

1. **COURSE TITLE**

Poetry

2. **COURSE CODE**

ENGL3425

3. **NO. OF UNITS**

3 units

4. **OFFERING DEPARTMENT**

English Language and Literature

5. **PREREQUISITES**

ENGL2007 Literary and Comparative Studies

6. **MEDIUM OF INSTRUCTION**

English

7. **AIMS & OBJECTIVES**

- 1) To introduce students to selected poets' works, particularly in several different periods;
- 2) To show how history and culture influence poetic works;
- 3) To give enjoyment and encourage appreciation of the skills, beauty and quality of fine poetry.

8. **COURSE CONTENT**

- I. The Poet as Individual: The Work of Selected Poets
- II. The Poet and Poetic Tradition
- III. The Poet in Historical Context
- IV. The Poet, Criticism, and Poetic Theory

9. **COURSE INTENDED LEARNING OUTCOMES (CILOS)**

CILO	By the end of the course, students should be able to:
CILO 1	Describe poetry as a specific literary genre and distinguish it from other genres
CILO 2	Evaluate key developments in poetry from earliest times up to the present
CILO 3	Defend the significance of imagery and figurative language in poetry
CILO 4	Apply knowledge concerning the function and use of sound, rhythm and other devices to analyse a given poem
CILO 5	Demonstrate how the form of a poem connects to its meaning
CILO 6	Implement valid and subtle comparisons, in both written and spoken contexts, between poems

10. TEACHING & LEARNING ACTIVITIES (TLAs)

CILO No.	Type of TLA
CILO 1	<ul style="list-style-type: none"> • Participate in student-centered lectures on the historical and cultural contexts of poetry as a unique genre • Initiate in-class and online discussions to note how poetry differs from other genres
CILO 2	<ul style="list-style-type: none"> • Access the library catalogue, the MLA database, and/or the internet to highlight the key developments in poetry • Watch documentary material to relate poets and poems to important historical periods, and report their findings in class • Read, write and listen to reports, and comment on the significances of their classmates' discoveries
CILO 3	<ul style="list-style-type: none"> • Follow hands-on instructions on how to do analysis of imagery and figurative language in poetry in class • Work in teams to analyze different poems and note the use of imagery and figurative language in poetry • Do written tasks to demonstrate their understanding of the significance of imagery and figurative language in poetry • Access the library catalogue and the internet to extend their understanding of the creative use of imagery and figurative language in poetry
CILO 4	<ul style="list-style-type: none"> • Follow hands-on instructions on how to analyze the use of sound, rhythm and other devices in a given poem • Work in teams to analyze the function of sound, rhythm and other devices in a given poem • Do written tasks to demonstrate their understanding of the significance of sound, rhythm and other devices in poetry • Access the library catalogue and the internet to extend their understanding of different poets' creative use of sound, rhythm and other devices
CILO 5	<ul style="list-style-type: none"> • Read poems and work in teams to interpret the links between form and meaning • Write short responses • Listen and comment on people's interpretive differences
CILO 6	<ul style="list-style-type: none"> • Do group projects and/or compile a portfolio to make valid and subtle comparisons, in both written and spoken contexts, between poems • Take quizzes, mid-term and the final exam to demonstrate their ability to compare different poems in terms of their mechanical aspects, formal devices, and themes

11. ASSESSMENT METHODS (AMs)

Type of Assessment Methods	Weighting	CILOs to be addressed	Description of Assessment Tasks
Coursework	20%	1,2	Individual assignment (may include reports, reflections, among other possibilities).
Coursework	20%	3,4,6	Group assignment (may include class assignments, oral presentation, among other possibilities).
Coursework	30%	1,2,3,4	Term paper on a chosen topic.
Examination	30%	3,4,5,6	<p>The exam will assess students' ability to identify specific poetic devices, compare poems from different historical contexts, and their interpretation of the form and meanings of selected poems.</p> <p>Students will be graded on consistency, knowledge, accuracy, organization, writing competence.</p>

