Participation Points)
- ✓ Three additional unexcused absences (6 total) = **- 40 points** (from Participation Points)
- ✓ Four additional unexcused absences (7 total) = **- 100 points** (from Participation Points)

If you show up after roll is taken, you may be marked absent; it is your responsibility to talk with me directly after class so I may amend the day's record. Similarly, if you are leaving early, it is your responsibility to sign the roll sheet before you leave. **Leaving more than ten minutes early or arriving more than ten minutes late will be recorded as an absence.** In the very unlikely event that I ask you to leave, that day will be marked as an absence. Finally, please note: in the event that your attendance starts to affect your grade, it is not my responsibility to notify you. **Please be attentive to your own attendance.** Participation Points are not calculated into midterm grade.

**Clarifications: Laptops and Phones:** If you use a laptop, please sit so that your screen does not distract others. Please, no text messaging during class; remember, being present means that your attention is present. If you appear to be using your laptop or phone for activities unrelated to what we are doing in class, it will affect your points. Inappropriate technology use may be addressed by me openly as part of class. **Side Conversations:** Inclusion is important in our class. When working in small groups, please make an effort to engage with your group and every member. When we are speaking together as a class and when I am lecturing, it is important that you contribute to the whole conversation rather than hold a private conversation. Your questions and comments are welcome within our shared sphere, and you may be surprised to see the ways in which your voice can add to the experience. In contrast, side conversations are distracting and can make others feel unsafe. Side conversations may be addressed by me openly as part of class, and choosing to engage in this way will affect your Participation Points.

Rationale: We are all in the same small boat here. Students not committed to class can be like holes in our shared vessel as the majority of us work to sail. Sometimes an incentive of points is powerful for redirection. Historically, the vast majority of students perform very well in this area and report ease in doing so, few fall to C, D, or F. This method requires more accountability and willingness to trust my subjective judgement. This option commits to personal discipline in service of an uplifting group dynamic, which often carries great personal growth, too. This is a system meant to reward concentrated **exploration** and consistent **effort**.

**OPTION B: Final Exam:** We will have a comprehensive exam for 100 points as part of our Final Time:

What to expect if class votes for exam:

- Exam will be designed to match what is emphasized during our classes and within the texts themselves, so, obviously, the best ways to prepare are to read the material carefully, come to class regularly, and take notes.
- The test will demand a working understanding of our Central Course Terms (see last page).
- Pop quizzes mirror most features of exam (matches, true/false, and multiple choice).
- Formal Features of Exam Itself:
  - 10 Matches: Character to Description (2 pts. each) = 20 points
  - 7 True or False Questions (2 pts. each) = 14 points
  - 14 Multiple Choice Questions (3 pts. each) = 42 points
  - 3 Short Answers (8 pts. each) = 24 points

**Clarifications:** Attendance will be taken each week or so, not as part of your grade, but simply for CSU records. Other behavior ranging from tardiness to side conversations to text messaging, etc. will not carry the possibility of being a factor of grade.

Rationale: You are all adults and should get to decide for yourselves how you want to show up. Historically, most students perform well in this area; there are typically strong handfuls of As, Bs, and Cs, few fall to D or F. This method requires more structured class time including for discussions, more attentive note taking including annotations in texts, and more diligent study outside of class. This option commits to individual freedoms. This is a system meant to reward sharpened **focus** and testable **result**.

**Assignment Due Dates and Missed Class:** If you miss class, **you are responsible** for finding out what you missed and which handouts or notes you may need to obtain – potentially from Canvas, one of your peers, and/or the guidance of our syllabus and calendar. You are always welcome to stop by my office hours or email me for additional clarifications **after** you have utilized other resources available to you, including: Canvas, our “Calendar,” rubrics and directions for assignments, this syllabus, a peer’s notes, or a chat with a peer, etc. **Did you miss something? Yes.** You are responsible for knowing which assignments are due and when. All assignments are due at the beginning of class and in hard-copy format, unless clearly stated otherwise on Canvas. **\*Late work is not accepted.\*** Problems with technology are not an excuse for late work; please, allow enough wiggle room to compensate for potential problems. Save longer works in multiple places. **You can always turn work in early.**

