



Your University of Choice

COURSE SYLLABUS

Term: Fall 2015

Course: 20th Century Poetry



Instructor Information:

Instructor Name	Professor Kirk Robinson
Office Number:	#176
Email:	krobinson@ccsj.edu
Hours Available:	TBA
Instructor Background: This is my Millionth year teaching in universities – the first four were at the Ohio State University, where I went to graduate school. Then, for seven years, I served as Senior Lecturer and Assistant Director of First Year Writing at University of Illinois at Chicago. I'm entering my 9th year here. Previous to all of this academic work, I had a checkered work career: I worked as a freelance writer, sold oil paintings door to door in England, was a card-carrying member of the United Auto Workers, and cold-called for the Missouri State Troopers Association. My poems have been published in nationally distributed literary magazines like <i>Rattle</i> , <i>The American Literary Review</i> , <i>Poetry Northwest</i> , and <i>The Virginia Quarterly Review</i> . I played soccer throughout my collegiate career. I'm married, with four children.	

Course Information:

Course Time:	Tuesday and Thursday, 12:00 am - 1:30 pm
Classroom:	258
Prerequisites:	EWPC 250
Required Books and Materials:	Readings will be handed out in class and distributed through Blackboard. Students will also be required to buy one complete book of poems by a poet from our reading list.

Learning Outcomes/ Competencies:

Upon completion of this course students will:

- Understand and explain the major movements of 20th Century Poetry
- Identify works of major poets writing in English
- Analyze poetry through close reading
- Understand and utilize major critical statements of poetics
- Recognize meter, rhyme, assonance, syncopation, enjambment and explain their impact on the experience of particular poems
- Assemble poems based on techniques, forms, schools, and explain them critically.

Course Description:

This course introduces students to poetry from the dawn of Modernism to the present. The course surveys the important writers, works, and movements in British, American, and global Anglo poetry. It explores the tensions between fixed and organic forms, the nature of modernist and post-modernist poetry, and the way in which poetics guides and influences poetry writing

Course Details:

In this advanced poetry class, we will begin with some contemporary American poems as well as classic poems dating back to Roman times, and we will use these as a frame as we examine 20th Century poetry. Our goal will be to understand major poetic periods and movements in England and America over roughly the last 125 years.

Poetry is a total experience of language, which means we can only fully experience poems in our native language. That said, we will look at some major poets in translation as well, with an eye toward understanding 20th Century Poetry overall. The only way to study poetry is to READ (and examine) lots and lots of poetry ... in all styles and shapes. We'll look at poems in traditional forms, and poems that break from tradition. Along the way, we'll ask and re-ask three crucial questions: How does the poet re-imagine experience, thereby making the known new? How does the poet use all the tools at his disposal to create an experience in the reader? Where does this poet or poem *fit*, in the greater scheme of things.

You'll be expected, early on, merely to respond to the poems in a human way. As the class goes on -- as we begin to share some ideas of what a poem is, what it does, and how, and why -- you'll be expected to understand the poems on a more sophisticated level. Some literary terms will come into play. Some technical business. If this were a magic class, it would go this way: early on, you enjoy the trick. Later, you understand how the magician pulled it off. Just exactly where was the hand when it was quicker than the eye? And how did the woman bend her way around the swords in that box ... the very box in which she was not, after all, sawed in half? We'll be talking about what works, and why, always with an eye toward understanding the individual poem in the larger context of this most human of arts.

So, for now, just read the poems and come prepared to talk about them. But be aware, as the old saying goes, there will be a test on this. The test comes in a lot of forms. Over time, I'll be expecting you to incorporate more and more of what you've learned into your responses. Also, there really will be two exams -- a mid-term and a final. This IS college, after all. Mostly, though, we'll read and write and discuss. And perhaps somewhere along the way, someone will pull a rabbit out of a hat, pull a chain of bright and never-ending scarves out of a perfectly ordinary sleeve.

