ENG-2410: INTRODUCTION TO LITERATURE: POETRY

Cuyahoga Community College

Viewing: ENG-2410: Introduction to Literature: Poetry
Board of Trustees:
2015-05-28

Academic Term:
2015-08-24

Subject Code
ENG - English

Course Number:
2410

Title:
Introduction to Literature: Poetry

Catalog Description:
Critical analysis of selected works of poetry, designed to develop understanding and appreciation of poem as literary forms.

Credit Hour(s):
3

Lecture Hour(s):
3

Lab Hour(s):
0

Other Hour(s):
0

Requisites

Prerequisite and Corequisite
ENG-1020 College Composition II, or ENG-102H Honors, or departmental approval.

I. ACADEMIC CREDIT

Academic Credit According to the Ohio Department of Higher Education, one (1) semester hour of college credit will be awarded for each lecture hour. Students will be expected to work on out-of-class assignments on a regular basis which, over the length of the course, would normally average two hours of out-of-class study for each hour of formal class activity. For laboratory hours, one (1) credit shall be awarded for a minimum of three laboratory hours in a standard week for which little or no out-of-class study is required since three hours will be in the lab (i.e. Laboratory 03 hours). Whereas, one (1) credit shall be awarded for a minimum of two laboratory hours in a standard week, if supplemented by out-of-class assignments which would normally average one hour of out-of-class study preparing for or following up the laboratory experience (i.e. Laboratory 02 hours). Credit is also awarded for other hours such as directed practice, practicum, cooperative work experience, and field experience. The number of hours required to receive credit is listed under Other Hours on the syllabus. The number of credit hours for lecture, lab and other hours are listed at the beginning of the syllabus. Make sure you can prioritize your time accordingly. Proper planning, prioritization and dedication will enhance your success in this course.

The standard expectation for an online course is that you will spend 3 hours per week for each credit hour.

II. ACCESSIBILITY STATEMENT

If you need any special course adaptations or accommodations because of a documented disability, please notify your instructor within a reasonable length of time, preferably the first week of the term with formal notice of that need (i.e. an official letter from the Student Accessibility Services (SAS) office). Accommodations will not be made retroactively.
For specific information pertaining to ADA accommodation, please contact your campus SAS office or visit online at http://www.tri-c.edu/accessprograms. Blackboard accessibility information is available at http://access.blackboard.com.

III. ATTENDANCE TRACKING

Regular class attendance is expected. Tri-C is required by law to verify the enrollment of students who participate in federal Title IV student aid programs and/or who receive educational benefits through other funding sources. Eligibility for federal student financial aid is based in part on enrollment status.

Students who do not attend classes for the entire term are required to withdraw from the course(s). Additionally, students who withdraw from a course or stop attending class without officially withdrawing may be required to return all or a portion of their financial aid based on the date of last attendance. Students who do not attend the full session are responsible for withdrawing from the course(s).

Tri-C is responsible for identifying students who have not attended a course before financial aid funds can be applied to students’ accounts. Therefore, attendance is recorded in the following ways:

• For in-person and blended-learning courses, students are required to attend the course by the 15th day of the semester (or equivalent for terms shorter than five weeks) to be considered attending. Students who have not met all attendance requirements for in-person and blended courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

• For online courses, students are required to login at least two times per week and submit one assignment per week for the first two weeks of the semester, or equivalent to the 15th day of the term. Students who have not met all attendance requirements for online courses, as described herein, within the first two weeks or equivalent, will be considered not attending.

At the conclusion of the first two weeks of a semester or equivalent, instructors report any registered students who have "Never Attended" a course. Those students will be administratively withdrawn from that course. However, after the time period in the previous paragraphs, if a student stops attending a class or wants or needs to withdraw, for any reason, it is the student’s responsibility to take action to withdraw from the course. Students must complete and submit the appropriate Tri-C form by the established withdrawal deadline.

Tri-C is required to ensure that students receive financial aid only for courses that they attend and complete. Students reported for not attending at least one of their registered courses will have all financial aid funds held until confirmation of attendance in registered courses has been verified. Students who fail to complete at least one course may be required to repay all or a portion of their federal financial aid funds and may be ineligible to receive future federal financial aid awards. Students who withdraw from classes prior to completing more than 60 percent of their enrolled class time may be subject to the required federal refund policy.

If illness or emergency should necessitate a brief absence from class, students should confer with instructors upon their return. Students having problems with coursework due to a prolonged absence should confer with the instructor or a counselor.

IV. LEARNING OUTCOMES ASSESSMENT

Occasionally, in addition to submitting assignments to their instructors for evaluation and a grade, students will also be asked to submit completed assignments, called ‘artifacts,’ for assessment of course and program outcomes and the College’s Essential Learning Outcomes (ELOs). The artifacts will be submitted in Blackboard or a similar technology. The level of mastery of the outcome demonstrated by the artifact DOES NOT affect the student’s grade or academic record in any way. However, some instructors require that students submit their artifact before receiving their final grade. Some artifacts will be randomly selected for assessment, which will help determine improvements and support needed to further student success. If you have any questions, please feel free to speak with your instructor or contact the Learning Outcomes Assessment office.

V. CONCEALED CARRY STATEMENT

College policy prohibits the possession of weapons on college property by students, faculty and staff, unless specifically approved in advance as a job-related requirement (i.e., Tri-C campus police officers) or, in accordance with Ohio law, secured in a parked vehicle in a designated parking area only by an individual in possession of a valid conceal carry permit.

