

POETRY

Course Description

This course covers poetry from ancient to contemporary times, with a special emphasis on canonical texts from world literature. Students will analyze primary texts covering the different periods of western and non-western literature, and will discuss them from different critical stances. They will demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, authors, themes, and motifs. Students will demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, movements, authors, themes, and motifs. In addition, they will discuss the historical, social, cultural, or biographical contexts of the works' production. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

About the Professor

Dr. Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, and is widely published in the areas of literature, e-learning, and discourse. In addition, she has served as editor for journals focusing on literature and literary criticism.

Study Guide

Instructions for the Study Guide: Please use the questions to develop a deeper understanding of the text and to review the concepts. As you read, consider the questions. Keeping careful notes or a journal will help you prepare to write the essays at the end of each section as well as the final essay. Your required and supplemental readings can be found in the "Readings" file.

Instructions for Essays: Please write a 1,250 – 1,500 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Instructions for Final Essay: Please write a 5,000 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Supplemental Reading is optional and is indicated by shading.

UNIT/ WEEKS/ AUTHORS	TOPIC / WORK	INTRODUCTION
I		
1-2	Ancient Poetry	Early Poetry (to 1500 A.D)
	Gilgamesh	<p><i>The Humbling of the Mythical Hero</i></p> <p>With the Sumerian epic poem, <i>Gilgamesh</i>, we go 'backward' in time to the beginning of the second millennium B.C.; to ca. 1180 B.C. While this degree of antiquity seems to place <i>Gilgamesh</i> far earlier than the epic poetries of Greece, this impression may be misleading. The oral tradition from which Homer draws in the 800's B.C., may well have been a millennium old, and have had roots in the Ancient Near East. We find, in the story of Gilgamesh, a tale whose antiquity constantly proves its contemporary relevance. As a culture hero, Gilgamesh (who is a literary concept created from a real royal person's life) struggles on behalf of the enlightenment of humanity. Yet as the ruler/architect of a great city, he nonetheless permits himself <i>droit du seigneur</i> liberties which alienate the gods: from that point on, in his growing and deep friendship for Enkidu, in his rejection of the 'primitive' goddess Ishtar, and in his exhausting (and finally ineffective) search for immortality, Gilgamesh proves himself a seasoned friend of fate, far from the tumultuous but brilliant young hero with whom the epic begins.</p>
	Question	Q1. What seem to you the chief differences in perspective, between the <i>Gilgamesh</i> vision of the world and that of Hesiod and Ovid? Is <i>Gilgamesh</i> a mythological poem? What kind of archaic religious perspectives seem to you embedded in this work?
	Question Theme: Friendship	Q2. What draws Gilgamesh and Enkido together? In what ways do their characteristics help them complement each other?
Question Theme: Journey	Q3. What stages does Gilgamesh undergo in his quest for immortality? What obstacles does he encounter? Does he learn anything at a particular stage to help him in his further quest? Which of Gilgamesh's qualities would make him a hero in the modern world? Do any recent figures exhibit those qualities?	
Homer	<i>Odyssey</i>	<p>The younger of the two surviving ancient Greek epic poems, traditionally ascribed to Homer but containing much orally transmitted material composed over several centuries, and concerning the adventures and ordeals of the Greek warrior Odysseus after the fall of Troy as he struggles to return home and reestablish himself as king of Ithaca.</p> <p>http://www.answers.com/topic/odyssey</p>

Virgil	<i>Aeneid</i>	<i>The Heroic Adventure of Founding an Empire</i>
		Aeneid
Overview		<p><i>The Heroic Adventure of Founding an Empire</i></p> <p>We have looked at the similarities and differences between Hesiod and Ovid, who occupied opposite extremes of the development of Classical Culture, but who shared a common inwardness to the myth system of the classical world. We might make a similar point about Homer and Virgil, themselves separated by more time than Hesiod and Ovid, and springing from sharply different cultures. In this parallel, as in the first, we grasp the strong continuity of the classical cultural tradition, while at the same time appreciating how deeply the Roman epic perspective differed from that of Homer. Virgil's <i>Aeneid</i>, written on the cusp of the Roman Empire—and only a few decades distant from the birth of Jesus Christ—is a response to Homer's <i>Odyssey</i>, which replaces Odysseus' return home with Aeneas' post-Troy wanderings, under divine guidance, toward the land of Italia, where a glorious new state (Rome of the just being crowned Caesar Augustus) was being founded. While Homer narrates a social and individual tale, Virgil chooses to tell of a hero with a glorious civilizing mission.</p>
Question		Q1. How do you like the 'politicizing' of Homer's theme, by Virgil? Do you see anything in common between Virgil and Ovid? What do you make of the durability of the epic verse meter, the dactylic hexameter? Does the epic voice demand a traditional and formalized mode of expression?
Question Idea: Piety		Q2. Why is the concept of piety central to the Aeneid? What are the obstacles to piety? How does Aeneas overcome them? Does the idea of piety play a role in the Greek epic tradition too? Is Odysseus pious in any way?
Question Theme: Journey		Q3. Discuss Aeneas's journey to the underworld. What is the purpose of Aeneas's journey to the underworld? What obstacles does he face? How can he ensure safe return? What does he learn? What does Aeneas desire most? What motivates him? What are the values by which he lives and acts? What makes him worthy to be the founder of Rome?
Question Theme: War		Q4. What does Aeneas choose in telling the story of the fall of Troy to Dido? What does he say about the losing side? War is glorified in many societies, particularly from side of the winners. But, no one thinks of the losers, and what happens to them. Why? What does Virgil hope to achieve by telling the story?
Sappho	<i>Poems</i>	<i>The New Voice of Woman in Greek Literature</i>
		Sappho lived on the island of Lesbos, off the coast of present day Turkey, in the early sixth century B.C. As a lyric poet,

then, she was creating several hundred years after the Egyptian and Hebrew love poets we have already sampled. She was, however, one of the earliest individual voices in Greek literature; one of those voices breaking sharply from the epic tenor of Homer and Hesiod. (The sixth century B.C., in Greece, represented a time of dramatic individualism, commerce, newly liberalized social relations.)

Question Q1. How does Sappho's individual love-voice compare to those of the Near Eastern and Egyptian love poets we have read? Like those poets, Sappho is sensitive and passionate. But is she more personal, less 'ritual,' than the other poets we have been reading? What, changing the subject, seem to you the difficulties of creating a history of literature, when—as in the case of the 'ancient world'—the remaining texts are few and widely separated both in place of origin and time?

Question Theme: Love Q2. Discuss the theme of love in Sappho's poems. Please discuss each poem where love occurs. What characteristic images to the authors use to convey their emotions? How do the poems draw from the concrete world around them to create metaphors, powerful imagery, etc. Find connections between physical, emotional, and spiritual love.

Catullus **Poems** *Ironic Intensity in Roman Lyric Poetry*
 Catullus lived in the first century B.C., not long before Ovid and Virgil, and like them was part of the fermenting pre-Imperial excitement of Rome. (You remember the missionary imperial message of the *Aeneid*.) Catullus was a brilliant lyric poet, highly educated and urbane, for whom the greatest literary inspiration was the poetry of Sappho. Six hundred years separate these two creators, yet Catullus does what he can to minimize that difference. He pours out his loving, sensuous, and tragic soul to his mistress Lesbia—his Sappho-inspired name for the married lady, and he opens himself wide to the turmoil of politics and the loss of death.