Assessments:

Major Assignments:	Quizzes, excercises, homework Midterm Exam Poetry Board Anthology Project (w/critical	-- 25% -- 15% -- 15%
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	introduction) Final Exam	-- 25% -- 20%
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CCSJ Policies	
Attending Class	You cannot succeed in this class if you do not attend. We believe that intellectual growth and success in higher education occur through interaction in the classroom and laboratories. However, we do not want to penalize students for participating in college-sponsored events. When you miss class because of a college event, you must give notice of your absence in advance, and you are responsible for all missed work by a deadline arranged w/me in advance of the absence. Being absent doesn't excuse you from doing class work; you have more responsibilities to keep up and meet the objectives of this course. In accordance w/English department policies, nine hours of absence are grounds for failure.
CCSJ Student Honor Code	This course asks students to reaffirm the CCSJ Student Honor Code: I, as a student member of the Calumet College academic community, in accordance with the college's mission and in a spirit of mutual respect, pledge to: <ul style="list-style-type: none"> • Continuously embrace honesty and curiosity in the pursuit of my educational goals; • Avoid all behaviors that could impede or distract from the academic progress of myself or other members of my community; • Do my own work with integrity at all times, in accordance with syllabi, and without giving or receiving inappropriate aid; Do my utmost to act with commitment, inside and outside of class, to the goals and mission of Calumet College of St. Joseph.
Sharing Your Class Experience	At the end of the term, you will have the opportunity to evaluate your classroom experience. These confidential surveys are essential to our ongoing efforts to ensure that you have a great experience that leaves you well prepared for your future. Take the time to complete your course evaluations – we value your feedback!
Withdrawing from Class	After the last day established for class changes has passed (see the College calendar), you may withdraw from a course by following the policy outlined in the CCSJ Course Catalog.

CCSJ Resources	
Student Success Center:	The Student Success Center provides faculty tutors at all levels to help you master specific subjects and develop effective learning skills. It is open to all students at no charge. You can contact the Student Success Center at 219 473-4287 or stop by the Library.
Disability Services:	Disability Services strives to meet the needs of all students by providing academic services in accordance with Americans with Disabilities Act (ADA) guidelines. If you believe that you need a "reasonable accommodation" because

	of a disability, contact the Disability Services Coordinator at 219-473-4349.
Student Assistance Program	Through a partnership with Methodist Hospital, Calumet College of St. Joseph provides a free Student Assistance Program (SAP) to current students. The SAP is a confidential counseling service provided to students for personal and school concerns which may be interfering with academic performance and/or quality of life. The SAP counselor is available on campus once a week and off-site at their Employee Assistance Program (EAP) office in Merrillville or Gary. For more information, contact the SAP Counselor, at 219-736-4067.
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CCSJ Alerts:	<p>Calumet College of St. Joseph's emergency communications system will tell you about emergencies, weather-related closings, or other incidents via text, email, or voice messages. Please sign up for this important service annually on the College's website at: http://www.ccsj.edu/alerts/index.html.</p> <p>In addition, you can check other media for important information, such as school closings:</p> <p>Internet: http://www.ccsj.edu Radio: WAKE – 1500 AM, WGN – 720 AM, WIJE – 105.5 FM, WLS – 890 AM, WZVN – 107.1 FM, WBBM NEWS RADIO 78 TV Channels: 2, 5, 7, 9, 32</p>

Other Course Policies:

Blackboard

This course uses the Blackboard learning environment to facilitate our course activity. Sign on regularly to our Blackboard site to see course announcements, to find texts and assignments, and to continue discussions of course materials in the online message-boards. EACH WEEK we'll have a "literature board," assignment where we will continue our in-class work in an online environment. About an hour before class, these will disappear.

Class Policy on Late Assignments or Missed Quizzes:

Here's the bad news: quizzes and assignments can't be "made up" later. When you miss them, you miss them. They are meant to be real time assessments and reinforcements of what we are doing in class at the time, and it makes no sense to administer them at other times, in other ways. *Here's the good news:* you get a lot of them, and each is a very low-stakes assessment. Missing one or two quizzes shouldn't hurt your grade at all, if you are up to speed on everything else. And here's the even better news, so far as your grade is concerned: I drop the lowest two quiz or assignment scores at the end of the term when I figure out your semester grade.

What to do when you know *at least 36 hours in advance* that you will miss class:

If you've got a road game, or a court date, or a wedding or funeral, you'll know well in advance. If you let me know in advance, I can arrange an alternative assignment or due-date for you. I'm happy to do this, but I can only do it with at least 36 hours of notice. While, there are no "make-up" quizzes or assignments, there will be some alternative IF it is arranged in advance.

