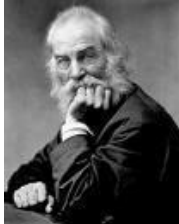


English 106—Literature: Poetry



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Office Hours: Tu 1-2 and Th 9-10 (IA-218/Zoom)
(For a schedule-only version of the syllabus, click [this link](#))

Spring 2023
CRN 40295 (3 credits)
Hybrid Delivery Mode
NSH-206 Tu 11:30-12:50

Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature all other thoughts, and which form new intervals and interstices whose void forever craves fresh food. ... It is a strain which distends, and then bursts the circumference of the hearer's mind, and pours itself forth together with it into the universal element with which it has perpetual sympathy.

—Percy Bysshe Shelley, *A Defense of Poetry*

If I read a book [and] it makes my whole body so cold no fire ever can warm me I know *that* is poetry. If I feel physically as if the top of my head were taken off, I know *that* is poetry.

—Emily Dickinson

Course Objectives

English 106 introduces students to poetry and its criticism. The common, long-range objectives shared by all literature classes at LBCC include students recognizing how literature helps to understand the human condition, interpreting literature through critical reading, demonstrating how literature enhances personal awareness and creativity, and communicating confidently about their own and others' ideas through both writing and speaking. More specifically, upon successful completion of this course, students will be able to:

- Analyze poems using the major elements and structures of poetry (literal and figurative imagery, language, rhyme, meter, free verse, traditional and open forms, etc.).
- Interpret and evaluate poems based on an analysis of their aesthetic, figurative, and formal elements.
- Recognize, interpret, and evaluate the different experiences created by reading poetry silently and by reading or listening to it performed aloud.

To meet these objectives, our class will read and write about a wide variety of poetry. The reading for the class consists of a wide survey of poetry drawn from American, English and world literature and is meant to enhance an understanding of the conventions of poetry and poetic forms.

Requirements

Texts: [Introduction to Poetry](#), Lindsay and Bergstrom (edited by instructor)
Supplemental Readings available for download on class Moodle site (PDFs)

Major Assignments and Points Possible:

- ❖ 10% Attendance/In-Class Participation 50 points (5/week)
 - ❖ 20% Weekly [Discussion Forum on Moodle](#) 100 points (10/week)
 - ❖ 20% Moodle Quizzes on Terminology 100 points
 - ❖ 10% [Project #1](#) 50 points
 - ❖ 20% [Project #2](#) Analytical Research Essay 100 points
 - ❖ 20% Final Examination 100 points
- 500 Total Points Possible (See [Assignment Log](#) for a list of all assignments)

Prerequisite: College level reading and writing skills (WR121 or equivalent) are strongly recommended for success in this course.

Policies and Procedures

Hybrid Class Format: Hybrid class format means that half the class time (or 80 min./week) is conducted in an “asynchronous” way--primarily through discussion forums on Moodle that allow some time flexibility during each week. The other half of the class (80 min./week) is meant to be in “real time”--conducted through our in-person classes on Tuesday each week at the time as indicated by the Schedule of Classes (11:30-12:50).

In-person classes will focus primarily on discussion of class readings. I rarely adopt a pure lecture format for my classes. A fairly typical pattern for these meetings will be that we first meet as a whole class for general discussion or questions. Then I will form students into random groups. Typically, students will have about 15 minutes to generate content for the shared class “[TOE](#)” document to help guide subsequent class discussion on the assigned reading (or to discuss their upcoming writing assignments). Then, we reconvene as a whole class to conduct a class-wide discussion. (If you have ideas on how best to use our time together, please share those ideas with me.) I plan to post provisional agendas for class meetings each week through the Moodle Announcements forum by Monday. This portion of the class is worth 5 points a week of participation points. You have to attend at least half of the class to be eligible to earn these points. (If you come in late or are not able to stay until the end of the class, check with me later to make sure that I recorded your presence.)

