



**Bergen Community College
Division of Humanities
Department of English**

**Course Syllabus
LIT 127 Introduction to Poetry**

**Semester and year
Section Number
Meeting Times
Location**

**Instructor:
Office Location:
Phone:
E-mail:
Office Hours:**

Course Description

Introduction to Poetry is a representative study of poetic forms and poetry from around the world. Through a close examination of the poetry, we will explore the evolution of poetic form, literary movements and the wide range of themes addressed through poetry. As we examine each work, we will be discussing its historical, cultural, and social influences.

Credits: 3; Lecture 3
Prerequisite: None General
Education course.

Student Learning Outcomes	Means of Assessment
1. Read a wide range of poetry from various times and regions around the world.	Discussion, Writing, Multimodal Presentation
2. Identify and discuss a variety of styles, forms and conventional themes that characterize poetic works from various time periods and cultures.	Discussion, Writing, Multimodal Presentation
3. Identify multiple structural elements used in poetry.	Discussion, Writing
4. Demonstrate an understanding of the relationship between form and meaning in poetry.	Discussion, Writing



5. Produce an MLA formatted written evaluation of literary works; demonstrate competency in textual analysis.	Discussion, Writing, Multimodal Presentation.
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Essential Learning Outcomes

SLOs:	EL 1	EL 2	EL 3	EL 4	EL 5	EL 6	EL 7	EL 8	EL 9	EL 10	EL 11
1.	x	x							x		
2.	x	x							x		
3.	x	x							x		
4.	x	x							x		
5.	x	x			x				x		

EL1-Effective Speaking
EL2-Effective Writing
EL3-Mathematical Reasoning
EL4-Scientific Reasoning

EL5-Technological Competency
EL6-Information Literacy
EL7-Social-Behavioral Analysis

Signature Assignment

Analysis: Students will write a five-page paper that analyzes a primary source text introduced in the course.

Course Content

This course is an exploration of poetic forms and traditions from various cultures. The course will begin by building a strong foundation in the understanding of the relationship of poetic form to meaning by exploring the structural elements of poetry, such as rhythm, meter, metaphor, rhyme and repetition, and will then move into an overview of traditional verse forms, such as the sonnet, villanelle, sestina, ghazal and haiku.

Suggested Course Texts

Washburn, Katharine, John S. Major and Clifton Fadiman, eds. *World Poetry: An Anthology of Verse from Antiquity to Our Time*. New York: Norton, 2000. ISBN: 978-00-393-04130-9



Course Requirements

1. Write at least two in-class essays. (Meets Student Learning Outcomes 1-7)
2. Complete other writing exercises such as journals and reading responses. (Meets Student Learning Outcomes 1-6)
3. Read, interpret, and analyze various forms of poetic works. (Meets Student Learning Outcomes 1, 5, 6)
4. Apply various literary terms to texts assigned by your instructor. (Meets Student Learning Outcomes 1,4,6)
5. Write a 5-7 page paper. (Meets Student Learning Outcomes 1-7)
6. Submit papers that adhere to MLA manuscript requirements and demonstrate effective proofreading and editing. (Meets Student Learning Outcomes 1-7)
7. Participate in class discussions and other in-class (individual or group) activities. (Meets Student Learning Outcomes 1-5)

Reading

Because this is a literature survey course, you can expect to do a great deal of reading each day. On average, we'll read at least two groups of poems per week. I will adjust this, however, based on the length of the readings. If a poem/poet is particularly long or difficult, I'll allow an extra time for reading.

Discussions

The primary focus of this course is the close examination of the literature that has been assigned. In order to gain the greatest understanding of what we will be reading, you are asked to come to each week's forum prepared and ready to discuss the material. This means making sure you have completed the assigned readings for each day before you enter into the forums. This is primarily a discussion class. We will gain a deeper understanding of each work by finding out how each of us views and interprets it. Therefore, full participation in the discussion forums is imperative to doing well in this course.

Discussion Forums

Each week will consist of a Q&A Discussion forum with questions based on the week's readings. For each question, you will need to post an initial response to my questions in addition to a detailed response to at least two other students. More information about discussions will be provided in the course shell.

Written Work

There will be two short response essays in this course. In addition to the essays, you will be required to write a 5-7 paged research paper. The details of these assignments will be given in the course as we come to them. The research paper will be assigned about a third of the way through the course and will be due late in the semester.

Grading Policy

There will be two short papers and a 5-7 page research paper required for this course.



Students will also keep a reading journal in which responses to the works read each day will be written.

