

20 VOICES, 20 COUNTRIES : World Poetry

ENG 113 - 57 S220 (Spring 2020) 3 credit hrs. CL 202 8:30 - 12:00 **Saturday**

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COURSE SYLLABUS

Saturday Meeting Dates: January 18; Feb.1; Feb.15; Feb.29;
March 21; April 4; April 18

** Class sessions start at 8:30 a.m. on the respective Saturday Dates (above).

** **Attendance Required for all class sessions. No exceptions.**

Texts: Customized texts (by Professor Hillard) & various packets distributed by the professor. You do not need to buy a specific textbook for this course.
Blackboard: check it regularly for 1) posted or attached/linked READINGS:
2) Notes on poets; 3) Assignments; 4) Grade points

Description: A course that examines the various works of 20 poets internationally and their impact on the world.

Course Objectives related to the Mount's Learning Outcomes & Performance Indicators

Course Objective	Core Curriculum Performance Indicators	Class Assignments
Students will read and discuss a variety of poems from 20 specific poets in various countries.	Critical thinking: describe the complexities, factors, and scope of a problem.	Class discussions
Students will analyze how poets craft their work, as influenced by culture, ethnicity, the environment, and the arts.	Critical thinking: describe the complexities, factors, and scope of a problem. Communication: Write using language that is clear, fluent, and consistent with conventions of Standard English.	In-class writing tasks Writing weekly in the Reading Journal
Students will post responses to poems whose central concerns stem from issues of cultural competence	Communication: Write using language that is clear, fluent, and consistent with conventions of Standard English; also, <i>develop</i> compelling content to fulfill assignment. Cultural Competence: Articulate the norms and biases of one's own culture; also, demonstrate understanding of the values, beliefs, biases, and practices important to members of another country	Writing weekly in the Reading Journal Posts on poets representing Asian, European, and African countries.
Students will write brief, index-card size responses about ways fundamental poetic elements work in specific poems.	Communication: <i>Develop</i> compelling content to fulfill assignment.	Index-card-size writing on specific poets
Students will write two response essays about two to three poets and their	Communication: <i>Develop</i> compelling content to fulfill assignment. Write	Essays on option of poets from China to Italy, from Japan to Ireland, and from

<p>corresponding poems in each essay.</p>	<p>using language that is clear, fluent, and consistent with conventions of Standard English <i>Critical Thinking:</i> Use appropriate scholarly evidence to support a position. <i>Cultural Competence:</i> Demonstrate understanding of the values, beliefs, biases, and practices important to members of another country.</p>	<p>Germany to South America.</p>
<p>Students will analyze, in two exams, ways in which poetry is informed by personal experiences, societal events, and language.</p>	<p><i>Communication:</i> Write using language that is clear, fluent, and consistent with conventions of Standard English.</p>	<p>Mid-term & Final Exams</p>
<p>Students will write a final (3rd) Essay that is an Analytical Essay which will demonstrate their knowledge of one poet we have studied and his or her subject matter, thematic material, and style. This essay will incorporate research and the documentation of scholarly sources.</p>	<p><i>Communication:</i> Write using language that is clear, fluent, and consistent with conventions of Standard English; document sources properly; develop compelling content to fulfill assignment. <i>Critical Thinking:</i> Use appropriate scholarly evidence to support a position; Formulate an opinion or draw a conclusion based on a questioning of assumptions, an analysis of relevant evidence, and a synthesis of scholarly perspectives.</p>	<p>Final Analytical Essay</p>



(Additional) Course Description

This course, *20 Voices, 20 Countries*, examines the colorful, plentiful, and extraordinary poetry written by a selected twenty poets in twenty countries around the world. The course intends to open your eyes to new literary voices in an international arena, as well as new cultures and people. *20 Voices, 20 Courses*, while offering this intellectual treat, also intends to be entertaining. We will listen to poets read, we will hear from people that know well several of the countries we look at, and we'll share our reading experiences.

20 Voices, 20 Countries is a literature course. It's a literature course with a major goal in mind to provide you with a better liking and understanding of poetry and how poets work. It's high on the imagination and low on the formulaic, definition/term-crunching agenda. (Still, we have to know some terms and elements to grasp what's going on in many poems.) We will do narrative writing. We will likely experiment with writing a few poems. But I will de-emphasize your writing poetry. This is not a creative writing-poetry workshop course.