What to do if you unexpectedly miss class:

First off, here's what not to do; don't write me a note asking, "Did I miss anything?" You did! And it's reasonable to wonder what it was but, it took an hour and a half for that course session to happen. There's no way I will be able to capture it in an e-mail. So, come in to my scheduled office hours (listed above), and we can talk about it in detail.

What to do if you must miss an exam:

If you miss one of our three exams I will allow you to take an all-essay version of that test in our final class session. *Note: Students can only "make up" one exam. A second missed exam will be given a zero. All students must take the final to pass the class.*

Poetry Board

Works of literature can be powerful and evocative, conventional or confusing, and often they defy immediate interpretation, yet it is tempting to try to interpret them. As Billy Collins puts it, in school we tend to "tie the poem to a chair with rope / and torture a confession out of it."

We must remember, this isn't an "interpretation" course. We are trying to study poetry as a whole through individual works and through a variety of groupings to better understand 20th Poetry overall. Yet, in class, spur-of-the-moment, subjective, interpretive responses will *sometimes* be all that we can muster. But, when we interpret, we are usually talking about ourselves. "The poem makes me sad!," someone might say, but didn't they start out a little sad to begin with? Don't we all?

Beginning at midterm, we'll begin to use a Poetry Board on BlackBoard, where your responses won't be limited by time, and since you won't have to worry about putting it all into words "on the spot", the Poetry Board provides you a fuller range of response. I will ask, though, that these responses be objective; that is, base your responses on clear evidence from the stuff we've read, and not on some *feeling* you've got. Your instincts are important, but we are most concerned with the words on the page. When we are in class, this is something you should always *try* to do (be objective). But on the the Poetry Board, it's an absolute must.

Poetry Board Participation Requirements

Each week you must participate in a discussion forum designed to help you with a current project or prepare you for the next project. These activities will ask you to make connections between our readings, to discuss course materials with your classmates, and to practice some of the writing skills we are working on in the course.

The deadlines for course activities will be listed in your daily schedule and mentioned in class. To get the maximal points, your contributions will have to meet the deadline for each individual activity and the following requirements: Each contribution must respond directly to the forum's question or to a classmate's response to the question; must make specific and well-informed references to the assigned readings; must be developed (the equivalent of a substantive paragraph or more); and must add new ideas, perspectives, or questions to the discussion.

Assignment of Points

Each lit board will provide an opportunity for a student to earn 0-3 points, according to the following criteria:

3 points – Responds to the question, displays detailed and insightful knowledge of the topic or reading, adds a new perspective or insight, and engages other students and the course as a whole.

2 points – Responds meaningfully to the question, incorporates specific knowledge of the topic or reading.

1 point – Responds to the question, displays knowledge of the topic or reading, but has only minimal substance or adds no new ideas or perspectives.

0 points – Displays no specific, concrete, objective knowledge of the topic or reading.

Extra-Credit Points

The forum is an opportunity for us to extend our meaningful discussions outside of our class-time, so there is a premium on early, substantive posts or multiple, meaningful responses that engage other students. Often the first person to post will receive an extra credit. Likewise, early posts also will often receive extra credit. Finally, any post that goes well beyond the stated expectations will receive an extra-credit point. Theoretically, a diligent, thoughtful, active student could get more than 100% of the available participation points for a given forum.

Ideal Participation Practices

The following practices are recommended:

** Avoid the "box-checking mentality." Students who don't succeed imagine that every task or text is separate from every other. "Get it done," is the thought ... and move on. Instead, try to see each text or activity we do as interacting with the rest of the course. How does one text inform or contradict with another? Think about it as one long fabric rather than as separate boxes to check off a to-do list.*

** Try to use your weekends to wrap up the preceding week's work and preview the next week's work.*

** Over the weekend, read the next week's discussion forum questions and begin thinking about the first stage of the discussion; post your responses early, possibly along with a response to one of your classmate's comments.*

** Between Tuesday and Friday, complete the week's readings and answer the second part of each forum's question, along with one or two responses to classmates' comments.*

** Take the smaller informal writing assignments seriously. Often these will count for double-points (6 instead of 3), and doing exceedingly well on them can earn you up to 8 points. That makes up for a missed forum posting or missed assignment here or there.*

Reaching me Online or Outside of Class

I'm in my office a lot, and -- while I won't take your work via e-mail -- I'll be very happy to *talk to you about it via e-mail*. In fact, I'll answer any questions about the course (or anything else, really) via e-mail, usually within 24 hours or so. I also strongly recommend that you stop by my office hours as well. Office hours are a great place to talk through questions or problems. If you are coming in during scheduled office hours ... just come in. You don't need an appointment.

