

Exploring Poetry

Loyola University Chicago, Spring 2021

1 Course information

Course number: ENGL 271-004 (6689)

Meeting time: TuTh 9:45AM–11:00AM*

Location: on-line via Zoom.**

* This is the university-assigned meeting time. The course has an asynchronous component, described in section 5, below.

** Software will sometimes be used to record live lectures and class discussions. As a student in this class, your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class. All recordings will become unavailable to students in the class when the Sakai course is unpublished, shortly after the course ends (per the Sakai administrative schedule). Students who prefer to participate via audio only will be allowed to disable their video camera. The use of video recordings is in keeping with the University Privacy Statement: see sections 7.2 and 7.4, below.

2 Instructor information

Name: Ian Cornelius

E-mail: icornelius@luc.edu

Pronouns: he, his, him

Office hours: TuTh 1:00PM–3:00PM through 09 Feb.; thereafter MTh 1:00PM–3:00PM. Appointments via the Sign-up tool on Sakai.

3 Required texts

The following text is required for this course:

The Norton Anthology of English Literature. Tenth edition, core readings, ebook. Edited by Julia Reidhead and Marian Johnson. W.W. Norton & Company, 2020. ISBN 978-0-393-54390-2. <https://digital.wwnorton.com/englishlit10core>

This e-book is available for purchase only at the website above. The cost is \$25.00.

4 Description & objectives

The word “poetry” derives from a Greek word meaning “to make.” English and Scottish poets were once called “makers.” Language is the poet’s material and poets are sometimes called weavers of words because they create intricate patterns from a seemingly simple material (“text”, “texture”, and “textile” all share the same root, meaning “to weave”). Yet poets would be the first to point out that language is not simple. Language is a many-sided thing and poets are among the sharpest observers of its qualities and potential. In this course we read a selection of narrative and lyric poetry in English, with a focus on its material—language. We develop vocabularies for describing the sounds of the English language and the shapes of words and sentences, and we explore the ways that poets create their art through deliberate selection, arrangement, and shaping of the English language. Assessment is by midterm and final exams, quizzes, and short assignments.

Objectives:

- Explore the imaginative possibilities of poetry in modern English.
- Develop vocabularies for describing the sounds of English and basic properties of English words and sentences. Learn to use the *Oxford English Dictionary* and the International Phonetic Alphabet.
- Develop vocabularies for the patterned arrangement of sounds, words, sentences, and ideas in poetry.
- Study the most significant and influential verse forms in modern English literature: ballad meter, iambic pentameter, the sonnet, Spenserian stanza, blank verse, and free verse.
- Develop skills as a reader and interpreter of poetry.

5 Schedule

Each session is designated as either synchronous (“syn.”) or asynchronous (“asyn.”):

- *Synchronous* sessions are held via Zoom videoconferencing software: use the Zoom link on the Sakai page.
- *Asynchronous* sessions consist of lectures and videos (termed “lessons” in the schedule below), forum posts, and reading quizzes. These materials will be released and made available to students on Monday mornings; forum posts and reading quizzes are due on Tuesdays at 11:00AM.

Readings and other assignments are due on the day listed. Most readings are from the course textbook, *The Norton Anthology of English Literature* (see section 3, above). For readings not in the textbook, the schedule supplies web links: click on [text].

The audio recordings have the same status as readings. You should listen carefully to each of these. Finally, you should learn something about the poets themselves. For poets in our

Norton textbook, read the biographical headnote. For other poets, read the first two or three paragraphs of the author biography at poetryfoundation.org.

This course schedule complies with the official LUC academic calendar, which is available here: <https://www.luc.edu/academics/schedules>. Students must take the final exam on the date set by the university.

If there is need to revise the course schedule, I will announce the change and post the revision on Sakai.

date	format	topic	assignment
01-19	syn.	course introduction	(none)
01-21	syn.	(cont'd)	<ul style="list-style-type: none"> • read the syllabus • Lewis Carroll (1832–1898), “Jabberwocky” [text] [audio-1] [audio-2] • listen to Poetry Out Loud [audio] • forum post [instructions]
01-26	asyn.	Sounds	<ul style="list-style-type: none"> • complete Lesson 1, quiz, and forum post • Paul Laurence Dunbar (1872–1906), “We Wear the Mask” [text] [audio-1] [audio-2] • Langston Hughes (1902–1967), “Harlem” [text] [audio] • Maya Angelou (1928–2014), “Still I Rise” [text] [audio]
01-28	syn.	(cont'd)	(cont'd)
02-02	asyn.	Feet and lines	<ul style="list-style-type: none"> • complete Lesson 2, quiz, and forum post • Anna Letitia Barbauld (1743–1825), “The Mouse’s Petition” • Emily Dickinson (1830–1886), “[Because I could not stop for Death—]” [text & audio] • Theodore Roethke (1908–1963), “My Papa’s Waltz” [text] • Dudley Randall (1914–2000), “Ballad of Birmingham” [text] • Alexander Pope (1688–1744), <i>Essay on Criticism</i>, lines 337–383 <i>only</i>

