

Houston Community College, Distance Education
ENGLISH 2374 INTRODUCTION to POETRY

Fall 2011

“Rock, Bop, Rhythm and Rhyme”

Instructor: Rob Blain CRN 59405 Distance Education

Office hours: by appointment phone: (713) 718-7165 email: rob.blain@hccs.edu

Textbooks: Robert DiYanni and Kraft Rompf, **The McGraw-Hill Book of Poetry 1993**

Kirszner and Mandell **The Wadsworth Handbook Custom Ninth Edition (W)** * See information on page 3

Your Grade for this course is composed of the following:

Short Essay - 1 @ 30% = 30%
Mid-term and Final exam = 30%
Literary Term Paper = 30%
Oral Presentations = 10%

HCCS Important Days for Fall, 2011

August 29: Classes Begin

September 5: Labor Day Holiday

November 23-27: Thanksgiving Holiday

December 9: Instruction Ends, Last Day of Instruction

December 12-13: Finals

December 20: Grades Officially Available

Prerequisite: Students must have passed English 1302 in order to take this course.

Brief Course Description: English 2374, Introduction to Poetry, is a critical study of poetry as a genre. The course introduces the English/American tradition of poetry in the context of Western European and other traditions from around the world in translation. The analysis stems from the elements of poetry and poetry's importance to culture, both popular and high. This is a Core Curriculum Course.

This specific course called “Rock, Bop, Rhythm and Rhyme” enters the world of poetry from the viewpoint of popular music-songs which are poetry put to melody.

Semester grades are available at www.hccs.edu

Assignments are expected to be turned in on time and error free, typed or computer printed.

Objectives and Requirements: By the end of the semester, the student who passes with a final grade of “C” or above will have demonstrated the ability to:

1. Complete and comprehend reading assignments which vary in length, but a typical assignment requires 2 hours out of class for each hour in class: e.g. 2 ½ to 3 hours reading to prepare for a 1 ½ hour class session.
2. Attend class regularly, missing no more than 12.5 % (6 hours) of instruction.
3. Participate in small group and class discussions in which assigned literary works are analyzed and interpreted.
4. Write at least 5,000 words in completing written assignments of varying types and lengths that are relevant to course content. At least one written assignment will include information obtained through research that is related to one or more prominent British works of the eras covered and is presented in current MLA form.
5. Participate in at least two oral presentations (one can be a collaborative effort) of literary works or eras.
6. Explain and illustrate stylistic characteristics of authors and literary works included in the course syllabus.
7. Express clearly and support convincingly an interpretation or analysis of a literary text.
8. Explain similarities and differences among writers studied and among literary works studied.
9. Explain the characteristics of literary periods covered, with particular attention to prominent literary themes.
10. Use a word processor, available in school labs, to fulfill written assignments, use a library as well as a computer to research a literary topic.
11. Maintain an overall average of 70 or above on written assignments and tests.

HCCS Literature Courses in the Core Curriculum:

All HCCS 2300-level literature courses satisfy the core curriculum requirement for 3 semester hours of literature (under Humanities and Arts in the Summary Distribution Requirements). **A second 2300-level literature course may be taken to fulfill the core curriculum requirement for 3 semester hours in Cross/Multicultural Studies.**

In 2300-level literature courses, the student will gain increased capability in **all six basic intellectual competencies** in the HCCS Core Curriculum [a.k.a. as SCANS] (reading, writing, speaking, listening, critical thinking, and computer literacy.) Student progress in the core competencies will be measured in the activities outlined in Objective and Requirements

The instructor reserves the right to change various parameters of this syllabus at his discretion.

***Perspectives in the HCCS Core Curriculum: 2300-level literature courses help students attain the following:**

1. Establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives and to understand the responsibilities of living in a culturally and ethnically diversified world;
2. Stimulate a capacity to discuss and reflect upon individual, political, economic and social aspects of life in order to understand ways in which to be a responsible member of society;
3. Develop personal values for ethical behavior;
4. Develop the ability to make aesthetic judgments; and
5. Integrate knowledge and understanding of the interrelationships of the scholarly disciplines.

