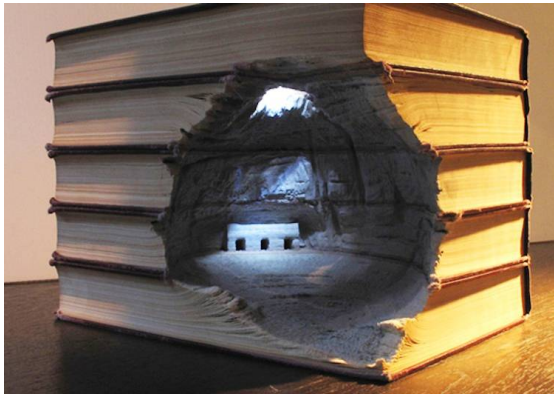


ENG 205W:005: Poetry & the World

<https://scholarblogs.emory.edu/poetryandtheworld/>

Meeting time: Tu & Th 4–5:15
Meeting location: Callaway S103
Instructor: Marlo Starr

Contact: Marlo.starr@emory.edu
Office Hours: Email for an appointment
(Peet's Coffee)



Course description:

Like popular perceptions of poet Emily Dickinson secluded in her attic, poetry is thought of as reclusive and not engaged with the "real world." This course, designed to introduce students to poetry and poetic analysis, shows how poems interact with and are shaped by their historical moment. We examine how form impacts meaning and the various roles that poems play in their broader cultural landscape. Focusing primarily on

20th- and 21st-century works, we will employ close analysis to the text on the page while also exploring the Rose Library's archival and rare book holdings. By engaging with primary source materials—such as correspondence, drafts, exchanges with editors, publishers, and other influences—we ultimately interrogate ideas of the lone author writing in a vacuum. Possible poets include: Lucille Clifton, Langston Hughes, Seamus Heaney, Craig Santos Perez, and Marlene NourbeSe Philip.

Learning Outcomes:

- Hone close reading skills and apply various critical reading strategies to interpret a poem
- Develop vocabulary to discuss and write about a poem with confidence
- Engage in scholarly conversations with and about literature and poetry as a genre
- Use archival and primary source materials as tools for analysis
- Consider how race, class, gender, sexuality, nationality, and other factors inform the creation and reception of poetry.
- Explain how a poem intersects with the broader world, in terms of cultural, historical, and political contexts
- Understand authority as constructed and contextual

Course texts:

- Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy, *Norton Anthology of Poetry*, 5th Ed.
- Theresa Hak Kyung Cha, *Dictee* (2001, originally published 1982)
- Subscribe to [Poem-a-Day's](#) digital poetry series

- All other readings provided via CourseReserves

Other resources:

Glossary of terms at The Poetry Foundation:

<http://www.poetryfoundation.org/learning/glossary-terms?category=all>

Assignments & Weights:

Assignments	Due Date	Weight
Quiz	9/19	5%
Presentation/Discussion Lead	Ongoing	10%
Attendance/Participation/Posts	Ongoing	15%
Paper 1	10/5	20%
Paper 2	10/26	20%
Revised Paper	11/9	10%
Paper 3 & Archival Exhibit	12/5	20%
Total		100%

Grading Scale:

93.00-100	A
90.00-92.99	A-
86.00-89.99	B+
83.00-85.99	B
80.00-82.99	B-
76.00-79.99	C+
73.00-75.99	C
70.00-72.99	C-
66.00-69.99	D+
60.00-65.99	D
0-59.99	F

Explanation of Letter Grades

A: An excellent response to the assignment. Demonstrates a sophisticated use of rhetorical knowledge, writing, and design techniques.

B: A good response to the assignment. Demonstrates an effective use of rhetorical knowledge, writing, and design techniques. May have minor problems that distract reader.

C: An average response to the assignment. Demonstrates acceptable use of rhetorical knowledge, writing, and design technique. May have problems that distract reader.

D: A poor response to the assignment. Demonstrates a lack of rhetorical knowledge and writing and design technique. May have significant problems that distract reader.

F: A failure to respond to the assignment appropriately.

