ENGLISH 106
INTRODUCTION TO LITERATURE: POETRY
WINTER

Instructor: Terrance Millet
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Office Hours: M: 12 pm-1 pm (Albany). T/R 11:00 am-12:00 pm (Benton Center)
Class Time: TR: 9:30-10:50 pm
Room: BC-244
CRN: 27166
Prerequisites: WR 121. You must have WR 121-level writing and thinking skills to succeed in this or any other Literature class. If you have not, see me and arrange for appropriate testing.

COURSE DESCRIPTION:
Welcome to all of you. The goal of this class is to bring poetry to life—to help you enjoy, interpret, and reflect on poetry, but because poetry is about humanity, psychology, and philosophy, this class is about history and politics too—about what it means to be alive and write about it.

While good poems should have something to say and can entertain us with their message and with the skill with which they are assembled, why should they matter? Do they address the same issues that we struggle with—that people have always struggled with—love, power, identity, ambition, spirituality, conformity, individual identity, fame, money, death, failure, politics, fear? And if so, can we learn something from this odd and elusive form of writing—something about ourselves and about our place in life?

We’ll explore statements such as this: “Poetry has never killed anyone, but every day someone dies because poetry has not been read.”

Here are some other issues: Is poetry helpful and relevant, or is it just a form of entertainment? How can we interpret a poem so that we don’t spoil our enjoyment of it through “over-analyzing” it? How can we see the issues in our own lives reflected in the poetry we read, and, through an historical perspective, gain wisdom on how to live?

In short, who writes this stuff, and why, and should anybody care? And if it doesn’t matter and nobody cares, why has it lasted 5,000 years?
COURSE ASSIGNMENTS: We will be formatting our written assignments using the Chicago Manual of Style for this class (see page 13 of the Appendix and your handbook for details). You will have the opportunity to demonstrate our learning outcomes by accomplishing the following tasks:

1. **Thursday Performances.** (100 points) Each Thursday a group of us will lead a conversation about poems and/or their writers in context of the Chapter topics that week. You can shape the talk any way you want—play some music, talk about what works in terms of who we are in America today, what the metaphors are, or the references (allusions), and so on. Be creative. A group might write some of their own poetry, for example, and talk about what they were trying for, how they were using voice, tone, or whatever the Chapter leads are. The time will go fast, and we can follow up with more discussion in the following class. (Anybody heard of Cowboy Poetry? War Poetry?)

2. **Weekly quizzes on the chapters and terms each Thursday:** (200 points: 8 @ 25 each). See the attachment and web resources for Summary Response templates. These are held at the beginning of each Thursday’s class.

3. **One Mid-Term Essay.** (100 points) This 750-word essay is to include 3 or more cited sources.

4. **Final Evaluation:** (200 points) This is a take-home essay, and you will have one week to complete it. It is a self-reflective, evaluative exercise, and I’ll give you the topic during week 9.

You are encouraged to submit your work to me electronically. E-mail it to me at terrancemillet1@comcast.net as attached documents in Microsoft WORD format only and in Courier 12 font. These assignments are due by class time on the due dates. You will get them back sooner than written work (which is due in class), and have the opportunity to get more feedback on them. Electronic submissions must be attached files with a subject line that begins with your last name, the class, the days, and the assignment, in that order; otherwise, they will be returned to you unopened. For example: Smitheng205essay#1. Please word-process and double-space your work, and follow the Chicago Manual of Style (see appendix on the full electronic syllabus).

Please read the work before class and examine its meaning closely. Do mark the pages in your texts. **Allow at least two hours of outside work for each hour of class** and be sure to have all assignments done before class. Your grade will reflect your preparedness.