The Objective of the Humanities in a Core Curriculum is to expand students' knowledge of the human condition and human cultures especially in relation to behaviors, ideas, and values expressed in the works of human imagination and thought. Through study in disciplines such as literature and the visual and performing arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Students should have experiences in both the arts and humanities.

Exemplary Educational Objectives of Literature Segment of the Humanities requirement of HCCS Core Curriculum:

1. To demonstrate awareness of the scope and variety of literary works;
2. To understand those works as expressions of individual and human values within an historical and social context;
3. To respond critically to literary works;
4. To articulate an informed personal reaction to literary works;
5. To develop an appreciation for the aesthetic principles that guide or govern literature; and
6. To demonstrate knowledge of the influence of literature on inter-cultural experiences.

The objective of the cross/multicultural component of the core curriculum is to introduce students to areas of study which enlarge their knowledge and appreciation of the multicultural and multiracial world in which we live.

Exemplary Educational Objective of the Cross/Multicultural Studies Segment of the HCCS Core Curriculum:

1. To establish broad and multiple perspectives in the individual in relationship to the larger society and world in which he or she lives and to understand the responsibilities of living in a culturally and ethnically diversified world;
2. To demonstrate knowledge of those elements and processes that create and define culture;
3. To understand and analyze the origin and function of values, beliefs and practices found in human societies;
4. To develop basic cross/multicultural understanding, empathy, and communication;
5. To identify and understand underlying commonalities of diverse cultural practices; and
6. To analyze the effects of cultural forces on the areas of study.

Assignments: Assignments are listed by the week on the Syllabus; however, the Instructor reserves the right to make changes to the Syllabus. Assignments are due on the assigned day. Penalty points are deducted for late papers.

Make-up Policy: Students who miss assignment due dates because of documented illness will be permitted to turn in assignments as arranged specifically with the instructor. See instructor for missed assignments for any other reason.

The Distance Education Student Handbook contains policies and procedures unique to the DE student. It is the student's responsibility to be familiar with the handbook's contents and part of the mandatory orientation. The handbook contains valuable information, answers, and resources, such as DE contacts, policies and procedures (how to drop, attendance requirements, etc.), student services (ADA, financial aid, degree planning, etc.), course information, testing procedures, technical support, and academic calendars. Refer to the DE Student Handbook by visiting this link: <http://de.hccs.edu/de/de-student-handbook>

LIBRARY RESOURCES

As a DE student you have the same access to first-rate information resources that the HCC Libraries make available to all HCC students. A special website pulls together all the tools DE students will need to complete research. Visit [Library Resources](#) specifically for Distance Education students.

FREE ONLINE TUTORING

HCC provides free online tutoring in writing, math, science, and other subjects. Look for Ask Online on your Blackboard log-in page. This directs students to the HCC [AskOnline](http://hccs.askonline.net/) Tutoring site: <http://hccs.askonline.net/>. Use your student ID or HCC e-mail address to create an account. Instructions, including a 5-minute video, are provided to make you familiar with the capabilities of this service.

VIRTUAL CLASSROOM CONDUCT

As with on-campus classes, all students in HCC Distance Education courses are required to follow all [HCC Policies & Procedures](#), the [Student Code of Conduct](#), the [Student Handbook](#), and relevant sections of the Texas Education Code when interacting and communicating in a virtual classroom with your professor and fellow students. Students who violate these policies and guidelines will be subject to disciplinary action that could include denial of access to course-related email, discussion groups, and chat rooms or even removal from the class.

