



University "Ukshin Hoti" Prizren

Faculty of Philology

SYLLABUS								
Study cycle		Bachelor	Programme		English language and literature	Academic year		2019/20
COURSE		UNDERSTANDING POETRY						
Year	2018	Status of the course	O	Code		ECTS		4
Semester	III					Lectures	Practice	
Study weeks		15		Course classes				
Methodology of teaching		Both lectures and seminar classes.						
Consultations								
Professor		Dr. Ismet Bujupaj		e-mail	isbujupaj@hotmail.com			
				Tel.				
Assistant		Arta Hallaçi		e-mail				
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Course objectives	Student's benefits
<p>Poetry is a particularly rich and rewarding genre; it is also a difficult one. Over the course of the semester our objectives are to strengthen your critical thinking, reading, and analyzing skills. We will learn to appreciate and analyze poetry, we will study its formal elements, the tools in every poet's tool kit: rhyme and meter, lineation, tone, voice, figurative language, prosody and poetic genres. We will practice interpreting the heady blend of wit and judgment in works by wide range of English-speaking poets, including Frost, Keats, Coleridge, Yeats, Donne, Herrick, Hopkins, Bishop, Whitman, Collins, and others. This course introduces you to British and American poetry in several genres and many periods from the past 500</p>	<ul style="list-style-type: none"> • apply to poetic interpretation the fundamentals of prosody, including rhyme, meter, and metaphor • interpret a poem with increasingly precise language and appropriate textual or contextual evidence • express the results of that interpretation in well-structured argument about specific poetic details • use appropriate dictionaries and other reference resources • be aware of the provisional nature of all interpretive claims, especially their own • recite a poem competently

<p>years. We will be reading texts chosen from the Renaissance to contemporary periods and representing a variety of kinds and styles, often focused on topics of persistent interest to poets, including love, art, death, and faith.</p>	
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Teaching methodology:		
<p>Both lectures and seminar classes. Since the works of particular authors are electronically available, the students are expected to have done a lot of essential reading beforehand, so that close reading and re-reading takes place in the classroom, wherein an inquisitive mind and a spirit of debate are encouraged, and analytic skills pursued.</p>		
Required tools:		
<p>Hand-outs. Copies of poems and particular passages related to the course</p>		
Evaluation criteria (in %):		
<p>Assessment will be done based on learning outcomes, continuously, based on active participation in the classroom, assignment performance, mid-term and final test results. The breakdown for quantification of assessment/grading: Attendance and engagement/active participation in the classroom 20%; Mid-term test 40%; End-of-term test 40%.</p> <hr/> <p>Total: 100% Note: Students failing or not sitting any of the two tests will have to sit a final written exam covering 100% of the course content.</p>	Evaluation in %	Final grade
Student obligations:		
<p>Lectures:</p> <p>2 classes per week</p>	<p>Practice:</p> <p>2 classes per week</p>	

Course obligations:			
Activity	Hours	Days/weeks	Total:
Lecture/seminar classes	4	15	60
Theory	3	5	45
Contact/consultation with the teacher	20 mins	15	5
Test, seminar paper	5	2	10
Homework	3	10	30
Self-study (library / home)	2	15	30
Final preparation for exam	2	5	10
Assessment time (test, quiz, final exam)	2	2	4
Remarks: 1 ECTS = 25 hours, i.e. if the course has 6 ECTS, the student has to have 150 hours of lectures attended during a semester		Total:	194

Week	Lectures		Practice	
	Topic	Hours	Topic	Hours
1.	Introduction to the course	2		2
2.	Approaching Poetry	2	Alexander Pope <i>Essay on Man</i> ; Whitman <i>A Noiseless Patient Spider</i> ; Frost <i>Design</i> ;	2
3.	Metaphores	2	Sylvia Plath <i>Metaphores</i> ; Alfred Lord Tennyson <i>Mariana</i> ; William Blake <i>The Tiger</i> and <i>The Lamb</i> ; Wallace Stevens <i>Anecdote of the Jar</i>	2