Question Q1. There are several important questions to ask yourself about Catullus. Is there something distinctively Roman about Catullus's verse? Does his Roman urbanity separate him from the simpler tenor of Sappho's lyric—the product of a refined but small-island coterie? Are you beginning to map out some important differences between Greek and Roman culture?

Question Theme: Love Q2. Discuss the theme of love in Catullus' poems. Please discuss each poem where love occurs. How are the experiences connected to ones that you have had? How do they relate to poems or art that you have read?

3 Medieval Poetry

Anonymo **Beowulf** *An Ancient English Epic*

us

With *Beowulf* we move to an epic which shares no cultural roots with either the Homer/Virgil tradition, or with *Gilgamesh*. Composed around the eighth century A.D.—the poem’s time of creation, historical reference, and author are all vague—*Beowulf* continues to haunt us. The hero of the poem is a Dane, inheritor of ancient Germanic/Scandinavian traditions, who is called to England to defeat unsettling monsters, themselves symptoms of pollution in the society they imperil. We wander among ancient pagan as well as—at the end of the poem—Christian motifs, and become aware that the poem before us is the product of multiple authorship, oral add-ons, and a multi-leveled body of literary traditions. (The epic has always appealed to oral tradition, from Homer to our day.) If we need prompting, to find the enduring power of this epic, we might want to think back to *Gilgamesh*, that archaic but oddly modern Sumerian epic. The heroes of both of these poems are male strugglers, explicitly viewed both as youthful and then, later, as heavily loaded with experience. You will remember that Gilgamesh makes his debut as an all-undertaking young ruler, all swagger and genuinely effective in his concern for his city; in the end, after the struggle with Humbaba, he is tamed and wise. Beowulf is a mild Christian spirit, at the end of the epic, but a potent strongman for civilization earlier in the game. The reader is led to reflect on his/her own life course, and to experience that ultimate lesson in stylized language.

Question Q1. Do you see the epic form as uniquely qualified to convey universal human experience? Do you find yourself identifying with the hero of *Beowulf*?

Question Q2. Discuss the heroic code of Germanic warriors and kings
Theme: How do the virtues of courage, strength, loyalty play a role in
Heroism the heroic code of warriors? Discuss the role of generosity, hospitality, and protection in the heroic code for the kings. Please give evidence from the book to support your observations. How do the ideas about heroism compare with others you are familiar with?

Song of Roland Song of Roland

Introduction *Heroism in the Crusading Spirit*
The Chanson de Roland appears to have been composed some two centuries later than *Beowulf* (more or less) but unlike *Beowulf* this epic draws on traditional medieval lore, itself steeped in ‘Christian’ traditions. The Emperor Charlemagne, who depends on such proud Christian knights as Roland to support his Empire, is at the center of the time’s anti-Islamic passion, which was devoted to extricating the Muslims from the sacred sites of the Holy Land. In the midst of a fervent battle, as the poem starkly recalls, Roland and his knights are cut off in an isolated Spanish pass, by the Muslims, and Roland is killed. Charlemagne does his best to rescue his heroic vassal,

but it is too late. A great warrior has fallen, in the noble cause of victory.

Question Q1. What do you feel after reading this epic? Does it tug at your heart strings, touch your sense of mortality? A superficial answer might be: for the first time in this course we are reading a great text which is openly one-sided, springing from a 'crusader' mentality. Would this be true? If it is true, is the significance of this truth easy to assess? Is there not a strangely moving dignity to Roland, as he acts and as he dies, which resounds in us as does the generosity of Achilles, returning the body of Priam?

Question Theme: Heroism Q2. Discuss the heroic code of Song of Roland and compare it to the heroic code of Beowulf, which centers around individual exploits and honor. Discuss how Christian Warrior concept, which centers around a collective identity and sacrifice, explains any differences between Beowulf and Roland.

Dante

Inferno

The Medieval Path to Heaven

By historical measure we come with Dante's *Divine Comedy* into a later Middle Ages, from which perspective *The Song of Roland*, and especially *Beowulf*, seem prehistoric. By the early fourteenth century A.D., to which Dante's work takes us, we are in era of High Gothic architecture, the maturest synthesis of Christian/Catholic thought, in Thomas Aquinas, and even the first Universities of Europe—and the Western World. You will see that Dante was able to build, into this rich progressive perspective, a wide knowledge of Greek and Roman culture, as well as of the cultural development of Mediaeval Christendom. To this very day readers marvel at the inventive device—pilgrim plus wiser guide—on which this epic turns, and the fascinating upward movement which pervades all three sections of the *Divine Comedy* itself. You will note with interest that Virgil, whom we know as the author of the *Aeneid*, and whom the Middle Ages considered a wise man/ magician, is the rational guide to the *Inferno*. But beyond the barriers of Hell Virgil cannot go, for he has not inherited the Christian Revelation, in whose light the upper circles of the Dantesque journey bask.

Question Q1. Do you feel the momentum of Dante's journey? Does the topography of degrees of saintliness seem plausible to you? Can you see the modernity of this epic? In what exactly does its enduring power consist?

Question Themes: Cosmology, Journey, Sin Q2. Discuss the structure of Dante's inferno, and discuss the relationship between the crimes of the individuals and the punishments. How does it reflect the Medieval concept of sin, in the way the inferno is organized, and the progression from level to level? Within each level, how does the punishment fit the crime? What, according to Dante, is the definition of sin? Are the human beings free to choose to sin or are their actions

predetermined? What is the role of free will and personal decision in the idea of sin? What does Dante feel when he observes the punishments in Hell? How does Dante grow and change during the journey from Hell to Heaven? You may wish to explore the parallels between the *Inferno* and the *Aeneid*. What concept of the afterlife is directly stated in these accounts?

**Courtly
Love Lyrics**

Courtly Love Lyrics of Spain and France
We have read lyric poetry from Ancient Egypt and Hebrew, from Sappho, and from Catullus. Now we are reading mediaeval poetry produced by both native courtly traditions in France and Spain, and by poetry generated from the interface of Islamic and Christian poets in the Islamic occupied areas of southern France and Spain. What differences do you observe between this lyric poetry and that of the more ancient lyric work we have read?

Question

Q1. A hint at what some critics think is this: that in this Mediaeval courtly poetry the person of the narrator/lover inflects his passion with a fine desire to care for and even adulate the beloved? This, goes the theory, distinguishes this poetry from the more object-possessive stance of Catullus or pre-Christian poetry. Does this theory hold up, in light of the poetic materials we are reading here?

Question
Theme:
Love

Q2. Discuss the theme of love in the poems. Discuss the narrator's experience in terms of perceptions and emotions. Is there any similarity in imagery or topic? How do the authors define love, whether secular or spiritual? In the poems, what impact does love have on the individual? Please list specific elements of the poem to support your argument.

Unit Essay

How does lyric poetry express personal feelings and achieve a level of emotional intimacy? How does the lyric form present an ideal mechanism for expressing the theme of love in the examples studied in this unit? Describe examples of lyric poetry from the Middle East, Ancient Egypt, Greece, and Rome. How is lyric poetry different from epic poetry? What are the major differences in the lyric poetry of ancient times and that of medieval time?

