**The WAYLAND BAPTIST UNIVERSITY**

**Virtual Campus**

**School of Languages and Literature**

**Wayland Baptist University Mission Statement:** Wayland Baptist University exists to educate students in an academically challenging, learning-focused and distinctively Christian environment for professional success, and service to God and humankind.

**Course Name: ENGL 5317- Studies in Poetry: Post-Romantic Autonomy and Identity in American poetry**

**Term and Year: Fall 1 2020**

**Full Name of Instructor: Dr. Dorothy Maria O’Connell**

**Office Phone and Email:** maria.oconnell@wbu.edu **806-291-1102 Cell: 806-224-8234 (You can also find me on Facebook, if you would like to message me).**

**Office Hours, Building, and Location: I will be available on Blackboard Chat or by email or phone (please make an appointment if you will be calling)**

**Class Meeting Time and Location**: On BlackBoard

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| **Catalog Description:** Selected American, British, or other world poets and their poetry. Emphasis may vary from a historical overview of several poets and their works to a close study of one poet. Note: May be repeated one time when topic varies. |
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Required Textbook and Resources: No textbooks are required for this class. Your readings will be online or will be scanned materials that I provide. If you wish to purchase materials for the class, the poets’ books are available on Amazon and other sellers. The only requirement that I have for editions is that you use the 1860 edition of *Leaves of Grass.*

**Optional Materials:** You will need good internet access and the ability to participate in discussion board threads and to turn in written work in a timely manner. You must have software that allows you to save materials as .doc or .docx formats and some form of storage. You will be responsible for making sure that you have saved all works in progress and other materials.

**Course Outcome Competencies**: Course Overview:

This course is structured to examine the way that the modern search for autonomy and identity has become a structuring principle in American poetry from the late nineteenth century to the present and how that structure has affected form, language, and subject matter in poetry. We will examine four major movements/types of poetry and some poets that embodied the movements in their works. We will also read some secondary material on the history and literary developments surrounding the works, but the main focus will be on reading, understanding, and analyzing the poetry itself (as well as examples that you yourself find and develop).

**The more the student puts into the course, the higher his or her outcome competencies will be.**

**Attendance Requirements**: The course will take place entirely online. You must have a functional Blackboard account and be able to access the WBU library website, as well as articles and other material provided through proprietary databases available via the WBU library website. You also must have an active WBU email address. Your WBU email address is the usual way that I will contact you. You are strongly encouraged to visit the Blackboard login page and test your browser for Blackboard compatibility, as well as take the Blackboard Tutorial if you are not familiar with how the service works. If you have problems with Blackboard or your WBU email, please use the WBU Support Contacts available on the Blackboard login page

**Disability Statement**: “In compliance with the Americans with Disabilities Act of 1990 (ADA), it is the policy of Wayland Baptist University that no otherwise qualified person with a disability be excluded from participation in, be denied the benefits of, or be subject to discrimination under any educational program or activity in the university.  The Coordinator of Counseling Services serves as the coordinator of students with a disability and should be contacted concerning accommodation requests at (806) 291- 3765.  Documentation of a disability must accompany any request for accommodations.”

**Plagiarism and Conduct Statement**

 **Writing is a collaborative art. Working out ideas for your paper with an instructor, writing tutor, classmate, family member, or friend is encouraged not only for this class, but also for other classes that involve writing. Discussion and collaborative brainstorming are good. However, passing off another's *writing or ideas* as your own is plagiarism. It is unethical, it constitutes Academic Dishonesty (cheating), and it is sufficient grounds both for failure of a course and suspension from the university.**

**Common examples of plagiarism or academic dishonesty include the following:**

* **Copying any amount of text directly from an internet website, book, or other document without appropriate citation and synthesis into one’s own discussion.**
* **Paraphrasing the ideas presented in any source or oral discussion without *appropriate citation*.**
* **Using the evidence and conclusions of any source as the controlling framework for one’s own paper.**
* **Recycling work from a previous or current course, whether your own work or another student’s work.**
* **Purchasing or otherwise downloading a paper from an internet website.**

**In some writing assignments, you will be expected to incorporate scholarly sources into your document. ALL OF THE FOLLOWING must be met to constitute *appropriate citation* of any source:**