**Resources:**
- My Web Page ( http://cf.linnbenton.edu/artcom/english/milletl/web.cfm?pgID=54 ) has a list resources and templates

**Late Work and Absences:** Failure to attend class will be marked, and will affect your grade. Advise me of problems as they come up so we can keep you current.
Tentative Schedule
(subject to revision, with notice)

**Week 1: Course Introduction: Who Writes This Stuff, and Why?**
1. Tuesday: Introductions. Syllabus and overview.
   a. What is poetry and who writes it? Who Cares? Mr. Tambourine Man.
   b. Remember: Poetry through the ages (who uses that kind of phrase, anyway?) has been more than an art form. It’s been brain-teasers, pre-tech forms of video games, national sports, and political/religious revolutionary protest. People have been killed for writing the stuff. Burned alive and hanged. The bad old days? Russia shot poets until the 1970’s, and some South American countries until the 1980s. What was that all about?
   c. And here’s a question worth 10 bonus points: What modern writer in England had a contract (yes, a hit) on his life by a national government for writing a novel? Name the novel, the writer, the country, and the circumstances.
   d. Today you form your groups and choose the Chapters you will do your conversation (presentation) around. Then we can fill in the blanks on the syllabus. It’s your class: you get to choose the Chapters and topics—and a lot of the poems—we read and think about.

2. Thursday: We’ll consolidate workshop/presentation groups.
   a. Bring some of your own favorite poems.
   b. A list of poets we’ll cover or that you should know a little about, from the Index.
   c. A little bit about you: What’s your name; where do you come from; where are you going; what time is it?
   d. Writing Exercise #1: an autobiographical poem. First person POV, then a rewrite from third person POV.

**Week 2:**
1. Tuesday/Thursday: Chapter 7: Song
   a. **Quiz #1** on Thursday on Song (pages 141-164) from Chapter 7.
   b. We fill in the blanks on the syllabus: who is covering which chapters.
2. Thursday Chapter 23 & 23: Writing About Literature. Refer to your Syllabus Appendix and use the Summary Response template there to complete a treatment on this chapter. The SUMMARY RESPONSE IS DUE AT THE BEGINNING OF CLASS.
   a. More bonus points: Name the Iraq Vet from Eugene, OR who writes poetry about the war. Give two details about him. (10 points)

**Week 3:** Chapter +
Panel: 1. 2. 3. 4.
1. Thursday: **Quiz #2** due on Chapter—yes, you get to pick it:
2. Thursday: **Performances—Group 1**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.
**Week 4:** Chapter +
Panel: 2. 3. 4.

1. Thursday: **Quiz #3** on Chapter +
2. Thursday: **Performances—Group 2**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.

**Week 5:** Chapter
Panel: 2. 3. 4.

1. Thursday: **Quiz #4** on Chapter
2. Thursday: **Performances—Group 3**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.

**Week 6:** Chapter
Panel: 2. 3. 4.

1. Thursday: **Quiz #5** on Chapter
2. Thursday: **Performances—Group 4**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.

**Week 7:** Chapter
Panel: 2. 3. 4.

1. Thursday: **Quiz #6** on Chapter
2. Thursday: **Performances—Group 5**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.
**Week 8:** Chapter
Panel: 6.  2.  3.  4.

1. Thursday: **Quiz #7** on Chapter
2. Thursday: **Performances—Group 6**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.

**Week 9:** Chapter
Panel: 7.  2.  3.  4.

1. **TUESDAY?: Quiz #8** on Chapter
2. **TUESDAY?: Performances—Group 7**
3. **Thursday ← Thanksgiving. No Class**

**Week 10**
Panel: 8.  2.  3.  4.

1. Thursday: **Quiz #9** on Chapter
   a. Take Home Final handed out
2. Thursday: **Performances—Group 8**
   a. Discussion. Let’s talk about these poems and writers (and the ones you bring to talk about) in the contexts of: the human condition; who cares; what are they talking about.
3. Take Home Final due

**WEEK 11**
Finals Week.
Appendix

Attendance: It’s important that you attend all classes. *Every class will entail points towards your grade.* Most of the work will be in-class writes and discussion (class participation)—and you’ll be graded on this. The revision process occurring in class is crucial in developing skills in writing, and your team members will depend on you. Also, material is covered in class that is not in your texts.

Plagiarism Statement:
Using someone else’s work as your own or using information or ideas without proper citations (which is called plagiarism) can lead to your failing the assignment of the class. Bibliographies (called Works Cited) AND in-text citation are required whenever you use outside sources, including Internet sources.

