

LIT-307

Poetry: Substance and Structure

Meeting Time: M/R 8:00-10:05 am
Professor: Dr. Stephen Grandchamp
Email: sgrandchamp@kettering.edu
Office: 4-318 FF, Academic Building

Classroom: Room 4301, Academic Building
Term: Spring 2017
Office Phone: (810) 762-9500, ext. 5524
Office Hours: M/R 10:15 am-12:15 pm

UNIVERSITY COURSE DESCRIPTION

An analysis of poetry written in the context of the development of intellectual concepts. Emphasis is on the philosophical content, its moral and ethical dimensions, structure, and the intellectual climate which gave rise to significant aesthetic ideals. Biography and critical interpretation are included.

SECTION DESCRIPTION

This section of LIT-307 will focus on English-language poetry as a living tradition with real-life philosophical and ethical consequences. The readings will provide students with the necessary skills to interpret key poetic forms. Moreover, the readings will act as a broad overview of several important poetic movements and styles from the sixteenth century to the present. Additionally, the course will encourage students to approach poetry from a performative perspective—both in exposure to others' performances and in students' own original articulations. Overall, LIT-307 will enable students to consider critically the relationship between form and content across poetic and cultural history.

COURSE OBJECTIVES

Upon completion of LIT-307, students should be able to:

- 1) Distinguish major poetic forms.
- 2) Apply essential poetic vocabulary related to form and structure.
- 3) Write analyses that make original observations by connecting poetic technique to meaningful themes.
- 4) Engage poetry as a living tradition through the consideration of and participation in performance.
- 5) Account for the complexity of relationships among authors, voices, performers, and readers.
- 6) Demonstrate understanding of how poetic form enables the exploration of key philosophical and ethical concepts.

REQUIRED TEXTS

Texts are required in these particular editions. All other texts will be provided online for students.

Ferguson, Margaret, Mary Jo Salter, and Jon Stallworthy, eds. *The Norton Anthology of Poetry*. Shorter Fifth Edition. New York: Norton, 2005. ISBN: 9780393979213

"Kettering: LIT-307." *Spotify* playlist. Created by sgrandch. Available with free account.

FINAL GRADE CALCULATION

Final grades will be calculated according to the following distribution:

Close Readings	10 %
Short Poem Analysis Essay	15 %
Performance Analysis Essay	20 %
Interpretive Recitation	5 %
Reading Quizzes	10 %

Midterm Exam	10 %
Final Exam	15 %
Participation	15 %

GRADING OF COURSE PERFORMANCE

All work will be graded on a 100-point scale. At the end of the semester, final grades will be assigned according to the following criteria:

A	94-100	C	74-76
A-	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	F	63 and below
C+	77-79		

ASSIGNMENT OVERVIEW

The requirements, expectations, and grading criteria for a particular assignment or exam will be described on a separate assignment sheet. Assignments may be summarized as follows:

Close Readings: brief analyses (300 words) of a single short poem that make original arguments while using textual evidence and poetic terminology

Short Poem Analysis Essay: an analysis (900 words) of a short poem that makes a sustained argument through examination of the relationship between form and content

Performance Analysis Essay: a sustained comparative analysis (1,500 words) of the distillation of a specific theme or idea within the context of a poem's original text and a particular performance

Interpretive Recitation: oral recitation of a short poem (from memory) with a brief introduction explaining the interpretive angle of the performance

Reading Quizzes: brief, unannounced quizzes at the beginning of course sessions to verify student reading and comprehension

Midterm Exam: an exam (one hour) in which students demonstrate proficiency in reflecting on the course's themes and texts through essays, passage identification, and multiple choice questions

Final Exam: an exam (two hours) in which students demonstrate proficiency in reflecting on the course's themes and texts through essays, passage identification, and multiple choice questions

*Note: Late work will not be accepted. Students must complete the Short Poem Analysis Essay, Performance Analysis Essay, Interpretive Recitation, Midterm Exam, and Final Exam in order to receive a passing grade in the course.