II Early Modern Poetry

4-5 Renaissance Poetry

Milton

***Paradise
Lost***

Christian Tragedy and its Epic Overcoming
We have already read several epic poems, though only Dante's *Divine Comedy* aspired to be a Christian epic. (The *Inferno*, for that matter, is the least 'beatific' part of Dante's poem.) The challenge of writing such a work is perhaps greater than the challenges that faced Homer (presenting heroic deeds and a

gutsy homecoming) or Virgil (presenting the founding of a great secular Empire.) Milton takes it upon him self to dramatize, in iambic hexameters of a formal, and Latinate, quality the events that led to the Fall of Man and the Rebellion of the corrupted angels under Satan. Though it has often been remarked that the Devil is the most vivid character in this amazing drama, the complete cast of divine and fallen characters is a tightly integrated package. Ask yourself, as you read this poem, whether the truths of theology are compatible with the entertainment component central to any work of art.

**Anonymo
us** **Renaissanc
e Love
Lyrics**

Petrarch **Canzioneri** *Stylized Romance in the Love Lyric*
Only slightly younger than Dante, Petrarch is appreciably closer to what we consider the Renaissance, and farther from Mediaeval Christianity, than is Dante. You can test this difference in Petrarch’s Ascent of Mount Ventoux, which ‘feels like a real mountain’ in a way that the ‘mountains’ of Dante’s *Divine Comedy* do not (and do not aspire to.) It is of timely interest that Petrarch climbs at least in part the way a tourist climbs: to savor the view. (Remember the mediaeval travelers we studied—from Egeria to Ibn Batuta and Marco Polo.)

Question Q1. Did those travelers travel as ‘tourists’?) When you turn to Petrarch’s love sonnets you may find a similarly modern concern for realistic detail, under the surface of a formal verse structure. Does Petrarch make you feel the ‘genuineness’ of his love? How does his love poetry—and that of Wyatt or Louise Labe—compare to the Egyptian and Hebrew love poetry we examined in LIT 511? Does love poetry reflect historical development, or does love poetry ‘remain relatively the same’ through the ages?

Question
Theme:
Love Q2. Discuss the theme of love in Petrarch’s work. When Petrarch describes his love for Laura, how does he manage to express the different mindsets of the lover, as well as the multi-faceted nature of love itself? Look at the word choices and metaphors he uses. Is there any attempt to establish new conventions? Please find passages in the poems to support your points.

**Shakespe
are** **Sonnets**
Likely the most influential writer in all of English literature and certainly the most important playwright of the English Renaissance, William Shakespeare was born in 1564 in the town of Stratford-upon-Avon in Warwickshire, England. The son of a successful middle-class glove-maker, Shakespeare attended grammar school, but his formal education proceeded no further. In 1582, he married an older woman, Anne Hathaway, and had three children with her. Around 1590 he left his family behind and traveled to London to work as an

actor and playwright. Public and critical success quickly followed, and Shakespeare eventually became the most popular playwright in England and part owner of the Globe Theater. His career bridged the reigns of Elizabeth I (ruled 1558-1603) and James I (ruled 1603-1625); he was a favorite of both monarchs. Indeed, James granted Shakespeare's company the greatest possible compliment by endowing them with the status of king's players. Wealthy and renowned, Shakespeare retired to Stratford, and died in 1616 at the age of fifty-two. At the time of Shakespeare's death, such luminaries as Ben Jonson hailed him as the apogee of Renaissance theatre.

Shakespeare's sonnets are very different from Shakespeare's plays, but they do contain dramatic elements and an overall sense of story. Each of the poems deals with a highly personal theme, and each can be taken on its own or in relation to the poems around it. The sonnets have the feel of autobiographical poems, but we don't know whether they deal with real events or not, because no one knows enough about Shakespeare's life to say whether or not they deal with real events and feelings, so we tend to refer to the voice of the sonnets as "the speaker"—as though he were a dramatic creation like Hamlet or King Lear.

There are certainly a number of intriguing continuities throughout the poems. The first 126 of the sonnets seem to be addressed to an unnamed young nobleman, whom the speaker loves very much; the rest of the poems (except for the last two, which seem generally unconnected to the rest of the sequence) seem to be addressed to a mysterious woman, whom the speaker loves, hates, and lusts for simultaneously. The two addressees of the sonnets are usually referred to as the "young man" and the "dark lady"; in summaries of individual poems, I have also called the young man the "beloved" and the dark lady the "lover," especially in cases where their identity can only be surmised. Within the two mini-sequences, there are a number of other discernible elements of "plot": the speaker urges the young man to have children; he is forced to endure a separation from him; he competes with a rival poet for the young man's patronage and affection. At two points in the sequence, it seems that the young man and the dark lady are actually lovers themselves—a state of affairs with which the speaker is none too happy. But while these continuities give the poems a narrative flow and a helpful frame of reference, they have been frustratingly hard for scholars and biographers to pin down. In Shakespeare's life, who were the young man and the dark lady? (from Sparknotes)

nt Poetry

Pope	<i>The Rape of the Lock</i>	<i>High Society, Elegant Language, Miniature Violence</i> Would you agree that comedy, and its nephew satire, operate on the assumption of authorial superiority? Were not Petronius, Cervantes, and Moliere, to pick examples from our course, all in a sense 'looking down' on mankind (or segments of mankind) as they drew their social portraits? (If so, how does comedy differ from tragedy in the relation of its author to his/her 'material'?)
Question Idea: Satire		Q1. Alexander Pope is a master of satire, which he generates searing hot from his faultlessly clever Alexandrine lines. But exactly what kind of 'looking down' takes place in <i>The Rape of the Lock</i> ? Is the focus on human social pretension? Is it on the pathos of woman, who is here in a wider sense victim of social rape? Would Voltaire have been comfortable with Pope's brand of satire? What do you think of the particular relation of satire to comedy in general? Is satire intended to amuse or to instruct?
Question Idea: Cosmology		Q2. Discuss Pope's ideas in "An Essay on Man." What is God's vision in creation? Describe "the Great Chain of Being." What are the hierarchies and the basic organization of the cosmos? How well do Pope's ideas accord with those of Voltaire's Pangloss?
	Unit Essay	UE2.

III Modern Poetry

7-8
Nineteenth
Century
Poetry

Whitman	<i>Song of Myself</i>	Walt Whitman was born in 1819 on Long Island (the Paumanok of many of his poems). During his early years he trained as a printer, then became a teacher, and finally a journalist and editor. He was less than successful; his stridently radical views made him unpopular with readers. After an 1848 sojourn in the South, which introduced him to some of the variety of his country, he returned to New York and began to write poetry. This most famous of Whitman's works was one of the original twelve pieces in the 1855 first edition of <i>Leaves of Grass</i> . Like most of the other poems, it too was revised extensively, reaching its final permutation in 1881. "Song of Myself" is a sprawling combination of biography, sermon, and poetic meditation. It is not nearly as heavy-handed in its pronouncements as "Starting at Paumanok"; rather, Whitman uses symbols and sly commentary to get at important issues. "Song of Myself" is composed more of vignettes than lists: Whitman uses small, precisely drawn scenes to do his work here. (from Sparknotes)
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**William
Wordsworth**

Poems

Poetry and the Self Discovered in Nature

What strikes you as new, when you pick up your text of Wordsworth? How does his poetry differ from the poetry you have read: Sappho, the Near Eastern love poets, The Courtly Love poets, Petrarch, Pope? The range of these poets is vast, and no single tone joins them, but have any of them the rich sensitivity to Nature that marks Wordsworth? Do any of them philosophize in a hidden dialogue with nature? (Perhaps they do. My question is rhetorical, and up to you to deal with.) What fascinates Wordsworth about nature, after all? Is it the sense of lost innocence in us, which leads us to feel the poignant beauty of the moment in Nature? What does it mean that 'the child is father of the man'?