## **If you have an emergency, illness, trip, etc. that prevents you from being in class the day an assignment is due:**

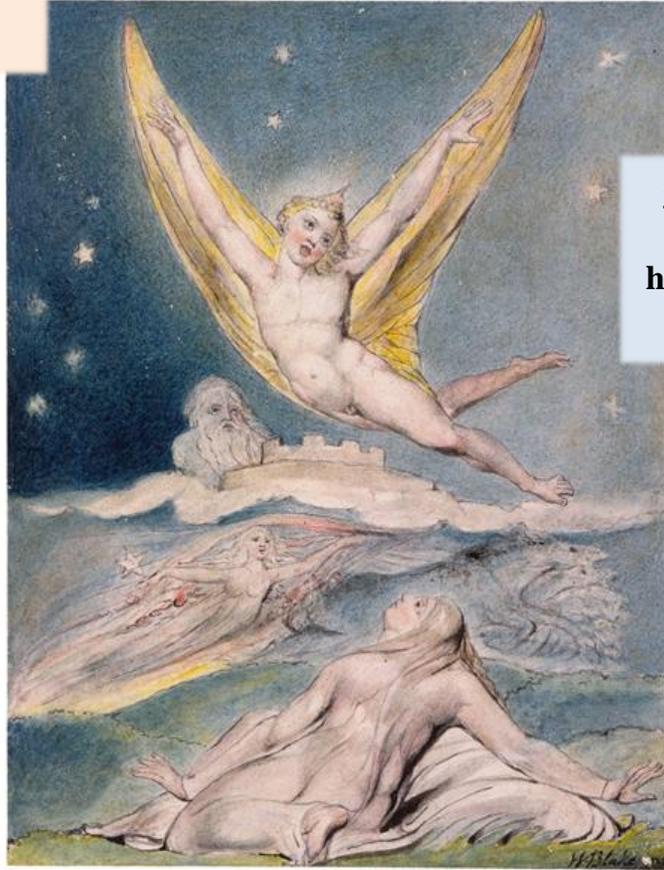
**Simply email me a copy of your paper when or before it is due.**

**The email is not a replacement for a hard copy, and no grade or assessment will be offered until the hard copy is provided. A hard copy must be provided within three class days of the email “place holder” or the assignment will receive a 0. The hard copy must match the email. Of course, most work can simply be submitted through Canvas, in which case, this protocol is rather moot.**

**Accommodations:** Any student eligible for academic adjustments because of a **learning disability or medical condition** should contact the Office of Resources for Disabled Students at (970) 491-6385 for development of appropriate accommodations. Instructors are only allowed to make accommodations after receiving appropriate documentation. Similarly, **religious and CSU-sanctioned events (like sports-related activities)**, with documentation, may create allowances such as a different opportunity to earn points, excuse points, and/or mild extensions of due dates.

**CSU’s Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation Policy** designates faculty and employees of the University as “Responsible Employees.” This designation is consistent with federal law and guidance and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking, or retaliation. This includes information shared with faculty in person, electronic communications, or in class assignments. As “Responsible Employees,” faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety. **Resources:** o Emergency Response 911 o Deputy Title IX Office of Support and Safety Assessment [\(970\) 491-1350](tel:9704911350) o CSU Police Department (non-emergency) [\(970\) 491-6425](tel:9704916425) . o For counseling support and assistance, please see CSU’s Consoling Services information listed on the previous page. o Also, Sexual Assault Victim Assistance Team is a confidential student resource that does not have a reporting requirement and can be of great help to students who have experienced sexual assault @ [www.wgac.colostate.edu/need-help-support](http://www.wgac.colostate.edu/need-help-support).

## Reading is Vital



**3.0 credit classes like this one require two hours of homework for every hour of class.**

- "Night Startled by the Lark," Romantic Age poet William Blake for Illustrations to John Milton poems *L'Allegro and Il Penseroso*, circa 1820, Public domain, resource: <https://www.themorgan.org/collection/drawings/122794>

**Keep in Mind:** This class guarantees to be a rewarding experience if you bring yourself to it with consistent attention, discipline, and curiosity. Your degree of growth will reflect your efforts. This class celebrates diversity of all kinds. It is important that you feel valued in our class; please, bring any concerns to my attention immediately.

