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### **ENG 336.01E: British Poetry**

(CRN 25876)

COURSE SYLLABUS: SPRING 2022

MWF 12:00 PM – 12:50 PM

325 David A. Talbot Hall

### **INSTRUCTOR INFORMATION**

**Instructor:** Dr. Deborah M. Scaggs, PhD

**Office Location:** 271 David A. Talbot Hall

**Office Hours:** MW 1:00 PM - 2:00 PM; Tu 10:00 AM - 11:00 AM or by appointment

**Office Phone:** (903) 886-5235

**University Email Address:** [deborah.scaggs@tamuc.edu](mailto:deborah.scaggs@tamuc.edu)

**Preferred Form of Communication:** email

**Communication Response Time:** 48-72 hours

### **COURSE INFORMATION**

Materials – Textbooks, Readings, Supplementary Readings

#### Textbook(s) Required

1. Woodring, Carl R. and James Shapiro, editors. *The Columbia Anthology of British Poetry*. Columbia UP, 1995. ISBN: 978-0-231-10180-6
2. Hacker, Diana and Nancy Sommers. *A Pocket Style Manual*. 9<sup>th</sup> ed., Bedford/St. Martin's, 2021. ISBN: 978-1-319-16954-1

#### Software Required

1. Microsoft Word or its equivalent. Students using MACs **must** save documents as .rtf files.
2. Adobe Reader for PDF files.
3. Microsoft PowerPoint or its equivalent.

#### Other Texts and/or Materials

1. 3x5 notecards.
2. Colored highlighters.
3. Dictionary (hardcopy or mobile app).
4. All students *must* have a working TAMUC e-mail address.

*The syllabus/schedule are subject to change.*

5. Access to a computer and the internet for writing, saving, and submitting assignments electronically.

**Important Dates:**

January 12: First class day

January 28: Last day to drop (100% refund)

March 31: Last day to drop (no refund)

March 14-18: Spring Break

May 3: Last Class Day

Final Exam Date: **Friday, May 13: 8:00-10:00 AM**

## Course Description

**ENG 336 – British Poetry (Hours: 3)**

A study of the development of form, versification, and style in British poetry. Reading includes selected poems from the Old English period to the twentieth century. Prerequisites: [ENG 1302](#).

**Student Learning Outcomes (SLOs):** Upon successful completion of this course, students will be able to:

1. perform close readings of texts, using literary elements and devices;
2. develop interpretations of texts, using selective passages from sources;
3. compare common themes among different texts; and
4. compose texts that effectively address purpose, style, and content.

## COURSE REQUIREMENTS

### Minimal Technical Skills Needed

Students are expected to be able to use a computer for accessing content, completing and submitting assignments (e.g., using Word), and engaging in online sources.

### Instructional Methods

This course relies on class lecture and discussion, PowerPoints, out-of-class research, and in-depth, close reading of texts. There will also be handouts made available to enhance instruction.

### Student Responsibilities or Tips for Success in the Course

The work for this course is carefully sequenced and grows out of ongoing classwork as well as class participation/discussion. Staying on top of the assignments, doing them seriously, and being prepared for class is crucial for student success in this course. Students should come prepared with all relevant texts and on time every day.

## GRADING

Final grades in this course will be based on the following scale:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% or Below

### ASSIGNMENTS AND EVALUATION

The most important consideration for all essays is content (argument, structure, secondary sources, primary source explication); however, grammar and usage are also important because 1) a person's literacy is often judged according to the number of distracting sentence errors that appear in writing, and 2) if writers have too many grammatical, mechanical, or usage errors, they will fail to communicate effectively. Therefore, students will need to achieve control of Standard Academic American English.

Evaluation breakdown of assignments is as follows:

1. 50 % -- Close Reading/Explication Essays (5 x 10% each)
2. 15 % -- Literary Analysis 1
3. 15 % -- Literary Analysis 2
4. 20 % -- Poem Recitations and Oral Presentations (2 x 10%)

### REQUIRED COURSEWORK

In order to meet the course objectives, students will have the following opportunities:

