Poetry And Drama In English

BBL 3217

Mohammad A. Quayum, Ph.D
Fakulti Bahasa Moden dan Komunikasi
Universiti Putra Malaysia
43400 UPM Serdang
Selangor Darul Ehsan
MODUL PEMBELAJARAN : BBL. 3217 POETRY IN ENGLISH disediakan dalam bentuk bahan pengajaran dan pembelajaran kendiri di bawah program Pendidikan Jarak Jauh, Universiti Putra Malaysia. Sebarang pertanyaan dan cadangan untuk memperbaiki gaya penyampaian dan isi kandungan modul ini bolehlah dikemukakan kepada penulis dengan menggunakan alamat Pusat Pendidikan Luar.

Penulis : MOHAMAD A. QUAYUM, Ph.D
Fakulti Bahasa Modern dan Komunikasi
Universiti Putra Malaysia
43400 UPM Serdang
Selangor Darul Ehsan

Alamat : Unit Modul dan Bahan Kendiri
Pusat Pendidikan Luar
Universiti Putra Malaysia
43400 UPM Serdang
Selangor Darul Ehsan
Tel : 03-89468830/03-89458904
Fax : 03-8945 8902

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List of Core Poems for the Course

Students are expected to concentrate on the following poems for this course, although they are free to use other poems from the text, including the ones listed in the various Units of this module, for Examination purposes.

Unit 1: Robert Frost, “Stopping By Woods on a Snowy Evening” (556)
Unit 2: William Blake, “London” (577)
Unit 3: John Donne, “Holy Sonnet 14: Batter My Heart...” (615-616)
Unit 4: William Shakespeare, “Sonnet 130: My Mistress’ Eyes...” (643)
Unit 5: William Wordsworth, “London, 1802” (669)
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Preface

* About Distance Education
* Introduction to the Study Guide
* Routine Preparation
* Learning Activities and Self-Assessment Tasks (SAT)
* Study Schedule
* Text and Resources
* Assessment
* Notes on Mid-semester and Final Examinations
* Notes on Written Assignment
About Distance Education

* Distance Education is full of challenges and opportunities. The challenge is to commit yourself to a schedule of achievement and to maintain that schedule. The opportunities include: to increase your knowledge and application of the material; to increase your value to your employer; and to prepare yourself for the continuous changes and developments in knowledge.

* It is important to remember that only those who are committed to their studies will be able to complete the program successfully.

* You could study at your own convenience—at home, in the office—anywhere you can concentrate for a period of time on the material.

* Total responsibility is in your hands as you do not have regular weekly classes to push you into completing your assignments.

* You can contact your instructors by telephone, e-mail, fax and correspondence for any advice or consultation you may need.

Introduction to the Study Guide

* This booklet should not be considered as a self-contained text.


* The information provided in the booklet is not meant to replace but only to supplement—highlight and, wherever necessary, add to—the information given in the prescribed text.

* The guide provides a framework of the important points, which should be used for more effective study of the prescribed text. It is only a guide for pointing out some of the important issues/points discussed in the text.

* Each unit begins with a definition of objective and outline of material presented (topics covered), both of which are meant to prepare the students
as to what is expected in the rest of the Unit in the guide as well as in the corresponding chapter of the text.

* At the end of each Unit, there are a number of Self-Assessment Tasks. These are meant to make the students think as well as to measure the level and depth of their understanding of the material in the corresponding chapter of the text.

* The Self-Assessment Tasks will also help the students in writing their assignments and preparing for the mid-semester and final examinations.

Routine Preparation

* An essential part of your learning will be the study and preparation you do for each section of the course by reviewing the material in the various Units in the study guide, by carefully reading the assigned chapters in the text, and by reading any additional material that you may have been recommended from time to time.

* It is strongly advised that you respond to the questions at the end of each Unit to measure your understanding of the material in the chapter and prepare yourself for the examinations.

* You will notice from the schedule that you will have to maintain a vigorous pace of reading throughout the semester. The recommended pages and poems for each Unit have been mentioned at the outset so that you may plan your reading and finish your Self-Assessment Tasks within the stipulated time. It is critical that you stay ahead or on target all the time.

* Learning should be a positive experience and to keep it as such, regular attention to your preparation and completion of the assignments is critical and rests with you. Please note the due dates for the assignments as specified in the study guide. It is your responsibility to send in your assignment(s) to the relevant administration in IDEAL by the due date(s).

Learning Activities and Self-Assessment Tasks (SAT)

* In each Unit of this study guide there is a Learning Activities component. To fully understand the course material you should complete all of the activities noted. These activities will include reading the general commentary by the Editors on various topics, some selected poems related to the topics, and additional readings as recommended.
In each section of the study guide there is also a Self-Assessment Tasks (SAT) component. You should read all the assigned questions carefully and try to answer them before you move on to the next Unit.