Course policies

Attendance policy: Much classroom time in this course will be devoted to classroom discussions. As such, your attendance in class is necessary not only to your success but also

to the success of your classmates. Students are allowed 3 unexcused absences without penalty. After that, your overall grade for the course **will be docked one-third of a letter grade** for each additional absence.

Email policy: Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email. **It is your responsibility to check your Emory-based email account at least once every 24 hours.**

Late work policy. All assignments are due by the time and date specified. No late work will be accepted without advance arrangements via email, and extensions are not guaranteed. Late work without advance arrangement will cause your grade for the assignment to decrease by one-third of a letter grade for each day the assignment is late.

Technology Policy: Cell phone use will not be tolerated. I reserve the right to ask students to stop using their laptop devices if they become a distraction. Students who are using their devices for purposes unrelated to the class will be marked absent for the day.

Academic honesty: See http://catalog.college.emory.edu/academic/policy/honor_code.html for information regarding Emory's honor code. I take academic honesty very seriously, and I expect my students to do the same. Any assignment found to be plagiarized will receive a zero, and I also plan to report instances of academic misconduct to the Honor Council.

Resources

Office hours. Please don't hesitate to contact me to set up an appointment.

Emory Writing Center. The Emory Writing Center staff are eager to work with all writers at all stages of the composing process. To learn more, go to <http://writingcenter.emory.edu>.

Resources for speakers of English as an additional language. Emory has a host of resources specifically for students who speak English as an additional language. The Support Services for Undergraduates include support for a variety of academic tasks. To learn more, go to <http://college.emory.edu/home/academic/learning/esl>.

The Office of Disability Services. If you require instructional modifications due to a documented disability, you should notify me as soon as possible. You must also register with the Office of Disability Services. All information will be held in confidence. To learn more, go to <http://www.ods.emory.edu>.

Academic Advising Office. For medical, personal, or other concerns that may affect your academic life, the Academic Advising Office may be of use to you. The Academic Advising

Office respects your confidentiality. To learn more, go to <http://college.emory.edu/home/academic/advising/advising.html>.

Emory Counseling Services. The Emory Student Counseling Center provides free and confidential counseling for students. To learn more, call (404) 727-7450 or go to <http://studenthealth.emory.edu/cs>.

Assignments

Discussion Posts & In-Class Presentation

Each student will lead discussion for one class session. You'll prepare a brief presentation (10 minutes) to provide 1) historical and biographical context for the poets read in class that day and 2) guiding questions to lead discussion. 3) In addition, you'll update the class Poet Map & Timeline on your presentation day.

Aside from your presentation, you'll submit blog posts to our course website in response to the Beats Exhibit and campus literary events. The posts will be an opportunity to prepare for class discussion and give you the opportunity to explore a concept and extend your poetry analysis skills.

Paper #1—Poetry Explication Short Paper

This first paper will be your opportunity to synthesize what you've learned so far about poetic analysis. You'll choose one poem from our class readings and make a sustained analysis of the poem in a **5- to 6-page** paper. (More detailed assignment sheet to follow.)

Paper # 2— Poet's Process Short Paper

For this assignment, you will write about a single poem using drafts from the Rose Library's archives to analyze the poet's process of composition. Your task is to consider how seeing a poem in-process adds to or changes how we understand the poet's finished work. Your paper should be **5-6 pages long**. (More detailed assignment sheet to follow.)

Revised Paper

For this assignment, you have the option to either revise your first or second paper based on feedback from your instructor. Include a 300-word process reflection, considering how your ideas have developed since you initially wrote the paper, why you chose to revise one paper over the other, and the choices you made in terms of revision. This paper will be graded based specifically on revision, meaning that an "A" paper turned in with only minor changes will likely receive a lower grade. (More detailed assignment sheet to follow.)