EXPECT ATIONS:

Inside of this core description (above), there are expectations: 1. When reading poems in the packets by our authors, read the poems more than once. Read them slowly and think about them. 2. To that end, avoid just skimming; you don't want or need to skim – don't rush or burn through the poems. Take your time reading. Let poems sink in the way you listen to songs, the way you admire and get to know songs you like to return to. 3. Don't worry too much about trying to find incredible "meanings" in the poem or behind the poem. If you think to dreadfully long about "...what does this poem mean, you might undercut the pure joy of just enjoying the poems – its pacing, its tone, its directness, its indirectness, its spontaneity of words.

The poets and their respective countries that we will explore are listed on the course calendar. They range from Ghana (Africa) to Chili (South America) to Ireland. Many of

the poets are modern or contemporary poets, though some are classic – or ancient – poets whose work is still real and timeless all these centuries later.

Seven methods will be used to evaluate your understanding of poems and these poets' work: exam, quiz, reading journal, response essay, response card, Final Analytical (research-based) Essay, and in-class discussion.

Expectations II:

Please make sure to bring the poems with you to class each session. We will refer to the **reading packets** all the time. We'll read individual poems. You need to make notes regarding poems; thus you need to see the poems on the page. Resort to Blackboard posts of packets-poems using your phone or your laptop. You can print poems and bring as well; however, I'm trying to save you money by scanning and positioning for you ALL poems by EVERY poet in class. Sometimes, of course, I will only provide hand-outs.

Please note: not every packet or poem will be scanned and put on Blackboard.

ALWAYS, WE WILL EXAMINE THREE MAJOR LEVELS OF ANY POEM:

- How the poem is written and what might have influenced its creation
- How is the poem “operating” or “happening” or “appearing” on the page(s)
- How you are experiencing the poem, as a reader



Grade Total Breakdown:

- 1 – Exams (2) – 40% of final grade
 - Mid-term: **100 points**
 - Final: **100 points**
- 2 – Reading Journal – **100 points** – 5% of final grade
- 3 – Response Essays (2) – **50 points per essay** – 20% of final grade
- 4 – Final Analytical – research-based – Essay (1) – **100 points** – 20 % of final grade
- 5 – Response (index) Cards – **10 points per card** (dates vary) – 5 % of final grade
- 6 – In-class work – **10 points per task** (varies) – 5 % of final grade
- 7 – Class interaction: usually **10pts at particular**, designated times of the semester – 5% of final grade
 - ★ Exam, Response Essay, and Analytical Essay points also include a **letter grade**.

- ★ For your Final Semester Grade, I will add your total semester points in *each* category, given each assignment or task. (Your points accumulate throughout the semester.) I base the final point total of all categories throughout the semester on a calculated grading scale of 91 – 100 pts. = A.

Grade scale (possible semester total):

500 – 550 points = A

450 – 499 points = B

400 – 449 points = C

350 – 399 points = D

Under 350 pts. = F



Exams:

There will be two exams given during the semester. The dates are identified on the calendar. One mid-term and one final exam. Each exam is worth 100 points, approximately one-half of the likely semester point total and one-half of your Final Grade. No make-up exams.

As for *quizzes*, I will usually let you know ahead of time. It is your responsibility to listen for the date of a quiz, or know/remember the date of a quiz. A quiz is worth 20 points. I do not know how many quizzes we will have.

A quiz in this class will deal with this kind of issue: “In Eugenio Montale’s poem, ‘Catwalk,’ the woman narrator seems to be saying something about Italy, about her Italian heritage. What is the narrator possibly saying and why is it so sad? Be specific.”

Response Essays (2):

The Response Writing is formal writing. Each essay should average about 3 pages. Essays should be typed and double-spaced. Use no more than 12-pt. font. A readable font is required.

The first Response Essay is due on Saturday, February 1. The second Response Essay is due on Saturday, February 29.

In your Response, you want to compare (similarities) or contrast (differences) two or three poems by the different poets we are reading. You can compare or contrast their styles, the poetic elements they use, themes in their works, issues they are looking into, or how in certain ways the poems are speaking to you.

Your Response Essay should be your own literal “response” to one of the above choices. Never take just one poem (unless it is very lengthy) and never more than three poems. You want to get all you can in your writing from a limited number of poems. **IT’S IMPORTANT TO OFFER YOUR OPINION AS LONG AS IT’S SUPPORTED BY EXAMPLES AND LINES FROM THE POEMS.** So, always provide examples.