Question

Q1. Does such a perspective, in Wordsworth's poetry, seem to you akin to the sensibility of the Enlightenment creators who immediately preceded him? Do you get some sense of what Romanticism may mean, by contrast with the Enlightenment sensibility? Of particular interest, in this last query, is the issue of imagination. For the Romantic movement the importance of imagination is high. Can you explore this Romantic concept of imagination, and see how it bears on Wordsworth's poetry?

Question
Theme:
Nature

Q2. Discuss how Wordsworth's poems explore how a reference to nature expresses philosophical ideas.

Heine

Poems

**Charles
Baudelaire**

Poems

The Invention of Evil in Poetry

Both Realism and Naturalism, as you will have deduced from our readings, aspire to present a closely drawn picture of life as we live it, in our persons and in society. (If this seems abstract, think back to the world portrayed in *The Song of Roland* or even *The Inferno*. 'Real life' is certainly at stake in those texts, but not 'real life' in the optic of daily experience). Charles Baudelaire carries the 'realistic' tradition over into lyric poetry. He does not content himself with a clearcut squeeze of the 'ordinary,' as do Flaubert and Chekhov, often with touching effects, but he goes for the 'realistic' in the sense of the unvarnished, not cleaned-up aspects of society.

Question

Q1. There is much of the macabre, the lower depths, in the society Baudelaire portrays. Certainly this poet has an attitude, a bitter and self-mocking one, while Flaubert or Zola, as you can perhaps see, try either to have no attitude or to couch it subtly in descriptive prose—as Flaubert does in 'A Simple Heart.' Do you feel that Baudelaire, manages, in this way, to create a verbal world that is close to our contemporary world? Does the macabre play a role in our contemporary art? What would Baudelaire have said of 'sex and violence on TV?'

Question
Theme:
Aesthetics

Q2. What is Baudelaire trying to do in his poetry and why does it shock people? How does he invert conventional aesthetic values of beauty? What impact does it have on the reader?

9-10

Twentieth-
Century
Poetry

T. S. Eliot

***The
Wasteland***

Culture and Social Breakdown

Do you see the connection between these two poems? Are they both about the impotences of our time, the fear of self-assertion, the failure of nerve when it comes to belief? (Do you agree with that account of the two works?) What lies at the root of the impotence of 'The Wasteland,' which was created in the early 1920's? Is it a question of the circumstances of the time: the disillusionment following the first World War, with its until then unparalleled brutalities? Or of the breakdown of religious faith? Or the loss of a sense of social community, as the Age of Big Business arrives to commodify human relations? Eliot was clearly sensitive to all these weak points, in the culture of his moment, and wrote in 'The Waste Land' a devastating critique which to everyone's surprise caught the attention of world readership.

Question

Q1. Have we read other texts which penetrate deeply into the weakness of their own time? (I bet you can answer this question, with examples from Petronius to Dostoyevsky, with a major waystop at *The Inferno*.) Do you think it is part of literature's role to serve as a watchdog over cultural values? Did the great ancient epic writers, Homer and Virgil, stand guard over the values of their times?

Question
Experience:
Alienation

Q2. Discuss the structure of the poem as it reveals Prufrock's isolation, paralysis, and indecisiveness. What images help to establish the mood? Discuss the structure of the poem as it reveals Prufrock's isolation, paralysis, and indecisiveness. What images help to establish the mood?

Rilke

Poems

**Garcia
Lorca**

Poems

IV

Non-Western Literature

11

Indian
Poetry

Anonymous

**The
Ramayana**

The Ramayana is one of the two great Indian epics, the other being the Mahabharata. The Ramayana tells about life in India around 1000 BCE and offers models in dharma. The hero,

Rama, lived his whole life by the rules of dharma; in fact, that was why Indians consider him heroic. When Rama was a young boy, he was the perfect son. Later he was an ideal husband to his faithful wife, Sita, and a responsible ruler of Ayodhya. "Be as Rama," young Indians have been taught for 2,000 years; "Be as Sita."

The original Ramayana was a 24,000 couplet-long epic poem attributed to the Sanskrit poet Valmiki. Oral versions of Rama's story circulated for centuries, and the epic was probably first written down sometime around the start of the Common Era. It has since been told, retold, translated and transcreated throughout South and Southeast Asia, and the Ramayana continues to be performed in dance, drama, puppet shows, songs and movies all across Asia.

Comparative Literature: The epic hero
 Homer
The Odyssey
 Both the *Odyssey* of Homer and the Ramayana contain epic heroes who travel far from home. However, the reasons for their wandering are quite different. For Rama, the quest or ultimate goal is to follow the rules of dharma. In the *Odyssey*, the mortals are often tricked by gods and/or forced to act in certain ways in order to return home. How does heroism differ?

Comparative Literature: Piety vs. dharma
 Virgil
The Aeneid
 In Roman society, "pietas" (piety) denoted a respect for the responsibilities to other people, gods and entities (such as the state) and he understood his place in society with respect to others. In some ways pietas might be perceived as similar to dharma, or sacred duty. However, there are subtle differences -- in many ways, dharma transcends the sense of place or contexts. What are the core differences between Rama and Aeneas

Comparative Literature: Power of the weather and elements
 Shakespeare
The Tempest
 Prospero has power over the elements thanks to his books of spells, which are considered profane (or secular) vs. the religious and sacred. In contrast, in other works of literature and in wisdom texts, only the gods had mastery over the elements. What are the differences?

Idea: Dharma and fate.

Anonymous

The Mahabharata

A Sanskrit epic principally concerning the dynastic struggle and civil war between the Pandavas and the Kauravas in the kingdom of Kurukshetra about the 9th century b.c., and containing the text of the Bhagavad-Gita, numerous subplots, and interpolations on theology, morals, and statecraft.

Comparative Literature: The ideal warrior	Homer <i>The Iliad</i> Both <i>The Iliad</i> and <i>The Mahabharata</i> contain scenes and stories of heroes and heroic sacrifice. However, the stakes are somewhat different because the view of life and the individual varies so much, due to a foundational difference in beliefs about the nature of the human being. In the view of reality presented in <i>The Mahabharata</i> , all beings are considered to be reincarnations from a previous incarnation. Their fate in this life has been determined by behaviors in previous lifetimes. Thus, there is an attenuated sense of individual will and freedom of choice. In the case of Greek philosophy, individual behavior and choice does matter because it determines one's fate in the here and now, as well as in the afterlife. Further, in ancient Greek lives, there is no karmic holdover from previous lives – although there is active meddling by the gods. How do the two views of life and existence shape your response to the narratives?
Comparative Literature:	Aeschylus <i>The Oresteia</i> . Early civilizations used literature to depict a history and evolution of their society and the mores and cultural values that accompanied them. In the case of the ancient Greeks, loyalties were to the group and to family alliances. When the lines were so clearly defined, it was very easy to envision how and why revenge became a necessary requisite of honor and honor codes. In Indian literature, the allegiance is to the present situation and people, but there is also a sense of time past and time future – the functioning of karma and the obligation to dharma, which effectively supercede the issues surrounding family honor and alliance.
Theme:	Epic; dynastic struggle.

