

Bergen Community College**Division of Humanities
Department of English****Course Syllabus
LIT-127 Introduction to Poetry**

Instructor:
Office:
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

As a result of meeting the requirements in this course, students will be able to:

1. Read a wide range of poetry from various times and regions around the world.
2. Identify and discuss a variety of styles, forms and conventional themes that characterize poetic works from various time periods and cultures.
3. Identify multiple structural elements used in poetry.
4. Demonstrate an understanding of the relationship between form and meaning in poetry.
5. Respond to works of poetry through writing, demonstrating learning of concepts and approaches to poetry appreciation covered in the course.

6. Use MLA style documentation in writing assignments.

Assessment of Student Learning

You will be required to do the following:

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. Conduct independent research and write a 5-7 paged research 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.

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. The rest of the semester will be devoted to the reading and discussion of poems from various time periods and

Course Texts and/or Other Study Materials

burn, 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

In addition to the book, additional readings will be provided by links throughout the course.

Grading Policy

There will be two short papers and a 5-7 paged 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.

Evaluation of student performance in WRT-207 is based on the Student Learning Outcomes. Students will show their achievement of these objectives through the following:

Critical Response Paper 1	15%
Critical Response Paper 2	15%
Research Paper	20%
Class Discussions	25%
Journals	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

In college, we read and critically explore ideas that represent the intellectual property of researchers and scholars. Just as stealing another's property is wrong in everyday life, so also is the taking of someone's intellectual property without giving the creator/author credit. Plagiarism is the presentation of others' language, ideas and thoughts as if they were our own.

The Latin word *plagiarius* means "kidnapper." Plagiarism is taking another's intellectual property without the owner's permission or without acknowledging the

source. Whether the plagiarism occurs purposefully or carelessly, the offense is serious and carries severe academic penalties.

How Can Students Prevent Plagiarism? 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.

In this class, the College policy on cheating and plagiarism as stated in the Bergen Community College Catalog will be followed. I take plagiarism very seriously. Plagiarism on any essay will result in a failing grade on the essay, and possibly a failing grade in the course depending on the severity of the case.

Attendance Policy

BCC Attendance Policy: All students are expected to attend every scheduled meeting of each course in which they are registered. No more than four excused absences are permitted; after four your grade will be lowered by 5%, and another 5% for each subsequent absence. Three late arrivals also will account for one absence.

ADA 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.

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