4.	Prosody: Sound and Rhyme	2	<p>Robert Frost <i>Stopping by Woods on a Snowy Evening</i></p> <ul style="list-style-type: none"> - Monorhyme: Hardy, <i>The Convergence of the Twain</i>(141) - Rhymed couplets: Browning, <i>My Last Duchess</i> (48); MacLeish <i>Ars Poetica</i>(215) - Alternate rhyme: Robinson <i>Richard Cory</i> (265); Hardy <i>Hap</i> (140) - Masculine end rhyme: Thomas Hardy, <i>Hap</i> - Feminine end rhyme: Auden <i>In Memory of W. B. Yeats</i> (22) - Internal rhyme & slant rhyme: Komunyakaa, <i>Facing It</i> 	2
5.	Prosody: Rhythm and Meter	2	<ul style="list-style-type: none"> - Iambic Tetrameter: Marlowe, <i>The Passionate Shepherd to His Love</i> ; Herrick <i>Upon Julia's Clothes</i>(219) ; Jonson <i>On My First Daughter</i> - Trochaic Tetrameter: A.E.Housman <i>Terrence. this is stupid stuff</i> (169) - Ballad or "Common" Meter (alternate trochaic tetrameter & trimeter)] Jonson <i>Song to Celia</i> ; Wordsworth <i>The Tables Turned</i> - Iambic pentameter (heroic) couplets: Browning <i>My Last Duchess</i> ; Pope, Keats <i>Ode to Autumn</i>, Shakespeare <i>Sonnet 12</i> - [Blank Verse (unrhymed iambic pentameter)] Wodsworth <i>Nutting</i>; Tennyson <i>Ulysses</i> ; Frost <i>Home Burial</i> 	2

6.	Poetic forms: Sonnet	2	-Petrarch <i>Sonnet 140</i> - Wyatt, Sir Thomas, <i>The Long Love That in My Thought Doth Harbor</i> Shakespeare's sonnets	2
7.	Mid-term test	2	Test results/consultations	2
8.	-Blank Verse -Free Verse	2	-Poems by Shakespeare, Milton, Yeats, Auden, Stevens, and Frost -Walt Whitman, <i>After the Sea-Ship</i> - Robert Graves, <i>Free Verse</i>	2
9.	Elegy	2	<i>Elegy Written in a Country Churchyard</i> by Thomas Gray Noli , <i>Syrgjyn vdekur, Shpelle e Dragobise</i>	2
10.	Epic	2	Excerpt from <i>The Iliad</i> , and <i>Beowulf</i>	2
11.	Lyric	2	-William Shakespeare, <i>Sonnet Number 18</i> - Edmund Waller , <i>Go, Lovely Rose</i> -Emily Dickinson, <i>I Felt a Funeral</i>	2

			<i>in my Brain</i>	
12.	Ode	2	-Shelley, <i>Ode to the West Wind</i> -John Keats, <i>Ode on a Grecian Urn</i>	2
13.	Ballad and Sestina	2	-Coleridge, <i>The Rime of the Ancient Mariner</i> -Poems by Elizabeth Bishop and Ezra Pound	2
14.	End-of-term test	2	Consultations about the test	2
15.	Results/grading	2	Results/grading	2

LITERATURE

I. READING MATERIAL/ PRIMARY TEXTS

1. Michael D. Hurley and Michael O'Neill. *Poetic Form: An Introduction*. New York: Cambridge University Press, 2012.
2. Cleanth Brooks and Robert Penn Warren, ed. *Understanding Poetry*. Boston: Wardsworth, 1976.
3. Michael D. Hurley and Michael O'Neill. *Poetic Form: An Introduction*. New York: Cambridge University Press, 2012.

II. BACKGROUND LITERATURE

1.F.M. Connell. *Study of Poetry*. Boston, New York, and Chicago: Allyn and Bacon, 1913

2. Milivoj Solar. *Teoria e Letersisë* (përktheu Ali Aliu).Prishtine: Rilindja, 1978.

REMARKS

Remarks to the student:

Absence will affect the final grade. The policy is straightforward: if you are absent or negligent, you are responsible for what you have missed. No usage of phones during classes and tests/final exam. Last but not least, full respect for universally-recognized academic policies and standards (the Bologna system).