I am open to Response Essay possibilities as long as the essay is focused. Since you normally respond “personally” or independently to a poem as a reader, your writing will reveal your personal views as well as references to the poems. Your writing should be your own insight into poems. They are not research papers. They are your elaboration on the aspects of a few poems you find appealing, engaging, necessary, important, and worthy of writing about.

I’ll deduct 5 points from the essay’s point total each day the essay is late.



Final Analytical Essay (100 points) Due on April 18

The Background: In our study of 20 poets across a diverse international spectrum, these four poets stand as major writers whose body of poems is considered some of the most original in modern poetry. The four major poets associated with this Analytical Essay are: **Maria Tsvetaeva** (Russia), **Pablo Neruda** (Chile), **Wisława Szymborska** (Poland), and **Seamus Heaney** (Ireland). In our course, we explore similarities and radical differences in these poets’ use of fundamental craft elements (such as metaphor, imagery, diction, syntax, etc.) in their creation of such unique lyricism; their reliance on personal history, ruminations, and life experiences to inform their poems; the influence of each poet’s culture as they approach and write poems; and their communication of themes. Each poet possesses a versatile imagination; and each’s ability to convey his or her

imagination, in the form of poems, requires a deep knowledge of craft and a skill for understanding the power of language.

The Assignment: Choose one of the poets whose work is included in the description above. It is a poet of your choice (from above) whose work and life we have explored. Your aim is to convince your instructor to keep this author in the syllabus, though you may suggest another work (a set or brief series of poems) by the same author (poet), as long as you have actually read his or her work. Your goal is to convince your reader (your instructor) of your position for *one* or a *variety* of reasons: 1) the poet's handling of [poetry] craft elements in the poem in order to express a comprehensible lyrical quality; or how the poems achieve a comprehensible lyrical quality; 2) the poet's ability to evoke special thematic matter, or the poems' expression of thematic matter; and 3) the poet's ability to address or utilize significant cultural subject matter/details – or a reliance on cultural details – in his or her poems. You should make your claim while acknowledging that others, including scholars you have consulted, may disagree with you.

Other Points to Attend to:

1. Be sure to clearly describe the question you are addressing: why this poet's poem(s) and why this poet should be included in the course, based on any personal selection of our Learning Objectives. Make sure to clarify your statement here before you state your opinion.
2. You must cite the text of the work and at least three other scholarly sources to provide compelling evidence to support your opinion. Of these three scholarly sources, two sources could be two poems by the poet you're analyzing.
3. In addition to incorporating various points of view, you should also challenge the assumptions of the experts you are citing (and notably any [source] writers you disagree with).
4. Your conclusion should flow from the evidence you have presented in the paper.
5. As you revise and edit your paper, use language that is clear, fluent and consistent with conventions of Standard English.

Formatting:

The paper should:

- be at least four pages of text
- include cover page information in MLA format
- be double-spaced in 11 – 12 point font
- include a separate Works Cited page in MLA format

Choose from the sets of poetry associated with these four poets that we have discussed in class this semester.

Szyborska, Wislawa. "Parable," *Poems New and Collected*, Mariner Books, November 16, 2000, page 43.

Neruda, Pablo. “Winter,” *The Hands of Day*, Copper Canyon Press, June 1, 2008, page 177.

Tsvetaeva, Marina. “Where does this tenderness come from,” *Selected Poems of Marina Tsvetaeva* (Twentieth-Century Classics), Penguin Classics (Reprint edition), January 1, 1994, page 11.

Heaney, Seamus. “Night Drive,” *Opened Ground: Selected Poems, 1966 – 1996*, Farrar, Strauss, and Giroux, October 25, 1999, page 27.

Late Work

- ✓ No exam make-up. Quizzes can be made up in my office during my hours.
- ✓ Essays: 5 points deducted from the total points for each day late. Essays are to be turned in at the beginning of class on the due date.

Reading Journals

Your **Reading Journal** comprises 5% of your final semester grade. Keep a consistent journal of your readings. Keep a journal of your observations of the course readings and other readings that you care to write about. What are you finding of interest? These are extremely important journals. We will utilize your journal writing in our in-class interactions with our guest authors. You may write whatever you'd like as long as your writing is definitely associated, in any variety of ways, with the readings per session. Write about things you observe; things you care about with respect to the weekly readings; things that appeal to you; or any particular reading experience you have. **You may explore other books, articles, research, or narratives you've read in the past that connect with any of our readings in the course.** Write in your journal ***three times per week***. Fill up pages. ***Three entries per week***. These journals are personal. Be prepared to read directly from you writing (journal entries) when we meet in class. I will expect you to do so. We will use your Journal writing for class discussions. I'll ask [example] something like this: “What poems by Marina Tsvetaeva did you write about? Let's hear.” And you'll go directly to your Reading Journal to share.