Notes on Evaluation

Grading Scale:

Grade	Points
A	100-92
A-	91-90
B+	89-88
B	87-82
B-	81-80

C+	79-78
C	77-72
C-	71-70
D+	69-68
D	67-62
D-	61-60
F	59 and below

Subjective grading for in-term projects will follow these general guidelines:

A Range (90 – 100%) = Excellent; all expectations met or exceeded; explicitly demonstrates thorough understanding and careful execution of project; no substantive shortcomings or only minor shortcomings; presentations or documents are well organized, help other students learn course content, and add value above existing course content; writing is well organized and adheres to rules of grammar, spelling, and syntax with no or very few exceptions

B Range (80 – 89%) = Good; most or all expectations are met; explicitly or implicitly demonstrates good and accurate (if not thorough) understanding; only minor substantive shortcomings; presentations are well organized and help other students learn course content; writing is generally well organized and mostly adheres to rules of grammar, spelling, and syntax

C Range (70 – 79%) = Satisfactory; directions are followed, most expectations are met but with at least one or more significant shortcomings; despite any shortcomings, demonstrates basic level of understanding; presentations demonstrate understanding of the content but do little to help other students learn the content; writing is organized well enough and with enough technical accuracy to be understandable

D Range (60 – 69%) = Passing, but less than satisfactory; directions only partially followed; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding; presentations demonstrate poor preparation and do not contribute to other students' learning; and/or writing is difficult to understand

F (0 – 59%) = Failing; not completed or directions not followed; deficiencies indicate lack of understanding; presentations waste others' time; and/or incoherent writing

Literary Magazines and the Specker Library*:

During this term, I'll require you to read issues (and back-issues) of some of the best literary magazines in the country. This will allow you to see what's happening *right now* in the literary landscape. Our library subscribes to the following excellent literary magazine

The Georgia Review
Glimmer Train

Granta
The Indiana Review
The Kenyon Review
The Missouri Review
New Letters
Poetry
The Paris Review
Prairie Schooner
Rattle
Seneca Review
Third Coast
Tin House
The Virginia Quarterly Review

20th Century Poetry Daily Schedule

This daily schedule is subject to change with little notice. Changes may come via e-mail (through Blackboard, to your CCSJ e-mail address only), or, more often changes will be announced in class.

Week One (1/16 - 1/18)

Framing 20th Century Poetry

-Tuesday-

Beliefs, knowledge, and fears about poetry. Poems: 2018 CE and 215 BC. Poetry Crash Course.

For Next Class:

Read Three Poems apiece by the pre-20th C. Poems on your list, post responses to Blackboard

Thursday

Week Two (1/23 - 1/25)

A Closer Look at Pre-20th C. Poetry

-Tuesday-

Looking and Listening: Close attention to poems. Vendler and the Crash Course & Packet.

-Thursday-

Close Readings, Introduction to the Anthology Project and the Individual Project.

Week Three (1/30 - 2/1)

Poetry at the Beginning of the Century

-Tuesday-

AE Housman; Loveliest of Trees, The Cherry Now*; To an Athlete Dying Young; They Say My Verse is Sad
WB Yeats; The Lake Isle of Innisfree; When You Are Old*; Adam's Curse*; The Second Coming; Leda and the Swan; Sailing to Byzantium; Among Schoolchildren; The Circus Animal's Desertion*

-Thursday-

Robert Frost; Mending Wall; After Apple Picking*; The Road Not Taken*; Birches; Fire and Ice*; Acquainted with the Night; The Gift Outright
Carl Sandburg; Chicago; Grass; Old Timers*; Losers

Week Four (2/6 - 2/8)

The Armory Show, Poetry, and American Modernism

-Tuesday-

Wallace Stevens; Disillusionment of Ten O'Clock*, Thirteen Ways of Looking at a Blackbird*, Anecdote of the Jar, The Snow Man, The idea of Order at Key West, The Plain Sense of Things
William Carlos Williams; The Widow's Lament in Springtime, Spring and All, The Red Wheelbarrow*, This is Just to Say*, Winter Trees*, To a Poor Old Woman

