



EGL 191.05
Department of English
SUNY Stony Brook University
ECOPOETICS

-Provisional Syllabus subject to change-

Instructor:	Sophie Lavin	Term:	Fall 2013
Office:	Humanities 1088	Class Meeting Days:	T/R
Hours:	T/R 11:30-1:00, and by appt.	Class Meeting Hours:	10:00-11:20
E-Mail:	SophiaDawn.Christman-Lavin@stonybrook.edu	Class Location:	Frey Hall 226

I. Welcome!

This is an introductory English course investigating poetry and the environment. At the end of this course, you will have a firm grounding in ecocritical analyses of poetry and the environment, and be able to discuss how poems have mapped onto contemporary concerns about global environmental change.

II. Course Overview

What is the nature of poetry? How does poetry reflect nature? This course examines poetry published in the nineteenth and twentieth-centuries, as well as contemporary times, through the lens of nature. Course goals include learning how to interpret a poem and analyze the many forms, styles and traditions of poetry. Through close reading of poems, we will note how science interrogates landscape, faith interacts with nature, and industrialization pocks the pastoral. Genres will include Romantic, Victorian, Modernist, and Contemporary poetry that reflect on environmental concerns. We will read poems by Wordsworth, E.B. Browning, Eliot, Hughes, H.D., Yeats, Stevens, and Oliver to see how human and non-human animals interact with built and natural environments in verse. Course requirements include one presentation, short poetic analyses or quizzes, midterm and final exams, and a poetry project.

III. Course Objectives

- Gain a basic understanding of poetic analysis and terms, and use them in discussions of poems.
- Possess knowledge of environmental events and themes manifested in literature in the nineteenth and twentieth centuries as well as contemporary times.
- Ability to use poetic analysis to critically interpret the elements of poems.
- Ability to demonstrate interpretative skill through a presentation.
- Ability to demonstrate mastery of the above skills by creating, memorizing and presenting a poem.
- Research an aspect of the environment and convey an interpretation through a class presentation.

IV. Required Text Editions (I have chosen the LEAST expensive edition. The below editions are required as they include critical appendices)

-The Ecopoetry Anthology, Ed. Fisher-Wirth, Ann and Laura-Gray Street, Trinity UP, 2013 (ISBN: 978-159534146-4)

--All books/printouts are required and must be brought to class on the day they are discussed.

--Additional readings will be posted on Blackboard

Recommended Texts:

The Cambridge Introduction to Literature and the Environment

Rhyme's Reason, John Hollander

A Poetry Handbook: A Prose Guide to Understanding and Writing Poetry, Mary Oliver

Sound and Sense: An Introduction to Poetry, Laurence Perrine

Greg Gerrard's Ecocriticism, Routledge. (ISBN-10: 9780415667869)

The Cambridge Introduction to Literature and the Environment (ISBN-10: 0521720907)

V. Grading Policy:

Research Presentation—15%/150 points

Midterm—25%/250 points

Final—25%/250 points

Poem & Poem Presentation--10 %/100 points

Response papers or quizzes—10%/100 points

Attendance, Participation and Group Work—15%/150 points

Total Percentage=100%/1000 points

Grades assigned for this course will be based on the percentage of total points earned and are assigned according to the following scale (as are grades for individual assignments):

Grade	Percentage	Performance
A	94% – 100%	Excellent Work
A-	90% – 93%	Nearly Excellent Work
B+	87% – 89%	Very Good Work
B	84% – 86%	Good Work
B-	80% – 83%	Mostly Good Work
C+	77% – 79%	Above Average Work
C	74% – 76%	Average Work
C-	70% – 73%	Mostly Average Work
D+	67% – 69%	Below Average Work
D	64% – 66%	Poor Work
F	63% or below	Incomplete/Failing Work

VI. Grade Dissemination

Graded materials in this course will be returned individually only by request. You can access your scores at any time using Blackboard. Please note that scores returned mid-semester are unofficial grades.