- **Close Readings/Explication Essays (CR/E):** These are assignments that require students to analyze a single poem and its possible interpretation, utilizing literary terminology. These are relatively short writings (≈600 words; 2 pages), so students will practice honing in on specific elements found in a single work. As close reading is the essence of analysis, students will focus on how a poem can be read as an independent text. CR/E 5 will be due as a final exam. Detailed parameters will be provided in class. (SLOs addressed: 1, 4)
- **Literary Analyses:** Students are required to compose **two (2) literary analysis** (≈1200-1500 words; 4-5 pages). Students will examine at least two (2) poems to reveal a common theme and how different poets addressed it. The goal of this analysis is to demonstrate how themes may be handled differently by different poets or in different time periods. Detailed parameters will be provided in class. (SLOs addressed: 2, 3, 4)
- **Poem Recitations and Oral Presentations:** Once before midterm and once after midterm, students will choose a poem (not one used for the Close Reading/Explication) and recite it to the class. They will then present an analysis of that poem and pose questions for class discussion. Detailed parameters will be provided in class. (SLOs addressed: 1, 4)

**Project Score Breakdown:** Since this course emphasizes and encourages the *writing process*, 20% of a writing project's score is derived from preliminary drafts and peer-reviewing and 80% is derived from the final draft (final product). This adds up to the 100% total score and applies to each of the essays. Points are earned based on **completion of minimum requirements, on-time submission, quality, and rubric**. For example, below is the breakdown of an essay that has one (1) preliminary draft, one (1) peer-review, and the final product, with evaluation criteria described within parentheses:

**10 pts. – Draft #1\*** (points earned from correct format, appropriate citations, minimum word count completion, minimum sources requirement, assignment adherence, and on-time submission)

**10 pts. – Peer Review on Draft #1\*\*** (points earned from percentage of completion, quality, and rubric)

**100 pts. – Final Draft \*\*\*** (points earned from correct format, minimum word count completion, minimum sources requirement, on-time submission, assignment adherence, and rubric)

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**120 pts. possible per project**

**\*NOTE:** All drafts must be completed in order for students to have a final draft graded. Failure to submit a draft on time will result in a student jeopardizing success in this course.

**\*\*NOTE:** Drafts will be peer-reviewed and/or commented on by the instructor. Failure to submit a draft on time will result in a student being unable to participate in peer-review, thus, earning 0 out of a possible 10 possible points, not receiving feedback for improvement, and jeopardizing success in this course.

**\*\*\*NOTE:** Final drafts will be graded solely by the instructor. Feedback on final drafts should be used to improve writing for the subsequent literary analyses.

**NOTE:** Uncorrected errors will affect final paper grades. Students who do not learn to control grammar, spelling, and usage will find it difficult to earn a passing grade. Writing means communicating, and if the writing is hard to read or understand, then the writer is failing to communicate.

**NOTE:** Students who do not learn to control MLA document design and documentation will find it difficult to earn a passing grade. Part of academic writing is being able to control information and source material. Writers **MUST** learn to use source material ethically.

- ◆ With direct quotes, any missing open or close quotes = Plagiarism.
- ◆ With paraphrases or summaries, any missing citations = Plagiarism.
- ◆ Missing in-text citations = Plagiarism.
- ◆ Using sources, quoting them, but not including them in a bibliography = Plagiarism.
- ◆ Intentionally misrepresenting a source's ideas by saying it says something it does not say = Academic Dishonesty.
- ◆ Including sources in a bibliography without using them in the essay is either

plagiarism (you used a source but did not cite it) or academic dishonesty (you are attempting to obfuscate the fact that you have not used the required sources).

*Unintentional plagiarism is STILL plagiarism.*

- **Grading Timetable:** The instructor will make every effort possible to return grades and comments on essays *within two (2) weeks*, but the instructor also reserves the right to require more time if needed and will notify students if this is the case.

#### **Note on Written Coursework**

- **All drafts** must be completed in order for students to have a final draft graded.

- **No “recycled” essays**, essays written in other classes, in other sections of this course, at other institutions, or in Learning Communities, are permitted *unless and until* the instructor(s) provide(s) written consent, using official university email or letterhead.

- **TurnItIn:** This is web-based anti-plagiarism software that all students must incorporate into their submission process for all essays.

- ❖ Working drafts (all drafts that are composed prior to final essay submission) and final products submitted for final evaluation must include all necessary, appropriate, and accurate citations for source material.
- ❖ It is the responsibility of the student to make sure that all drafts are submitted to the correct *TurnItIn* drop box on time. Work that is **not submitted to TurnItIn will not be accepted** for grading. The instructor will evaluate the report generated by the software to determine if there are any academic integrity infractions.
- ❖ Students should save all digital receipts generated by *TurnItIn* to verify that assignments were submitted on time.

