**Upper-division Writing Requirement Review Form (12/1/08)**

### I. General Education Review - Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Course # (i.e. ANTH 455) or sequence</th>
<th>Course(s) Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Literature</td>
<td>333</td>
<td>Modern Poetry</td>
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</tbody>
</table>

**Description of the requirement if it is not a single course**

### II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Christopher Knight</td>
<td>2/12/09</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>2878/Christopher.knight@mso.umt.edu</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Prof. Ashby Kinch</td>
<td></td>
</tr>
</tbody>
</table>

### III. Overview of the Course Purpose/Description

Survey of modern poetry in English beginning with Emily Dickinson and Walt Whitman and moving toward the present, centering on modernist poets.

### IV. Learning Outcomes:

**Student learning outcomes:** Identify and pursue more sophisticated questions for academic inquiry

The students will improve their understanding of how poetry works, especially in the light of the literary historical tradition that constitutes modern poetry. And they will be introduced to, and spend significant time with, the work of the modern period’s leading poets such as Thomas Hardy, W.B. Yeats, Robert Frost, Wallace Stevens, T.S. Eliot, Marianne Moore, W. H. Auden, Phillip Larkin, Elizabeth Bishop and Robert Lowell.

**Find, evaluate, analyze, and synthesize information effectively from diverse sources** (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/))

In their term papers, the students will be encouraged, shown and required to make themselves familiar with the critical reception that has met the poet or poets whose work they themselves have chosen to focus upon. They will be shown how to integrate critical understandings with the particular analysis and estimation of a poet’s writings.
<table>
<thead>
<tr>
<th>Manage multiple perspectives as appropriate</th>
<th>The reading and the evaluation of poets from the modern period will entail an acknowledgment of the cultural contingencies that influence and color our estimations of their value.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</td>
<td>The students will learn that modern poetry as it is understood in the English literature curriculum entails a range of forms and expectations that are not necessarily synonymous with all verse that happens to be written in the period extending from Emily Dickinson to the present. They, in turn, will instructed in the range of critical voices that they themselves can assume, if they wish to have their own work register as participating in the discipline’s framework, developing as this might be.</td>
</tr>
<tr>
<td>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</td>
<td>As a lengthy critical research paper is required, the students will be moved in the direction of thinking through his or her writing as entailing a series of stages involving drafts and revision, done with feedback from, and in consultation with, the professor.</td>
</tr>
<tr>
<td>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</td>
<td>The students will be made more familiar with the Modern Language Association requirements for documenting their work.</td>
</tr>
<tr>
<td>Develop competence in information technology and digital literacy</td>
<td>As many of the poets studied left recordings of their work, the students will have the opportunity to listen to such recordings not only in the classroom but also via tapes available both from the library and on the internet.</td>
</tr>
<tr>
<td>V. Writing Course Requirements Check list</td>
<td>The course is capped at 30 in keeping with current writing course criteria. We hope to change that cap to 25 with the next offering of the course.</td>
</tr>
<tr>
<td>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>Yes</td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>Yes</td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.

The students are provided with specific prompts that are designed both to enhance their understanding of the assumptions pertaining to modern poetry and to focus their own research, strengthening both their theses and supporting arguments.

| Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability. | Yes |
| Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations? | They will be informed both in a term paper assignment sheet and verbally. |

**VI. Writing Assignments:** Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

| Formal Graded Assignments | 1) A term paper (12 pages); 2) a midterm essay examination (4 pages); and 3) a final essay examination (4 pages) |
| Informal Ungraded Assignments | None |

**VII. Syllabus:** Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

Paste syllabus here.

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**English 333: Modern Poetry**

**Text:**


**General Plan:**

The course is a survey of modern poetry in English (American mostly, but also British and Irish), beginning with Emily Dickinson and Walt Whitman. The center of the course, as the following reading list makes evident, will situate itself among the Modernists. As such, the notion
of modernity, a notion that necessarily invokes questions that are as much historical and cultural as they are poetic, will constitute a significant motif in our discussions. And as this will be a discussion class, it is expected that each member will have, beforehand, carefully read and thought about the day’s reading (including, when available, the poet’s prose articulation of his or her poetics [to be found at the back of the volumes]. You will also be asked, as a member of a group, to help lead the class in the discussion of one or more poems.

**Week One**

6/26: Emily Dickinson, 30-40; 870-873  
6/27: Walt Whitman, 1-23; 865-870  
6/28: Thomas Hardy, 41-63  
6/29: W. B. Yeats, 100-113

**Week Two**

7/3: W. B. Yeats, 114-143; 877-889  
7/4: Independence Day: no class  
7/5: Robert Frost, 203-215  
7/6: Robert Frost, 216-225; 984-986

**Week Three**

7/10: Ezra Pound, 345-366; 928-941 & Marianne Moore, 430-454; 994-1000  
7/11: T. S. Eliot, 463-469  
7/12: T. S. Eliot, 469-494; 941-953  
7/13: Midterm Exam