VII. Course Policies & Course Components

- **Attendance and Professionalism:** Please be on time. Attendance is mandatory. More than two unexcused absences will result in a grade drop. If you cannot attend a class, you should notify me in advance. It is department policy that more than four absences results in course failure. Per university policy and classroom etiquette; mobile phones, iPods, etc. **must be silenced** during all classroom lectures. Those not heeding this rule will be asked to leave the classroom immediately so as to not disrupt the learning environment. Students who habitually disturb the class by talking, arriving late, etc., will suffer a reduction in their final class grade.
- **Technology and Media:**

- **Electronics: No E-readers, cell phones, text messaging, web surfing or games during class.** If during class you use your cell phone or laptop for one of the above, it will count as one absence AND a lower grade on the project. Students may use laptops for notetaking.
- **Email:** If an **urgent question or matter** arises outside the confines of our class, feel free to email me at the above address. Please think carefully before you compose an email, and try to make it as concise as possible before sending to me. I rarely check emails outside of the hours of 9-5, so you can expect a response between those work hours.
- **Classroom Devices:** Students may not use tape recorders or other audio & technology devices without prior permission.
- **Hospitality:** you may bring a beverage to class, but no eating please.
- **Participation:** We are all readers and writers and speakers. I expect you to come to class prepared to discuss the assigned material and actively participate in discussions, take notes, and contribute to group work.
- **Group Work:** A portion of each class will be devoted to poetic analysis and peer critiques in small groups. Everyone must take part in the group work, and, when graded as a reader response, all members will receive the same score.
- **Presentation:** You will be required to give one ten-to-twelve minute presentation (sign up on BB) to enhance our discussion of a particular text. You may lecture, use Powerpoint and/or handouts, and show images or other visual culture materials. You may choose to treat a particular theme (cultural/historical/scientific/artistic/gender, etc.) in your presentation.
- **Response papers or quizzes:** Short weekly response papers are required and will be collected on **Thursdays**. I may opt to give quizzes in place of response papers in any given week.
- **Writing Requirements:** You will write and revise at least one major poem in the course.
- **University Writing Center:** The University Writing Center (UWC) is a free resource for Stony Brook undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you're writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at http://www.stonybrook.edu/commcms/writrhet/writing_center/writing.html or stop by the Writing Center, located on the second floor of Humanities, or give them a call at 631.632.7405.
- **Late Work Policy:** There are no make-ups for in-class reader responses or quizzes. Poems turned in late will be assessed a penalty: a half-letter grade if it is one day late, or a full-letter grade for 2-7 days late. Poems will not be accepted if overdue by more than seven days.
 - **Extra Credit Policy:** Depending on student interest, extra credit opportunity may be given. Additionally, a course blog or wiki may be created as another type of extra credit.
- **Grades of "Incomplete":** The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

VIII. Course Policies: Student Expectations

DISABILITY SUPPORT SERVICES (DSS) STATEMENT : If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Disability Support Services. For procedures and information go to the following website: <http://www.stonybrook.edu/ehs/fire/disabilities/asp>.

ACADEMIC INTEGRITY STATEMENT (DO NOT PLAGIARIZE): Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing another person's work as your own is always wrong. Faculty are required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/uaa/academicjudiciary/>

CRITICAL INCIDENT MANAGEMENT: Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits students' ability to learn.

ACADEMIC CONDUCT: Academic dishonesty in any form will not be tolerated. If you are uncertain as to what constitutes academic dishonesty, please consult the Stony Brook Student Handbook for further details. Violations of these rules will result in a record of the infraction being placed in your file and receiving a zero on the work in question AT A MINIMUM. At the instructor's discretion, you may also receive a failing grade for the course. Confirmation of such incidents can also result in expulsion from the University.

X. Presentation Guidelines

Goal: Throughout your careers you will be required to give presentations, whether on Grand Rounds or at a business meeting. The goal of this exercise is to have you develop a ten to twelve-minute professional presentation that includes *original information* (not just points we have discussed in class) concerning the environment that will enhance our discussion of the poems. For instance, if you are presenting on Elizabeth Barrett Browning's "A Musical Instrument," tell us something about the ancient Greek myth of Pan in the nineteenth-century. What function does environment provide in the myth, and why is it important in the poem? Try to distinguish how the nineteenth-century was different from our own. Relate your theme back to the author and text at-hand. How does this theme manifest in our poem? Cite specific passages in the poem that we can all close read together. You may want to provide a historical background.