Our Textbooks, again, are:

Robert DiYanni and Kraft Rompf, [The McGraw-Hill Book of Poetry](#) 1993 and Kirszner and Mandell [The Wadsworth Handbook](#), Custom Ninth Edition (W).*

*The [Custom Ninth Edition](#) of the [Wadsworth Handbook](#) published for H.C.C. students is our handbook for this class and it is required. The cover has two brightly colored doorways. There are some special additions to this book which are not in other earlier Wadsworth Handbook Ninth Editions. The pages that have been added or are in special places in the book are highlighted in purple in this syllabus.

If you want to buy cheaper, used editions that will get you the same content and do not need to purchase directly from the H.C.C.S. bookstore for financial aid reasons, you may buy used (therefore cheaper) editions of the Seventh Edition [Wadsworth Handbook](#). The material added to the Custom Ninth Edition we are using is taken from the Seventh Edition. You may find used Seventh Editions for \$1.00 online.

For simplicity, you may want to get order through the H.C.C. bookstore and be SURE you specify the new, [CUSTOM NINTH EDITION](#) of the [WADSWORTH HANDBOOK](#).

HCC Policy Statement: Internet Outage Policy

If your professor experiences an Internet service outage or a power outage that significantly affects the timing of distributing on-line assignments, or in any way appreciably hinders the professor in communicating with students, adjustments to due dates and/or grades will be made appropriately. If there is any official notification from HCCS concerning downtime of the BB Internet course server that would affect distributing assignments, or in any way appreciably hinders the professor in communicating with students, adjustments to due dates and/or grades will be made appropriately. This policy pertains only to the professor's INTERNET SERVICE or to HCCS's Internet course servers, not the students' computers or Internet access. No one at HCCS can monitor or verify outages at student sites and student access is not the responsibility of HCCS. **Students are responsible for making sure that they have continuous, reliable Internet access in order to complete this course.**

Cheating and Plagiarism are serious offences and can result in the Dismissal of the student.

Course Calendar

Your Ticket To The Mid-Term and Final Essays is Having All Assignments Turned In and Up-To-Date

Week One: Introduction to course including intro to *Bop, Rock, Rhythm and Rhyme*

Idea: Fun with Poetry!

We jump into the midst as John Milton has said, “the Poet hastes into the midst of things” describing his Paradise Lost and so we begin with a fabulous introduction into poetry as a genre, then we look at classic and contemporary poetry, and wonderful examples of many poems, songs and lyrics.

Week One: The “Oh-my-gosh” Introduction to Poetry, then classic to modern poetry

Day One: Notable, rockin’ happening: “The incredible introduction to poetry” lecture including poetry from the following:

Robert Frost, Ogden Nash, Mohammad Ali, The Little Rascals and others.

“Johnny B. Goode” by Chuck Berry, “Promised Land” by Chuck Berry, “You Can’t Judge a Book by Lookin’ at the Cover, by Bo Diddly

Be Bop (Rhythm and Blues) Music and Lyrics (See “Where’d We Get the Name Doo-Wop?” <http://www.electricearl.com/dws/origin.html>)

Do Wop Music and Lyrics

Literary Term Examples: **Rhythm, Rhyme**, Consonance, Assonance, Line, Foot, Meter,

Day Two: Classical poetry: Where do our roots lie? What does the first English poetry look like?

From early English poetry: “The Story of Caedmon’s Hymn” from the Ecclesiastical History of the English People handout see also p. 113

Doo Wop: “The Great Pretender” by the Platters, “Dance Till Quarter to Three” by Gary (U.S.) Bonds

Week Two: Yes, we are having fun yet.

Day One: The “omygosh” essays and literary term paper will be discussed. All papers must be worked on with a tutor.

The short essay, three pages, must include two quotations from the poem(s).

Term paper is six pages and must have three quotes from the poem(s) plus four outside references.

Essay one proposals are due the first day of Week Three.

Proposals for term papers are due in week four.

Your essays or term papers may be about assigned poems or you may take the theme, message, sounds or ideas of poems or songs presented and show how more contemporary poetry or music is similar or different.

