

Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses submitted to the Course Review Committee may be submitted for only one area of the Common Core and must be 3credits. STEM waiver courses do not need to be approved by the Course Review Committee. This form should not be used for STEM waiver courses.

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Current Status Approved	Course Selected: Subject ENG (English) Catalog Nbr 4200	

Course Revision & College	
Form Submission Revised Submission	College Kingsborough Community College
Please describe revisions that have been made to this course n/a	

Course Data		
Course ID 073144	Subject ENG (English)	Catalog Nbr 4200
Catalog Status Approved	Contact Hours 3	No. of Credits 3
CourseTitle Poetry		
Course Description Introduction to poetry including the different styles, forms, and themes, with attention given to their purpose and effect.		
Department English		
Pre-Requisites/Co-Requisites		

Course Syllabus [Attachment Filename(s)]
ENG42_syllabus.pdf

Location(Required or Flexible) and Learning Outcomes	
REQUIRED	FLEXIBLE
English Composition	World Cultures & Global Issues
Math & Quantitative Reasoning	US Experience in its Diversity
Life and Physical Sciences <input checked="" type="checkbox"/>	Creative Expression

Individual and Society

Scientific World

Learning Outcomes: Questions	Learning Outcomes: Responses
<p>* 1. Gather, interpret, and assess information from a variety of sources and points of view.</p>	<p>Readings comprise many poetic works by a range of authors representing a variety of eras, genres, and individual voices, including ancient texts from Sumer, India, Greece, and Rome; medieval and Renaissance authors such as Rumi, Dante, Villon, and Shakespeare; and modern authors from Basho, Holderlin, Langston Hughes, and Pushkin to Nazik Al-Malaika, Gary Snyder, Pablo Neruda, Anne Carson, and Tyehimba Jess. In-class discussion of the poems and essay assignments require students to examine the different contexts, perspectives, and ideas reflected in the various works.</p>
<p>* 2. Evaluate evidence and arguments critically or analytically.</p>	<p>For seminar discussions, six in-class and short take-home writing assignments, and a revised research paper, students are required to closely examine and analyze the formal features such as meter and rhyme, word choice, tone, and imagery through which poems communicate meaning or create effects. All writing tasks for the course require students to examine poems in detail to evaluate differing interpretations. In the revised research paper, students will locate background information and published literary criticism relevant to a poem or set of related poems, evaluate the authority, accuracy, and verifiability of the secondary sources, compile a useful working bibliography, and substantiate their own interpretations based on the poem's stylistic features.</p>
<p>* 3. Produce well-reasoned written or oral arguments using evidence to support conclusions.</p>	<p>Students' participation in class discussion, quizzes, low-stakes writings, and the revised research essay are assessed on the basis of whether they provide valid support for interpretations of a poem's meaning or impact through identification of specific and relevant elements of literary form and content – voice, tone, descriptive detail, imagery, meter and rhyme, recurrent motifs or phrases, ambiguity and paradox – and relevant contextual information. In the revised research essay (6-12 pages), interpretations must be stated clearly and supporting evidence must be organized following the norms for literary criticism.</p>
<p>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</p>	<p>Seminar discussions, in-class and take-home informal assignments, and a revised 6-12 page formal essay require students to examine poetic works closely and use technical vocabulary and appropriate concepts (including recognition of major poetic genres, themes, tropes, meter, and other formal elements).</p>

<p>5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</p>	<p>Readings comprise poems from a range of cultures of the past and present, including works representative of classical, Renaissance, early modern, and contemporary genres and themes (including sonnet, haiku, ghazals and slam poetry). Analyses of the texts in class presentations and the revised research essay require discussion of influences and comparisons of various cultures; poetic conventions and stylistic approaches.</p>
<p>6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</p>	<p>The six low-stakes writing assignments ask students to articulate the relationship between a poem’s form and meaning, using technical terminology for formal elements (including poetic genres, tropes, types of symbolism and imagery, tonal effects such as irony, and structures such as rhyme scheme and meter). The revised research essay requires students to augment this formalist analysis with relevant contextual information.</p>
<p>7. Demonstrate knowledge of the skills involved in the creative process.</p>	
<p>8. Use appropriate technologies to conduct research and to communicate.</p>	<p>The revised research essay requires students to use library databases (including Literature Resource Center/MLA and JSTOR) for information about authors, historical literary movements, and literary form, and apply this contextual information to develop the student’s own interpretation of a particular poem or set of related poems. All sources must be documented in MLA form.</p>
<p>A. If there is a change to the course title, what is the new course title?</p>	
<p>B. If there is a change to the course description, what is the new course description?</p>	
<p>C. If there is a change to the pre-requisites and/or co-requisites, what are the new pre-requisites and/or co-requisites?</p>	