- **Format:** **All compositions must be word-processed and electronically submitted.** If students are using a Macintosh computer, they should save work as an “RTF” document (.rtf) (to ensure computer software compatibility). Students will use discipline-specific document design and citation format for English, which is MLA. Students using GoogleDocs or Open Office are responsible for ensuring that their essays are fully compatible with *TurnItIn*.

- **Drafting:** First drafts, although not polished, should be developed and focused enough so that peer-reviews can be fruitful. Incomplete drafts or drafts that show shoddy or careless writing will not earn points. Peer-reviewers should provide feedback that is substantive, moving beyond simple judgments of “this is good” or “fix spelling.” Final drafts must show significant revision.

- **Revising** means that students will not only change the grammatical and usage errors, but they will develop their paper by adding more examples, removing poor examples, or

unnecessary sentences, or the student might supply a more focused thesis, clearer topic sentences, or better organization throughout the assigned piece of writing.

● **Late Papers:** Regardless of the assignment, deadlines are deadlines. Since most of the writing in this course will be submitted electronically, there really is no excuse for late or missing work due to absence unless there is an extreme circumstance—or a sudden, serious situation—that prevents a student from meeting a deadline. In such cases, the student should communicate with the instructor so that a solution to the problem can be found. A student may **request** an extension by communicating with the instructor, in person or via e-mail, a **MINIMUM of 48 hours in advance**, but the granting of an extension is dependent upon the circumstances. If an essay is turned in late without prior, approved negotiation, the essay will be lowered a letter grade for each weekday’s delay, and a student has up to three (3) days (including weekends) to present the late work.

## TECHNOLOGY REQUIREMENTS

### LMS

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Visit D2L Brightspace webpages for the [LMS requirements](#) and for [LMS Browser Support](#). The university is [retiring the use of YouSeeU Virtual Classroom](#) and switching to Zoom. Users will need to prepare for the use of Zoom by verifying [Zoom System Requirements](#) beginning spring 2022.

### ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Note:** Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

## COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your Instructor.

### Technical Support

If you are having technical difficulty with any part of D2L Brightspace, please contact Brightspace Technical Support at 1-877-325-7778 or visit [D2L Brightspace’s support page](#).

## Interaction with Instructor Statement

There will be many opportunities to interact with the instructor. First, the instructor is open to questions, observations, or needs for clarification during class. Second, the instructor will provide feedback on final drafts and on discussions. Third, the instructor has office hours where students are welcome to attend to discuss class materials, writing concerns, or future endeavors or to receive academic advising.

## COURSE AND UNIVERSITY PROCEDURES/POLICIES

### Course Specific Procedures/Policies

#### Attendance and Tardiness

Students are expected to attend classes on-time and in their entirety and to complete all assignments. If there are extreme circumstances—or a sudden, serious situation—that prevents a student from arriving to class on time or remaining in the class for its duration, then it is the student's responsibility to communicate absences with his/her professor.

**Tardiness:** If a student is more than 10 minutes late to class or if a student leaves class early, this will count toward attendance. Three (3) "tardies" or leaving early equals one (1) absence.

**Absences:** If students have excessive, unexcused absences from class, they will fail this course. "Excessive, unexcused absences" are determined as follows: four (4) or more in a MW or TR course, five (5) or more in a MWF course, and three (3) or more in a MTWR summer course.

All absences are considered unexcused **until and unless** the student persuades the instructor that the absence merits being excused. Instructors require documentation within seven (7) calendar days for the absence to be excused and missing assignments to warrant acceptance. Acceptable reasons for an absence, which cannot affect a student's grade, include, but are not limited to:

1. Participation in University sponsored activity at the request of University Authorities;
2. Death or major illness in a student's immediate family;
3. Illness of a dependent family member;
4. Participation in legal proceedings or administrative procedures that require a student's presence;
5. Religious holy days;
6. Illness that is too severe or contagious for the student to attend class;
7. Required participation in military duties;
8. Mandatory admission interviews for professional or graduate school which cannot be rescheduled; and
9. Doctor visits that can not be rescheduled or that require travel.