Disability statement:
If you have emergency medical information for your instructor, need special arrangements to evacuate campus, or have a documented disability, please meet with your instructor, by appointment, no later than the first week of the term, to discuss your needs and present your ODS accommodation letter. If you have a documented disability that will impact you at college and you have yet to seek accommodations, contact the Office of Disability Services (ODS) for intake and to document your disability with LBCC. Only students who document a disability and present an accommodation letter to an instructor are entitled to academic accommodation. Each term, when you register for classes, and at least 2-3 weeks prior to the start of the term, submit your “Request for Accommodations” form to ODS. During Week 1, pick up letter for your instructors and deliver in person to each instructor during office hours or by appointment. Instructors may need time to arrange your accommodations. ODS may be reached from any LBCC campus/center by email to ODS@linnbenton.edu or by calling 917-4789. Letter pickup is available at each LBCC campus/center. Additional instructional services beyond classroom instruction and instructor consultations are available for all students at the Learning Center and the Support Lab at HO-114.

Waitlist Policy:
Students who are registered but not present for the first class, unless they have given the instructor prior notice, will be dropped from the class and their place assigned to students on the waitlist.
What A Grade Means
Here is a typical breakdown used by universities and colleges across North America. The following excerpt is taken from the University of Victoria’s website, and you are urged to use their website as a resource for your writing assignments. It is excellent and very helpful. ([http://web.uvic.ca/wguide/Pages/StartHere.html](http://web.uvic.ca/wguide/Pages/StartHere.html))

“First Class ("A" range)
Given for excellence in style and content, with evidence of perceptiveness and originality; ideas are formulated clearly and understood fully by the writer; the first class paper demonstrates a superior performance in most areas of expression and content.

Second Class ("B" range)
Given for good work, which may be flawed by omissions or by minor weaknesses of style or organization; often the paper tends toward vagueness or formlessness, as if the ideas are not quite clear in the writer's mind; often, too, it may contain a limited number or range of ideas, as if the writer has some general knowledge of the subject, but has not thought the material through; although papers in the upper range may suggest superior work, the second class essay remains a good, solid, but not spectacular performance.

Pass ("C" range and "D")
Given for satisfactory writing which contains errors in content, style, and organization; ideas are pedestrian and suggest no firm grasp of the material; sentences and ideas are dull and repetitive; "C" papers (C+ and C; there is no C- grade) are in no danger of failing, but have little hint of anything more than an average performance. "D" papers are on the borderline; they suggest incompetence in content and style; organization and substantiation are probably deficient, and the writing shows difficulty in dealing with written language; there may be some redeeming factors, but the result suggests failure rather than a passing grade.

Fail ("E" and "F")
Given for unsatisfactory performance; mechanical errors seriously inhibit understanding; any points made tend to be superficial; there is no sense of audience, of paragraphing, of making an argument, or of understanding the material. An "E" paper may suggest possibilities for improvement (and may qualify for a supplemental examination), but both failing papers clearly demonstrate incompetence.”1

1 [http://web.uvic.ca/wguide/Pages/StartHere.html](http://web.uvic.ca/wguide/Pages/StartHere.html). “The common B- paper will have nothing really bad, nothing really good. There will be a thesis, but it will probably be obvious, almost a truism; there will be paragraphs, but they will be short, and there will be only a few details of support for generalizations; there will be a conscious attempt at organization, but it will again be obvious (this is my introductory passage. . . here comes the conclusion. . .); sentences will be accurate but short, and will tend to be monotonous; there will be a few comma errors (one where there should be two) but probably no run-on sentences; vocabulary will be unadventurous.

Then there is the less common, more frustrating B-. There will be ideas, and signs of an active intelligence, but there will be more serious problems of expression: syntax in particular will be unbalanced or contorted, with awkward parallel constructions, problems of agreement, and dangling modifiers; there may be more spelling errors, often of less common words (though this is the kind of paper where you get the its/it's confusion).

Grading is more complicated than summaries such as this can show; if you do not understand why you were given a particular grade, you should first of all read over the essay carefully, deciphering the instructor's comments. Then, if the reason is still not clear, you should consult the instructor directly. There are many reasons why you may not be performing as well as you expect. Statistics show that students coming to university from high school will on the whole earn grades almost one grade point lower than they are used to; those transferring from colleges may expect to perform about half a grade lower. Essays at the university level inevitably require more intellectual effort, and the result of dealing with more complex ideas is that sometimes the sentences and paragraphs you are used to using are no longer adequate.” Ibid.
I.
VERBS: TENSES AND MOODS

There are three moods for verbs in English: Indicative, Imperative, and Subjunctive.