For the asynchronous, purely online portion of class time, an important feature of the class will be participation in the weekly online Forum post (located on the class Moodle site). Earn up to 10 points each week by participating in this “slow motion” class discussion (meaning that someone may not respond to you immediately but perhaps several days later). Post your reactions to and analysis of each week’s readings and topics and respond to what others in the class have to say. When you post your primary messages to the weekly discussion forums, plan to post about 150 words (a well-developed paragraph or two). Emphasize your own thinking, analysis, and personal reactions to the topics involved. Then, when you respond to at least 2 other people, try for a minimum of 50-75 words, using your post to expand your understanding. Ask questions, talk online, and use this feature of our class to expand your understanding of course material. For more description and a grading rubric see [this document](#). **Special Note: Weekly online discussion forums cannot be made up after the due date (midnight Sunday each week).** To be successful in an online or hybrid

course format, students must take an active and responsible role in their own learning. It takes discipline to post to the online Forums and keep current with the class. (You can earn up to one extra credit point a week by posting to the discussion forum early--by the end of the day Wednesday.) Please don't hesitate to contact me if obstacles prevent your full participation in the course.

Office Hours: I will be holding in-person office hours Tuesdays 1-2 and Thursdays 9-10 in IA-218. I will also be holding online virtual office hours at those same times, meaning that I should be logged into the Zoom meeting that I use for office hours during that time.

To Join Zoom Meeting for office hours

<https://lanecc.zoom.us/j/98334887450>

or

Meeting ID: 983 3488 7450

My Zoom meeting for office hours is set up so that I will only let in one student at a time. Hopefully, you will not need to wait too long (usually student attendance for office hours is rather sparse). I am also available by appointment if the scheduled office hours conflict with your schedule or if you want to reserve a specific time. Let me know (via email) if you're interested so that we can arrange a meeting time.

Reading Assignments: A major component of the class will be reading poems--lots of them. (Taking a literature class while avoiding reading literature is like trying to take a math class without doing any math problems. The good news is that reading poems is hopefully more enjoyable than doing math problems?) Reading a poem can be a challenging, frustrating experience because poets are not always known for their direct and transparent form of communication (why can't they just say what they mean?). I have to admit that I don't feel that I ever really "got" poetry when I was a student (and maybe still don't?), so I am sympathetic to a potential lack of comprehension that you might have regarding what we read. (Maybe there's nothing there to "get" in the way that one can go buy a loaf of bread at the store?) Hopefully, we can share with each other what the poems might be doing for us. (I think it's way more helpful to think of a poem as "doing" something and to think about how it works rather than its potential "meaning.")

There are actually two main forms of reading we'll be doing: textbook reading and then actual poems. I'm hoping that the textbook reading will be easier to understand and will then help us understand the poems themselves (although this may also make that part of the reading more boring and "dry"). The poems that I assign each week are geared towards the topic being discussed in the textbook chapter(s) we are reading that week. With the poems themselves, I recommend slowing down in your reading and perhaps think of your reading in a more "performative" sense--almost like music. You can glance through the musical score of a piece of music, but that's not going to be the same experience as actually performing the piece. Before poems are read, they are really just dead letters on a page (much as unperformed music is just notes on the page). How can you make these poems live again through your reading of them?

I assign a lot of poems to read. I wouldn't know in advance which poems might be meaningful to different individuals. I am trying to cast a very wide net. If a particular poem is not working for you, then move on. I want to take away the guilt/stigma surrounding not doing assigned reading. (When I was a student, I also did not do all the assigned reading, and I didn't have the same types of responsibilities that you may have in your life.) For example, on the weekly discussion forum assignment, you're always welcome to discuss poems other than what is assigned that week. I would

recommend focusing on some of the assigned material, though, so that there's the basis of a common conversation about them. (If everyone is off doing their own thing, then it makes it difficult to have a meaningful conversation about the course material.) Do what you can. But the more you can read, the more you will get out of our class discussions and will have more to work with for written assignments. (It's been my general experience that people generally get out of a class what they put into it.)