* **Including MLA, Chicago, or APA parenthetical or note-style citation format as required by the instructor.**
* **Placing borrowed text directly from another source within “quotation marks.”**
* **Introducing clearly another author’s voice into the document by means of a signal phrase (an introduction of that author).**
* **Offering, in short, a clear distinction between one’s own voice or ideas and those of any outside authors brought into the discussion.**

**Wayland Baptist University observes a ZERO TOLERANCE policy regarding Academic Dishonesty.**

* **Any suspected instance of academic dishonesty, including plagiarism, will first be evaluated by the instructor and discussed individually with the student.**
* **If the instructor determines that a student’s actions constitute Academic Dishonesty, the case will be filed with the school dean (as determined by course prefix) and reported to**

**the university executive vice president/provost, as per university policy. ALL CASES OF**

**ACADEMIC DISHONESTY WILL RE REPORTED.**

* **Per university policy as described in the Wayland Academic Catalog, second offenses**

**WILL RESULT IN SUSPENSION FROM THE UNIVERSITY.**

* **In this course, the first instance of Academic Dishonesty may also result in a zero on the assignment.**

**Grade Appeals**

**Students shall have protection through orderly procedures against prejudices or capricious academic evaluation. A student who believes that he or she has not been held to realistic academic standards, just evaluation procedures, or appropriate grading, may appeal the final grade given in the course by using the student grade appeal process described in the Academic Catalog. Appeals may not be made for advanced placement examinations or course bypass examinations. Appeals are limited to the final course grade, which may be upheld, raised, or lowered at any stage of the appeal process. Any recommendation to lower a course grade must be submitted through the Executive Vice President/Provost to the Faculty Assembly Grade Appeals Committee for review and approval.**

**Course Requirements and Grading Criteria:** Students will provide evidence of successful completion of the course outcome competencies by:

**Semiweekly Responses to Study Prompts 1: 30%**

1 Regarding “Responses to Study Prompts”: these are decidedly not “essays,” merely a page or two of organized thought per prompt. Select one of the possible prompts for each date and submit your considered response by Tuesday and Friday midnight of each course week. There is no order in which to answer the prompts and you might cite freely but meaningfully—by extending or challenging ideas—from your colleagues. Borrowings, of course, require in-text acknowledgments, whether of word or idea.

**Threaded Peer Review of Responses: 20%**

2 Respond to any of the posted responses from your colleagues—one from the Tuesday submissions or one from the Friday submissions. Each review should consist of a single, well-developed paragraph (you will touch on your peer’s argument, question, and critique). This must go beyond, “I agree” or “good job” to really engage your peers. Ask questions, bring up ideas, or explain WHY you agree/disagree. Submit your considered reviews by Saturday midnight of each course week.

**“Teaching” Presentation: 20%**

3.) You will have to find a poem from the movements/authors that we are discussing, but not one that we’ve looked at in class and prepare a powerpoint (with voiceover if your computer is capable) that examines and teaches that poem. You should provide a worksheet that your students could do as a quiz or a group project and any other activities that you might have students do to learn the poem and how it relates to its literary era. You may do this for any grade level that you deem appropriate.

**Final paper 30%:**

4). Final paper: **4-5 pp** should be an extended argument about poems/authors/interactions that are covered in the class. I expect at least three outside sources and a solid thesis about what you wish to “prove” about the works that you are examining. You may use poems/authors that are not included in the class as long as they fall into the correct time period and are emblematic of one or more the concepts that we are using.

**Tentative Schedule**: **Subject to (slight) revision as necessary! This is basic overview and will evolve with time and discussion.**

**Weeks One and Two: Whitman and Dickinson-Exuberance, Rebellion, Transcendentalism**

**Week 1: Walt Whitman**

**Week 2: Emily Dickinson**

**Weeks Three and Four: T.S. Eliot: High Modernism and the End of Certainty (*The Four Quartets)***

**Week 3:**

**Week 4:**

**Weeks Five and Six: The Beats: Whitman’s Grandchildren**

**Week 5: Ginsberg**

**Week 6: Snyder**

**Weeks Seven and Eight: Confessional Poetry, Plath and the Marginalized Voice**