Poetry: Words That Get Under Your Skin
English 42 Section XXXX
Kingsborough Community College of The City University of New York

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Course Description and Learning Objectives

Marianne Moore wrote that poetry contains “imaginary gardens with real toads in them.” From the Greek *poiesis* or “making,” poetry is a literary form that uses the aesthetic qualities of language to evoke meanings beyond ostensible meaning. This course concerns the use of musical devices such as assonance, alliteration, and rhythm; stylistic elements such as ambiguity, symbolism, and irony; as well as verse, rhyme, and meter. We will explore forms from the sonnet to haiku to ghazals to slam poetry. Possible readings may include ancient texts from Sumer, India, Greece, and Rome; medieval and Renaissance authors such as Rumi, Dante, Villon, and Shakespeare; and modern authors from Basho, Holderlin, and Pushkin to Nazik Al-Malaika, Pablo Neruda, Anne Carson, and Tyehimba Jess.

By the end of this course, you will be able to:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically, including assessing the authority, accuracy, and verifiability of published literary criticism and compiling a useful working bibliography.
- Produce well-reasoned written or oral arguments using evidence to support conclusions, thoughtfully defending your own views of the course material, verbally and in writing, and respectfully challenge those of your peers. Formulate and sustain a thorough and intelligent analysis of the material covered in this course through oral and written presentations that are logical, grammatically correct, and appropriately cited.
- Identify and apply the fundamental concepts and methods of literary studies to understand the use of basic poetic terms and forms,
- Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
- Use appropriate technologies to conduct research and to communicate, locating articles in scholarly journals through online databases.

Course Materials

All assigned readings for the course will be available through the course Blackboard site and library databases.

Types of Assignments and Means of Assessment

- Attendance, Quizzes, Participation, and Final Exam: (1/3 of your final grade); You are required to attend class, with your reading and written or oral assignment for the day completed and prepared to share your own opinions about it. You may be given pop quizzes in class to confirm that you are keeping up with the reading. The final examination will include critical terminology, literary concepts, and interpretation of poetry.
- In-Class writing and Short Essay Assignments (1/3 of your final grade): These frequent lower-stakes assignments are opportunities for you to reflect on and engage with what you have read. Students must complete all in-class writing assignments, so you must make up any assignments missed due to absence.
- Revised Research Essay (1/3 of your final grade): This project will be broken up into the following stages: Research, Working Bibliography and Outline; First Draft; and a Revised Draft. For this revised essay you will locate background information and published literary criticism relevant to a poem or set of related poems, evaluate the authority, accuracy, and verifiability of the secondary sources, compile a useful working bibliography, and substantiate their own interpretations based on the poem's stylistic features.

Class Policies

- Absence and Lateness: A student is allowed six absences from this class before I am required to give him or her an Unofficial Withdrawal (WU) in the course. Please note that three latenesses of more than ten minutes equals one absence.
- Electronic Devices: All cell phones, PDAs, or MP3 players must be off or silence and may not be answered during class. Answering calls or texting in class, unless it is an honest emergency, will result in your ejection from class, and will count as an absence. You may only use a laptop in class for writing, not for going online.
- Academic integrity: Kingsborough regards acts of academic dishonesty – such as plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of official documents – as serious offenses against the values of intellectual honesty. The college is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the College's Academic Integrity procedures. In recognition of how complex information literacy has become in the digital age, one component of this course will entail exploring how to find, evaluate, and properly cite information sources, in conjunction with the Kibbee Library and the Reading and Writing Center (L219).