Critical Response Paper 1 25%
Critical Response Paper 2 25%
Journals 25%
Participation 25%

Grading Scale	
100-90	A
89-85	B+
84-80	B
79-75	C+
74-70	C
69-60	D
59 and below	F

Statement on Plagiarism

Please give credit where credit is due! Honesty is expected of you. It is expected that the work you hand in will always be your own and that you will never copy sentences, phrases, paragraphs, or whole essays from any other person's work, for that is plagiarism. If you are ever unclear about how to cite another person or author's ideas, come see me or consult the staff in the writing center.

Students must carefully use citations to credit:

- Ideas that are not common or general knowledge
- Facts and statistics from published research
- Graphs, charts, and diagrams from published research
- The exact words of another in spoken or written form (quotations)
- Material published in books, magazines, encyclopedias or journals
- Material from electronic on-line sources, including ChatGPT
- Material written by other students or individuals
- Material obtained from paper-writing "services," such as Artificial Intelligence (A.I.) sites.

The use of Artificial Intelligence is also plagiarism; it is truly better to think for yourself than ask a computer to think for you. Note that any papers submitted for grading that are determined to be plagiarized will receive a failing grade. If this is the second incident of plagiarism, you may fail the course.

Accessibility Statement

Bergen Community College is committed to ensuring the full participation of all students in its programs. If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable accommodation to participate in this class, complete course requirements, or benefit from the College's programs or services, contact the Office of Special Services (OSS) as soon as possible at 201-612-5270 or www.bergen.edu/oss. To receive any academic accommodation, you must be appropriately registered with OSS. The OSS works with students confidentially and does not disclose any disability-related information without their permission. The OSS serves as a clearinghouse on disability issues and works in partnership with faculty and all other student service offices.

Student Support Services

Bergen Community College provides exemplary support to its students and offers a broad variety of opportunities and services. A comprehensive array of student support services including advising, tutoring, academic coaching, and more are available online at <https://bergen.edu/currentstudents/>.



Sidney Silverman Library Online Resources:

[Guides BY SUBJECT - LibGuides at Bergen Community College](#)

General Search and Databases: [Library | Bergen Community College](#)



Sample Course Schedule

Week 1 Introduction: What is a Poem?

Structural Aspects of Poetry: Image and Metaphor / Meter and Rhyme

Week 2 Structural Aspects of Poetry Continued

Patterns of Word, Phrase and Sound Repetition: Anaphora, Anadiplosis, Zeugma, Epanalepsis, Parallelism, Alliteration, Consonance, Assonance

Week 3 Traditional Poetic Forms

The Sonnet: Shakespeare, Keats, Millay, Alarcon, Santayana

The Villanelle: Bishop, Roethke

The Sestina: Pound, Hecht

Week 4 Traditional Poetic Forms Continued

The Ghazal: Ghalib, Agha Shahid Ali

Haiku: Issa, Basho

Translation and Variation

Basho, Pessoa

Week 5 Poetry of Love

Troubadour Lyric: Jaufré Rudel, Arnaut Daniel, Guillelma de Rosers, Raimbaut de Vaqueiras, Comtessa de Dia,

Songs of the Korean Kisaeng: Hwang Jini, Im Je, Hongjang, Myongok, Kang Gangwol

Week 6 Poetry of Contemplation: Odes

"The Bamboos Grow Well Under Good Rule," "Shu is Away," Lao-Tzu, Horace

Contemplation and/or Sorrow: *Elegies and Elegiac Modes* Hikmet, Ch'u Tz'u, Holderin

Week 7 Poetry of Adventure

Lai from Marie de France

Ballad: Robert Service

Saga, from Egil's Saga

Week 8 The Poetry of War and the Epic

from *The Iliad* of Homer

from *The Mahabharata*

Week 9 Poetry of Religious Devotion

Psalms, Native American Songs and

Prayers, from Mayan: *Popol Vuh*

Philosophical Allegory & Doctrinal Allusions



from Attar, *Conference of the Birds*

Week 10 Modern Movements in the History of Poetry

Dada, Surrealism, Modernism

Week 11 20th and 21st Century Works: The Poet and Social Conscience

Celan, Bei Dao, Pablo Neruda

Wisława Szymborska, Anna Akhmatova

Gwendolyn Brooks

Week 12 The Poet and Social Conscience Continued

Kommunyakka, Czesław Miłosz, René Depestre

Week 13 Hip-Hop, Rap and Slam

Public Enemy, Nas, Abd Al Malik, Def Jam Poets

Week 14 The Changing Poetic Landscape

Closing Thoughts