**Anonymo
us** ***Indian
Devotional
Poetry***

Comparative Literature:	St. Augustine <i>The Confessions</i> Demonstration the supremacy of the deity, discussing grace
Comparative Literature:	Ibn Hazm The Dove's Necklace Different types of love
Comparative Literature: Fantasy	John Donne Poems Andrew Marvell "To His Coy Mistress" Intense for the divine within the self
Theme	Love and deities

Galib	Gazals	Mirza Asadullah Khan (the pseudonym Ghalib means superior) was court poet to the Mughal emperor Bahadur Shah Zafar, and also the last great classical and the first modern poet of India. Urdu literature enjoyed a great flowering after Aurangzeb's death, but the Muslim conquest was undone by foreign invasion, religious intolerance, British imperialism, ineffective Mughal rulers and the 1857 Mutiny. Ghalib was born in 1797 at Agra, son a high-ranking army officer and descendent of the ancient Seljuq kings. At 13 he married a daughter of a Mughal nobleman and moved to Delhi. He enjoyed titles and annuities from the Moghul court, but was never far from poverty. On personal matters, Ghalib maintained an aristocratic reserve, and his life is not well known. Though now a household name on the subcontinent, he died in Delhi in 1869, stone-deaf and with achievements largely unrecognized. http://www.poetry-portal.com/poets16.html
Lyric Poetry	Poems	Ghalib's poetry is full of intense grief and yearning — for an earlier love affair, death of an adopted son, for the disappearance of court life and a world of beauty and reflection. His period was one of political, religious and intellectual controversy, when oriental concepts were invaded by western rationalism, and the poetry is not primarily one of feeling but of sensuous expression of an uniquely perceptive, original and synthesizing mind. In this sense, Ghalib is a contemporary, and he employed many of the techniques of western modernism. In their different ways, Mir, Nazir and Ghalib are the masters of Urdu poetry, and if Ghalib's life was not a happy one, the same was largely true of other Urdu poets: Atish, Siraj, Daud, Mir, Insha, Bahadur Shah, and Zauq. http://www.poetry-portal.com/poets16.html
	Comparative Literature:	Dante. <i>The Divine Comedy</i> . Terza rima Alexander Pope. <i>Essay on Man</i> . Heroic Couplet Basho <i>Narrow Road through the Backcountry</i> Haiku The structure of Ghalib's poetry is the <i>ghazal</i> , which is a form of lyric poetry composed of three to seven couplets following a strict metrical pattern and rhyme scheme of aa ba ca. The other authors listed also followed a strict metrical pattern and rhyme scheme. Compare and contrast them.

12 Chinese Poetry

Anonymo us **Book of Songs** Although it is impossible to date precisely the individual poems, it is thought that five of them came from the Shang dynasty,

while the majority originated with the Zhou dynasty, the longest and were collected between 1000 and 600 BCE. Certain names and events with the invasions of the Hsien-yun tribes help to date several poems at c. 800 BCE, but the themes of love and feasting in other verses are too general to associate with any particular period. (p. 1573)

Shijing (The Book of Songs) is the earliest collection of Chinese poems including 305 poems of the Zhou Dynasty (1122-256 B.C.). It was said that the poems in Shijing could all be sung as songs. According to the tunes they were sung by, the poems were divided into three categories, namely, Feng (Ballads), Ya (Festal Odes), and Song (Sacrificial Songs). Feng consists of 160 poems, including those of 15 countries and areas. They are: Zhounan (Zhou and the south), Shaonan, Bei, Yong, Wei (ÎÀ), Wang, Zheng, Qi, Wei (Î°), Tang, Qin, Chen, Gui, Cao and Bin. Most of the poems in Feng are folk songs from along the Yellow River. Only a few of them are works of the nobles. Ya consists of 105 poems which are divided into Xiaoya (The Minor Festal Odes) and Daya (The Major Festal Odes). The poems in Ya are basically written by the nobles.

Comparative Literature: Nature imagery Egyptian Love Poems Egyptian Love Poems and the Chinese *Book of Songs* share the technique of using nature to express feelings and to describe a loved one. What roles does nature imagery play in the courtship poems? How do they heighten a sense of passion?

Comparative Literature: The role of patriarchs *Book of Songs* Hebrew Scriptures and the *Book of Songs* have a strong sense of patriarchy in common. In *The Book of Songs*, patriarchs have specific cultural roles. They differ from the patriarchs in Hebrew scriptures who interpret dreams, bring wisdom texts from the mountain top, and utter jeremiads. How are Chinese patriarchs in the *Book of Songs* different?

Comparative Literature: Transcendence / Spirituality through sensuality Rumi (poetry) Rumi's lyric poetry is highly emotive. Imagery is used to reinforce the idea of love. For Rumi, there is also a spiritual component, and they explore ways to experience transcendence. The *Book of Songs* explores ways of connecting with the spirit world as well. How does it differ from Rumi?

Theme: Nature Discuss the way that nature and passion enmesh in the songs. Please identify one poem that uses nature to illustrate deep feelings, and explain how the language brings the intensity to the forefront.

Theme: Love How do individuals describe themselves, their feelings, and the way they approach love? Select three poems and discuss how they deal with the theme of love.

**Tang
Dynasty
Poets**

Poems

13 Japanese
Poetry

Anonymo us	<i>Man'yoshu</i>	<p>The "Man'yoshu" (meaning the "collection to be handed down throughout ten thousand eras" or the "collection of ten thousand leaves") is the oldest "waka" anthology existing in Japan. It consists of 20 volumes, containing about 4,500 poems in the forms of long poems, short poems, head-repeated poems, "renga" or serial stanzas, as well as "bussokuseki-katai-ka", Chinese poems and letters. The date of composition presumably ranges across about 350 years from the era of the Emperor and Empress Nintoku (early half of the 5th century) to the year 759 in the reign of the Emperor Junjin's. Compilation is considered to have been by Otomo-no-Yakamochi. Some of the poems are "azuma-uta" (songs of the East) composed in dialects and "sakimori-uta", poems made by the border guard warriors who were levied from the rural East to guard the now North Kyushu district. Many of these verses composed by commoners have a distinct charm enriched with a deep sense of humanity that straightforwardly expresses the emotional feelings of real life.</p>
Literary Terms	<p>Waka: The word waka means "Japanese poem." The "waka" (or basic Japanese poem) is also known by the name tanka, which means "short poem."</p>	
Comparative Literature: Cultural Identity	<p>The Kokinshu When the Emperor Udua (887-897) conceived of putting together a collection of poetry, his idea was to create an artifact that would represent and reflect not only the culture and traditions of Japan, but also the emotions and the passion that were thought to be characteristically Japanese in the sense that they expressed a philosophy and a unique view of life. In this way, the collections of lyrical poetry that exist in early Japanese literature differ from the epic tradition of the ancient Greeks. The Kokinshu contains poems that reflect love as well as life. As you read the poems in Man'yoshu and also the Kokinshu, what are some of the feelings that are evoked?</p>	
Comparative Literature: Commemora ting Heroism	<p>Imru al-Qays <i>The Mu'allagah</i> Some of the emotions that the poems in the Man'yoshu evoke include admiration when witnessing courage and heroic action. While people can discuss what heroism is about, and can tell stories, the feelings are often hard to capture. The poetry of the Man'yoshu captures what the Japanese ruling elite valued most. The fact that they became a part of the psyche of the Japanese people is testament to the fact that the poems</p>	

resonate on a very deep level. As you look at the Mu'allagah and other collections, where do you see similar feelings / ideas occurring? How is it that poems that invoke the memory of ancient times and heroic events continue to capture the imagination?