- Indicative: states a fact, asks a question, expresses an opinion.
  - *Pat left home last month.*
- Imperative: makes a request, gives a command or direction
  - *Hurry!* or *Please be on time.*
- Subjunctive: expresses a wish, a requirement, a suggestion, or a condition contrary to fact.
  - *I wish you knew the answer.* or *She asked that we be on time.* or *If I had been awake I would have seen the meteor shower."

English verbs have 12 tenses that you should be familiar with, and the tenses are flagged by forms of the auxiliary verbs *to be* or *to have*. There are three Simple Tenses (Simple Present, Simple Past, and Simple Future), three Perfect tenses, and six Progressive Tenses. If you use the wrong verb tense, you change the meaning of the sentence.

**SIMPLE**

<table>
<thead>
<tr>
<th>SIMPLE PRESENT</th>
<th>SIMPLE PAST</th>
<th>SIMPLE FUTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I cook</td>
<td>I cooked</td>
<td>I will cook</td>
</tr>
<tr>
<td>I see</td>
<td>I saw</td>
<td>I will see</td>
</tr>
</tbody>
</table>

**PERFECT TENSES**

<table>
<thead>
<tr>
<th>PRESENT PERFECT</th>
<th>PAST PERFECT</th>
<th>FUTURE PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have cooked</td>
<td>I had cooked</td>
<td>I will have cooked</td>
</tr>
<tr>
<td>I have seen</td>
<td>I had seen</td>
<td>I will have seen</td>
</tr>
</tbody>
</table>

**PROGRESSIVE TENSES**

<table>
<thead>
<tr>
<th>PRESENT PROGRESSIVE</th>
<th>PAST PROGRESSIVE</th>
<th>FUTURE PROGRESSIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am cooking</td>
<td>I was cooking</td>
<td>I will be cooking</td>
</tr>
<tr>
<td>I am seeing</td>
<td>I was seeing</td>
<td>I will be seeing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRES. PERFECT PROG.</th>
<th>PAST PERFECT PROG.</th>
<th>FUTURE PERFECT PROG.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I have been cooking</td>
<td>I had been cooking</td>
<td>I will have been cooking</td>
</tr>
<tr>
<td>I have been seeing</td>
<td>I had been seeing</td>
<td>I will have been seeing</td>
</tr>
</tbody>
</table>
II
Summary/Response Template

Name
Title
Instructor
Date

• A brief SUMMARY (1 paragraph, single spaced) of the main ideas in this writing. Practice putting the main ideas into your own words and try to describe both the 'story' (what happened) and the writer's thesis (which may be stated or unstated). You can find the thesis usually by asking: What is the main idea that the writer is trying to get across?

NOTE: double space your work and expand this template to 2 pages.

• Your CRITICAL RESPONSE (1-2 paragraphs) to the reading that explores the strengths and weaknesses of the reading. Your critical response could include your favorite quotation from the reading, using a 'lead-in' and an 'in-text' citation.

• Your PERSONAL RESPONSE (1-2 paragraphs) that describes your personal reaction to this reading (what the reading made you think or feel, what you'd like to tell the writer, how you think this reading relates to people today).
III
Basic TRIAC Outline for Essays

(Thesis; Restatement of the thesis with detail and Key Terms; Illustration (examples); Argument (or explanation); Conclusion)

• Essay Title: ______________ should contain the topic

• ¶Thesis Statement from Paragraph One (T): ______________ contains a topic and a point

• ¶Key Terms (R): ______________ the aspects of the subject you will treat in your essay

• Examples of Key Terms and Treatment (a phrase—the “I-A’s” or illustrations and arguments)

________ ¶1. I-A

________ ¶2. I-A

________ ¶3. I-A

• ¶Conclusion (C):
IV

ESSAY TEMPLATE
Here's a more detailed TRIAC template you can use to develop your essay drafts:

PARAGRAPH 1
Thesis: . . . . a general introduction to your topic, ending with a . . .
THESIS STATEMENT: Write it here — topic plus a point

PARAGRAPH 2
Still part of your thesis — now give a little detail about what you are going to talk about, and break it down into, let’s say, three sections or topics. So . . . include your three KEY TERMS write them here — Key Term 1
  Key Term 2
  Key Term 3.