“The Pleasures of Poetry” p. 3, McGraw-Hill Book of Poetry (MHBP)

“Dust of Snow” by Robert Frost p. 4 MHBP

“Elements of Poetry” p. 14 MHBP

“Mother to Son” p. 15 MHBP

Focus: “We Real Cool” Gwendolyn Brooks p. 19 MHBP plus Commentary by Gwendolyn Brooks

Day Two: Dramatic Irony—“Is my team plowing” A.E. Houseman p. 42 and notes

“The Ruined Maid” Thomas Hardy p. 43-44 and notes

“Stopping by Woods on a Snowy Evening” by Robert Frost p. 48

Analysis p. 48-49, plus Sound in “Plum” by Helen Chasin and

Sound effects and music in “In the Valley of the Elwy”

Week Three: Essay one proposal due

Day One: “Rhythm and Meter” p. 52 “America the Beautiful” with rhythmic emphasis, “the pulse, or beat we feel in a line of prose, poetry or music” p. 52 MHBP plus commentary.

“The Span of Life” by Robert Frost p. 53 MHBP

Notes on Rhythm 54-55

“Structure: Closed and Open Form” p. 56

“My People” p. 56 by Langston Hughes and “I, too, sing America” p. 57

“Theme” p. 60-61 and “Crumbling is not an instant’s Act” by Emily Dickenson

“Richard Cory” by Edwin Arlington Robinson p. 102

Day Two: Rough Draft of Essay One Due Peer reviews will be done by classmates.

“Visual Poetry” p. 64 and “Emblem III” by Francis Quarles

“The Altar” by George Herbert p. 67

“l(a)” by E.E. Cummings p. 68, “Apple/Worm” by Reinhold Dohl p. 69

“Swan and Shadow” by John Holland p. 71, “How Everything Happens” by May Swenson p. 72

Week Four: Poetry and Art, and Poetry and Music Term Paper Proposal Due

Day One: Reminder: Essay on is due this week “Poetry and Art p. 73

“Vermeer” by Stephen Mitchell p. 79-80

“The Story of Daedalus and Icarus” by Ovid p. 82-84, “Musee des Beaux Arts” by W. H. Auden p. 81

“Coventry Cathedral” by Ruth Eisenberg p. 88-89

Day Two: “The Starry Night” Anne Sexton and Robert Fagles p. 76
Essay One Due Today

“Poetry and Music” p. 91

“Barbara Allen” Anonymous p. 93, “Auld Lang Syne” by Robert Burns p. 98, “Amazing Grace” by John Newton

“Richard Cory” song by Paul Simon p. 102, “Same in Blues” by Langston Hughes p. 103

“God Bless the Child” by Herzog and Holliday p. 104-105, “Lost Your Head Blues” by Bessie Smith p. 106

“This Land is Your Land” by Woody Guthrie p. 106-107, Ecclesiastes 3:1-8 and “Turn! Turn! Turn!” by Pete Seeger 107-8

Your lyrics/music, poems and inspirations are important here.

Week Five: English Poems, Bop, Rock, Rhythm and Rhyme Classics revisited

Proposal for Term Paper Returned and Discussed + Working Bibliography Discussion

Day One: “Be Bop a Lu La” Gene Vincent (and Everly Brothers)
 Bo Diddly, “You Can’t Judge a Book By Lookin’ At The Cover”
 Caedmon’s Hymn p. 113 and handout
 Queen Elizabeth I, “When I Was Fair and Young,” p. 155-156

Day Two: Other English Poems, pps. 154-161
 William Shakespeare p. 162-165 “Shall I Compare Thee to a
 Summer’s Day?” p. 165
 Other Shakespeare poems 166-185
 John Donne p. 188-190, poems 191-205

Week Six: English Poems, Rock, Bop, Rhythm and Rhyme

Rose poetry and songs handout on Robert Burns, Wm. Shakespeare, Lynn Anderson

Term Paper Working Bibliography Due

Day One: Ben Jonson p. 205-211
 Robert Herrick p.210-211
 George Herbert p. 214-217
 John Milton p. 220-222 “When I Consider How My Light is Spent” p. 235-236
 “Paradise Lost” from Book I, p. 237-
 Sir John Suckling “Out upon it! p. 250