Comparative Literature: Memory Samuel Beckett
Krapp's Last Tape
A life well lived is never one without painful memories. After all, one can't escape one's own mind, expectations, hopes, and dreams. The thoughts that animate one and bring joy can also cut another way and bring remorse, shame, regrets, and a sense of lost time / missed opportunities. Where do you see painful emotions emerging in the poetry contained in the Man'yoshu? Where might you see parallels with Beckett? How is memory regarded in these works?

Theme: Lyric poetry is often used to express emotions and experiences of everyday life. As such the themes, emotions, and impacts are often hard to categorize or classify. However, the structure is another story. Lyric poetry often adheres to a very precise form. The form can function to structure the way the images, metaphors, and prosody are presented. They can also shape the emotional impact. Do you see patterns in the form and presentation of the poems in the Man'yoshu? Granted, you're reading it in translation, but there are still a few elements that are preserved even in translation.

Anonymo us **Kokinshu** The Kokinwakashū (or the Kokinshū for short), the 'Collection of Japanese Poetry Ancient and Modern', was the first of the 21 anthologies of waka compiled at imperial command (chokusenshū). The idea of an imperial waka anthology as a 'modern' successor to the Man'yōshū was first rejected by Emperor Uda (867-931; r. 887-897), but eventually commissioned by Emperor Daigo (885-930; r. 897-930). He gave the commission to Ki no Tsurayuki, Ki no Tomonori, Ōshikōchi no Mitsune and Mibu no Tadamine, who chose about 1,111 poems, completing the anthology between 915 and 920.

Literary Terms Tanka are 31-syllable poems that have been the most popular form of poetry in Japan for at least 1300 years. As a form of poetry, tanka is older than haiku, and tanka poems evoke a moment or mark an occasion with concision and musicality.

Comparative Literature: Culture and Poetry Man'yoshu
The poems in the Man'yoshu cover a time span of more than 350 years and the latest predates the Kokinshu poems by at least 100 years. While it's difficult to characterize an entire culture through its anthologies, there are interesting differences to be observed. For one, the Man'yoshu covers more everyday life and times, while the Kokinshu tends to be more courtly, and hence, perhaps more elevated. What are the differences that you observe? Where?

Comparative Literature: Courtly Love Lyrics	The Kokinshu features a number of poems that emanate from the royal court. They deal with a very mannered sort of love and they give insight into the kind of life that people lived. Love blends with intrigue in many cases. How does the short “tanka” form evoke mystery? How does its minimalism contribute to the emotional impact?
Comparative Literature: Haiku vs. tanka	Matsuo Basho It is useful to keep in mind that the haiku is derived from the renga and the tanka. The haiku, however, incorporates more of a philosophical foundation as the structure and content are expected to work together to create a sense of surprise / enlightenment through juxtaposition. How would you characterize the differences between the renga form and the haiku?
Idea:	Nature, love, and the human condition are expressed in poem cycles /series in many collections and anthologies. One might wonder why it is necessary to have an entire cycle of poems rather than being satisfied with a single poem or series. Do you see advantages in the gradual unfolding of meaning and the layered set of interpretative possibilities that flow from a series or cycle? Further, what can one say about the cycle itself, as opposed to linearity? Cycles are, in fact, much different than straight lines, and if one thinks of time as linear, but life and history as cyclical, it sets up an often odd dichotomy or contradiction that says something about life itself. What are your thoughts on the matter?

Basho	Matsuo Basho	Basho (bah-shoh), pseudonym of Matsuo Munefusa (1644-94), Japanese poet, considered the finest writer of Japanese haiku during the formative years of the genre. Born into a samurai family prominent among nobility, Basho rejected that world and became a wanderer, studying Zen, history, and classical Chinese poetry, living in apparently blissful poverty under a modest patronage and from donations by his many students. From 1667 he lived in Edo (now Tokyo), where he began to compose haiku. http://www.poetryconnection.net/poets/Matsuo_Basho
	<i>The Narrow Road through Backcountry</i>	In 1689, Basho began his third pilgrimage in five years. The trip lasted more than two years and is recorded in his travel diary titled Oku-no-hosomichi, which translates roughly as the Narrow Road through the Backcountry or the Narrow Road to the Interior. Like his other trips, Basho is profoundly interested in sites that resonate with sacred, historical, or personal meaning. He is also deeply affected by the raw experience of natural phenomena. While Basho’s journey does not broach the themes of global travel, exploration, and contact like Shakespeare’s <i>Tempest</i> , what it does offer is a more subtle and profound illustration of the personal, philosophical, and

aesthetic dimensions of life on the road.
<http://www.scribd.com/doc/11993834/On-the-Road-Again>

Literary Terms haikai no renga

Comparative Literature: Voltaire.
Candide.
Both Basho and Voltaire describe a journey. The journeys are quite different, however. For Basho, the journey is metaphorical and even metaphysical. The concrete details of the path he takes function as extended metaphors whose purpose is to illustrate the way the mind makes meaning, and the ineluctable essences of the intersection of human consciousness and external form. On the other hand, Voltaire is absolutely pragmatic in his narrative. There is figurative meaning, but it is used satirically, with the goal of criticizing specific people and institutions, as well as to lampoon human nature. It is small wonder that Voltaire spent time in Bastille prison.

Comparative Literature: Wordsworth.
Poems.
Both authors use nature as a way to approach a transcendent moment, an insight into how the mind makes meaning, and builds knowledge of spiritual / emotional truths. For Wordsworth, the journey only starts to imbue one's life with meaning long after the road dust has been brushed off and what happened has passed into a faded (an obviously idealized) recollection. In this way, Wordsworth is able to look at the journey as an excursion into the ideal. For Basho, it's not necessary for time to pass, and what the journey reveals is not necessarily ideal. Instead, it's more or less irreducible, and can be perplexing in the way of Daoism and other strands of Eastern thought.

Comparative Literature: Ramprasad Sen.
Stories of Kali,
Both authors deal with struggles which take place deep within the interior. Kali is a purging, purify-by-fire entity, and the impact on the mind is intended to be extremely powerful. An encounter with Kali would be unforgettable because it would utterly transforming. For Basho, the changes and encounters are more subtle. There is more of a sense of choice as well. You do not have to contemplate the delicate juxtapositions of haiku as something that must, as a matter of course, pass your psyche through a metaphysical fire. Instead, with Basho, for maximum impact, you should let yourself sink into the space of paradox that leads to awakening.