PARTICIPATION

Because LIT-307 requires students to encounter unfamiliar texts, genres, and historical concepts, participation is essential for students to receive full benefits from the course. Therefore, students are required to participate throughout the semester on a regular basis and bring the course text to each session. Expected types of participation include: contributing to course discussions, asking incisive questions, responding respectfully to classmates' ideas, and approaching all course texts with enthusiasm. Students should also refrain from using

cellphones or laptops. Participation will be assessed midway through the course and at the end of the semester. Additionally, students may ask for an assessment of their participation score at any point during the semester.

ATTENDANCE

Students are required to attend all sessions of LIT-307. However, students are granted two no-questions-asked absences to account for emergencies, illnesses, etc. Beginning with the third missed session, students will receive a penalty of five points for each absence. For example, a final grade of 90 would be lowered to 80 in the event of four total absences. The professor does not discriminate between excused and unexcused absences; therefore, students must use their two no-questions-asked absences wisely.

OFFICE HOURS/EMAIL COMMUNICATION

Office hours will be held between 10:15 am and 12:15 pm on Monday and Thursday. Students are encouraged to visit office hours with questions, concerns, or course-related topics for discussion. If students would like to meet at another time, they should contact the professor via email in order to set up an appointment. Students should feel free to email the professor at other times with questions or concerns. However, the professor does not review drafts via email. Instead, students should discuss papers in face-to-face meetings to ensure clear communication. The professor checks his email inbox every weekday at 3 pm. In order to receive an answer on a particular day, students must email the professor before this time.

SUBMISSION OF WORK

All documents should be submitted in hard copy at the beginning of the course session. All student work will be returned (typically within a week) with grades and comments.

ETHICS IN THE UNIVERSITY AND ACADEMIC INTEGRITY

Kettering University values academic honesty and integrity. Cheating, collusion, misconduct, fabrication, and plagiarism are serious offenses. Each student has a responsibility to understand, accept, and comply with the University's standards of academic conduct as set forth in our statement, "Ethics in the University," and "Academic Integrity" as well as policies established by individual professors. For more information, refer to the Student Life section of the current Undergraduate Catalog. This information is also noted in the Student Handbook.

PLAGIARISM

Academic dishonesty will not be tolerated in LIT-307. As such, students should not repurpose the ideas or language of others in course assignments. Cases of plagiarism may lead to failure of the assignment or the course. Students can and should ask the professor for help or clarification related to citations at any point in the semester. However, they should seek this guidance before submitting their work.

STUDENTS WITH DOCUMENTED DISABILITIES

The University will make reasonable accommodations for persons with documented disabilities. Students need to register with the Wellness Center every term they are enrolled in classes. To be assured of having services when they are needed, students should contact the Wellness Center during the first week of each term. Note that it is the student's responsibility to arrange accommodations with each professor. For more information on "Disability Services," refer to the Student Life section of the current Undergraduate Catalog. This information is also noted in the Student Handbook.

ACADEMIC ASSISTANCE

In addition to your professors, academic assistance with class work and writing is available from the Academic Success Center (ASC) at (810) 762-7995 or academicsuccess@kettering.edu.

COURSE SCHEDULE

Students are expected to complete the listed readings before the designated date. Assignments should be submitted at the beginning of the class session.

Unit I—Foundational Poetic Forms: The Ballad and the Sonnet

- 4/3 (M) Course Introduction
- 4/6 (R) "The Unquiet Grave" (92-3); "Bonny Barbara Allan" (93-4)
Spotify: Joan Baez, "The Unquiet Grave (Child No. 78); Ween, "Cold Blows the Wind"; Jean Ritchie, "Barbara Allen"; Simon & Garfunkel, "Barbriallen"
- 4/10 (M) "Versification" (1260-76); "Lord Randal" (89-90); Bob Dylan, "Boots of Spanish Leather" (1153-4)
Spotify: Harry Belafonte, "Lord Randall"; Buffy Sainte-Marie, "Lord Randall"; Bob Dylan, "Boots of Spanish Leather"; Dan McCafferty, "Boots of Spanish Leather"
- 4/13 (R) "Poetic Syntax" (1277-89); William Shakespeare, excerpts from *Sonnets* (169-79)
Spotify: Rufus Wainwright, "Sonnet 20"; Anna Prohaska, "Farewell (Sonnet 87)"
- 4/17 (M) Thomas Wyatt, "Whoso List to Hunt" (103); Sir Philip Sidney, excerpts from *Astrophil and Stella* (157-62)
CLOSE READING (BALLAD) DUE
- 4/20 (R) John Donne, excerpts from *Holy Sonnets* (206-8)
Spotify: Benjamin Britten, "The Holy Sonnets of John Donne, Op. 35: Sonnet X"