-Thursday-

Ezra Pound; A Pact*, The River Merchant's Wife: A Letter, In a Station of the Metro*
H.D.; Sea Rose, Garden, Helen, Fragment Sixty-Eight*
Marianne Moore; The Fish, Poetry*, What Are Years?
T.S. Eliot; The Love Song of J. Alfred Prufrock, Whispers of Immortality, Little Gidding, The Waste Land (II. A Game of Chess)*

Week Five (2/13 - 2/15)

Catching up w/ Weeks Three and Four

-Tuesday-

Selected Poems from the Previous two weeks
[Plus: Critical Statements]

-Thursday-

Gerard Manley Hopkins, *Selections from Letters*, 1864
Ezra Pound, *A Retrospect and A few Don'ts*, 1914
T.S. Eliot, *Tradition and The Individual Talent*, 1920*

Week Six (2/20 - 2/22)

Post WWI Poets

-Tuesday-

e.e. cummings; [Oh sweet spontaneous], [the Cambridge ladies who live in furnished souls], [i was sitting in mcsorley's], [a man who had fallen among thieves*]

Langston Hughes; The Negro Speaks of Rivers, The Weary Blues, Morning After, Theme for English B*
W.H. Auden; Adolescence, Musee Des Beaux Arts*, In Memory of W.B. Yeats*, Leap Before You Look, In Praise of Limestone*

-Thursday-

Theodore Roethke; My Papa's Waltz*, The Waking, I knew a Woman, In a Dark Time*
Elizabeth Bishop; Over 2000 Illustrations and a Complete Concordance, One Art*, In the Waiting Room
Dylan Thomas; And Death Shall Have No Dominion, The Force that through the Green Fuse Drives the Flower, In my Craft of Sullen Art*, Do Not Go Gentle into that Good Night

Week Seven (2/27 - 3/1)

Midterm Review and Midterm Exam

-Tuesday-

REVIEW (and take home portion)

-Thursday-

Midterm Exam

Week Eight (3/6 - 3/8)

*** Spring Break! ***

-Tuesday-

Nada

-Thursday-

Even less

Week Nine (3/13 - 3/15)

The Black Mountain School and Beat Poetry

-Tuesday-

Robert Creeley; (individual poems before Spring Break)
Charles Olson; (individual poems before Spring Break)
Denise Levertov; (individual poems before Spring Break)

-Thursday-

Allen Ginsberg; A Supermarket in California, America, Howl
Gregory Corso; Marriage
Lew Welch; Chicago Poem
Diane di Prima; Window

Week Ten (3/20 - 3/22)

Confessional Poets, the New York School, & Midcentury Giants

-Tuesday-

Robert Lowell; Memories of West Street and Lepke*, Skunk Hour, Notice

Gwendolyn Brooks; A Song in the Front Yard*, The Lovers of the Poor, We Real Cool*

Anne Sexton; Unknown Girl in the Maternity Ward*; For My Lover, Returning to His Wife,;Wanting to Die

-Thursday-

Sylvia Plath; Lady Lazarus, Balloons*, Poppies in October, Daddy, Blackberrying

John Ashberry; Forties Flick, The One Thing That Can Save America*, Knocking Around, Hard Times

Frank O'Hara; The Day Lady Died, Why I Am Not a Painter, Ave Maria*, Steps*

Week Eleven (3/27 - 3/29)

"Contemporary" American Poetry I

-Tuesday-

Robert Bly; The Great Society, Evolution of the Fish, The Man in the Black Coat Turns*, The Yellow Dot

William Stafford; An Introduction to Some Poems, At the Bomb Testing Site, Monument for a Friendly Girl at a Tenth Grade Party, Travelling Through the Dark*, A Ritual to Read to One Another*

-Thursday-

Howard Nemerov; On Getting Out of Vietnam, Because You Asked About the Line Between Poetry and Prose*, Walking the Dog

Weldon Kees; For My Daughter, Travels in North America*, Aspects of Robinson

Audre Lorde; Hanging Fire*, Power,

Week Twelve (4/3 - 4/5)