Idea: The spiritual journey or quest is often found in literature. How do the journeys lead to transcendence and/or a mystical experience?

14	Psychology African Poetry	How does the work explore the personal, philosophical, and aesthetic dimensions of life on the road?
Anonymo us	<i>Sunjata</i>	<p>The oral form of the Son-Jara is a record of the events that lead to the formation of the Mali empire and a repository of societal values. The founding of the Mali empire is attributed to Son-Jara Keita, whose life and exploits are the subject of the Son-Jara, the national epic of the Manding people. With the exception of events re-created in the epic and one in Arab historical records, actual details of Son-Jara's life are unknown. He has been transformed into a figure of myth and legend in the oral tradition.</p> <p>The rise of ancient Mali in the thirteenth century is closely associated with the spread of Islam into the region, which had begun in the seventh century. With Islam came literacy, which enabled an elite educated class to emerge and serve early rulers of the three best-known medieval empires in western Africa—Songhay, Ghana, and Mali. In the oral tradition, Son-Jara is a descendent of Bilal, a companion of Muhammad, whose family migrated from Asia. The invocation of the epic assimilates Son-Jara with Adam of the Koran as well as the Jewish and Christian Bibles, and makes reference to Bilal.</p> <p>The oral tradition in western Africa remains an integral part of life and comprises various expressive forms such as folktale, legend, myth, and poetry, which distinguish it from ordinary speech. The principal custodians of the oral tradition are professional bards, known among the Manding as <i>dyeli</i> or <i>belein-tigui</i>. For Westerners, they are more widely known under the French term <i>griot</i>, a legacy of colonialism. The region was conquered and divided in the nineteenth century by colonialists from France and Britain. Not only did these bards recite from memory, but they also endowed their recitations with imaginative use of language and free improvisation.</p> <p>Most likely beginning as a series of praise poems addressed to Son-Jara, the epic was expanded to include extended narratives of his life and achievements. The epic of Son-Jara developed by accretion, which together with its oral transmission may account for its three distinct generic layers. The first layer is the narrative framework of structural episodes and genealogies. The other two layers are praise poems and songs. The task of the griot is to bring the narrative to life, to reenact it dramatically.</p> <p>The Son-Jara is political, with its focus on the rivalry of two brothers for succession to their father's throne. The defection of Fa-Koli from the side of his uncle Sumamuru to that of rival Son-Jara is decisive for the outcome and sets a moral tone of</p>

"good" over "evil." The ideological function of the epic is the construction of a Manding common identity under a founding hero. Other African narratives include Kabilia, Da Monzon of Segou, the Mwindo epic, and the Ozidi saga.
http://www.wwnorton.com/college/english/worldlit2e/full/s13_overview.htm#1

Senghor ***Negritude, Black Woman; Prayer to the Mask***

The Beauty and Power of Black African Culture
 Chinua Achebe helps us to see the richness of the Black African cultural tradition, which is forced from within itself to grow, and from outside itself—through Colonialism—to absorb new forms of understanding and self-awareness. Leopold Senghor, who was to occupy important academic, creative, and finally administrative posts—as President of Senegal for twenty years—represents self-aware Black African culture at its most globally sophisticated. The movement of Negritude, of which Senghor was a founder, was a paradoxical expression of globalism. It brought the Black African out onto the world scene, promoted global understanding of this cultural zone, yet did so by emphasizing what was most distinctive and different about Black African culture. What do you think of the kind of poetry Senghor devotes to the virtually mythical ‘Black Woman’? Or the ‘Prayer to the Masks’?

Question Q1. Is Senghor getting caught up in a ‘Romantic’ view of Black African tradition? Is he mythologizing his own tradition? What, finally, is the role of his Black African tradition in the chorus of traditions that make up world literature? To what do you attribute the fact that Black African culture has produced relatively little classical literature before our time?

Theme
 Question:
 Negritude Q1. Senghor belonged to the francophone movement known as “la negritude,” that was started in the 1920s and 30s, that aimed to incorporate the aesthetics of African tribal art in European high culture. Describe some of the contributions of authors writing as a part of this movement.

Theme
 Question Q2. When does Senghor’s imagery evoke a sense of Africa as a metaphor and an ideal? What are some of the ideas and values embodied in the metaphor that Senghor creates?

15 Latin
 American
 Poetry

Neruda ***Poems***
 Born Ricardo Eliecer Neftalí Reyes Basoalto in southern Chile on July 12, 1904, Pablo Neruda led a life charged with poetic and political activity. In 1923 he sold all of his possessions to finance the publication of his first book, *Crepusculario* (“Twilight”). He published the volume under the pseudonym “Pablo Neruda” to avoid conflict with his family, who disapproved of his occupation. The following year, he found a publisher for *Veinte poemas de amor y una canción*

desesperada ("Twenty Love Poems and a Song of Despair").
The book made a celebrity of Neruda, who gave up his studies
at the age of twenty to devote himself to his craft.
<http://www.poets.org/poet.php/prmPID/279>

VII

Finals

Review, Annotated Bibliography, Research Paper

Calendar

Poetry

Bedford Anthology of World Literature. Boston. Bedford-St. Martins, 2004.

UNIT/ WEEK	TOPIC	AUTHOR	WORKS
I	Early Poetry (to 1500 A.D)		
1-2	Ancient Poetry	Anonymous	<i>Gilgamesh</i>
		Homer	<i>Odyssey</i>
		Virgil	<i>Aeneid</i>
		Sappho	
		Catullus	
3	Medieval Poetry	Anonymous	<i>Beowulf</i>
		Anonymous	<i>Song of Roland</i>
		Dante	<i>Inferno</i>
		Various Authors	<i>Courtly Love Lyrics</i>
II	Early Modern Poetry		
4-5	Renaissance Poetry		
		Milton	<i>Paradise Lost</i>
		Various Authors	<i>Renaissance Love Lyrics</i>

		Petrarch	<i>Il Canzonieri</i>
		Shakespeare	<i>Sonnets</i>
6	Enlightenment Poetry		
		Pope	<i>Rape of the Lock</i>

III Modern Poetry

7-8 19th Century Poetry

Whitman	<i>Song of Myself</i>
Wordsworth	<i>Poems</i>
Heine	<i>Poems</i>

9-10 20th Century Poetry

Eliot	<i>The Wasteland</i>
Yeats	<i>Poems</i>
Rilke	<i>Poems</i>
Garcia Lorca	<i>Poems</i>

IV Non-Western Poetry

11 Indian Poetry

Anonymous	<i>Ramayana</i>
Anonymous	<i>Mahabharata</i>
Anonymous	Devotional Poetry
Ghalib	<i>Gazals</i>

12 Chinese Poetry

Various Authors	<i>Book of Songs</i>
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		Tang Dynasty Poets	Poems
13	Japanese Poetry		
		Anonymous	<i>Manyoshu</i>
		Anonymous	<i>Kokinshu</i>
		Basho	<i>Journey to the Interior</i>
14	African Poetry	Anonymous	Sunjata
		Senghor	<i>Poems</i>
15	<i>Latin American Poetry</i>	Neruda	<i>Poems</i>

V **Finals**

Review, Annotated
Bibliography, Essay

Readings

Poetry

Bedford Anthology of World Literature. Boston. Bedford-St. Martins, 2004.