date	format	topic	assignment
02-04	syn.	(cont'd)	(cont'd)
02-09	syn.	(cont'd)	(cont'd)
02-11	n.a.	SPRING BREAK 1	n.a.
02-16	asyn.	Words and their parts	<ul style="list-style-type: none"> • complete Lesson 3, quiz, and forum post • Gerard Manley Hopkins (1844–1889), “Pied Beauty” [audio-1] [audio-2] • Wilfred Owen (1893–1918), “Dulce et decorum est” [audio] • T.S. Eliot (1888–1965), “The Love Song of J. Alfred Prufrock” [audio-1] [audio-2] • Judith Ortiz Cofer (1952–2016), “The Latin Deli: An Ars Poetica” [text]
02-18	syn.	(cont'd)	(cont'd)
02-23	asyn.	Sentences and their parts	<ul style="list-style-type: none"> • complete Lesson 4, quiz, and forum post • Eliot, “The Love Song of J. Alfred Prufrock” (cont'd) • Percy Bysshe Shelley (1792–1822), “Ode to the West Wind” [audio]
02-25	syn.	(cont'd)	(cont'd)
03-02	syn.	review	review
03-04	syn.	mid-term exam	(cont'd)
03-09	n.a.	SPRING BREAK 2	n.a.

date	format	topic	assignment
03-11	syn.	Lyric forms 1: sestina and villanelle	<ul style="list-style-type: none"> • entries on “Sestina” and “Villanelle” from the <i>Princeton Encyclopedia of Poetry and Poetics</i> [text-1] [text-2] • Elizabeth Bishop (1911–1979), “Sestina” [text] • Ciara Shuttleworth, “Sestina” (2016) [text] • Dylan Thomas (1914–1953), “Do Not Go Gentle into That Good Night” [audio-1] [audio-2]
03-16	asyn.	Lyric forms 2: sonnet	<ul style="list-style-type: none"> • complete Lesson 5, quiz, and forum post • Thomas Wyatt (1503–1542), “Whoso list to hunt” [audio] • Henry Constable (1562–1613), “[My lady’s presence makes the roses red]” [text] • Philip Sidney (1554–1586), <i>Astrophil and Stella</i> 9, 20, 31 • William Shakespeare (1564–1616), Sonnets 116, 129, 130 [audio-1] [audio-2]
03-18	asyn.	(cont’d)	<ul style="list-style-type: none"> • forum responses
03-23	asyn.	(cont’d)	<ul style="list-style-type: none"> • complete Lesson 6, quiz, and forum post • Shakespeare, Sonnets 15, 18, 20, 55, 60, 73, 87 [audio-1] [audio-2] [audio-3]
03-25	syn.	(cont’d)	(cont’d)

date	format	topic	assignment
03-30	asyn.	(cont'd)	<ul style="list-style-type: none"> complete Lesson 7, quiz, and forum post John Donne (1572–1631), Holy Sonnets 10, 14 [audio-1] [audio-2] John Keats (1795–1821), “[On first looking into Chapman’s Homer],” “[When I have fears that I may cease to be]” [audio-1] [audio-2] Edna St. Vincent Millay (1892–1950), “[What lips my lips have kissed, and where, and why],” “[I, being born a woman and distressed],” “[I will put Chaos into fourteen lines]” [text-1] [text-2] [text-3] Walter Raleigh (1552–1618), “[Methought I saw the grave where Laura lay]” [text]
04-01	syn.	(cont'd)	(cont'd)
04-06	asyn.	Narrative forms 1: romance	<ul style="list-style-type: none"> complete Lesson 8, quiz, and forum post Edmund Spenser (1552?–1599), <i>Faerie Queene</i>, I.i–ii
04-08	syn.	(cont'd)	(cont'd)
04-13	asyn.	(cont'd)	<ul style="list-style-type: none"> complete Lesson 9, quiz, and forum post Spenser, <i>Faerie Queene</i>, I.vii–viii, xi, xii.42
04-15	syn.	(cont'd)	(cont'd)
04-20	asyn.	Narrative forms 2: epic	<ul style="list-style-type: none"> complete Lesson 10, quiz, and forum post John Milton (1608–1674), <i>Paradise Lost</i>, book 1
04-22	syn.	(cont'd)	(cont'd)

date	format	topic	assignment
04-27	asyn.	(cont'd)	<ul style="list-style-type: none"> complete Lesson 11, quiz, and forum post Milton, <i>Paradise Lost</i>, book 9
04-29	syn.	(cont'd)	(cont'd)

