

BOROUGH OF MANHATTAN COMMUNITY COLLEGE  
The City University of New York

Department of ENGLISH

Title of Course	Course Number:	ENG 345
<b>ENGLISH 345: MODERN POETRY</b>	Class Hours per Week:	3
	Lab Hours:	0
	Credits:	3

A. Description

The goals of English 345 are to stimulate an appreciation for, and an enjoyment of, poetic masterworks mainly of the twentieth century. This course includes critical reading and writing; its approach is an in-depth study of poetry which has universal significance. Writers studied include T.S. Eliot, W.H. Auden, Dylan Thomas, e.e. cummings, Pablo Neruda, Langston Hughes, Theodore Roethke, Gwendolyn Brooks, and Sylvia Plath.

B. Prerequisites and/or Corequisites

English 201 or English 121

C. Student Outcomes

Students will

- Discuss course content in a range of critical contexts.
- Demonstrate knowledge of themes and genres of course texts.
- Critique the complexities and differences among course texts.

D. Required Texts and/or Supplementary Materials

The following anthologies are recommended as possible texts:

*The Norton Anthology of Modern Poetry*

*Contemporary American Poetry*, ed. Donald Hall (Penguin)

*The Black Poets*, ed. Dudley Randall (Bantam)

*The Vintage Book of Contemporary American Poetry*, ed. J.P. McLatchy

*Penguin Book of Women Poets*, ed. C. Cosman and K. Weaver

*The Contemporary American Poets*, ed. Mark Strand (Mentor)

*Penguin Book of Modern African Poets*, ed G. Moore and U. Beier  
*Faber Book of 20th-Century Verse*, ed. J. Heath-Stubbs and D. Wright

#### E. Evaluation and Requirements of Students

Students will be required to read many poems and keep a journal of their responses to some of them. A midterm examination and a final will be given, and students will be expected to participate in class discussions and group work, and oral reports may be included. Written work may be either a long term report on several poets or a series of short essays that have been revised and edited. Final grades will be based primarily on written work, including examinations and quizzes, but class participation and oral reports, if any, will be important.

#### **College Attendance Policy**

At BMCC, the maximum number of absences is limited to one more hour than the number of hours a class meets in one week. For example, you may be enrolled in a three-hour class. In that class, you would be allowed 4 hours of absence (not 4 days). In the case of excessive absences, the instructor has the option to lower the grade or assign an F or WU grade.

#### **Academic Adjustments for Students with Disabilities**

Students with disabilities who require reasonable accommodations or academic adjustments for this course must contact the Office of Services for Students with Disabilities. BMCC is committed to providing equal access to all programs and curricula to all students.

#### **BMCC Policy on Plagiarism and Academic Integrity Statement**

Plagiarism is the presentation of someone else's ideas, words or artistic, scientific, or technical work as one's own creation. Using the idea or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The library has guides designed to help students to appropriately identify a cited work. The full policy can be found on BMCC's web site, [www.bmcc.cuny.edu](http://www.bmcc.cuny.edu). For further information on integrity and behavior, please consult the college bulletin (also available online).

#### F. Outline of Topics

Weeks 1-3: Backgrounds and Major Figures

- A. Whitman and the Personal Epic in Modern Poetry
- B. Dickinson and Hopkins: the Short Lyric
- C. Yeats, Eliot, and Pound: Modernism in Poetry
- D. The Harlem Renaissance Poets

Weeks 4-9: Major Groups and Schools of Modern Poetry

- A. Latin American Poets; Caribbean Poets
- B. British Poets: Yeats, Thomas
- C. American Regional Poets: Frost, Williams, Lowell
- D. The Beat Poets: Ginsberg, Ferlingetti
- E. The Black Mountain School
- F. Poetry of the Civil Rights Movement
- G. Confessional Poetry: Plath, Sexton, and Rich

Weeks 10-14: Key Themes and Concepts in Modern Poetry

- A. Experimentation in Verse
- B. Alienation and the Outsider's View: the Counterculture
- C. Politics in Poetry
- D. Psychology and the Subconscious
- E. Women's Identity and Gender Roles
- F. Poetry and the Visual Arts
- G. History and Neo-Traditionalism