



Introduction to Poetry

Fall 2020

E240.1 + E240.3

MWF: 11-11:50 a.m. or 2-2:50 p.m.

CRN: 61681 or 61684

Location: Section's Canvas (and Zoom)

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

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 and Fridays 12 – 1 p.m. and Wednesdays 3 – 4 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 associated materials relevant to your question/goal with you. Do come by as needed ~ I'm here to help!

PLEASE SIMPLY DROP IN Zoom Link Posted to Canvas Announcements each MWF

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. Listen for voices you need, slipping paper through cracks or purring from treetops.

From early to contemporary Anglophone poems, E240 seeks to empower close reading, contextualization, and vocabulary for poetic discourse – including the rich, foundational vocabulary of forms.

All that we read will enlighten your input during our hearty discussions and activities with recurring explorations hinging on reading strategies, technical poetic components, and an understanding of a few key American and British poetic periods and movements. Although America and England will be our grounding frames in this short, starting course, numerous streams will impart footing toward Anglophone Postcolonialism responses, contexts, and influences.

Chase your own shores and sirens. Poetry is a bodily experience, an encountering encounter taking us to the cliffs in our minds and the bread in our bones. It is message and bottle. It fortifies like a lion. It names. It unnames. It illuminates like a compass. Poetry is always introducing us to language, increasing our sensitivity to shape, meaning, space, and sound. It holds in-betweens. 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 you what is here for you in the cave of the beast, in the spilling of metaphors, in the chiming of traditions, in the space and the word.



Image Credits: <https://poetryofpresencebook.com> <http://ushistoryeducatorblog.blogspot.com>, <https://arcturus.chireviewofbooks.com>, <https://www.lynnereeder.com>

Units and Required Books:

Unit One: One Week: **Syllabus, Terms, and Reading Notes Expectations**

Unit Two: Five Weeks: **Form and Close Reading:**

Mark Strand and Eavan Boland, *The Making of a Poem: A Norton Anthology of Poetic Forms*

Unit Three: One Week: **Peer Workshops and Formal Poem Analysis**

Unit Four: Eight Weeks: **Contextualization and Close Reading:**

Margaret Ferguson, Tim Kendall, and Mary Jo Salter, *The Norton Anthology of Poetry*, 6th Ed.

Unit Five: (Finals Weeks) One Week: **Peer Workshops and Contextual Essay**

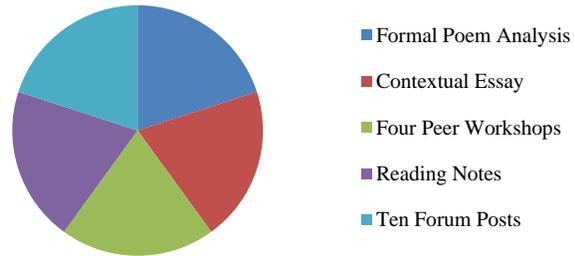
The poem delivers on our lives because it simultaneously gives us the gifts of intimacy and interiority, privacy and participation.

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

Grading:

- 20% Formal Poem Analysis
- 20% Contextual Essay
- 20% Four Peer Workshops
- 20% Reading Notes
- 20% Ten Forum Posts

(4% extra credit will be offered)*



***late work will not be accepted without Accommodations documentation: for this reason, 4% extra credit is offered by end of semester through two additional forum opportunities on Canvas.**

+/- grades will be given at the end of the semester, according to the following % grading scale: A+ and 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.)

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 + <https://disabilitycenter.colostate.edu/> 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. Same goes for personal upheaval; CSU’s Counseling Services (see page three) or Student Case Managers (<https://studentcasemanagement.colostate.edu/>) can also provide appropriate documentation. Provide any and all documentation within two weeks of sought exception.

Assignment Due Dates: You are responsible for following along with the pace of our class on Canvas and through optional Zoom opportunities. You are responsible for knowing which assignments are due and when. Completion of assignments requires utilization of class texts, scholarly sources, and detailed and varied Canvas materials. **Late work is not accepted** without Accommodations documentation (listed above). Documentation must be provided within two weeks of sought exception. 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.**

Additional Writing Support: 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/> and 970.491.0222

Additional Online References:

<https://digital.wwnorton.com/poetry6>: Poetry Anthology | Digital Resources
For additional help with evaluating sources, plagiarism awareness, MLA, grammar, and more:
<http://owl.english.purdue.edu/owl>: Purdue Online Writing Lab

CSU COVID-19 site: <https://covidrecovery.colostate.edu/>

I imagine a layer of memory, the stuff that makes origin stories: personal, familial, community, and cultural — It's the stuff of archetypes. We emerge from it, through it, of it—it is like stones with voices and doorways. It is always moving though it may not appear to move.