**Week Four**

7/17: William Carlos Williams, 283-302; 954-959  
7/18: Wallace Stevens, 235-255  
7/19: Wallace Stevens, 256-267; 972-983  
7/20: W. H. Auden, 783-816; 1000-1010

**Week Five**

7/24: Philip Larkin, 210-226; 1067-1071  
7/25: Robert Lowell, 119-139  
7/26: Elizabeth Bishop, 15-44 & Louise Glück, 818-826; Term Paper Due  
7/27: Final Exam

**Requirements:**

There will be (as noted above) two examinations, the first on **Thursday, July 13th**, the second on **Thursday, July 28th**. There will be no make-ups, except in the most extraordinary circumstances. There will be a twelve-page paper **due Thursday, July 27th**. You are welcome to submit the paper earlier, in which case it will be graded and returned earlier. Late papers will be penalized a full letter grade (e.g., A to B).
Participation in class discussions, including participation in group presentations, is expected and attendance is mandatory. You can anticipate spot quizzes upon the readings. Missed quizzes cannot be made up. Your final grade will be based upon the following: 1) each exam is worth 25%; 2) the term paper is worth 25%; and 3) your “attendance, participation, and performance upon both quizzes and in-class presentations” is worth a final 25%. Regarding attendance, you are permitted two absences without penalty; each subsequent absence will result in a major subtraction from the twenty-five points allocated to the third (i.e., “attendance, participation…”) portion of your grade (e.g., 25% to 20% for the third absence, 20% to 15% for the fourth absence, and so on). Late arrivals are frowned upon, and if you need, for good reason, to leave class early, you are asked to notify me at the beginning of the class.

University Policy on Academic Honesty:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University.

All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://www.umt.edu/SA/VPSA/index.cfm/age/1321.

University Plagiarism Warning:

“Plagiarism is the representing of another’s work as one’s own. It is a particularly intolerable offense in the academic community and is strictly forbidden. Students who plagiarize may fail the course and may be remanded to Academic Court for possible suspension or expulsion. (See Student Code section of the University catalogue.)

“Students must always be very careful to acknowledge any kind of borrowing that is included in their work. This means not only borrowed wording but also ideas. Acknowledgment of whatever is not one’s own original work is the proper and honest use of sources. Failure to acknowledge whatever is not one’s own original work is plagiarism.”

Standard University Grading Criteria

A Paper: Perhaps the principle characteristic of the A paper is its rich content. Some people describe that content as “meaty,” others as “dense,” still others as “packed.” Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic finesse; the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purpose of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity. Not surprisingly, then, it leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.
**B Paper**: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information—that is, substantial in both quantity and interest-value. Its specific points are logically ordered, well developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The direction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness—i.e., finesse and memorability. On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

**C Paper**: It is generally competent—it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities—generalities that prompt the confused reader to ask marginally: “In every case?” “Exactly how large?” “Why?” “But how many?” Stylistically, the C paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between the paragraphs are bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

**D Paper**: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading is scanty, if nonexistent. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

**F Paper**: Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall far below what is acceptable in college writing.

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Prof. Knight  
ENLT 333: Modern Poetry  
Summer 2006 Term Paper Topics

For your term paper, choose one of the following topics:

1) Discuss, via comparison and contrast, the *ubi sunt* motif in both W. B. Yeats and Robert Frost. This is the motif that emphasizes “the transitory nature of youth, life, and beauty,” and which places the poet in a retrospective relation to his or her material. Characteristic of the motif is the sense that things were better in a former time and that the poet, or the world itself, has experienced a falling off, akin in spirit to that great falling off—the expulsion from the Garden—narrated in the Book of Genesis.
2) Discuss, via comparison and contrast, the differing responses of at least two poets to the larger culture’s declining religious attachments. This decline was itself intertwined with a host of other historical and cultural transformations, so that when discussing the poets’ responses, you would do well to discuss such in a context that exceeds the strictly personal or biographical explanation.

3) Much hinges, in the poetry of Yeats, Eliot and Stevens, on their representation of women, on their notions of femaleness. That is, particular women often are found to be expressive of more general culture values, and the reader, when judging either the women or the values, does well to be aware of the link. In a comparative essay, describe the more general significations entailed in each poet’s representation of women. When doing so, seek to demonstrate an awareness of the larger cultural and historical context in which these representations were produced.

4) Discuss the contention--most notably articulated by T. S. Eliot in “The Metaphysical Poets” but also widely felt--that modern poetry, if it is to be thought creditable and worthy of our attentions, must be difficult. Or as Eliot wrote: “It is not a permanent necessity that poets should be interested in philosophy, or in any other subject. We can only say that it appears likely that poets in our civilization, as it exists at present, must be difficult. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into meaning.”

Ground your discussion by offering full discussions of the poetry of at least two of the poets whom we plan to read this semester. Extra-textual discussions are welcome, especially if they persuade us to think more about the poetry.

The paper should be twelve pages, typed and double-spaced, in length. Your research should be acknowledged in a manner in accordance with the *MLA Handbook*. The due date is Wednesday, July 26th.