

**STATE UNIVERSITY OF NEW YORK  
COLLEGE OF TECHNOLOGY  
CANTON, NEW YORK**



**MASTER SYLLABUS**

**ENGL 317 – World Poetry**

**CIP Code: 230101**

**Prepared By: Robert Strong, March 2009  
Revised By: Kirk Jones, December 2020**

**SCHOOL OF BUSINESS AND LIBERAL STUDIES  
ENGLISH/HUMANITIES DEPARTMENT  
Fall 2020**

A. **TITLE**: World Poetry

B. **COURSE NUMBER**: ENGL-317

C. **CREDIT HOURS**:

3 Credit Hours:

3 Lecture Hours: 3 per week

15 weeks

D. **WRITING INTENSIVE COURSE**: No

E. **GER CATEGORY**: GER 8

F. **SEMESTER OFFERED**: Spring

G. **COURSE DESCRIPTION**:

Students in this course explore the vast wealth of non-Western poetry. We draw from the historical canon of writings, but we have distinctly modern concerns in this class; our wide reading helps us understand divergent (and poetic) cultural issues, such as Japanese anime cartoons, Islamic worldviews, global hip hop and graffiti, and post-colonial literature. While all our readings will be in English, our consideration of the linguistic and political concerns of translation allows us to analyze the dynamic interchange between local cultures and globalization.

I. **PRE-REQUISITES/CO-COURSES**: Expository Writing or Oral and Written Expression and one lower-level literature course OR permission of the instructor.

J. **GOALS (STUDENT LEARNING OUTCOMES)**:

<b><u>Course Objective</u></b>	<b><u>Institutional SLO</u></b>
a. <i>identify</i> and <i>analyze</i> the use of culturally specific poetic forms and literary devices	1. Communication [W] 2. Critical Thinking [CA] 4. Social Responsibility [IK]
b. <i>create</i> observations by <i>analyzing</i> the relevant literary and sociopolitical themes and consequences of world poetry	1. Communication [W] 2. Critical Thinking [CA]
c. <i>apply</i> , in their writing, the modes and vocabulary of literary analysis and theory to demonstrate understanding	1. Communication [W] 2. Critical Thinking [CA]

<p><b>d. evaluate</b>, in writing and discussion, the impact of these disparate social and literary influences on global culture</p>	<p><b>1.Critical Thinking [CA]</b> <b>2.Communication [W]</b></p>
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**J. APPLIED LEARNING COMPONENT**: No

**K. TEXTS**:

*Van Gogh's Ear: World Poetry for the New Millenium*, Alice Notley (ed.)

**L. REFERENCES**:

*World Poetry: An Anthology of Verse from Antiquity to Our Time*, Catharine Washburn (ed.)

*Other Voices, Other Places: An Anthology of Third World Poetry*, Cecil Rajendra (ed.)

*Asian Diaspora Poetry in North America*, Benzi Zhang (ed.)

**M. EQUIPMENT**: Technology-enhanced classroom.

**N. GRADING METHOD**: A-F

**O. SUGGESTED MEASUREMENT CRITERIA/METHODS**:

Essays, midterm, final, reading response papers.

**P. DETAILED TOPICAL OUTLINE**: Attached

**Q. LABORATORY OUTLINE**: None

## DETAILED OUTLINE

### ENGL 317—World Poetry

#### TOPICS

##### I. Introduction

- A. Poetic forms
- B. Cultural bias, power, and literary colonialism

##### II. New World Native Poetry

- A. Formal considerations
- B. Historical and cultural development of pre-Christian influences
- C. Contemporary trends and authors
- D. Contributions to world poetry

##### III. Indian and Pakistani Poetry

- A. Formal considerations
- B. Historical and cultural development
- C. Contemporary trends and authors
- D. Contributions to world poetry

##### IV. Asian Poetry

- A. Formal considerations
- B. Historical and cultural development
- C. Contemporary trends and authors
- C. Contributions to world poetry

##### V. Middle Eastern Poetry

- A. Formal considerations
- B. Historical and cultural development
- C. Contemporary trends and authors
- D. Contributions to world poetry

##### VI. American Immigrant Poetry

- A. Formal considerations
- B. Historical and cultural development
- C. Contemporary trends and authors
- D. Contributions to world poetry

##### VII. Postmodern / Globalized Poetry

- A. The translation renaissance
- B. Global voices / local concerns
- C. Theory and practice of montage

#### D. World Wide Poetry Web