Papers: Essays are usually due at the end of any given week by the end of the day Sunday (see schedule below). **Late papers will not be accepted if turned in more than a week after the original due date.** In other words, I don't accept paper "dumping" where students turn in more than half of their coursework in the last week of class. Papers should be typed, double-spaced, carefully proofread, use MLA formatting conventions, and include your name, date, class name, essay description, and my name. (See [Little Seagull pages 158-60](#) -- scroll down --for basic manuscript format.) Save **all** work you do for this class. Any subsequent revisions of essays submitted should include previous versions turned in. Revisions are almost always appreciated and encouraged, but they should be completed no later than two weeks after being returned. Work will normally be uploaded into different assignment folders and forums on Moodle, but they may also be turned in as an email attachment. I can only download attachments in the following formats: *.doc, *.docx, *.rtf, or *.pdf (**not** *.wps or pages format). Make sure both your name and my name appears on the document itself. If using Google Docs, make sure your Sharing settings are set on "Anyone with the link." Students will write a shorter paper (either an Explication Essay or a more creative "project" and then a longer Research/Analytical Essay. A Final Exam will also include a short essay component. In addition to the assignment descriptions that I've written for the major assignments, I've compiled many resources, primarily on writing about poetry, on [this document](#) that may be helpful.

Grading Criteria: When I read student essays, I look for a number of qualities including unity of purpose, specificity of detail, and coherence of progression. Essays are given a holistic letter grade based on **six criteria: argument, critical reading, organization, audience/rhetorical effectiveness, sentence-level writing, and manuscript formatting.** "Argument" includes how effectively the paper presents a thesis and supports it through relevant examples. Students can demonstrate their critical reading skills by how they use details from sources to offer a fresh perspective on the topic that goes beyond a bland summary. The paper's organization into paragraphs should follow from the paper's main purpose (form follows function). Good papers are often an implicit dialogue between an author and reader—good writers anticipate how a potential audience will relate to a paper. Students should write in complete sentences that avoid grammatical errors (especially comma splices!), awkward phrasings, and mistakes in punctuation, but beyond that students should cultivate a personal writing style with an interesting variety of sentence and phrase structures. Avoid "WTF" paper formatting (either MLA or APA is fine). [This "writing toolbox"](#) that I created for my writing classes may be helpful, too. It contains [a list of the 10 biggest issues with student writing](#) that influence how I grade student work.

Grading Scale: Grades are based on a percentage of the 500 total points possible throughout the quarter (see above for how many points any one assignment is worth). 500-450 points (100-90%) = A; 449-400 points (89-80%) = B; 399-350 points (79-70%) = C; 349-300 points (69-60%) = D; fewer than 300 points will result in a failing grade.

Description of Major Assignments

Weekly Discussion Forums on Moodle: Each week, participate in an asynchronous discussion of the poems we're reading. These are always due on Sunday night and **cannot be made up later.**

Quizzes on Terminology: Periodically throughout the quarter, I will test you on some of the terms we will have encountered in assigned reading. The quizzes are open book, open notes, and open internet. They are meant to be an incentive to learn about the basic elements and vocabulary of poetry. There are six quizzes of differing point values. These quizzes will be conducted through Moodle. 100 points total. (See [this list](#) of the terms you should learn during the term.) (Week-long grace period applies.)

Project #1 (due 5/07): There are a number of different ways to complete this assignment. See the assignment description for some different ideas. Feel free to come up with your own ideas as well (but I recommend checking with me first). 50 points. (Week-long grace period applies.)

Project #2: Analytical Research Essay (due 6/04): Students will pick a poem of their own choosing and write a substantial essay (4-6 pages) that analyzes some element of the poem. Closer to the due date of the paper, let's brainstorm possible topics together in class. 100 points. (Week-long grace period applies.)

Take-Home Final Exam (due 6/15): [This study guide](#) should be helpful as you prepare. Exam will contain four parts. Parts One and Two will test students on terminology. Part Three will require students to identify and briefly analyze some given poems or parts of poems. Part Four will ask students to write a short essay. 100 points.

College Resources: On [the Writing Center's website](#), you can use the Zoom video app for both drop-in and scheduled conferences. They also have an [Online Writing Lab](#), where you can upload essays to get feedback within a few days. From initial ideas to final drafts, the LBCC Writing Center can help you take your writing to the next level. For more information, visit them online. (I think they are also now offering in-person visits through the Tutor Trac system?)

Basic Needs: Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Roadrunner Resource Center for support (resources@linnbenton.edu), or visit us on the web www.linnbenton.edu/RRC under Student Support for Current Students). Our office can help students get connected to resources to help. Furthermore, please notify the professor if you are comfortable in doing so. This will enable them to provide any resources that they may possess.