**Agreement:** Your decision to remain in this class demonstrates your agreement to all of our class policies, including a resolution to respect and uphold result of class voting, and your willingness to make a sincere commitment.

*The reasoning of great poetry transcends reason because reason – a faculty rooted in the attainment of goal and its own perpetuation – cannot and does not encompass the whole of life.*

- "Poetry and the Constellations of Surprise," *Ten Windows*, Jane Hirshfield

**Policy and Schedule Changes:** If needed, changes to this syllabus will be made in the best interest of the class as a whole. Changes will be announced during at least one class period and posted to Canvas or emailed to the class in advance of effect.

**Central Course Terms**

## Central Course Terms

**Alliteration:** Repetition of letter or sounds in closely connected words, often consonant sounds as in Wallace Stevens' line "fire-fangled feathers dangle down."

- + **Assonance:** Repetition of identical or similar vowel sounds as in e.e. cummings line "on a proud round cloud in white high night."
- + **Consonance:** Repetition of a final consonant sound as in *flash* and *flesh* or *wade* and *wood*.

**Allusion:** An indirect reference which often carries connotations. Calls another subject to mind.

**Characterization:** Presentation of a fictional or nonfictional personage – includes a character's appearance, thoughts, words, and actions as well as the ways in which a character is commented on. A character can be simple or complex. When a nonhuman subject is characterized, it's called **personification**.

**Close Reading:** Careful examination of a text that focuses on significant details or patterns in order to develop a deep, precise understanding of a whole text's form, craft, meanings, etc. Dissection toward whole-organism understanding.

**Context:** Web of information and circumstances. Layered situation that surrounds an author and creation of a text. Nothing exists in a bubble; complex influences from family, society, history, etc. motivate and inform.

**Enjambment:** French for "striding over," a run-on line or lines within one sentence from which additionally meaning may or may not be made.

**Form:** The shape or structural design of a poem preselected or discovered. May or may not imply a traditional category or set of conventions.

**Imagery:** Sensory depiction that conjures an image. The naming of an object. Picture in words.

**Language:** Vocabulary and sentence structures that build a unique personality for the text – word choice, cadence, dialect, pacing, tone, figures of speech (e.g. onomatopoeia, idiom), etc. (See also: Voice.)

- + **Description:** Specific features. Details.
- + **Metaphor:** Greek for "to transfer." It equates an image to a subject directly or indirectly.
- + **Simile:** Like a metaphor, this is a comparison but it is one made with a stated "as" or "like."

**Meter:** Stressed and unstressed syllables which creates a rhythmical pattern, perhaps used for emphasis.

**Repetition:** A repeated element. For example, a **refrain** is a repeated phrase, line, or lines.

**Rhyme:** A corresponding or echoing sound. (Although eye rhymes are visual, not auditory, as in *dough* and *tough*.) If there is a pattern, it's called a **rhyme scheme**. If it merely suggest a rhyme, it is a **slant rhyme**.

**Setting:** Time, place, culture, and atmosphere in which a poem occurs. If setting changes, consider relationships and why.

**Stanza:** Italian for "standing place," stanzas group lines in a poem.



**Symbolism:** A device whereby something suggests meaning beyond its physical existence. A symbol is a person, place, thing, or event that is itself and also figuratively represents or stands for something else, like how a red rose can symbolize love or passion. Consider anything prominent or repeated as a possible symbol.

**Theme:** The central idea embodied by or explored in a literary work, explicit or implied (implied is much more common). Many texts have more than one theme or multiple subthemes. You can ask yourself questions like: which question, concept, or insight seems to be at the core of this text?

**Theory:** An external set of ideas that can be applied to examine artistic texts, such as literature, or, also, a label used to mark an era by a system of thought, focus of exploration, or characterizing personality.

**Verse:** A general term that identifies a line, poem, group of poems or even the notion of poetry itself (vs. prose).

**Voice:** *How* a poem speaks. The personality and perspective. Pitch, tone, manner of expression, style, etc. of a speaker who may or may not represent the true personal voice of the poet. (See also: Language.)

with thanks to *The Bedford Glossary of Critical and Literary Terms* 3<sup>rd</sup> Ed. Ross Murfin and Supriyin M. Ray

**Notes:**