ENGLISH 106 SYLLABUS
INTRODUCTION TO LITERATURE: POETRY

Instructor: Terrance Lane Millet
Office & Tel: Takena 208; 917-4555
E-Mail: terrance@peak.org
Office Hours: MTWRF: 11 am-12 p.m.
Class time & Place: TR: 9:30 a.m. ST 109.
CRN 21578
Web Page http://cf.linnbenton.edu/artcom/english/milletl/web.cfm?pgID=54
• The Eloquent Umbrella, 2003 edition
• The Brief Penguin Handbook
Prerequisites: WR 121. It is strongly recommended that you take WR 121 before you take this or any other Literature class. If you have not, see me.

COURSE DESCRIPTION:
Hello, and welcome to all of you. The goal of this class is to bring poetry to life—to help you enjoy, interpret, and reflect on poetry. In the words of Paul Hagood, “It’s a partly a class about literature, and partly a class about humanity, psychology, and philosophy.” It’s partly a class about history and politics too—about what it means to be a woman or a man living in society and writing about that experience.

During the class, let’s explore statements such as this: “A great poet writes that poetry has never killed anyone, but every day someone dies because poetry has not been read.” Here are some other questions I’d like to look at with you: Is poetry helpful and relevant, or is it just a form of entertainment? How can we interpret a poem so that we don’t spoil our enjoyment of it through “over-analyzing” it? How can we see the issues in our own lives reflected in the poetry we read, and, through an historical perspective, gain wisdom on how to live?

Here’s another question I’d like to explore with you: “What matters most—the author’s intent, or our response?”

To begin, let’s start to think about issues that are relevant to you. While good poems have something to say, often in story form, and can entertain us with their message and with the skill with which they are assembled, an important question is this: are they just entertainment? Or do they address the same issues that we as men and women struggle with—the indeed humankind has always struggled with—: love, power, identity, ambition, spirituality, conformity, individual identity, fame, money, death, failure, politics, fear? What issues are important to you?

LEARNING OUTCOMES: When you’ve successfully completed this ENG 106 class, you should be able to:
1. Understand and appreciate the range of human questions and issues that poetry (and most art) explores.
2. Assess the value of a poem: did it accomplish something worthwhile? Did it create a worthwhile experience?
3. Understand the different critical methods of reading and interpreting poetry.
4. Apply an insight or awareness from your reading of poetry to an issue or question you
face in your life (that is, recognize how literature helps in understanding the human condition).
5. Form an overall impression of a poem’s meaning or impact.
6. Analyze the ways different structural elements help create meaning, and awareness.
7. Write and speak confidently about your own and others’ ideas.
8. Demonstrate how literature enhances personal awareness and creativity.
9. In other words--interpret literary works, poetry, and some visual art, through critical reading.

COURSE THEMES AND CONCEPTS: To demonstrate our learning outcomes, you’ll need to understand these Themes and Concepts:
1. Identifying author intent in poetry: the choice of message and form
2. Identifying and understanding the Human/Personal significance of literature
3. Applying a non-defensive posture in critical analysis
4. Understanding of poetic structure, meaning, and form.
5. Theme
6. Audience
7. Figurative language such as irony, allusion, logical, visual, and melodic aspects of poetry
8. Genre and poetic form
9. Form, Rhythm, and Rhyme
10. Types of critical posture such as Feminist, Marxist, Freudian, etc. used in literary analysis

SKILLS: To reach our learning outcomes, you’ll need to master the following skills:
1. Interpreting poetry through critical reading
2. Analyzing literature using the above themes and concepts in writing responses
3. Researching sources and the use of MLA standards
4. Connecting poetry to our own lives and sharing these connections in discussions and writing
5. Understanding structure and meaning of poetry
6. Writing poetry to appreciate form and process
7. Working collaboratively in groups

COURSE ASSIGNMENTS: You will have the opportunity to demonstrate our learning outcomes by accomplishing the following tasks:

1. Writing Exercises (40 points, 4@10): These interactive creative writing exercises taken from *The Eloquent Umbrella*, will illustrate the connection between the creative imagination, the creation of art, and formal analysis of both the process and product of our own and others’ art. It will help us see that story and poetry is not on the page–it is in our minds.

2. Writing Assignments: (50 points, 2@25) We will write a two-page Explication of a poem in class, and a two-page Analysis of form in a poem of your choice.

3. Essay (200 points): This five-to-seven page essay will demonstrate an analysis of a poem or poems to be announced, revolving around the concepts we will discuss in class.
4. **Final Exam:** (100 points) This will be a take-home exam, and you will have one week to complete it.

5. **Informal quizzes in class** (25 points) These short and easy quizzes will take the form of questions on the assigned reading for that particular day.

   Please read the work before class and examine its meaning closely. Do mark the pages in your texts. **Allow at least two hours of outside work for each hour of class** and be sure to have all assignments done before class. Your grade will reflect your preparedness.

   Please word-process and double-space your work, and include your name, the class time, the instructor’s name, and the assignment title and type at the top left of the first page of all tests and assignments.

**ATTENDANCE:** It’s important that you attend all classes. *Every class will entail points towards your grade.* Most of the work will be in-class writes and discussion (class participation)—and you’ll be graded on this. The revision process occurring in class is crucial in developing skills in writing, and your team members will depend on you. Also, material is covered in class that is not in your texts.

