

LIT 120
Introduction to Poetry
Fall 2016

LA 202
11-11:50 MWF

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Office Hours:
TR 11:00-12:30
and by appt.

“For poetry makes nothing happen . . . “ (W.H. Auden)

Poetry “makes a difference to the speech, to the sensibility, to the lives of all the members of a society, to all the members of the community, to the whole people, whether they read and enjoy poetry or not: even, in fact, whether they know the names of their greatest poets or not.” (T.S. Eliot)

Course Description

LIT 120 Introduction to Poetry introduces students to the techniques of reading, thinking, and writing about poetry. The course addresses elements of poetic production and form grounded in physical being and the play of language and consciousness. Our inquiry will focus on lyric poetry with special emphasis on the poetics of the sonnet, haiku, and open form.

Course Goals

LIT 120 will introduce students to important aspects of our poetic traditions. Specific course goals include the following:

- Building an essential critical vocabulary
- Developing an understanding of contemporary and historical poetics
- Practicing the analytical skills required to be good readers of poetry
- Making the connection between effective thinking and effective writing about poetry

LIT 120 and the Writing Competency Requirement

As an approved course in partial satisfaction of the Writing Competency Requirement, LIT 120 is designed to give students the opportunity to develop the ability to write with clarity of thought and precision of language.

This course requires an electronic submission (via Moodle) of an assignment stripped of your personal information to be used for educational research and assessment of the university’s writing program. Your paper will be stored in a database. A random selection of papers will be assessed by a group of faculty and staff using a rubric developed from the following Writing Learning Outcomes:

- Compose written documents that are appropriate for a given audience or purpose
- Formulate and express opinions and ideas in writing
- Use writing to learn and synthesize new concepts
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively
- Begin to use discipline-specific (MLA) writing conventions
- Demonstrate appropriate English language usage

This assessment in no way affects either your course grade or your progression at the university. Click on the link to access the [rubric](#) that will be used to score the papers.

LIT 120 and the General Education Program

As a course that satisfies the General Education Group V: Literary and Artistic Studies (L) requirement, LIT 120 is designed to develop familiarity with significant works of literature. Through this experience, students will enhance their analytical skills and explore the historical, aesthetic, philosophical, and cultural features of these literary texts.

Upon completion of LIT 120, students will be able to:

1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

LIT 120 Requirements

- Regular class attendance and participation, steady preparation
- 20 Critical Responses
- Two examinations
- Responsible participation in four peer-review workshops
- Three critical essays
- A portfolio that includes all your written work

Grading

Critical Responses	20%
Essay #1	15%
Essay #2	15%
Essay #3	15%
Examination #1	15%
Examination #2	<u>20%</u>
	100%

Course Policies and Procedures, and Unsolicited Advice

- Attendance and Participation: Because I believe you can learn the material covered in this course only by being here, your attendance and **ACTIVE** participation are required. Your final grade will be dropped one full letter grade after **four** unexcused absences; a failing grade will be assigned after **five** unexcused absences. (An **excused** absence requires a **pre-arranged** scholastic or athletic commitment or a **bona fide and substantiated** medical emergency.)
- If you miss a class, **please make arrangements with a colleague to get notes**. Also, please check with me to see if you missed any handouts or special instructions.
- If you get confused, or have a question, raise your hand. If your hand is not in the air, I can only assume you understand the texts and ideas under consideration **PERFECTLY**.
- Texts: The texts under consideration in this class are central to our work in this class, especially during class time. You **MUST** purchase the texts for this class (or download them from Moodle) **and you MUST bring the appropriate text(s) to class**. No exceptions, no excuses.
- Being a careful reader and scholar means **LOOKING UP THE DEFINITIONS OF ALL UNFAMILIAR WORDS**. Anything less reflects neglect, if not contempt, for the efforts of authors, and of language itself, the ground of our study, and delight.
- Laptops and tablets may be used for note taking; **laptops and tablets (and cellphones) used for other purposes will be confiscated and given to wayward children**.
- Deadlines: All work is due in class on the assigned date. **NO LATE WORK WILL BE ACCEPTED**.
- Presentation: Essays must be printed. Black ink. 10 or 12 pt. font. Either Arial or Times New Roman, e.g., is sufficient. Please, no funky fonts. I would like you to follow the MLA citation and documentation guidelines in this class. Make sure you include on your work your name, the title and draft number, this class and section number, my name, and the date.
- Please make hard copies of all your work and keep them in a safe place.
- I do not accept work in electronic form. Recycled paper saves trees. Double-sided printing is fine.
- Revision: Because true revision is an essential part of serious writing, **you are encouraged to revise either of the first two essays, as necessary**. Please follow the "Guidelines for Revision" I will give you.
- The instructor and the University reserve the right to modify, amend, or change the syllabus (course requirements, grading policy, etc.) as needed.