As a Tri-C student, your behavior on campus must comply with the student code of conduct which is available on page 29 within the Tri-C student handbook, available athttp://www.tri-c.edu/student-resources/documents/studenthandbook.pdf. You must also comply with the College’s Zero Tolerance for Violence on College Property available athttp://www.tri-c.edu/policies-and-procedures/documents/3354-1-20-10-zero-tolerance-for-violence-policy.pdf

Outcomes

Course Outcome(s):

Recognize poets by significant works, historical period, affiliated literary/artistic movements, and other noteworthy contributions to the genre.
Objective(s):
1. Recognize distinctive traits of poetry within key historical periods or artistic movements.
2. Categorize poets into appropriate historical periods or artistic movements.
3. Discuss representative works by specific poets works to demonstrate how those works fit into an affiliated literary/artistic movement.
4. Examine noteworthy contributions to specific genres of poetry.

Course Outcome(s):
Read, interpret, and analyze, both verbally and in writing, poetic texts.

Essential Learning Outcome Mapping:
Oral Communication: Demonstrate effective verbal and nonverbal communication for an intended audience that is clear, organized, and delivered effectively following the standard conventions of that language.

Objective(s):
1. Explore a single theme or related themes through several works.
2. Explain via specific works and general principles how poetry strives to illuminate the human condition.
3. Recognize the various literary elements and conventions of poetry.
4. Recognize poetic literary devices, demonstrate their function, and explain their significance.
5. Present analyses of poetry in oral and written form.
6. Define poetic terminology and apply it to the study of selected poems.
7. Recognize a variety of poetic forms (subgenres).
8. Recognize poetic patterns and explain their significance.
9. Read works of poetry and discuss them analytically, including an examination of structure, an exploration of emotional impact, and a search for both the actual and the potential sense of the literary work.
10. Explain the emotional and the intellectual dynamics in poetry as they originate in various possible areas, which may include the life situation of the speaker, the speaker’s tone, connotations of language within the poem, poignant images, and progressions of images that evoke emotional responses in readers (i.e. objective correlative).

Course Outcome(s):
Write compositions using appropriate rhetorical strategies that may include but are not limited to summary, analysis, argumentation, and research, with opportunities for response and revision.

Essential Learning Outcome Mapping:
Written Communication: Demonstrate effective written communication for an intended audience that follows genre/disciplinary conventions that reflect clarity, organization, and editing skills.

Objective(s):
1. Support interpretations of poetic works with accurate quotation and paraphrase from the poems themselves.
2. Find and incorporate secondary sources as needed to support the analysis of a particular poem or poet.
3. Use the MLA system of documentation to deal accurately and ethically with both primary and secondary sources.

Methods of Evaluation:
1. Essay examinations
2. Objective tests
3. Interpretive papers
4. Source papers
5. Class participation
6. Unannounced quizzes
7. Oral presentations (may be done on closed-circuit television)
8. Media presentations of poetry (if time/resources permit)

Course Content Outline:
1. Instruction on how to read poetry
   a. Speaker
   b. Situation / life moment
   c. Relationship between content and form
2. Introduction to the elements, devices, and conventions of poetry
a. Elements
   i. Line
      1. Enjambed lines
      2. End-stopped lines
      3. Caesura
   ii. Stanza (common types)
      1. Couplet
      2. Tercet
      3. Quatrain
      4. Sestet
      5. Octave
      6. Open form
   iii. Rhyme
      1. Full, partial/near, eye
      2. Position: end, initial, internal
      3. Fixed / regular vs. occasional
      4. Masculine, feminine
   iv. Meter
      1. Counting syllables and stress, understanding duration
      2. Types (syllabic, accentual, accentual-syllabic, quantitative)
      3. Feet: iambic, trochaic, anapestic, dactylic, spondaic
      4. Scansion
   v. Repetition
      1. Anaphora
      2. Refrain
      3. Repitend

b. Devices
   i. Alliteration, assonance, consonance
   ii. Imagery, synesthesia
   iii. Irony (verbal, situational, dramatic)
   iv. Objective correlative
   v. Overstatement, understatement, irony, sarcasm
   vi. Paradox, oxymoron, hyperbole
   vii. Personification
   viii. Simile, metaphor, symbol
   ix. Speaker vs. persona
   x. Synecdoche
   xi. Tone, diction, syntax

c. Forms and conventions (some possibilities)
   i. Ballad
   ii. Couplet
   iii. Dramatic monologue
   iv. Ekphrasis
   v. Elegy
   vi. Epic
   vii. Epigram
   viii. Haiku
   ix. Lyric
   x. Ode
   xi. Sonnet forms (English, Italian)
   xii. Stream of consciousness
   xiii. Villanelle

d. Contemporary developments
   i. Prose-poems
   ii. Found poetry
   iii. Performance poetry
   iv. Visual / animated poetry

3. Placing selected works of poetry within an historical framework
a. Sub-genres
   i. Narrative
   ii. Dramatic
   iii. Lyric poetry
b. Theories (possibilities)
   i. Deconstruction
   ii. Formalism / Structuralism
   iii. Gender Studies
   iv. Historicism
   v. Mythological criticism
c. Common themes
   i. Humanity and nature
   ii. Individual and society
   iii. Human condition
   iv. Love and longing
   v. Time and mortality
   vi. Language and representation
4. Placing selected works of poetry within particular schools and modes of literature (partial list)
   a. Carpe Diem
   b. Romanticism
   c. Realism
   d. Naturalism
   e. Modernism
   f. Surrealism
   g. War Poetry
   h. Beat Poetry
   i. Language Poetry
5. Study of a poetry collection by selected poet(s)
   a. Identify distinctive style, themes
   b. Characterize by uses of line, stanza pattern, sub-genre, language, etc.
   c. Relate to a school or mode of literature

Resources


**Instructional Services**

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