Contemporary American Poetry II

-Tuesday-

James Wright; Autumn Begins in Martins Ferry Ohio, A Blessing, Northern Pike*

Philip Levine; The Simple Truth, What Work Is*, You Can Have It, Let Me Begin Again

Mary Oliver; Wild Geese*, Song of the Builders, Morning Poem

-Thursday-

Stephen Dunn; After Making Love, Don't Do That, If a Clown*, Allegory of the Cave, At the Smithville Methodist Church,* A Secret Life

Billy Collins; Aristotle*, Forgetfulness, Another Reason I don't Keep a Gun in the House, Marginalia*

Week Thirteen (4/10 - 4/12)

Contemporary Poetry III

-Tuesday-

TBA (post 9/11 poetry)

-Thursday-

TBA (post 9/11 poetry)

Week Fourteen (4/17 - 4/19)

An Anthology of Anthologies

-Tuesday-

Present Anthologies

-Thursday-

Present Anthologies and Prepare for Final Exam

Week Fifteen (4/24 - 4/26) *Review for Exam* -

-Tuesday-

Review and assign take-home portion of final

-Thursday-

Review for Final

Week Sixteen (5/1 - 5/3) *Final Exam* -

-Tuesday or Thursday-

Final Examination according to exam schedule

Statements of Poetics

1. *"Poetry is the best words in the best order."* --Samuel Taylor Coleridge
2. *"Poetry is not the assertion that something is true, but the making of that truth more fully real to us."* --
T. S. Eliot
3. *"Poetry is the clear expression of mixed feelings."* -- W. H. Auden
4. *"If I physically feel that the top of my head has been taken off, I know that it is poetry."*
-- Emily Dickinson
5. *"A (poem) should be an axe for the frozen seas inside us."* --Franz Kafka
6. *"Poetry is what gets lost in translation."* -- Robert Frost
7. *"Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality."* -- TS Eliot
8. *"Poetry is not an expression of the party line. It's that time of night, lying in bed, thinking what you really think, making the private world public, that's what the poet does."* -- Allen Ginsberg
9. *"Poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason."* -- Samuel Johnson
10. *"Poetry should begin with emotion in the poet, and end with the same emotion in the reader. The poem is simply the instrument of transference."* -- Philip Larkin
11. *It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.*
-- William Carlos Williams

20th Century Poetry: ANTHOLOGY PROJECT

You will work on this project for several weeks. The first step will be to decide on an "organizing principle" -- an idea that will unify your anthology into something other than a random grab-bag of poems. This could relate to form, to content, to region, or to almost anything else. Once you've got one of these, you'll seek my approval of the project (by the date of the midterm), and once you've got that, you'll begin to gather poems, and your classmates will help you. So will I.

The goal of English 440 is to lead you through an in-depth exploration of the genre of poetry, and broad idea of how the genre has unfolded or evolved over the last roughly 125 years. Other poetry courses could focus on reading and thinking about critical theory (postmodern, post-colonial, etc.), or history (Romanticism), or the impact of poetry on the soul or on the ear, on poetry's place in contemporary culture. They could focus on reading the poetry of other languages, or other regions. They could look in depth on the deep interactions between poetry and politics. They could look at various poetic movements and styles (the Beats, the Black Mountain School, neo-formalism), or they could look at the evolution of poetry century by century, decade by decade. Other courses (English 235 and 435, for instance) try to teach the act of writing poetry, and might spend a good deal more time on rhythm and prosody, and how to make a series of images and sounds that moves a reader to tears, to laughter, to reconsider everything up until now ...

But, this is a broad survey course. As such, we only got to spend a few seconds on each of the things listed above ... and not much more. Imagine a party in which you've been INTRODUCED to everyone, but haven't had a chance to really sit and talk with anyone, let alone dance with them, get them alone in a corner ...

I've designed the anthology project as a slight remedy to the problem of introductions. The anthology project is one place where you get to spend a lot of time with one subject or theme or principle, and you get to see how a wide variety of poetry interacts with your subject. Through this work, a deeper idea of what poetry is and how it works ought to emerge.

In Chapter 11 of Vendler's *Poems, Poets, Poetry* (distributed on Blackboard), she describes how to write about a group of poems. The chapter is called "Studying Groups of Poems." For this assignment, you will have *created* a group of poems by gathering them in one place. That's a major part of the job. The other part is to *study and examine* that same group, in a useful way, for a particular audience. You'll spend a lot of time with that group.