Day Two: Andrew Marvell “To His Coy Mistress” p. 256-257
 Alexander Pope p. 268-271 “Ode on Solitude” p. 271
 from “An Essay on Criticism” p. 272
 “The Rape of the Lock” p. 280
 “Epistle to Miss Blount” p.300
 from “An Essay on Man” p. 301
 William Blake p. 313-315 “The Lamb” p. 316
 “The Tyger” p. 318 “The Garden of Love” p. 319
 “A Poison Tree” p. 320 from “The Marriage of Heaven and Hell” p. 321
 Robert Burns “Red, Red Rose” p.327

Week Seven: Are we rockin'? See “Please, Please, Please,” James Brown, “Bring It On Home,” Sam Cooke, “You Can’t Judge a Book by Lookin at the Cover,” Bo Diddly written by Willie Dixon

Term Paper *Outline* Assignment Plus—Term paper Note Cards Due This Week

Day One: William Wadsworth “My Heart Leaps Up” p. 336
 “The World is Too Much With Us” p. 337
 “She was a Phantom of delight” p. 338
 Samuel Taylor Coleridge “Kubla Khan” p. 350
 George Gordon, Lord Byron “She Walks in Beauty” p. 356
 Percy Bysshe Shelley “Ozymandias” p. 357 “To a Skylark” p. 358

Day Two: John Keats p.363 “On First Looking in Chapman’s Homer” p. 366
 “On Sitting Down to Read King Lear Once Again” p. 366
 “Bright Star” p. 367 “When I Have Fears That I May Cease to Be” p. 368
 “La Belle Dame sans Merci” p. 368 “Ode To a Nightingale” p. 370
 Elizabeth Barrett Browning “How do I love thee? Let me count the ways” p. 376
 Edward Fitzgerald from “The Rubaiyat of Omar Khayyam” p. 377
 Oliver Wendell Holmes “The Chambered Nautilus” p. 379
 Edgar Allan Poe “Annabel Lee” p. 383

The Mid-term is Coming!

<p>Your Ticket to the Midterm is Having Everything Turned in and Up-to-Date</p>
--

Week Eight: Mid-term Week

Retaining Contemporary and Classical Characteristics in the Class

See rockin’ “Spoonful,” Willie Dixon, “Save the Last Dance for Me,” the Drifters, “Dance With Me,” Drifters, “This Magic Moment,” Drifters, “Please Stay,” Drifters, “Stand by Me,” Drifters

Day One: Alfred, Lord Tennyson p. 385 “Tears Idle Tears” p. 399
 Robert Browning p. 405 “My Last Duchess” p. 406
 Walt Whitman p. 424 from “Song of Myself” p. 429
 “Vigil Strange I Kept on the Field One Night” p. 447
 “The Wound Dresser” p. 448
 Emily Dickinson p. 461 “There’s a Certain Slant of Light” p. 446
 “After Great Pain” p. 467 “I Heard a Fly Buzz” p. 469
 “Because I Could Not Stop for Death” p. 471
 “Tell All the Truth” p. 475 “My Life Closed Twice” p.475
 Gerard Manly Hopkins p. 481 “God’s Grandeur” p.484

“The Windhover” p. 484 “I wake and feel the fell of dark” p.497
 “Carrion Comfort” p. 498 “No worst there is none” p.498
 “Thou art Indeed Just, Lord” p.499
 William Butler Yates p. 501 “The Isle of Innisfree” p.503
 “Easter 1916” p. 509

Day Two: The Mid-Term!