**CLASSROOM ATMOSPHERE:** Writing is an intense process, a skill acquired through diligence and work. It is a personal act as well that demands honesty, focus, and openness. To help each other in this process, it’s important that an attitude of civility, a habit of positive suggestions, and a posture of support be the rule.

**Resources:**
- See pages 18-19 in the General Catalogue for a list of **campus** resources. The [Writing Desk](http://cf.linnbenton.edu/artcom/english/milletl/web.cfm?pgID=54) is an excellent place to get professional help with your essays.
- **Ezra Pound:** *A Guide to Kulchur.*
- **Northrop Frye:** *The Educated Imagination*
- *The ABC of Reading.*
- **Thomas C. Foster:** *How to Read Literature Like a Professor*

For a jump-start, review any of these books and earn 15 bonus points.

**Grades:**
- **A**—90-100
- **B**—80-89
- **C**—70-79
- **D**—60-69

**A** = You perform consistent and excellent work on time. You come to class having read the material actively and thoughtfully. Your writing makes insightful connection between the literature and the issues involved.

**B** = You show consistent work, but you may not have always understood the literature and your
writing might not express clarity all the time. Minor errors impede the writing.
C = Also means consistent work, but you have occasionally struggled with the reading and your writing shows recurring errors. You missed an occasional assignment.
D = You fall behind, miss an assignment, and attempt to turn in work late. You attend class irregularly and do not contribute to class or group work.
F = You complete less than 2/3rds of the work. Most students fail because they stop trying or don’t seek help before it’s too late.
Y = Means you complete so little work (less than 25%) that there is no basis for a grade.

NOTE: I urge you to submit your essays electronically. E-mail them to me at terrance@peak.org as attached documents in Microsoft WORD format only and in Arial 12 font. These assignments are due by midnight on the due dates. You will get them back sooner than written work (which is due in class), and have the opportunity to get more feedback on them. Electronic submissions must be attached files that are named with your last name, the class days, and the assignment. For example: SmithTRwr121essay#1.

Plagiarism Statement:
Using someone else’s work as your own or using information or ideas without proper citations (which is called plagiarism) can lead to your failing the assignment of the class. Bibliographies (called Works Cited) AND in-text citation are required whenever you use outside sources, including Internet sources.

Disability Statement:
Students who have emergency medical information that the instructor should know of, or who might need special arrangements in the event of evacuation, or students with documented disabilities who have special needs, should make an appointment with the instructor no later than the first week of the term. If additional assistance is required, the student should contact LBCC’s Office of Disabilities at 917-4789.

Waitlist Policy:
Students who are registered but not present for the first class, unless they have given the instructor prior notice, will be dropped from the class and their place assigned to students on the waitlist.

Late Work Policy:
Late work will not be accepted unless critical circumstances justify an exception.
Tentative Schedule, Fall, 2003
(subject to revision, with notice)

Overview: Chapters 1-4 in review; Chapters 15; 16; 17; 18; 19; 23; 24.

Week 1: Chapters 1, 2, 3 for review.
T • If you have not already taken WR 121, it is especially important that you become familiar with Chapters 1, 2 & 3 in order to maximize your success in this course.
R • Interactive writing exercise (handout); review chapters 1-3.

Week 2:
• Chapter 24: Art & Life; pages 1194-1219: Thinking and Writing About Poems and Pictures.
  • Due Thursday → Writing Exercise #1 due from the Eloquent Umbrella. These short exercises may be begun in class, but will be developed at home and then word-processed for grading. The exercises can be found on the web site: our online syllabus.

Week 3: Chapter 4: Reading Literature Closely: Analysis
  • Due Thursday → Writing Assignment #1: Explication. This exercise will be begun in class. You will then take it home to type it up.

Week 4: Chapter 15: Reading and Writing About Poetry
  • Due Thursday → Writing Exercise #2 due from the EU

Week 5: Chapter 16: Thinking Critically about Poetry
  • Due Thursday → Writing Assignment #2: Analysis. This exercise will be begun in class.

Week 6: Chapter 19: Critical Strategies
  • Due Thursday → Writing Exercise #3 from the EU

Week 7: Chapter 17 & 18: Arguing an Interpretation; Arguing an Evaluation
  NO CLASS TUESDAY
  • Pick your topic and Draft Essay in class. Read Appendix B, C, & D

Week 8: Chapter 23: Identity in America
  • Due Thursday → Writing Exercise #4 from the EU
  • Workshop essays with peer reviews
Week 9:

Due Tuesday Essay
Tues Final exam handed out.
NO CLASS THURSDAY

Week 10:

Tue conferences and revisions
Final Exam due Thursday, last day of class.

Week 11

Finals Week.
Assignment Log
Check each of the following to stay current and keep track of what you have done.

Writing Exercises (40 points)
_____ Writing Exercise #1
_____ Writing Exercise #2
_____ Writing Exercise #3
_____ Writing Exercise #4

Explication (25)
1. ____

Analysis (25)
1. ____

Essay (200 points)
_____ Title: ...........................................................

In Class quizzes (25)
1. ____