Accommodation: LBCC is committed to inclusiveness and equal access to higher education. If you have approved accommodations through the Center for Accessibility Resources (CFAR) and would like to use your accommodations in this class, please talk to your instructor as soon as possible to discuss your needs. If you believe you may need accommodations but are not yet registered with CFAR, please visit the [CFAR Website](#) for steps on how to apply for services or call (541) 917-4789.

Etiquette and Nondiscrimination: One of the goals of this course is to construct a "discourse community," a space in which students feel respected and comfortable expressing their ideas openly. This means that in class discussion forums basic rules of etiquette should be followed. No personal attacks will be tolerated. The LBCC community is enriched by diversity. Everyone has the right to think, learn, and work together in an environment of respect, tolerance, and goodwill. We will work toward creating a community without prejudice, intimidation, or discrimination (related to Board Policy #1015). LBCC prohibits unlawful discrimination based on race, color, religion, ethnicity, use of native language, national origin, sex, sexual orientation, marital status, disability, veteran status, age, or any other status protected under applicable federal, state, or local laws.

Plagiarism: This college punishes incidents of academic dishonesty. Plagiarism is subject to disciplinary action as described in [Student Rights, Responsibilities, and Conduct](#). All work submitted in this course must be your own and be written exclusively for this course. Students may only seek assistance in writing their papers from authorized sources (me, members of class peer review group, or university-approved tutorial service). The use of sources (ideas, quotations, paraphrases) must be properly documented. See me if you have any questions about your use of sources.

Tentative Schedule

(Complete readings and writing assignments during the week they are listed below; L/B refers to the main textbook [Introduction to Poetry](#) by Lindsay and Bergstrom (edited by instructor); K/G refers to scanned PDFs from the textbook *An Introduction to Poetry* edited by Kennedy and Gioia. Each week also features assigned poems. I have separated those from the textbooks in which they sometimes appear and listed them in [this list of poems to read](#). These poems can also be accessed through the weekly overview documents linked below.)

<u>Date</u>	<u>Reading Assignment</u>	<u>Writing Assignment</u>
4/04	<u>Week One: Introductions / How to Read a Poem</u> Welcome Message ; L/B Chap 1 and Chap 2 ; K/G Chap 1 ; Bennett and Royle, " Creative Reading "; Assigned Poems	Discussion Forum.
4/09	Midnight: Last Chance for Full Refund	
4/11	<u>Week Two: Ahistorical Reading and Poetry as Conversation</u> L/B Chap 3 , Chap 5 , and Chap 6 ; Assigned Poems	Discussion Forum; Quiz #1.
4/18	<u>Week Three: Voice, Tone, and Diction</u> K/G Excerpts from Chaps 2, 3, and 4 ; Assigned Poems	Discussion Forum.
4/25	<u>Week Four: Imagery</u> K/G Most of Chap 5 ; Assigned Poems	Discussion Forum; Quiz #2.

<u>Date</u>	<u>Reading Assignment</u>	<u>Writing Assignment</u>
5/02	<u>Week Five: Figures of Speech</u> L/B Chap 4 ; Assigned Poems	Discussion Forum; Quiz #3; Project #1 .
5/09	<u>Week Six: Meter and Sound Effects</u> L/B Chap 7 ; K/G Portion of Chap 9 ; Assigned Poems	Discussion Forum; Quiz #4.
5/16	<u>Week Seven: Closed Poetic Form</u> L/B Chap 8 ; Assigned Poems	Discussion Forum
5/23	<u>Week Eight: Sonnets</u> L/B Chap 9 ; Assigned Poems	Discussion Forum; Quiz #5.
5/30	<u>Week Nine: Open Poetic Form</u> L/B Chap 10 ; Assigned Poems; Final Exam Study Guide	Discussion Forum; Project #2 .
6/06	<u>Week Ten: Symbol and Myth</u> K/G Most of Chaps 12 and 13 ; Assigned Poems; Final Exam Study Guide	Discussion Forum; Quiz #6.
6/12- 6/15	Finals Week	Final Exam

Turn in all final revisions as an e-mail attachment or by Moodle submission by June 15th (Thursday of Finals Week)

Course documents are available on Moodle Website

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