Week Nine: Contemporary and Classical Characteristics in the Class

Term Paper Thesis and First Outline Due This Week

See “Bye, Bye Love,” The Everly Brothers, “Cathy’s Clown,” Everly Brothers, “Wake Up Little Susie,” Everly Brothers

Day One: Robert Frost p. 531 “Mending Wall” p.536
 “The Road Not Taken” p. 538 “Birches” p.539
 Wallace Stevens p. 555 “Peter Quince at the Clavier” p.559
 “Sunday Mornings” p.561 + Johnny Cash “Sunday Morning Coming Down”
 “Anecdote of the Jar” p. 565 “Thirteen Ways of Looking at a Blackbird” p.565
 “Of Modern Poetry” p. 572
 William Carlos Williams p. 573 from “Patterson Book II: Sunday in the Park” p.592

Day Two: Ezra Pound p. 604 “White Stag” p. 608 “Epitaph” p.611 “A Pact” p. 613
 Marianne Moore p. 627 “Poetry” p.630 “Nevertheless” p. 636
 T.S. Eliot p.639 “The Love Song of J. Alfred Prufrock” p. 642 “The Waste Land” p.650

Week Ten: More Contemporary and Classical

See rockin’ “That’ll Be the Day” by Buddy Holly, “Oh, Boy!” Buddy Holly,
 “Peggy Sue,” Buddy Holly, “It’s So Easy (To Fall in Love),” Buddy Holly, “Tutti-Frutti,” by Little Richard (R. Penniman),
 “Only the Lonely,” Roy Orbison, “The Great Pretender,” The Platters, “My Prayer,” The Platters

Term Paper Outline Due This Week Partial Rough Draft of Term Paper due next week

Edna St. Vincent Mallay “Recuerdo” (remembrance) or “We Were Very Tired and We Were Very Merry” p.674
 E.E. Cummings “Anyone Lived in a Pretty How Town” p .677
 “I thank You God for most this amazing” p. 680
 Langston Hughes p. 689-690 “The Negro Speaks of Rivers” p. 690
 “The Weary Blues” p. 691 “Trumpet Player” p.693
 “Ballad of the Landlord” p. 695 “Madam and the Rent Man” p. 696
 “Dream Deferred” p. 697 “Theme for English B” p.697
 Elizabeth Bishop p.714 “Seascape” p.727 “In the Waiting Room” p.726
 Robert Hayden “Those Winter Sundays” p.729
 Dylan Thomas p. 733 “The force that through the green fuse drives the flower” p.735
 “And death shall have no dominion” p. 737 “Fern Hill” p.741
 Robert Duncan “The Dance” p.751
 May Swenson “The Centaur” p.754

Week Eleven: Dancin’ and a Jivin’, Reelin’ and a Rockin’

See rockin’ “Get A Job,” The Silhouettes, “Be Bop a Lu La,” Gene Vincent

Term Paper Rough Draft Due Next Week Partial Rough Draft of Term Paper due this week

Amy Clampitt "Beach Glass" p. 757
 Philip Larkin "Church Going" p. 761
 Anthony Hecht "More Light! More Light" p. 768
 A.R. Ammons "Reflection" p.774
 James Wright "Lying in a Hammock at William Duffy's Farm in
 Pine Island, Minnesota" p. 792
 Philip Levine "Starlight" p.794
 Adrienne Rich p. 800-802 "Trying to Talk with a Man" p. 809
 "Diving into the Wreck" p. 811
 Rita Dove "Canary" p. 884
 Alice Fulton "Dance Script with Electric Ballerina" p. 884
 Cathy Song "Lost Sister" p. 898

Week Twelve: More dancin', reelin', rockin', Plus, The Beginning of Non-English Traditions

See rockin' "Big Boss Man," by Jimmy Reed written by Willie Dixon, "Shame, Shame" Jimmy Reed,
 "Ain't No Big Deal," Jimmy Reed, "There'll Be a Day," Jimmy Reed, "Up Tight," Jimmy Reed,
 "Cold and Lonesome," Jimmy Reed, "Up Side the Wall," Jimmy Reed

Your Complete Term Paper Rough Draft is Due This Week! Plus—Term Paper Appointments