12. TEXTBOOKS / RECOMMENDED READINGS

- Baker, K. *The Faber Book of Landscape Poetry*. London: Faber, 2000.
- Corcoran, Neil. *Poetry and Responsibility*. Liverpool: Liverpool University Press, 2014.
- Everett, B. *Poets in Their Time*. Oxford: Clarendon, 1991.
- Flesch, W. *Facts on File Companion to British Poetry 19th Century*. New York: Facts on File/infobase, 2010.
- Franke, W. *Poetry and Apocalypse*. Stanford, California: Stanford University Press, 2009.
- Gray, F. *Christian and Lyric Tradition in Victorian Women's Poetry*. New York: Routledge, 2010.
- Hanauer, David Ian. *Poetry as Research: Exploring Second Language Poetry Writing*. Amsterdam; Philadelphia: John Benjamins Pub., 2010.
- Hart, M. *Nations of Nothing but Poetry: Modernism, Transnationalism, and Synthetic Vernacular Writing*. New York: Oxford University Press, 2010.
- Henneberg, S. *Creative Crone: Aging and the Poetry of May Sarton and Adrienne Rich*. Columbia: University Of Missouri Press, 2010.
- Hoagland, K., ed. *1000 Years of Irish Poetry: The Gaelic and Anglo Irish Poets from Pagan Times to the Present*. New York: Welcome Rain, 1999.
- Hobsbaum, P. *Metre, Rhythm and Verse Form*. London: Routledge, 1995.
- Hughes, L. *The Cambridge Introduction to Victorian Poetry*. Cambridge, Eng.; New York: Cambridge University Press, 2010.
- Lerner, L. *Reading Women's Poetry*. Portland: Sussex Academic Press, 2009.
- MacKenzie, C. *Emblem and Icon in John Donne's Poetry and Prose*. New York: Lang, 2001.
- Mossin, A. *Male Subjectivity and Poetic Form in "New American" Poetry*. New York: Palgrave Macmillan, 2010.
- Parini, J. *Why Poetry Matters*. New Haven: Yale University Press, 2008.
- Quartermaine, P. *Disjunctive Poetics*. Cambridge, Eng.: Cambridge University Press, 1992.
- Robertson, R. *Mock-Epic Poetry from Pope to Heine*. Oxford: Oxford University Press, 2009.
- Shepherd, R. *Martian Muse: Further Essays on Identity, Politics and the Freedom of Freedom*. Ann Arbor: University Of Michigan Press, 2010.
- Stalling, J. *Poetics of Emptiness*. New York: Fordham University Press; 2010
- Whitworth, M. *Reading Modernist Poetry*. Malden, Massachusetts: Wiley-Blackwell, 2010.
- Wrighton, J. *Ethics and Politics in Modern American Poetry*. New York: Routledge, 2010.

ENGL3425 Poetry CILOs/ PILOs		PILO1 <i>Effective Scholarship</i>	PILO2 <i>Academic Literacy</i>	PILO3 <i>English Proficiency</i>	PILO4 <i>Research Skills</i>	PILO5 <i>International Perspective</i>	PILO6 <i>Teamwork/ Employability</i>
CILO 1	Students should be able to describe poetry as a specific literary genre and distinguish it from other genres	✓	✓				
CILO 2	Students should be able to evaluate key developments in poetry from earliest times up to the present		✓				
CILO 3	Students should be able to defend the significance of imagery and figurative language in poetry	✓	✓		✓		
CILO 4	Students should be able to apply knowledge concerning the function and use of sound, rhythm and other devices to analyse a given poem	✓	✓				
CILO 5	Students should be able to demonstrate how the form of a poem connects to its meaning				✓		
CILO 6	Students should be able to implement valid and subtle comparisons, in both written and spoken contexts, between poems	✓			✓		
Total		4	4	0	3	0	0