PARAGRAPH 3
TOPIC SENTENCE WITH KEY TERM 1 write here
Now you are getting into the body of the essay — the section that is made up of “I-A’s” — Illustrations and Arguments. Or comparisons, scenes, anecdotes, explanations. Start this paragraph with a topic sentence, stating what you’re going to talk about — mentioning KEY TERM 1. Keep each paragraph focused on it’s Key Term.
“Let’s first look at how K-T 1 effects . . .” for example. Remember to support what you say with evidence or detail. Each paragraph will have illustrations and argument.
Be ready to include another paragraph here — call it 3 (a) — if you need to develop ideas.

PARAGRAPH 4
TOPIC SENTENCE WITH KEY TERM 2 write here
Here you deal with Key Term 2. Again, start with a topic sentence declaring your direction, and use Key Term 2 in it. Illustrate the term (with examples), and argue (or explain, or describe) your point, position, concept, or scene.
Be ready to include another paragraph here — call it 4 (a) — if you need to develop ideas.

PARAGRAPH 5
TOPIC SENTENCE WITH KEY TERM 3 write here
Another topic sentence built around Key Term 3. State where you are going with this part of the argument and how it’s related to the points you’ve made above.
(Are you happy with the order of your paragraphs? Is the order logical and effective?)
Be ready to include another paragraph here — call it 5 (a) — if you need to develop ideas.

CONCLUSION
Now you sum up what you’ve said and argued for — or what you’ve learned in a personal story — by referring to the general sweep of your essay. Then mention the Key Terms, what you’ve demonstrated with them, and state your thesis statement again — to show you’ve proved it, made it credible, recognize the lesson you’ve learned or realization you’ve made.

Remember that the number of explanatory paragraphs in the “body”) will vary with the number of aspects you choose to deal with (three to seven) and the detail of that development.

Want more specifics and other options?

V
Essay Outline [Template]

Introduction
Get the reader’s attention by asking a leading question; relay something enticing about the subject in a manner that commands attention. Start with a related quote, alluring description, or narration. State the thesis — the causes and effects to be discussed; comparison of subject X and subject Y; your position on the issue; your proposal if applicable; and the main points that will develop your
argument.

Body

First Point, Assertion, Explanation
- Supporting evidence (examples, facts, statistics, quoted authorities, details, reasons, examples)
- Supporting evidence

Second explanation
- Support
- Support

Third explanation
- Support
- Support

Fourth explanation (continue as above with additional explanations as needed.)
- Support
- Support

Your proposal (if applicable)

Address opposing viewpoints

Conclusion

Show how explanations (causes) are logical reasons producing the effects discussed; review subject X and subject Y; reiterate your assertion and proposition (if applicable). Reemphasize your thesis in a fresh way, showing how you have achieved your purpose. If you intend to draw to a conclusion about one subject over the other, emphasize that point.

Deal with opposing views unless done above in Section F.

Appeal to the reader to see how you have come to a logical conclusion.

Make a memorable final statement.

Some other things to consider:

Writing Process

Select your subject and decide on your point of view:
- cause and effect,
- compare and contrast,
- persuasive,
- or some other viewpoint.

The thesis is your statement of purpose. The thesis should be one sentence in length. This is the foundation of your essay and it will serve to guide you in writing the entire paper. Don’t begin to write your essay until you have a clear thesis. And remember that a thesis statement must contain both the topic and a POINT.

That is, a subject (the “what”) and your position (the “so what”).

Gather all factual information using guidelines for documentation and works cited, i.e., APA or The Chicago Manual of Style (also known as Turabian). Check with your librarian for formatting guidelines.

Consider all potential explanations, rating them in order of importance or relevance to the thesis.

Assemble collected facts to support each explanation.

Prepare an outline arranging the explanations in the best order for the desired effect. The purpose of an
outline is to make your task easier. As you write your outline, ask yourself whether each idea serves to clarify and strengthen the thesis. Use the sample outline by inserting your specific information into the outline structure.

Write a rough draft of the essay, saving at least two copies to your hard disk or onto a floppy diskette.

Lay the paper aside.

Proofread later with a fresh perspective; the computer can check spelling errors easily. Be aware that sometimes a word is correctly spelled but used incorrectly in a particular sentence. It is still important to proofread after the spell check.