Response Cards:

I will announce when a response card is due for that week. Your card is one full paragraph (7 – 9 sentences). You can write more. You can write on the back. Please focus on one poem for that day. (We might be looking at two, three, or four poems that day.) Keep your card focused on one poem and get the most out of that poem. I will hand out an example of a response card the first or second week of the course. We'll talk about possibilities for card writing. Each card is worth 10 points.

You will never have a response card due on the date of a quiz, or an exam, or a Response Essay.

Any discussion or tasks on Blackboard can and will take the place of response cards. Points will be given for Blackboard.

Attendance:

**** Attendance Required for all class sessions. No exceptions.**

This is an Accelerated course. We meet only 7 sessions. As a result, attendance is vital and non-negotiable, and students must attend all sessions. ***A student must drop the class if an absence occurs.*** Life happens, and it is often unfortunate; but because of the accelerated nature of the course, please keep this requirement for the course in the front of your mind.

Please contact me if you're going to be just a little late for a class. We start on time in order to give our authors enough time to interact with us. Our Cincinnati authors visit us. Thanks for being considerate.

Participation:

I do care that you participate in class discussions. This is a conversational class. I do hold you accountable for both knowing and sharing material. For students that interact regularly and demonstrate a grasp of shared details, I will add between 10 – 20 points to an individual's final grade point total. This could loom large at the end of the semester.

Social media: Texting, tweeting are off limits in class. I need your focus. We need each other to attempt to stay on the same page in following this material. Thanks for honoring my request.

Academic Honesty Policy

Your writing must be your own. If you falsify a piece of writing, an “F” will be given to both the writing and the final semester grade. Here’s the college policy:

<http://registrar.msje.edu/graduate-catalog/rights-policies1/academic-policies1/academic-honesty1/>

MSJU TEMPORARY ILLNESS POLICY

https://mymount.msje.edu/ICS/Mount_Community/Mount_Groups/Wellness_Center/Health_Services.jnz?portlet=Handouts

Drop Dates

Weeks 1 - 5	No record of the dropped course.
Weeks 6 - 10	Grade of “w” for dropped course.
Week 11-plus	No drops accepted.

INCOMPLETE GRADE POLICY

<http://www.msje.edu/view/academics/catalogs--class-schedules/undergraduate-catalog/academic-policies/grades.aspx>

MSJ Disability policy

<http://www.msje.edu/academics/disability-services/>

ENG 223 20 VOICES, 20 COUNTRIES: WORLD POETRY

Saturday 8:30 - 12:00

SCHEDULE

Saturday, January 18

- Sappho (Greece)**
- Wislawa Szymborska (Poland)**

Saturday, February 1

- Tomaz Salamun (Yugoslavia)**
- Marina Tsvetaeva (Russia)**
- Rabindranath Tagore (India)**

Saturday, February 15

- Li Po (China)**
- Yosana Akiko (Japan)**
- Eugenio Montale (Italy)**

Saturday, February 29

--Mid-term Exam (1st half of class session)

--Pablo Neruda (Chile) [begin - 1st part of Neruda]

Saturday, March 21

- Pablo Neruda (Chile) [finish – 2nd part of Neruda)
- Seamus Heaney (Ireland)
- Rainer Maria Rilke (Austria/Germany)
- Vietnamese Poets

Saturday, April 4

- Kofi Awoonor (Ghana, Africa)
 - Otieno Amisi (Kenya, Africa)
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- Mahmoud Darwish (Palestine)
- Yehuda Amichai (Israel)
- Zohra Saed (Iraq)

Saturday, April 18

- Octavio Paz (Mexico)
 - Cesar Vallejo (Peru)
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--Final Exam (10:45–12:00)

Pre-Assignment

Spring Semester 2020 (S220)

20 Voices, 20 Countries

Pre-Assignment for Saturday, January 18, 2020

Tasks in Preparation for these two poets: Sappho (Greece) and Wisława Szymborska (Poland)