You may wish to use a PowerPoint presentation to help guide your project. Additionally, I encourage you to utilize handouts, pictures, PowerPoint, images, artworks, quotes, video, audio, etc. Many of the authors of the modernist poems provided their own audio readings. Perhaps utilize an original audio reading as part of your presentation. I have created a list of **approved** web resources on BB that you may wish to use. The Library also has many resources you may wish to consult. The ArtStor database gives you access to many nineteenth-century paintings and images too.

Requirements: -Meet the 10-12 minute requirement, and use supplemental materials

-Address how your topic relates to the poem

-Provide *original information* and a critical environmental interpretation that will enhance our discussion of the poem

-Submit an annotated Works Cited page, PowerPoint with Works Cited slide, or a handout with Works Cited page, etc. (you must document the sites/resources used to create the presentation).

Grading Rubric (Total Points=150):

1. Meets Assignment Criteria (40 points):

-(10 points) Addresses environmental topic in relation to poem

-(20 points) Provides historical information on topic or poem

-(10 points) Teaches us something about the poem

2. Preparation (40 points):

-(40 points) Uses a variety of original information, including handouts, PowerPoint, images, artworks or other information from a variety of sources (key word is variety).

3. Presentation and Delivery Style (40 points):

-(15 points) Speaks clearly and makes eye contact with audience

-(15 points) Organizes presentation into concise points

-(10 points) Addresses questions from audience

4. Works Cited Page (30 points):

-(30 points) Uploads annotated Works Cites page, PowerPoint with Works Cited slide or handout with Works Cited page.

ECOPOETICS: READING AND ASSIGNMENT SCHEDULE

(an asterisk * denotes the assigned reading is on Blackboard in the Documents folder)

Date	Finish This Homework <u>Before</u> Class	Topics to be Discussed in Class
8/27	INTRODUCTION: POETRY & THE ENVIRONMENT	<ul style="list-style-type: none"> • Introduction to Poetic Terms and Concepts: Form, Rhyme, & Meter • Carlyle Reedy's "The Bedsits"
	ECOPOETICS IN THE ROMANTIC & VICTORIAN ERAS	
8/29	<ul style="list-style-type: none"> • Wordsworth—"Lines Written in Early Spring"* 	<ul style="list-style-type: none"> • Literary and Environmental Terms and Concepts: Anthropocentrism, Ecocentrism, Ecogenic, Nature, Environment, Ecocriticism, etc. • How to read nature in a poem (In-class analysis)
9/3	NO SB	
9/5	<ul style="list-style-type: none"> • John Keats "Ode to a Nightingale,"* "Ode on a Grecian Urn"* • P#1 	<ul style="list-style-type: none"> • Ode • Ekphrasis • Quatrain • Sestet
9/10	<ul style="list-style-type: none"> • Elizabeth Barrett Browning: "A Musical Instrument"* • P#2 	<ul style="list-style-type: none"> • Greek Myth • Gender • Music
9/12	<ul style="list-style-type: none"> • Emily Dickenson: #184--"I heard a Fly buzz--when I died," AND "A narrow Fellow in the Grass"* • TOPICS: • RR/Q#1 AND P#3 	<ul style="list-style-type: none"> • Slant and Half-Rhyme • Non-human animals
	ECOPOETICS IN THE MODERNIST ERA	
9/17	<ul style="list-style-type: none"> • The Modernist Era • Walt Whitman: "When Lilacs Last in the Dooryard Bloomed"* AND From <i>Song of Myself</i>, #6, AND "When I heard the Learn'd Astronomer"* • P# 4 & P#5 	<ul style="list-style-type: none"> • Elegy • Blank verse

