

ENG 220.201 (22712)

Reading Poetry

Professor James H. Murphy
Day/Time: Mon, Wed, 8 – 9:30 am
Jmurphy5@depaul.edu

Campus: Lincoln Park
Quarter/Year: Winter 2012
ALH Ph 325-4859

Course Objective

The object of this course is to introduce students to the reading of poetry, by reading a significant sample of important poetic texts from different historical periods and from different genres. Students will learn about technical matters such as rhyme and meter and the conventions of figurative language. They will also develop their skills in the close reading of poetry; that is, being able to read in a thoughtful and deep way and being able to articulate what is happening in the text.

Instruction: lecture and discussion.

Assessment: There are three written essay assignments, constituting 30% each of the grade. 10% is given for the class presentation, reading and accompanying paper. I adhere to the university's Academic Integrity Policy on matters of plagiarism.

Office hours: Monday and Wednesday, 11:10 to 11:40 am, or by appointment. Please feel free to contact me to discuss any aspect of your progress on the course.

Attendance: Attendance at class is compulsory: more than one absence, without legitimate excuse, may incur a penalty in terms of grade. If you are absent for three classes, or part thereof, I will consider that you have withdrawn from the course. Participation in class discussion is expected; a lack of participation may also incur a penalty in terms of grade. Students must read thoroughly the texts set for each day.

Required Texts

Margaret Ferguson, Mary Jo Salter, Jon Stallworthy. Norton Anthology of Poetry. 5th ed. ISBN 0393979202.

MH Abrams, Geoffrey Galt Harpham. A Glossary of Literary Terms. 10th Ed. Wadsworth. ISBN-13 9780495898023

Course Calendar

Please read each of the texts in advance and be prepared to participate in class discussion. Page numbers indicate the poems in the *Norton Anthology* and the *Glossary of Literary Terms*.

4 Jan	Introduction. Canon of literature (41-4). Comedy (54-7). Tragedy (408-11). Tragicomedy (411-12). Form and Structure (137-8). Genres (148-50). Motif and theme (229). Poetic diction (298-99). Meter (217-23). Rhyme (348-51).
9 Jan	<i>Beowulf</i> (2-10). <i>Seafarer</i> (12-14). Allusion (12-13). Figurative language (130-33). Imagery (169-70). Metaphor, theories of (212-15). Symbol (393-6). Epithet (113). Alliteration (10-11). Onomatopoeia (264).
11 Jan	Chaucer, <i>Canterbury Tales</i> , General Prologue, lines 1-207 (19-24). 'I sing of a Maiden' (7980). 'The Douglas Tragedy' (97-99). 'Lord Randal' (100-1). 'The Twa Corbies' (103). 'Sir Patrick Spens' (103-4). Ballad (23-4). Chivalric romance (48-9). Courtly love (66-67). Lyric (201-2). Connotation and denotation (63-4).
16 Jan	Edmund Spenser. <i>The Faerie Queene</i> , Book 1, Canto 1 (165-179). Renaissance (338-42). Stanza (375-8). Allegory (7-10). Rhetoric (342-44). Rhetorical figures (145-48). Interpretation, typological and allegorical (180-3). Character (45-8). Cliché (51-2).
18 Jan	Shakespeare, <i>Sonnets</i> , 15 (259), 18 (259), 29 (260), 60 (262), 65 (263), 71 (263), 73 (263-4), 87 (264), 116 (266), 130 (267-8). Sonnet (370-72). Style (384-7). Empathy and sympathy (103-5). Objective and subjective (261).
23 Jan	Christopher Marlowe. <i>Hero and Leander</i> , First Sestiad, (238-49). Ambiguity (13-14). Myth (230-32). Irony (184-7). Paradox (267). Narrative and narratology (233-35). Persona, tone and voice (286-88).
25 Jan	John Donne, 'The Good-Morrow' (293), 'The Sun Rising' (295-6), 'The Canonization' 296-8, 'The Flea' (309-10). <i>Holy Sonnets</i> , 7 (319), 10 (320), 14 (320). George Herbert, 'The Collar' (379), 'the Pulley' (379-80). Conceit (58-60). Dissociation of sensibility (91-2). Metaphysical