Here are the elements of the project:

1. Title

This part is perfectly straightforward: your title ought to do the work that other titles do. It ought to introduce your topic, greet and engage the reader, and work with or against your reader's understanding of poetry itself and your anthology. And it probably ought to emerge pretty late in your process.

2. Table of Contents

The TOC might indicate how the book is sub-divided, or give some other idea as to the organization of the anthology (thematic?, chronological?, alphabetical?, regional?, etc.) Not every anthology needs to be thematically subdivided, but some might be well served by some smaller units. Also, your TOC might have more poems listed in it than you actually include in the project that you turn in to me. You are acting as if this anthology is going to EVENTUALLY be published, but is currently a work-in-progress. In other words, you might not yet have a finished product. So, if you're working with ten to fifteen poems, you can imagine that the anthology will eventually have fifty to seventy-five.

3. Critical Introduction

This is, for the purposes of this class, the most valuable part of the project. As such, we will be talking about it in detail during class sessions, and we'll be looking at a number of examples. There are two main questions I'll expect each introduction to answer:

a) *How exactly does poetry as a genre interact with your subject, and how exactly does your subject interact with poetry?*

Groups of poems about birds or mathematics or religion, or groups of poems in a particular form are VERY different from a series of speeches, or encyclopedia entries, or statistics, or even short stories. Basically, you are

setting up an entirely different context for the poems, a new house for them to live in, a new way to look at them. The author didn't intend for them to be in your anthology, and didn't necessarily intend for people to *look at* the poems the way you (through your work as an anthologist) will be making people look at them. With all of this in mind, how does your anthology serve to illuminate our human interactions and inter-relations with your subject? In the eyes of one anthologist, birds = hope. In another, they equal the untamed part of us. In the eyes of Alfred Hitchcock, they were pretty scary. What is your anthology about BEYOND simply naming your subject or organizing principle.

b) What have you learned from this class?

I won't be looking for your answer to this in any one particular place, but rather I'll be looking for it implicitly throughout the entire project. I'm not necessarily looking for you to throw around vocabulary, but rather for some understanding of how language works for readers and writers when given the intense care that poetry calls for. One way of looking at it is this: I'm not looking for YOU to be the author of this introduction. Instead, I want it to be written by the YOU WHO TOOK THIS CLASS.

In addition to those two main questions (A and B), each of you probably will encounter a couple of other questions in relation to your particular theme. The problems and joys of "parody" are quite different from those of "mountains" or "the responsibilities of motherhood." You have become the authority on your subject (in relation to poetry), and I'll expect your introduction to speak with that authority.

I'll expect that the introduction is something like a 4 - 6 page document, and that in it you pay *close* attention to at least five of the poems in your anthology. Vendler's Ch. 11 will assist you as you work.

4. Body of Anthology

These are the poems I'll see when I read your introduction. I'm asking for somewhere between 12 and 20 poems, though some of you will include more. These poems will give your readers a clear idea of what a finished version of your anthology will look like, feel like, and what the experience of reading these poems *together* might be. This section of the anthology will be strictly the poems themselves.

5. Addendum

Technically, this isn't a part of the anthology itself. Instead, this is a chance to talk to me about the project. In terms of value toward your grade, it runs a close second to the introduction. In this section you are asked to consider your methods, your process, the rationale for your selections and exclusions. I'll also want to know who you see as the target audience for this anthology, and what you've done to reach them. Along the way, keep in mind that your audience is just picking up a book of poems ... they don't know that they are picking up someone's *homework*. They aren't thinking of all this as an assignment, just as a cool book of poems organized around one principle.

Due Date: An informal, working draft is due by the end of week 12. A final draft is due by the date of our final exam. In between these two dates, you will be presenting your anthology to the class.

Length: Roughly 4 to 6 pages, with a 10-page maximum for the introduction. The addendum should be roughly one to two pages. Copies of the actual poems will fit in between these two texts.

Audience: Imagine that your audience consists of college level readers who are at least remotely familiar with some of these poets, and perhaps have read at least one of these poems in another context. They are pretty comfortable and familiar with reading poetry, but probably haven't paid the kind of intense attention to these poems that you have.