9/19	<ul style="list-style-type: none"> H.D.: "Oread," "Sea Iris" AND Mina Loy: "Anglo-Mongrels and the Rose"* RR/Q#2 AND P#6 & P#7 	<ul style="list-style-type: none"> Gender
9/24	<ul style="list-style-type: none"> T.S. Eliot: "The Waste Land"* (DO NOT USE BOOK AS IT DOES NOT CONTAIN ALL SECTIONS. DOWNLOAD DOC AND READ SECTIONS 1 & 2) P#8 	<ul style="list-style-type: none"> Morton's idea of "Ecology Without Nature"
9/26	<ul style="list-style-type: none"> Eliot, "The Waste Land," cont. (READ SECTIONS 3 & 4) RR/Q#3 AND P#9 	<ul style="list-style-type: none"> Land Ethics
10/1	<ul style="list-style-type: none"> Robinson Jeffers: "Shrine, Perishing Republic," "Carmel Point," "The Deer Lay Down Their Bones" P#10 	<ul style="list-style-type: none"> Wild & Built Environments Non-human animals
10/3	<ul style="list-style-type: none"> Robert Frost: "Stopping by Woods on a Snowy Evening," "Design," "The Silken Tent" RR/Q#4 AND P#11 	<ul style="list-style-type: none"> Blank verse Chain Rhyme Terza Rima Personification Non-human animals
10/8	<ul style="list-style-type: none"> Marianne Moore: "The Fish," "A Grave," "The Paper Nautilus" P#12 	<ul style="list-style-type: none"> Non-human animals Dystopian environments
10/10	<ul style="list-style-type: none"> Langston Hughes: "The Negro Speaks of Rivers" P#13 	<ul style="list-style-type: none"> Race, Empire, & Nation-States Review for midterm
10/15	<ul style="list-style-type: none"> MIDTERM 	
10/17	<ul style="list-style-type: none"> Ezra Pound: "The Tree," AND "Salutation," AND "Ancient Music" P#14 	<ul style="list-style-type: none"> Human & non-human nature Climate and weather
10/22	<ul style="list-style-type: none"> Kenneth Rexroth: "Toward an Organic Philosophy," AND "Lyell's Hypothesis Again" P#15 	<ul style="list-style-type: none"> Multidirectional Memory
10/24	<ul style="list-style-type: none"> W.B. Yeats: "Leda and the Swan*," "The Circus Animals' Desertion"* RR/Q#5 AND P#16 	<ul style="list-style-type: none"> Human and non-human nature Sonnet

10/29	<ul style="list-style-type: none"> Hart Crane: "Repose of Rivers," AND "The River" P#17 	<ul style="list-style-type: none"> Natural & Built Environments
10/31	<ul style="list-style-type: none"> D.H. Lawrence: "Snake,"* AND "Rose of all the World,"* AND "Mosquito"* RR/Q#6 AND P#18 	<ul style="list-style-type: none"> Non-human animals
11/5	<ul style="list-style-type: none"> Wallace Stevens: "Anecdote of the Jar," "The Snowman," "Thirteen Ways of Looking at a Blackbird"* P#19 & 20 	<ul style="list-style-type: none"> Literal and Figurative Language: Imagery, Paradox, Ballad,
11/7	<ul style="list-style-type: none"> William Carlos Williams: "Spring and All," "Landscape with the Fall of Icarus,"* "The Red Wheelbarrow"* RR/Q#7 AND P#21 	<ul style="list-style-type: none"> Things & Nature
11/12	<ul style="list-style-type: none"> W.H. Auden: "In Praise of Limestone" P#22 	<ul style="list-style-type: none"> Allegory Enjambment Environment
	ECOPOETICS TODAY	
11/14	<ul style="list-style-type: none"> Margaret Atwood: "Frogless" RR/Q#8 AND P#23 	<ul style="list-style-type: none"> Global Climate Change Extinction
11/19	<ul style="list-style-type: none"> Mary Oliver: "Alligator Poem," AND "Wild Geese" P#24 	<ul style="list-style-type: none"> Wild and Domestic Animals
11/21	<ul style="list-style-type: none"> A.R. Ammons: "Corson's Inlet" RR/Q#9 AND P#25 	<ul style="list-style-type: none"> Visual poems
11/26	<ul style="list-style-type: none"> <i>FINAL EXAM REVIEW</i> 	
11/28	NO SB	
12/3	<ul style="list-style-type: none"> Readings of Individual Poems 	
12/5	<ul style="list-style-type: none"> Readings of Individual Poems 	
12/10-12/18	<ul style="list-style-type: none"> FINAL EXAMS 	

* Note: The Schedule is subject to revision

*carbon footprint image taken from Arizona State University's Institute for Humanities Research webpage.