	poets (215-17).
30 Jan	Milton, 'L'Allegro' (402-5), 'Il Penseroso' (405-10), 'Lycidas' (410-15). Elegy (101-3). Masque (210-11). Pastoral (268-9).
1 Feb	Milton, <i>Paradise Lost</i> , Book 1 (Invocation) (421-2), Book 4 (422-4). Epic (107-9). Epic similes (109-10). Bathos and anticlimax (25-6). Bombast (31) Burlesque (37-9). Invective (183-4).
6 Feb	Marvell, 'The Garden' (484-6). Dryden, 'MacFlecknoe' (517-23). Swift, 'The Lady's Dressing Room' (572-5). Satire (353-56). Light verse (191-2). Wit, humour, and the comic (420-22). Epigram (110-1). Grotesque (155-6). Hyperbole and understatement (166-7). Intentional fallacy (175-6).
8 Feb	Pope, 'An Essay on Criticism,' (596-604), 'The Rape of the Lock' (604-21). Antithesis (15). Didactic Criticism (88-9). Enlightenment (106-7). Essay (114-5). Heroic couplet (158-9). Blank verse (30).
13 Feb	Gray, 'Elegy Written in a Country Churchyard' (669-72). Blake, 'Introduction' (733-4), 'The Sick Rose' (742), 'The Tyger' (743-4), Wordsworth, 'The Prelude', Book 1, lines 357-464 (783-5). Sensibility, literature of (360-62). Sublime (389-92). Neoclassic and romantic (236-41). Pathetic fallacy (269-70). Pathos (270). Sentimentalism (363).
15 Feb	Coleridge, 'Kubla Khan,' 809-10, 'the Rime of the Ancient Mariner' (812-28). Shelley, 'Ozymandias' (870). Keats, 'The Eve of St Agnes' (907-16), 'La Belle Dame sans Merci' (917-18). Fancy and imagination (119-20). Negative capability (235-6). Ode (262-3).
20 Feb	Tennyson, 'The Lotus-Eaters' (988-92). Browning, 'My Last Duchess' (1012-13), 'The Bishop Orders His Tomb ...' (1014-16). Dramatic Monologue (94-5). Realism and naturalism (334-6). Victorian and Victorianism (418-19). Stream of consciousness (380-1). Conventions (64-5). Palinode (266).
22 Feb	Arnold, 'Dover Beach,' (1101). DG Rossetti, 'The Blessed Damozel' (1102-5). C Rossetti, 'the Convent Threshold' (1130-33). Euphony and cacophony (115-16). Pre-Raphaelites (315)
27 Feb	Hopkins, 'God's Grandeur' (1166), 'The Windhover' (1166-7),

	'Pied Beauty' (1167), 'Felix Randal' (1168). Formalism (138-41). Interpretation and hermeneutics (176-80).
29 Feb	Yeats, 'No Second Troy' (1191-2), 'A Prayer for My Daughter' (1196-8), 'Sailing to Byzantium' (1199-2000), 'Among School Children' (1200-1202). Celtic Revival (45).
5 Mar	Eliot, 'Little Gidding,' (1360-66). Auden, 'Musee des Beaux Arts' (1471-2), 'In Memory of WB Yeats' (1472-74). Modernism and postmodernism (225-28). Objective correlative (261-2).
7 Mar	Wallace Stevens, 'Thirteen Ways of Looking at a Blackbird' (1260-62), 'The Idea of Order at Key West' (1264-5). Cummings, 'somewhere I have never travelled, gladly beyond' (1395), 'anyone lived in a pretty how town' (1396-7). Lowell, 'For the Union Dead' (1603-5). Walcott, 'The Gulf' (1822-5). Confessional poetry (62-3). Free verse (142-5).
12 Mar	Stevie Smith, 'Not Waving but Drowning' (1440-1). Larkin, 'An Arundel Tomb' (1650-1). Plath, 'Daddy' (1840-2), 'Lady Lazarus' (1843-5). Heaney, 'Digging' (1899-1900), 'Station Island' (1903-4). Mahon, 'A Disused Shed in Co. Wexford' (1921-3).

Assessment

The three essays are to be submitted via email to jmurphy5@depaul.edu. At the start of each essay include: course title; student's name; instructor's name; and essay title. Include the text in **two ways** (1) Paste the text of the essay into the body of the email **AND** (2) attach the text in a file in Microsoft Word or PDF. The file should be named with the course number, 'First', 'Second' or 'Third', and your surname, thus: **221FirstSmith**. Please check your email regularly for the several days following the time for submitting an essay, in case there are any problems with reading your essay and you need to be contacted. The essays are on a poem or poemd. Write an essay which gives an overall sense of the text or texts but spend most of your time giving close readings of parts of the text which are of particular relevance to the overall reading. Where appropriate incorporate some of the critical terminology we have been learning about during the class. Do not quote passages from the text: refer to passages and quote short phrases from the text where necessary to illustrate a point.

First Essay

Due: 8 am, Tuesday, 31 January 2012.

Length: five pages

Topic: Compare and contrast four of the Shakespeare sonnets we have read for class in literary terms. Discuss such matters as imagery, tone, structure and development etc.

Second Essay

Due: 8 am, Tuesday, 21 February 2012.

Length: five pages

Topic: Write an account of nature in Milton's *Paradise Lost* [the section we have read for the class], Pope's 'An Essay on Criticism', Gray's 'Elegy in a Country Churchyard', and Wordsworth's 'Prelude' [the section we have read for the class].

Third Essay

Due: 8 am, Wednesday, 14 March 2012.

Length: five pages

Topic: Choose two of the poems read during the last two weeks of the class. Compare and contrast them in literary terms and in terms of wider issues such as genre.

Class Presentation

Each student will be allotted a day: choose one of the poems set to be read for that day (if the poems are relatively short) or (if the poems are long) a passage from one poem (between 20 and 30 lines). You will be required to do things: read the poem or passage to the class; make a presentation to the class of about five minutes on your understanding of the poem; give a two-page, hard-copy paper on the poem or passage to Professor Murphy during the class. If more than one person is assigned to your day please get in touch with them so that you do not both choose the same poem or passage.