Unit II—The Modern Expansion of Form: The Literary Ballad, the Song, and the Lyric

- 4/24 (M) Samuel Taylor Coleridge, *The Rime of the Ancient Mariner* (489-505)
Spotify: Richard Burton, "Rime of the Ancient Mariner"
- 4/27 (R) Spotify: Iron Maiden, "Rime of the Ancient Mariner"
CLOSE READING (SONNET) DUE
- 5/1 (M) NO CLASS
- 5/4 (R) William Blake, "A Poison Tree" (446); William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey" (458-62)
Spotify: Ralph Vaughan Williams, "A Poison Tree"; David Axelrod, "A Poison Tree"; Cedric Hardwicke, "Tintern Abbey"
- 5/8 (M) Walt Whitman, excerpts from *Song of Myself* (679-84), "Crossing Brooklyn Ferry" (684-89)
Spotify: Raemond Martin/Sherry Zannoth, "American Song Set: Crossing Brooklyn Ferry"
SHORT POEM ANALYSIS ESSAY DUE
- 5/11 (R) MIDTERM EXAM

Unit III: Poetic Redefinitions of Identity

- 5/15 (M) Phillis Wheatley, "On Being Brought from Africa to America" (438); Countee Cullen, "Heritage" (920-3)
Spotify: John D. Evans, "On Being Brought from Africa to America"; Countee Cullen, "Heritage"
- 5/18 (R) Langston Hughes, "The Weary Blues" (912-3), "The Negro Speaks of Rivers" (913), "Theme for English B" (915-6), "Dinner Guest: Me" (916-7)
Spotify: Langston Hughes, "The Weary Blues"; Langston Hughes, "The Negro Speaks of Rivers"
- 5/22 (M) Gwendolyn Brooks, "kitchenette building" (998), "We Real Cool" (999-1000)
Spotify: Gwendolyn Brooks, "Kitchenette"; Sunray, "We Real Cool"
- 5/25 (R) Gertrude Stein, excerpts from Stanzas in Meditation (813-4); H.D. (Hilda Doolittle), "Helen" (851); Adrienne Rich, "Aunt Jennifer's Tigers" (1114-5)
- 5/29 (M) NO CLASS (MEMORIAL DAY)

Unit IV: Poetic Fragmentations of Identity

- 6/1 (R) Emily Dickinson, all poems (719-32)
Spotify: Julia Faulkner, "I'm Nobody! Who are You?"; Julia Faulkner, "Wild Nights!"; Wilco, "Born Alone"; Aaron Copland, "I felt a funeral in my brain"
- 6/5 (M) William Carlos Williams, "The Red Wheelbarrow" (829-30); Ezra Pound, "In a Station of the Metro" (846); Marianne Moore, "The Fish" (855-6), "Poetry" (856-7)
Spotify: William Carlos Williams, "The Red Wheelbarrow"; Marianne Moore, "The Fish"
PERFORMANCE ANALYSIS ESSAY DUE
- 6/8 (R) T.S. Eliot, "The Love Song of J. Alfred Prufrock" (862-66)
Spotify: T.S. Eliot, "The Love Song of J. Alfred Prufrock"; Pascale Smith, "The Love Song of J. Alfred Prufrock"
- 6/12 (M) Margaret Atwood, "At the Tourist Center in Boston" (1176-7); Michael Ondaatje, "Letters & Other Worlds" (1201); Rita Dove, "Parsley" (1231-3)
Spotify: Rita Dove, "Parsley"
- TBA FINAL EXAM