Scholarship

All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrase) must be properly documented. Students who plagiarize face serious consequences that may range from receiving a failing grade on a given assignment to failing the course. Students who plagiarize also face additional University sanctions.

Accommodations

If you have a disability (physical or learning) that you think may affect your performance in this class, please see me during the first week of the term so we can discuss whatever accommodations may be necessary.

Required Texts

Norton Anthology of Poetry (5th edition)
The Essential Haiku, Hass
Garbage, Ammons
Course Packets and other handouts (via Moodle)

Also, a two-pocket folder for your portfolio

Syllabus

(P) = available in your packet via Moodle

8/29	M	Introduction: "I, too, dislike it"	
8/31	W	Reading Carefully	CR1: Olds, "The Death of Marilyn Monroe" (P)
9/2	F	Reading Carefully	CR2: Frost, "The Road Not Taken" (1232); CR 3 Roethke, "My Papa's Waltz" (1494)
9/5	M	Labor Day—No Class	
9/7	W	Inspiration I	CR4: Yeats, "The Second Coming" (1196)
9/9	F	Inspiration II	CR5: Blake, "The Tyger" (743)
9/12	M	Image	CR6: Pound, "In a Station of the Metro" (1297); Williams, "The Red Wheelbarrow" (1274)
9/14	W	Symbol	CR7: Rich, "Aunt Jennifer's Tigers" (1791)
9/16	F	Diction	CR8: Larkin, "This Be the Verse" (1657)
9/19	M	Figures I	CR9: Hughes, "Harlem" (1433)
9/21	W	Figures II	CR10: Plath, "Daddy" (1840)
9/23	F	No Class	

9/26 M	Sound I	CR11: Kinnell, "Blackberry Eating" (P)
9/28 W	Sound II	CR12: Montague, "The Trout" (1785)
9/30 F	Rhyme	CR13: Wright, "My Version" (1947)
10/3 M	Examination I	
10/5 W	Writing About Poetry Boot Camp	
10/7 F	Workshop #1	Essay #1.1 DUE
10/10 M	Workshop #2	Essay #1.2 DUE
10/12 W	Rhythm I	CR14: Cummings, "Chansons Innocent, I" (P) Essay #1.3 DUE
10/14 F	Rhythm II	CR15: Dickinson, "Tell all the truth" (1126)
10/17 M	Scansion Boot Camp	
10/19 W	Open Form	CR16: Collins, "Litany" (1918)
10/21 F	Stanzas	CR17: Yeats, "Sailing to Byzantium" (1199)
10/24 M	Sonnet I	CR18: Millay, "I Being Born a Woman and Distressed" (1383)
10/26 W	Sonnet II	CR19: Shakespeare, Sonnet 130 (267)
10/28 F	Complex Forms	CR20: Thomas, "Do Not Go Gentle into That Good Night" (1572)
10/31 M	Zen Aesthetics and Epistemology	
11/2 W	<i>The Essential Haiku</i>	("Introduction" ix-xvi); ("A Note" 299-307)
11/4 F	Bashō: <i>The Essential Haiku</i>	(3-70); (233-250)
11/7 M	Buson: <i>The Essential Haiku</i>	(73-141)
11/9 W	Issa: <i>The Essential Haiku</i>	(145-196)
11/11 F	Veterans Day—No Class	
11/14 M	Examination II	
11/16 W	Workshop #3	Essay #2.1 DUE
11/18 F	Workshop #4	Essay #2.2 DUE
11/21 M	<i>Garbage</i> 1 (13-17)	Essay #2.3 DUE
11/23-11/27	Thanksgiving Break	
11/28 M	<i>Garbage</i> 2-4 (18-34)	
11/30 W	<i>Garbage</i> 5-7 (35-52)	
12/2 F	<i>Garbage</i> 8-10 (53-68)	

12/5 M
12/7 W
12/9 F

Garbage 11-13 (69-84)
Garbage 14-16 (85-107)
Garbage 17-18 (108-121)

12/12 M

Conclusions, Loose Ends, Evaluations

W 12/14

Completed Portfolio, including Essay #3, DUE by NOON