The student is responsible for providing satisfactory evidence (i.e., physician note, medical release, etc.) to the faculty member within seven (7) calendar days of his/her absence

and return to class. He/she must substantiate the reason for absence. If an off-campus licensed physician provides evidence of a student's illness, the written excuse, orders or documentation must contain:

- the date and time of the doctor's appointment,
- the prognosis of illness,
- the doctor's opinion and recommendations for the individual student, and
- the opinion on whether or not the student is able to attend class.

If an absence is not an excused absence, the faculty member will decide whether makeup work will be allowed. In some courses, attendance and in-class participation are ongoing requirements and an integral part of the work of the course.

### **Syllabus Change Policy**

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

## **University Specific Procedures**

### **Student Conduct**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#). Some key elements that are part of "common decency and acceptable behavior" include:

1. Using the "silent" mode on cell phones for the duration of class.
2. Removing headphones or earphones for the duration of class.
3. Not accessing the web or apps on cell phones, tablets, or laptops unless it is directly related to the current course (i.e., ebooks, notetaking).
4. Arriving to class on time.
5. Not speaking while others are speaking.
6. Not bringing children to class.

If there is an emergency or an issue that demands attention, then students should step out of the classroom to address it.

Students should also consult the [Rules of Netiquette](#) for more information regarding how to interact with students in an online forum.

### **TAMUC Attendance**

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

### **Academic Integrity**

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty, see the following procedures:

[Undergraduate Academic Dishonesty Policy 13.99.99.R0.03](#)  
[Undergraduate Student Academic Dishonesty Form](#)

[Graduate Student Academic Dishonesty Policy 13.99.99.R0.10](#)  
[Graduate Student Academic Dishonesty Form](#)

### **Students with Disabilities-- ADA Statement**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

#### **Office of Student Disability Resources and Services**

Texas A&M University-Commerce  
Velma K. Waters Library Rm 162  
Phone (903) 886-5150 or (903) 886-5835  
Fax (903) 468-8148  
Email: [studentdisabilityservices@tamuc.edu](mailto:studentdisabilityservices@tamuc.edu)

### **Nondiscrimination Notice**

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### **Campus Concealed Carry Statement**

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the [Carrying Concealed Handguns on Campus](#) document and/or consult your event organizer.

### **A&M-Commerce Supports Students' Mental Health**

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. Visit the [Counseling Center website](#) for events and confidential services.

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**Course Content Disclaimer:** Students may find that readings, class discussions, or assignments address issues that are unfamiliar, controversial, or, perhaps, shocking. They do not necessarily reflect the viewpoints of the faculty, department, college, or institution. The course activities are meant to engage critical thinking and intellectual inquiry and honor the concept of free speech. The policy of “Student Conduct” applies to course content as well as the participants in the classroom.

**Final Note:** As students enter the university, they are also entering a research community where faculty and students are studying not only the world outside of the university, but also the teaching and learning that occurs inside of the university. On occasion, other faculty members may observe classes in order to provide feedback to the faculty member about the course activities, the goal, of which, is to improve individual teaching and the design of this course so that they work as effectively as possible in preparing all students for academic and professional success. Therefore, any writing that a student passes in this semester may be read by other faculty members here at TAMUC but without names so that the student, as the writer, remains anonymous. **NOTE: Students should keep in mind that any subject matter they disclose about past, present, or future abuse, assault, harassment, or mortal threats may be reported to the appropriate authorities.** For more information, please see the [University's Privacy Policy](#) and [Student Rights and Responsibilities](#).

**Note:** The following is our tentative schedule of activities and due dates for this course. Any changes that are made will be given well in advance in class. *The assigned readings for each class period should be done before coming to class.*

### **Week 1: Introduction to the Course**

1/12 W: Introduction

1/14 F: From *Beowulf* (p. 1-2); From *Battle of Brunanburh* (p. 3-6)

### **Week 2: Medieval Period**

1/17 M: No Class: MLK Day

1/19 W: "May" (p. 11-12); From *The Canterbury Tales* (p. 13-14); "The Blacksmiths" (p. 19)

1/21 F: "The Unquiet Grave" (p. 18); "I Sing of a Maiden" (p. 19-20); "Alone Walking" (p. 20)

### **Week 3: Medieval Period**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

1/24 M: William Dunbar, "Meditation in Winter" (p. 22-24), "In Praise of Women" (p. 24)