6 Assessment

6.1 Grade schema

This course employs the ‘quintile system’, as follows:

letter grade	minimum percentage
A	86.6
A-	80
B+	73.3
B	66.6
B-	60
C+	53.3
C	46.6
C-	40
D+	33.3
D	20
F	0

6.2 Grade components

course component	points
attendance	20
quizzes	50
forum	50
midterm exam	30
final exam	50
TOTAL	200

6.2.1 Attendance and participation

Students are expected to attend synchronous class sessions. These involve regular small-group activities vital to your learning. To ensure that your presence is registered, use a Zoom name

that corresponds to your name as it appears on LOCUS. If your preferred name is different from the one on LOCUS, please inform me so that I can correct my records.

There are sixteen synchronous sessions (not counting the midterm exam). I permit you three free absences. Thereafter I deduct two points for each absence. I will not distinguish “excused” from “unexcused” absences, except in cases of serious illness. In such cases, be in touch with me at the earliest opportunity.

Attendance is taken at the beginning and end of each synchronous session. Three late entries or early exits are equivalent to one absence.

6.2.2 Forums and quizzes

There are eleven graded forum assignments and reading quizzes, one for each asynchronous session. These are worth five points each; I drop the lowest score. Forum posts and quizzes are due at 11:00AM on the days indicated on the course schedule (section 5, above).

Late quizzes receive a grade of zero. Forum assignments posted after 11:00AM will be marked down 0.5 points, plus an additional 0.5 points for every six hours thereafter.

6.2.3 Exams

There is a midterm exam and a final exam. These test your knowledge and understanding of course materials and skill as a reader and interpreter of poetry. The midterm exam will ask you to identify and discuss passages. The final exam will include a short essay.

7 General policies

7.1 Academic integrity

Loyola University Chicago takes seriously the issues of plagiarism and academic integrity. Plagiarizing a paper will result in a grade of “zero” for that exam/paper, and the incident will be reported to your dean. If you are uncertain what constitutes plagiarism, please consult the university guidelines on this issue. If you are still uncertain, please ask me. Below is an excerpt from the English Department’s statement:

"The English Department wishes to make it clear here that no distinctions should be made between the following acts and that all should be regarded as serious and wrong:

- Copying from a published or on-line source, or a source in any medium, without proper documentation
- Purchasing a pre-written paper
- Letting someone else write a paper for you or paying someone to do so
- Submitting as your own someone else’s unpublished work, either with or without permission"

The full policy is available here:

http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

7.2 Privacy

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Students will be informed of such recordings by a statement in the syllabus for the course in which they will be recorded. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

7.3 Communication

Students are always welcome to speak with me during regular office hours. Use the “office hours” Zoom link on Sakai. Outside of office hours email is the best way to reach me. I make every effort to respond to email messages within 24 hours on weekdays and within 48 hours on weekends. I ask that you also respond promptly to any messages I may send.

Learning to respect the rights and opinions of others is an important part of education. Students in this course will refrain from profanity and insults and allow classmates to voice their views without fear of ridicule.

An additional note on names and gender pronouns: using appropriate names and gender pronouns honors and affirms individuals of all gender identities and gender expressions. Misgendering and heteronormative language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. Therefore, during our first class, as we introduce ourselves, you may choose to share your name and gender pronouns. If you do not wish to be called by the name listed on the roster, please inform the class. If you prefer to introduce yourself by name only, without pronouns, that is also completely fine. The goal is to create an affirming environment for all students.

7.4 Accommodations and assistance

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the Student Accessibility Center (SAC). Professors will receive an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professor individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, software may be used

to audio record class lectures in order to provide equal access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are deleted at the end of the semester. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu or visit <http://www.luc.edu/sac/>.

Additional assistance is available from the following campus offices:

Coordinated Assistance & Resource Education (CARE)

<http://www.luc.edu/dos/services/coordinatedassistanceresourceeducationcare/>
773.508.8840

Wellness Center

<http://www.luc.edu/wellness/>
773.508.2530

8 Statement of intent

By remaining in this course, students agree to accept this syllabus and abide by the guidelines outlined in it. Students will be consulted should there be a necessary change to the syllabus.

version 1.2 (2021-03-13) update Sakai links and 03-18 plan