- **Accessibility Services:** In compliance with the American Disability Act of 1990 (ADA), and with section 504 of the Rehabilitation Act of 1973, Kingsborough is committed to ensuring educational parity and accommodations for all students with documented disabilities and/or medical conditions. It is recommended that all students with documented emotional, medical, physical, and/or learning disabilities consult the ACCESSIBILITY Center (D205 – 718-368-5175) to secure necessary academic accommodations. For further information and assistance, please visit <http://www.kingsborough.edu/accessibility/Pages/welcome.aspx>
- **Counseling:** Please note that Kingsborough offers free counseling to students who experience emotional distress. The Director of the Counseling Resource Center is Ms. Maria Bartolomeo-Maida (718-368-5975).
- **Acceptable Language and Non-Discrimination:** Regardless of race, ethnicity, national origin, gender, sexual orientation, religion, age, or ability, you will be treated and respected as a human being in the classroom and you are expected to treat the instructor and one another in such a manner. We will attempt to combat ignorance together and bigotry and harassment are not tolerated.
- **Online Communication:** Please note that I do not open email messages from addresses I do not recognize and that do not have a re. line that clearly states the import of the message. I also expect a proper salutation (i.e. “Dear Professor XXXX”) and closing (“Best regards, Lakshmi Gonzalez”). One of the reasons you are in college is to learn how to interact with the world in a professional manner and online is one of the primary arenas in which we will practice this.

Approximate Schedule

Is Inspiration a Myth?

- Introduction and Diagnostic Writing
- Kimiko Hahn, *Toxic Flora* and *New York Times* science articles
- Written Assignment 1 due: write a poem based on a *NYT* science article

Fragments of Sublimity

- Longinus, *On the Sublime* and Anne Carson, *Fragments of Sappho*
- Written Assignment 2 due: How does the fact that a manuscript is fragmentary affect our understanding of it?

Die Romantik: Rejecting Rationality

- Introduction to German Romanticism. Casper David Friedrich paintings
- Poems by J.W. von Goethe, Friedrich Holderlin, and Heinrich Heine
- Written Assignment 3 due: Find-a-Song Game

Le Decadence: Going in the Deep End

- Charles Baudelaire, “Hypocrite Lector,” “Spleen,” and others
- Arthur Rimbaud, “The Drunken Boat,” and others
- Paul Verlaine, “Poems”
- Film: *Total Eclipse*, dir. Agnieszka Holland
- Written Assignment 4 due: What actually transpired between Rimbaud and Verlaine?

“Blacknuss:” Harlem Renaissance, Negritude, and Beyond

- Introduction to Harlem Renaissance and Negritude
- Rahsaan Roland Kirk, “Blacknuss”
- Harlem Renaissance: Langston Hughes, Claude McKay, Gwendolyn Brooks
- Negritude: Aime Cesaire, Leon Damas, Leopold Senghor
- Reading by Tyehimba Jess
- Written Assignment 5 Due: Response to Harlem Renaissance and Negritude Poetry

Medication, Meditation, Mendication: Eastern and Western Buddhist Poetry

- Li Po and Tu Fu; Ho Chi Minh, Prison Poems
- Gary Snyder, *The Back Country*; Philip Whalen; Anne Waldman; Philip Glass, *Satyagraha*
- Gary Young, “How a Poem Happens,” and other poems
- The Cell Phone Poets of Tokyo
- Written Assignment 6 Due: Response to Eastern and Western Buddhist Poetry

Mythologies: Arabic, Persian, Urdu, and Taliban Poetry

- Ibn Tufayr; Rumi
- Nazik Al-Malaika; Taliban poetry
- Poet Denver Butson Reading: Ghazals

Children’s Poetry

- Walter De La Mare and others
- Shel Silverstein

Couples

- Emily Dickinson and Anna Akhmatova, “Requiem”
- Paul Celan, “Death Fugue” and Gottfried Benn
- Sylvia Plath and Ted Hughes, *Birthday Letters*
- Wallace Stevens and Frank O’Hara, *Lunch Poems*
- Pier Paolo Pasolini and Marge Piercy, “To Be of Use”
- Joe Brainard, *I Remember* and Pablo Neruda, *The Book of Questions*

- Wisla Szymborska and Tomas Salamun
- Susan Howe, “Frolic Architecture,” *That This*, and Kay Ryan, *The Best of It*
- Favorite Poem Share
- Final Paper Due