1/26 W: John Skelton, "Upon a Dean Man's Head, That Was Sent to Him from an Honorable Gentlewoman for a Token" (p. 25-27), "Knowledge, Acquaintance, Resort, Favour, with Grace" (p. 27-28)

1/28 F: Review "medieval poetry"

**CR/E 1: DUE**

### **Week 4: 16<sup>th</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

1/31 M: Sir Thomas Wyatt, "Whoso List to Hunt" (p. 29-30); "They Flee from me, That Sometime Did Me Seek" (p. 30)

2/2 W: Henry Howard, Earl of Surrey, "So Cruel Prison" (p. 33-35); Anne Askew, "The Ballad Which Anne Askew Made and Sang When She was in Newgate" (p. 36-38)

2/4 F: Anne Vaughan Locke, "So Foul Is Sin and Loathsome in Thy Sight" (p. 39-40), "Sin and Despair Have So Possess'd My heart" (p. 40)

### **Week 5: 16<sup>th</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

2/7 M: Edmund Spenser, From *Amoretti*, "Sonnet 54" (p. 61), "Sonnet 67" (p. 62), "Sonnet 75" (p. 62)

2/9 W: Sir Philip Sydney, From *Astrophil and Stella*, "Sonnet 1" (p. 64), "Sonnet 15" (p. 65), "Sonnet 54" (p. 66)

2/11 F: William Shakespeare, "Sonnet 60" (p. 100), "Sonnet 129" (p. 102), "Sonnet 130" (p. 103)

**CR/E 2: DUE**

### **Week 6: 17<sup>th</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

2/14 M: John Donne, "Holy Sonnet 10: Death Be Not Proud" (p. 135), "Holy Sonnet 14: Batter My Heart, Three-Person'd God" (p. 136)

2/16 W: Mary Sidney Wroth, From *Urania*, "When Night's Black Mantle" (p. 151), "Am I Thus Conquer'd" (p. 151-152), "In This Strange Labyrinth" (p. 152-153)

2/18 F: George Herbert, "The Collar" (p. 162-163), "Redemption" (p. 165), "The Altar" (p. 164)

### **Week 7: 17<sup>th</sup> Century**

2/21 M: Robert Herrick, "Corinna's Going a-Maying" (p. 155-157); Thomas Carew, "A Rapture" (p. 171-174); Edmund Waller, "Go Lovely Rose" (p. 177);

#### **Draft 1 of Literary Analysis 1 DUE**

2/23 W: Discussion of Writing

#### **Peer Review of Literary Analysis 1 DUE**

2/25 F: Sir John Suckling, "Upon My Lady Carlisle's Walking in Hampton Court Garden" (p. 186-188); Richard Lovelace, "Song: To Amarantha, That She Would Dishevel Her Hair" (p. 219-220); Andrew Marvell, "To His Coy Mistress" (p. 229-230)

#### **Final Product of Literary Analysis 1 DUE**

### **Week 8: 18<sup>th</sup> Century**

#### **Oral Recitation of Poem with Presentation: \_\_\_\_\_**

2/28 M: James Thomson, "A Hymn on the Seasons" (p. 347-350); Elizabeth Carter, "Ode to Wisdom" (p. 363-366); Christopher Smart, "My Cat Jeoffry" (p. 375-377)

3/2 W: William Blake, "The Lamb" (p. 408-409); "The Tyger" (p. 409); "The Little Black Boy" (p. 410)

3/4 F: Anna Barbauld, "On the Expected General Rising of the French Nation in 1792: (p. 393-394) and "The Rights of Woman" (p. 394-395)

### **Week 9: 18<sup>th</sup> Century**

#### **Oral Recitation of Poem with Presentation: \_\_\_\_\_**

3/7 M: Jane Cave Winscom, "An Elegy on a Maiden Name" (p. 405-406); Joanna Baillie, "A Mother to her Waking Infant" (p. 432-433);

#### **CR/E 3 DUE**

3/9 W: Samuel Taylor Coleridge, "Kubla Khan" (p. 474-475) and "The Rime of the Ancient Mariner" (p. 455-474)

3/11 F: William Wordsworth, "Lines" (a.k.a. "Tintern Abbey") (p. 436-440)