Hebrew Poetry p. 895-898

Day One: Psalm 23 "The Lord is my Shepherd" p. 899
 "Song of the Sea" p. 899 Job 38:1- "Then the Lord Answered Job . . ."
 Solomon Ibn Gabirol "In Praise of God" p. 912
 Judith Halevi "The Pure Lover" p. 912

Day Two: Rahel Bluwstein "Only of myself I knew how to tell" p. 913
 Yocheved Bat-Miriam "Like this before you" p. 915
 Yehuda Amichai "A Pity. We Were Such a Good Invention" p. 916
 Dalia Ravikovitch "Mechanical Doll" p. 917

Week Thirteen: Can You Dig It? Yes, there are more songs.

Your Term Paper Appointments

Spanish Language Poetry p.1085

Day One: Poems we can (obviously) have f
 Sor Juana Ines De La Cruz "She Ponders the Choice of a way of Life Binding Until Death" p.1087
 "She Demonstrates the Inconsistency of Men's Wishes in Blaming Women . . ." p.1088
 Antonio Machado "Daydreams have endlessly turning" p.1089

Wk 13 continued:

Day Two: Juan Ramon Jimenez "I shall run through the shadow" p.1090

Gabriela Mistral "Absence" p.p.1090
Jorge Luis Borges "Amorous Anticipation" p.1091
Cesar Vallejo "The Black Riders" p.1092
Federico Garcia Lorca "Somnambule Ballad" p.1093
Pablo Neruda "Ode to My Socks" p.1095

Week Fourteen: More to Dig There are still more songs.

Field Trip! TERM PAPER DUE!

Native American Poetry p.1117

Day One: "The moon and the year" p.1120
"Dream Song" p.1121
"What Happened to a Young Man in a Place Where He Turned to Water" p.1121

Day Two: N. Scott Momaday "Angle of Geese" p.1124
James Welch "Magic Fox" p.1126
Leslie Marmon Silko "Slim Man Canyon" p.1127

Week Fifteen: To Dig the Most Songs, Poems and Your Oral Presentations

African Poetry p.1129

Day One: "Nayee!" or "Mother Dear!" p.1129
Jean-Joshpe Rabearivelo "The black glassmaker" p.1133
Kofi Awoonor "Song of War" p.1137
Arthur K. Nortje "Up Late" p.1139

Italian Poetry p.1047

Day Two: "The Canticle of the Creatures" p.1050
Dante Alighieri "The Inferno" p.1051
Francesco Petrarch "My Ship is Sailing, Full of Mindless Woe" p.1057
Giuseppe Ungaretti "You Shattered" p.1059

Week Sixteen: Your Final!

Your Final Exam: Monday, December 12 or Tuesday, December 13—ending at 5:00 P.M. Tuesday

Short Essay - 1 @ 30% = 30% Short paper is 3 pages

This is written on one or two works of an author who wrote during the poems being studied or your inspiration

1. Works being studied—any of the poems being studied in the first four weeks of class—with approval
2. Your inspiration—any approved poem which you present to the instructor.

Mid term (10%) and Final Exam (20%) = Total together = 30%

Three pages written as a timed test. Topics will center around class discussions, quizzes and reading.

Literary Term Paper = 20%

Six to eight pages on one major work or author found in the period from the beginning of English literature to the present. The student may choose the work he or she will criticize. Topics must be approved by the instructor. A rough draft of this paper will be due in week 11. This rough draft will be worth 25% of the total grade on the final paper.

Quizzes = 10%

Pop quizzes can be expected over the material prepared for a particular class. There will be a total of 10 pop quizzes.

Oral reports = 10%

Each student will prepare **one recitation and one oral presentation** during the course of the semester.

The Recitation will be a poem or song assigned by Instructor

The Group Presentation will consist of groups of students working out a dialog or skit of one of the literary works or songs we study in various times we cover. Visual aids and costumes are encouraged. Presentations should be about 10 minutes in length.