Print the final copy.
VI The Chicago Manual of Style

The Title of Your Essay Here
(One-quarter page down from top)

Your Name Here
(At the half-page mark)

Subject Name Here
Instructor’s Name Here
Date Here
(All double-spaced)
The main section of your essay will begin here, on page two, with your last name and the page number in a header, at the upper right corner. There is no page number on the title page. Your thesis and thesis statement should appear in the first paragraph at this point, and you will use raised Arabic numerals\(^2\) to cite your sources in footnotes at the bottom of the page. This is the Chicago Style, and we will use this style in all papers for this course (including the use of a title page). The details for arranging information in notes are found in your handbook.\(^3\) Your word processor will insert these footnotes and format them for you.

There are more than fifteen styles extant for various disciplines, but the MLA, the APA, and the Chicago Style are the most widely used. Most of the English-speaking world uses a variant of the Chicago style because it maintains cleaner text and allows more flexible access to both sources and ancillary material, thus promoting a more critical and interactive reading of the text.\(^4\)

For this class, include the word count at the bottom of the final page of the essay body. You may finish your essay with an optional separate page for the Works Cited if you wish, where you can list the sources you used in writing the essay.\(^5\)

Use the symbol “ibid.” in your footnotes when you are referring to the same source as the previous citation, and add the page number if different. This too is optional, but can be a short cut.\(^6\) You may also simply quote the author’s name and page number in this case.

A solid, thorough handbook such as the one quoted here is your best reference tool. Shorter versions are incomplete and while you may choose any handbook to your liking, when in doubt, consult a full edition in the library or online.

Works Cited

List the sources you used (quote or refer to) in researching your essay on this separate page. You will find the format for this list in The Bedford Handbook, A Writer’s Resource, or any other manual of style. This page is optional when you use the Chicago style because all the information has already been listed in your footnotes.

\(^2\) These footnotes at the bottom of the page will indicate citations—direct quotes, paraphrases, and indirect references—as well as allow you the chance to add information of your own that might not be a direct part of your essay but is still of interest.

\(^3\) Diana Hacker. The Bedford Reader (Boston: Bedford Books, 1998), 700.

\(^4\) In other words, it serves not only as a reference tool, but as a writing tool as well, and this is why we’ll use it: it is economical and flexible.

\(^5\) This page is optional when you use the Chicago Style because all the information has already been listed in your footnotes. ©
If you are asked for a Bibliography in one of your classes, you’re requested to list all the sources you have read whether you use them (refer to them) or not.

\textsuperscript{6} ibid. 701 (Simple, no?) –or Hacker, 701.
LEARNING OUTCOMES: When you’ve successfully completed this ENG 106 class, you should be able to:
1. Understand and appreciate the range of human questions and issues that poetry (and most art) explores.
2. Assess the value of a poem: did it accomplish something worthwhile? Did it create a worthwhile experience?
3. Understand the different critical methods of reading and interpreting poetry.
4. Apply an insight or awareness from your reading of poetry to an issue or question you face in your life (that is, recognize how literature helps in understanding the human condition).
5. Form an overall impression of a poem’s meaning or impact.
6. Analyze the ways different structural elements help create meaning and awareness.
7. Write and speak confidently about your own and others’ ideas.
8. Demonstrate how literature enhances personal awareness and creativity.
9. In other words--interpret literary works, poetry, and some visual art, through critical reading.

COURSE THEMES AND CONCEPTS: To demonstrate our learning outcomes, you’ll need to understand these Themes and Concepts:
1. Identifying author intent in poetry: the choice of message and form
2. Identifying and understanding the Human/Personal significance of literature
3. Applying a non-defensive posture in critical analysis
4. Understanding of poetic structure, meaning, and form
5. Theme
6. Audience
7. Figurative language such as irony, allusion, logical, visual, and melodic aspects of poetry
8. Genre and poetic form
9. Form, Rhythm, and Rhyme
10. Types of critical posture such as Feminist, Marxist, Freudian, etc. used in literary analysis

SKILLS: To reach our learning outcomes, you’ll need to master the following skills:
1. Interpreting poetry through critical reading
2. Analyzing literature using the above themes and concepts in writing responses
3. Researching sources and the use of MLA standards
4. Connecting poetry to our own lives and sharing these connections in discussions and writing
5. Understanding structure and meaning of poetry
6. Writing poetry to appreciate form and process
7. Working collaboratively in groups