Paper #3 - Exhibit & Presentation

For your final paper (**5- to 6-pages long + a 10-minute presentation of photo exhibit**), you will choose one poet's manuscript collection that you'd like to work with closely and

select a number of items that represent the poet's work. You will draw on items (documents, drafts, letters, photos, ephemera) from the poet's collection or from the Rose's rare book holdings and choose 6-8 items to incorporate into your paper

In addition to the paper, you will present your photo exhibit to the class, which will include a Powerpoint with photos of your chosen artifacts and a creative title that reflects your exhibit's overall narrative and theme. In your rationale, you'll explain the significance of each item, how they connect to each other, and how your exhibit overall connects to our course themes and discussions. (A more detailed assignment sheet will be provided closer to the due date. You will have the opportunity to practice putting together a mock exhibit in an in-class activity at the Rose Library.)

Schedule of Classes (*Subject to change. Please consult the course website for updates to daily assignments.*)

Note: Course readings are organized around elements of poetic form; through our discussions of form, we will simultaneously investigate the social and literary contexts in which the poems were produced to explore how form and content are mutually constitutive.

Week One

- Th 8/24: Introduction & Syllabus

Lineation exercise using William Carlos Williams' "The Red Wheelbarrow"

Assignments: 1) Subscribe to [Poem-a-Day's](#) digital poetry series;

2) Log on to scholarblogs.emory.edu to be added to the course website

Unit One: Poetic Elements

Week Two

- Tu 8/29: Music & Movement

Read & listen to Abel Meeropol's "Strange Fruit" as sung by Billie Holiday:

<http://www.npr.org/2012/09/05/158933012/the-strange-story-of-the-man-behind-strange-fruit>

Theodore Roethke, "My Papa's Waltz" (1494)

William Blake, "The Tyger" (743)

Suji Kwock Kim, "[Montage with Neon, Bok Choi, Gasoline, Lovers & Strangers](#)"

- Th 8/31: Imagery; Figurative & Literal Language

Langston Hughes, "Harlem" (1433); "The Negro Speaks of Rivers" (1430)

Emily Dickinson, ("I like to see it lap the miles") (1117) ("'Hope' is the thing with feathers –") (1114) ("I felt a Funeral, in my Brain") (1115)

Sylvia Plath, "Lady Lazarus" (1843)

Mary Oliver, "[The Summer Day](#)"

Week Three

- Tu 9/5: Poetic foot/Meter

Student presentations begin

Stephen Fry, pp. 1-12 & Chart (Course Reserves)

Andrew Marvell, "To His Coy Mistress"

John Keats, "Ode to a Grecian Urn"; "When I Have Fears that I May Cease to Be"

William Shakespeare, "Sonnet 18"

- Th 9/7: Types of Rhyme & Rhyme Schemes

Norton, 2036-39; Poetry Foundation ["Rhyme"](#)

Seamus Heaney, "Digging"

Edgar Allan Poe, "The Raven"

Claude McKay, ["The Tropics in New York"](#)

Wilfred Owen, ["Strange Meeting"](#)

Week Four

- Tu 9/12: Sound (Alliteration, assonance, etc.)

Edgar Allan Poe, "The Bells"

William Wordsworth, "Daffodils"

Gwendolyn Brooks, "Cynthia in the Snow"

Edna St. Vincent Millay, "Travel"

Derek Walcott, "The Sea Is History"

- Th 9/14: Dramatic situation/Rhetorical situation & Apostrophe

Introduce first paper assignment

Robert Frost, "Stopping by Woods on a Snowy Evening" (1237)

Wole Soyinka, "Telephone Conversation" (1862)

Haunani Kay Trask, "Into Our Light I Will Go Forever" (Course Reserves)

Amiri Baraka, ["Preface to a Twenty Volume Suicide Note"](#)

Lucille Clifton, ["won't you celebrate with me"](#)

Week Five

- Tu 9/19: Where It Breaks: Line & Syntax

Quiz on poetic terms

Sappho, ["The Anactoria Poem"](#)

William Carlos Williams, "Between Walls"

Alexander Pope, "An Essay on Man: Epistle I"

[Dana Levin's essay "Where It Breaks"](#)

- Th 9/21: **Meet in Rose Library**

Unit Two: Stanza & Form

Week Six: Stanzas

- Tu 9/26: Couplets, Tercets, & Quatrains

Norton: pp. 2039-2041

Robin Lewis Coste, "Plantation" (Course Reserves)