- ✓ There is *no* single book to read for **Saturday, January 18, 2019**. The January 18 session will be our first of the course. The poems for your reading by SAPPHO and WISLAWA SZYMBORSKA are only on our course Blackboard site. The poems are available online only on Blackboard (ENG 173). On Blackboard, there are two links to two “packets” of poems.
 - ✓ Make sure to bring these poems by Sappho and Szymborska to class on Jan. 18. In class you can refer to the poems on your laptop or whatever source you use to bring up the poems. Or you can print out the poems and bring them to class.
 - ✓ Please read the poems by **Sappho** (Greece) and **Wisława Szymborska** (Poland) several times for January 18. Read them more than once. Let them sink in. Don’t put pressure on yourself to “understand” the poems. Just read them. Use the article “Writing about Poetry” to find things in the poems to write about or address in your Journal writing.
 - ✓ **On Blackboard, read the article, “Writing about Poetry”. This is a linked article. Make sure to bring your Reading Journal to this 1st session on January 18. I will do a reading-check on your writing in the Reading Journal.**
 - ➔ Write in your **Reading Journal**. See the syllabus again for information on the Reading Journal.
 - ➔ *Looking ahead* to **session #2** (on **Saturday, February 1**): We will be discussing poems by **Tomaz Salamun** (Slovenia – or Eastern Europe), **Marina Tsvetaeva** (Russia), and **Rabindranath Tagore** (India).
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For Saturday, February 1 (Poets to read and to do work on)

- ✓ Read the poems by **Tomaz Salamun** (from Slovenia [Eastern Europe]), **Marina Tsvetaeva** (from Russia), and **Rabindranath Tagore** (from India)
- ✓ **Response Essay #1** is due. On our course Blackboard there is a “student model,” which represents the description of the Response Essay in our Syllabus. Read the “student model” Response Essay and see how it is focused and developed.
- ✓ In your **Reading Journal**, make sure to scan your **three journal entries** for the week of **Jan. 20 (Mon.) – Jan. 25 (Sat.)**. Then send those three journal entries to me to via our Mount email. Or you can bring a copy of those three journal entries to my office. I’ll attribute points for your Journal entries upon reading your work.

If you are typing your Reading Journal entries, you can send me a Word Document or pdf. If you are hand-writing the Journal entries, then you'll have to follow one of these options: 1) make a copy of your writing and then [scan the copy](#) (the entries), and then email me an attachment – typically a pdf; 2) or bring your notebook by my office during office hours and show me the entries; or 3) or make a copy of your writing by Wednesday (Jan. 23) or Thursday (Jan. 24) and land-mail the entries to me. Email me to let me know you're going to land-mail entries. **The deadline to get the entries to me to review is Monday, Jan. 27 @ 10:00 p.m.**

- ✓ Please contact me if you have questions. Late penalty (point deduction) for late submission of the Journal entries (post-deadline) will apply.
 - ✓ Bring your Reading Journal on Saturday, February 1. I'll check the next set of entries for the poets we're discussing on February 1.
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For February 15 (poets to read and to work on)

- ✓ Read the poems by **Li Po** (China) and **Yosano Akiko** (Japan)
 - ✓ Read the poems by **Eugenio Montale** (Italy)
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- ✓ In your **Reading Journal**, make sure to [scan](#) your three journal entries for the week of **Feb. 3 (Mon.) – Feb. 8 (Sat.)** and send those entries to me to check via our Mount email. I'll attribute points for your Journal entries upon reading your work. If you are typing your Reading Journal entries, you can send me a Word Document or pdf – whatever works best for you. If you are hand-writing the Journal entries, then you'll have to follow one of these options: 1) make a copy of your writing and then [scan the copy](#) (the entries), and then email me an attachment – typically a pdf; 2) or bring your notebook by my office during office hours and show me the entries; or 3) or make a copy of your writing by Wednesday (Jan. 23) or Thursday (Jan. 24) and land-mail the entries to me. Email me to let me know you're going to land-mail entries. **The deadline to get the entries to me to review is Monday, Feb. 10 @ 10:00 p.m.**
 - ✓ Please contact me if you have questions. Late penalty will apply (point deduction) for late submission of the Journal entries (post-deadline).
 - ✓ Bring your Reading Journal on **Saturday, February 15.** I'll check the next set of entries for **Li Po and Yosano Akiko** and **Eugenio Montale** on Feb. 15.