### **Week 10: SPRING BREAK—NO CLASS**

### **Week 11: 19<sup>th</sup> Century**

#### **Oral Recitation of Poem with Presentation: \_\_\_\_\_**

3/21 M: George Byron, "She Walks in Beauty" (p. 491-492) and "Darkness" (p. 492-494)

3/23 W: Percy Bysshe Shelley, "Ozymandias" (p. 520-521) and "Song to the Men of England" (p. 526); Alfred Tennyson, "The Charge of the Light Brigade" (p. 595-596)

3/25 F: John Keats, "Ode on a Grecian Urn" (p. 549-550) and "Ode to a Nightingale" (p. 551-552) and "To Autumn" (p. 554)

### **Week 12: 19<sup>th</sup> Century**

#### **Oral Recitation of Poem with Presentation: \_\_\_\_\_**

3/28 M: Coventry Patmore, "To the Body" (p. 625-626); George Meredith, "Lucifer in Starlight" (p. 627) and sonnets "From *Modern Love*" (p. 628)

#### **CR/E 4 DUE**

3/30 W: Robert Browning, "My Last Duchess" (p. 601-602); Edward Lear, "The Jumblies" (p.

609-611); Matthew Arnold, "Dover Beach" (p. 620-621)

4/1 F: Dante Gabriel Rossetti, "Sudden Light" (p. 634) and "Willowood" (p. 629-633); Christina Georgina Rossetti, "A Birthday" (p. 637) and "An Echo from Willow-Wood" (p. 639)

### **Week 13: 20<sup>th</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

4/4 M: William Butler Yeats, "The Second Coming" (p. 713); Charlotte Mew, "The Farmer's Bride" (p. 730-731); David Herbert Lawrence, "Snake" (p. 741-743)

4/6 W: Edith Sitwell, "Still Falls the Rain" (p. 750-751); Isaac Rosenberg, "Break of Day in the Trenches" (p. 763-764); Wilfred Owen, "*Dulce Et Decorum Est*" (p. 768-769)

4/8 F: Patrick Kavanagh, "Spraying the Potatoes" (p. 777-778); Ronald Stuart Thomas, "Centuries" (p. 795-796); Dylan Thomas, "The Force That through the Green Fuse Drives the Flower" (p. 797-798) and "Do Not Go Gentle into That Good Night" (p. 799-800)

### **Week 14: 20<sup>th</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

4/11 M: Stevie Smith, "Away, Melancholy" (p. 772-774); Thom Gunn, "Moly" (p. 817-818) and "Night Sweats" (p. 819-820)

4/13 W: Ted Hughes, "A Childish Prank" (p. 823-824); Derek Mahon, "An Unborn Child" (p. 841-842); Paul Durcan, "Wife Who Smashed Television Gets Jail" (p. 843-844)

4/15 F: Ciaran Carson, "Slate Street School" (p. 853); Tom Paulin, "The Impossible Pictures" (p. 854-855); Paul Muldoon, "Sushi" (p. 858)

### **Week 15: 21<sup>st</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

4/18 M: Patience Agbabi, "[The Doll's House](#)"; Jude Cowan Montague, "[The Shoreditch Replacement](#)"; Andy Croft, "[Fearful Symmetry](#)"

4/20 W: Christopher James, "[I Know I Am a Man](#)" and "[Rite of Passage](#)"; Carol Ann Duffy, "[Warming Her Pearls](#)"

4/22 F: Raymond Antrobus, "[Echo](#)"; Warsan Shire, "[The Unbearable Weight of Staying](#)"; Pippa Little, "[The Summer I Lived as a Wolf](#)"

### **Week 16: 21<sup>st</sup> Century**

**Oral Recitation of Poem with Presentation:** \_\_\_\_\_

4/25 M: Luke Kennard, "[Because the City Was in Mourning...](#)" and "[80,000 Gallons to a Lock](#)"

**Literary Analysis 2 DUE**

4/27 W: Discussion of Writing

**Peer Review of Literary Analysis DUE**

4/29 F: Tom Stockley (a.k.a. T.S. Idiot), "[Gay for Neil Armstrong](#)"; Aviva Dautch, "[We Sigh for Houses](#)"; Simon Armitage, "[Avalon](#)"

**Final Product of Literary Analysis DUE**

### **Week 17:**

5/2 M: Last Class Day

**Final Exam Period: Friday, May 13 (8:00 AM – 10:00 AM)**

*The syllabus/schedule are subject to change.*