Elizabeth Bishop, "One Art" (1527)

Mark Strand, "The Prediction" (1863)

W. H. Auden, Section 3 of "In Memory of W. B. Yeats"

Writing Workshop #1

- Th 9/28: Intertextuality & Allusion
Medbh McGuckian, "Gigot Sleeves," "Smoke"; short secondary reading on McGuckian's composition methods (TBD) (Course Reserves)
Lucille Clifton, TBD (Course Reserves)
Ted Hughes, excerpts from *Crow*
W. B. Yeats, "The Second Coming"

Week Seven: Sonnets

- Tu 10/3: Sonnets
Norton: pp. 2042-2044
William Shakespeare, Sonnets 55 and 130
Natasha Tretheway, "Native Guard"
Seamus Heaney, "Requiem for the Croppies"

- Th 10/5: Meet in the Rose MARBL Library: In-class assignment on poets' process & introduction to second paper assignment

FIRST PAPER DUE

Week Eight: Sonnets

- Tu 10/10: FALL BREAK

- Th 10/12: Sonnets & Modern Sonnets
Patricia Smith, "Motown Crown" (Course Reserves)
Bernadette Mayer, "[Sonnet \(You jerk you didn't call me up\)](#)"
Ted Berrigan, Excerpts from *The Sonnets* with Alice Notley's introduction (Course reserves)

Week Nine: Other Forms

- Tu 10/17: Other Forms & Free Verse
Natalie Diaz, "[Abecedarian \[...\]](#)"
Ezra Pound, "In a Station of the Metro" (1297)
Natasha Tretheway, "[Miscegenation](#)"
Gertrude Stein, Excerpts from *Tender Buttons* (Course Reserves)

- Th 10/19: Other Forms; Visual & Concrete Poems
Qwo-Li Driskoll, "Map of the Americas" (Course Reserves)
Marlene NourbeSe Philip, Excerpts from *Zong!* (Course Reserves)
e. e. cummings, "r-p-o-p-h-e-s-s-a-g-r"

Week Ten: Visual Poems

- Tu 10/24: Text & Sound
Marlene NourbeSe Philip, "Discourse on the Logic of Language" (Course Reserves) and [watch YouTube clip](#)

Alice Notley, excerpts from *Descent of Alette* (Course Reserves)

- Th 10/26: Rose Library Visit: Mock Exhibit

SECOND PAPER DUE

Unit Three: Poetic Form, History, and Memory

Week Eleven

- Tu 10/31 Translations & Adaptations

Louise Bennett, "Colonization in Reverse"

Safia Elhillo, excerpts from *The January Children* (Course Reserves)

Nuala Ní Dhomhnaill, excerpts from *Pharaoh's Daughter* (Course Reserves)

- Th 11/2 Translations & Adaptations

Faiz Ahmed Faiz, "[Don't Ask Me for That Love Again](#)"

Mimi Kalvati, "[Don't Ask Me, Love, For that First Love](#)"

Agha Shahid Ali, "Postcard from Kashmir," "The Country without a Post Office"

Writing Workshop #2

Week Twelve: Defying Form: Poetry and Collage

- Tu 11/7: Translations & Adaptations

Ocean Vuong, excerpts from *Night Sky with Exit Wounds* (Course Reserves)

Craig Santos Perez, selections from *from unincorporated territory* trilogy (Course Reserves)

- Th 11/9: (No class—instructor at a conference); Beats Exhibit Activity

REVISED PAPER DUE

Week Thirteen

- Tu 11/14: *Dictee* by Theresa Hak Kyung Cha

- Th 11/16: *Dictee* by Theresa Hak Kyung Cha

Week Fourteen

- Tu 11/21: *Dictee* by Theresa Hak Kyung Cha

- Th 11/23: THANKSGIVING BREAK

Week Fifteen

- Tu 11/28: Final Presentations

- Th 11/30: Final Presentations

Week Sixteen

- Tu 12/5: Final Presentations & Conclusion

FINAL PAPER DUE