UNIT/ WEEK	TOPIC	AUTHOR	WORKS	READING
I	Early Poetry (to 1500 A.D)			
1-2	Ancient Poetry	Anonymous	<i>Gilgamesh</i>	Bedford, Vol I: pp 55-91.
		Homer	<i>Odyssey</i>	
		Virgil	<i>Aeneid</i>	Bedford, Vol I: pp 1174-1263
		Sappho		Bedford, Vol 1: pp 791-797.
		Catullus		Bedford, Vol 1: pp 1164-1173.
3	Medieval Poetry	Anonymous	<i>Beowulf</i>	
		Anonymous	<i>Song of Roland</i>	Bedford, Vol 2, pp 540-576.
		Dante	<i>Inferno</i>	Bedford, Vol 2, 678-848.
		Various Authors	<i>Courtly Love Lyrics</i>	Bedford, Vol 2, pp 628-669.
II	Early Modern Poetry			
4-5	Renaissance			

Poetry

		Milton	<i>Paradise Lost</i>	Bedford, Vol 2, pp 565-848.
		Various Authors	<i>Renaissance Love Lyrics</i>	
		Petrarch	<i>Il Canzonieri</i>	Bedford, Vol 2, pp 67-101
		Shakespeare	<i>Sonnets</i>	
6	Enlightenment Poetry	Pope	<i>Rape of the Lock</i>	Bedford, Book 4, 232-268
III Modern Poetry				
7-8	19 th Century Poetry	Whitman	<i>Song of Myself</i>	
		Wordsworth	<i>Poems</i>	Bedford, Book 5, 236-254
		Heine	<i>Poems</i>	
9-10	20 th Century Poetry	Eliot	<i>The Wasteland</i>	Bedford, Bk 6, Book 6, 473-501
		Yeats	<i>Poems</i>	
		Rilke	<i>Poems</i>	
		Garcia Lorca	<i>Poems</i>	
IV Non-Western Poetry				
11	Indian Poetry	Anonymous	<i>Ramayana</i>	Book 1, 1351-1433

		Anonymous	<i>Mahabharata</i>	Book 1, 1434-1487
		Anonymous	Devotional Poetry	Book 3, 929-973
		Ghalib	<i>Gazals</i>	Book 5, 960-972
12	Chinese Poetry	Various Authors	<i>Book of Songs</i>	Book 1, 1573-1590
		Tang Dynasty Poets	Poems	Book 2, 318-353
13	Japanese Poetry	Anonymous	<i>Manyoshu</i>	Book 2, 1018-1044
		Anonymous	<i>Kokinshu</i>	Book 2, 1044-1058
		Basho	<i>Journey to the Interior</i>	Book 4, 650-684
14	African Poetry	Anonymous	Sunjata	
		Senghor	<i>Poems</i>	
15	<i>Latin American Poetry</i>	Neruda	<i>Poems</i>	

VII Finals

Review,
Annotated
Bibliography,
Research
Paper

Syllabus

Course Objectives

- O1. Identify major works of poetry and to analyze them from different critical stances.
- O2. Demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, authors, themes, and motifs.
- O3. Compare works of literature from different periods, traditions, and sub-genres.
- O4. Apply critical reading strategies to poetry in order to describe metaphors, motifs, figurative language, and potential interpretive possibilities,
- O5. Discuss the historical, social, cultural, or biographical contexts of the works' production
- O6. Compare and contrast themes, genres, and movements.

General Program Objectives

1. To provide students with a broad perspective of approaches to world literature and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse literary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of literary analysis and interpretation methods at a graduate level and help students apply these skills in writing essay examinations and a critical essay.
4. To read widely and critically in a variety of literary forms found in different genre studies and to demonstrate the depth and breadth of this reading in a critical essay.
5. To conduct graduate-level library research on a particular work of literature, an individual writer, or an issue in the area of genre studies and to write a critical essay which incorporates their research.

Course Content:

1. Literary works that have been designated as being produced within the category of the course topic.
2. Discussion of the historical, social, cultural and biographical contexts in which those works were produced.
3. Literary movements in various periods.
4. Discussion of the theoretical issues and questions related to historical, social,

- cultural, and biographical approaches to the study of the course topic.
5. Figurative, archetypes, and stylistic considerations.
 6. Criticism and reflection upon political and economic systems as reflected in literature.
 7. Discussion of the relevance of course readings to the understanding of contemporary global issues.
 8. Critical analysis and interpretation.
 9. Conducting scholarly research on and off-line.

Course Outline:

For the detailed course outline, please see the calendar.

Course Readings:

For a list of course readings, please see the Readings page on the course website

Course Preparedness:

This course is a graduate-level literature course. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in world literature and does not address remedial writing issues at the sentence, paragraph, or essay level.

This course focuses on literary texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

However, in some cases, students who have not yet completed a bachelor's degree may be allowed to take the course.

Course Workload:

For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework. If students are taking the course in an accelerated 8-week mode, they can expect to devote a minimum of 12 hours per week of study.

Assessment Strategy

Learners will demonstrate their knowledge of the subject and their ability to engage in critical thinking and problem solving activities.

- *Journal Entries/Discussion Questions.* Designed to help students identify authors, their works, literary terms, and concepts. Students will also analyze texts, connect the authors, texts, and critical concepts. Finally, students look at texts from multiple perspectives in order to evaluate their own thought processes.
- *Synchronous Online Activities.* Designed to help learners apply the concepts in the course to texts, and to share their insights.
- *Essay / Research Paper.* Designed to help students write scholarly papers and engage in literary analysis. Students will develop a clear thesis which they support with literary citations, a close reading of the text, application of critical theories and perspectives. Students will focus on developing multiple interpretations of a single text, or will look at multiple texts within a movement, genre, or author's oeuvre.

Activities

1---READING

Please read the textbook assignments in your reading lists.

2---REVIEW

Students will review Study Guide questions to develop a deeper understanding of the text and the concepts. Keeping careful notes or a journal will help them write the essays.

3---WRITING

Students are required to write a total of five (5) unit essays and a final essay. The unit essays will be at least 1,250 words in length, and will be turned in at the end of each unit. The final essay will be at least 5,000 words in length and will be turned in at the end of the course.

Type of Essay	Minimum Word Count	Percentage of Grade	Due Date
Unit Essay	1,250	10% per unit	End of unit
Final Essay	5,000	50%	End of course

The essays are comprehensive literary analyses and should contain the following elements:

- Clear thesis statement
- Analysis of the text, with supporting textual evidence
- Insights and interpretations
- Clear conclusion
- Works Cited (use MLA style:

<http://owl.english.purdue.edu/owl/resource/557/01/>)

Definition of Grades:

Graduate Courses

- A Outstanding Achievement
- B Commendable Achievement
- C Marginal Achievement
- F Failing *

* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

- I **Incomplete** The "I" grade is given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

- W **Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

Plagiarism:

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Ethics:

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

Technology:

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

Diversity:

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

Civility:

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

Students with Disabilities:

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

Writing Across the Curriculum:

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers. <http://www.bibme.org>