— Joy Harjo on encounters with poetry in Becker interview

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) 491-7121 + @ <https://health.colostate.edu/about-counseling-services/>

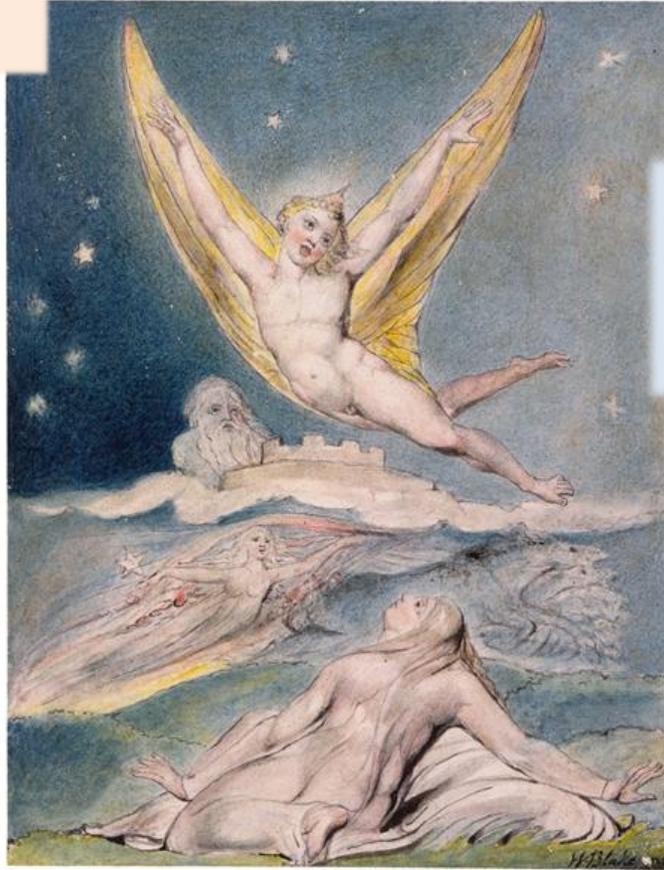
Plagiarism and Academic Honesty: Plagiarism will not be tolerated. Plagiarism can lead to a reduced/failing grade for the plagiarized work, a failing grade in the course, and/or removal of the Repeat/Delete option for the course. **The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the Student Conduct Code. 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. Other cases are obvious; do not choose them. Value your own work!

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.

*From birth my tongue has had a fire for communication
with trees and dirt and water*

— *Healing Earthquakes*, Jimmy Santiago Baca

Reading is Vital



3.0 credit classes like this one represent nine hours of engagement each week

- "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: A decision to remain in this class demonstrates your agreement to all of our class policies, including a resolution to uphold results of class voting, which is always decided by the majority, and your firm willingness to make a sincere commitment to the rigor of the course and the care of our community.

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:

Forms are a kind of vocabulary that create a base of reference and often lend additional form-specific terms. However, their complexity asks for study, not mention, so they aren't listed here. These tools for dialogue and recognition are fairly easy to explain, but often tricky to utilize. Please start practicing:

Alliteration: Repetition of letter or sound in closely connected words, especially at the beginning of those words, often as consonance 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 consonant sound as in *flash* and *flesh* or *wade* and *wood*.

Allusion: Reference within text to something outside it, which often carries connotations.

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.

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

Context: Web of information and circumstances, as in layered situation that surrounds an author and the creation of a text. Nothing exists in a bubble; complex influences from family, society, history, etc. motivate and inform. To **contextualize** means to understand a position within its larger frames.

Enjambment: French for "striding over," a run-on line or lines within one sentence from which additionally meaning may often 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. The embodied vehicle that enhances and deepens language.

Imagery: Sensory depiction that conjures an image. (Or the naming of an object.) Picture in words.

Language: Vocabulary and sentence structures that build a unique personality for a 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, a comparison, but it is one made with a stated "as" or "like."

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

✚ **Prosody:** Patterns of stressed/unstressed syllables in metered poems.

Onomatopoeia: Imitation that evokes sounds they denote, such as *tintinnabulation* in Poe's "The Bells."

Oxymoron: A phrase that contains an intentional paradox, as in *cool flame*.

Persona: A mask worn – the narrator who may or may not be a representation of the poet's self.

Personification: Non-human beings, things, or concepts presented as human – as person.

Pun: Doubleness of meaning in word or perhaps sound.



Repetition: A repeated element. As examples, a **refrain** is a repeated phrase, line, or lines; **Anaphora** (uh-naf-er-uh) is repeating a word or words at the beginnings of neighboring clauses.

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 suggests a rhyme, it is a **slant rhyme** as in *worm* and *swarm*, or from Dickinson, *Queen* and *Afternoon*.

Rhythm: Broader than *meter*, any pattern of sound.

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. Smaller “rooms” within the whole.

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. 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 more common in poetry). 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: External set of ideas that can be applied to examine artistic texts, such as literature, or a label used to mark an era by a system of thought, focus of exploration, or characterizing group personality.

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

Voice: *How* a poem speaks. The personality and perspective. Pitch, tone, manner of expression, style, etc. of a speaker which often but might not represent the true personal voice of the poet. (See also: *Persona*.)

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

Notes:

*Metaphor is essentially a way to shape thoughts.
The insights of poetry can often guide us*

- “Metaphor,” 365 *Tao*, Deng Ming-Dao