You will notice that for answering the questions you will almost invariably need to read the corresponding material in the text, including the poems in each Unit, at least twice: once for your interest and general understanding of the material and the second time more critically, preferably with the questions that follow at the end of the various Units in mind. In this way you will be able to grasp the material more fully and find answers to the questions for yourselves gradually.

If you still have difficulty in responding to the questions, review the related material in the text and other readings that you have done once again.

You should be able to provide a brief explanation or definition of the terms found in the text and use them correctly. Understanding the literary terms will contribute to your understanding and analysis of the poems by adding to your critical vocabulary.
## Study Schedule

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**FINAL EXAMINATION: DATE SET BY IDEAL**
Text and Secondary Readings

Set Text:

The following is the set text for this module:


The text can be purchased at the IDEAL office during the first face-to-face meeting. It is essential that every student taking the course obtains a copy of this book. If in case of difficulty in obtaining the text, students should contact the IDEAL office.

In addition to the above prescribed text, students are advised to read some of the following recommended secondary sources to further develop and deepen their understanding of the subject.

Secondary Readings:


* Copies of this book will also be made available for students during their first face-to-face meeting (the book is also available at the UPM Press). It is recommended that students obtain a copy of this book in order to access the many literary terms that have been discussed/defined in the book.
Assessment

There will be a mid-semester examination (30%), a written assignment (30%), and a final examination. Dates for the mid-semester and final examinations will be set by IDEAL. The written assignment will be due in the 11th week of semester. The information regarding assessment is summarized in the following table:

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<tr>
<th>Task</th>
<th>Value</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-semester exam</td>
<td>30%</td>
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</tr>
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</tr>
<tr>
<td>Final examination</td>
<td>40%</td>
<td>To be set by IDEAL</td>
</tr>
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Notes on Mid-semester and Final Examinations:

* There will be no objective test (with Multiple Choice Questions) in this course.

* Both the mid-semester and final examinations will be subjective in nature, where the students will be expected to write brief essays on topics given in the examination papers. For example, you might be asked to write on the use of imagery and/or symbolism or discuss the ideas in one or two of the poems you have studied in this course.

* In both the mid-semester and final examinations, you will be expected to write on one topic, from a pool of multiple (3/4) topics.

* In the mid-semester examination, in addition to the essay, you will be asked to define a few literary terms studied in the course.

* In the final examination, in addition to the essay, you will be asked to identify a few extracts from the listed core poems studied in this course (If you are not sure what this means, see item 4, under IDENTIFICATION QUESTIONS, on page 1604 of your text). You will notice that in each Unit I have asked you to read ONE poem in addition to the poems discussed in the chapter by the Editors (e.g. “Stopping by Woods on a Snowy Evening” in Unit 1 and “London” in Unit 2); for the Identification Questions you should read these poems closely.

* You may use the assignment topics given later in this booklet as samples for examination questions (though you should not think by any means that these questions will be repeated in the examinations).

* Specific instructions regarding examinations will be given on the front page of the respective question papers.
You will not be allowed to bring in your text or any other book into the examination hall. However, you may bring in an English dictionary if you wish (although not a dictionary of literary terms).

* Answer books will be provided by IDEAL.

Notes on Written Assignment

* Assignments must be submitted or sent to the following address:

  Kolej Pendidikan Lanjutan
  Yayasan Pelajaran MARA
  No. 17, Jalan 6C/91
  Taman Shamelin Perkasa
  Jalan Cheras
  561000 Kuala Lumpur

  Tel.: 03-982 2073/882 2099
  Fax: 03-982-7917

Assignment Topics

Write an essay of about 1000 words (4-5 pages A4 size, double-space typed) on one of the following. (Note: You may write on any poem from your text, strictly with the exception of ones used for discussion and/or sample essays by the Editors. You are, however, encouraged to write on the core poems listed in the study guide.)

1. "The use of figures enables poets to extend and deepen their range of subject matter just as symbolism does." Using any two poems from your text, discuss to what extent this statement is true: how far the use of figures of speech—imagery, metaphor, simile etc.—enable poets to deepen and extend their subject matter in poetry.

2. Comment on the use of words/language in any two poems you have studied.

3. "Prosodic technique cannot be separated from a poem’s content." Discuss the validity of this statement in the light any two poems from your text.

4. Write an essay, comparing the meaning/theme and imagery of any two poems.

In writing your essay, you should be mindful of the following:
In writing your essay, you should be mindful of the following:

1. Style

Your expressions should be accurate, tight, and pointed. You should edit the essay carefully to avoid typos, syntactical errors, and redundant expressions. You should also maintain some degree of audience awareness in your writing: you should realize that you are writing the essay for someone else to read and therefore although certain things might be clear in your mind, unless you have communicated them correctly and concisely in the essay they may not make proper sense to the reader. In expository writing, furthermore, you should maintain a formal tone.

2. Content

You should demonstrate your understanding of the poems by arguing and counter-arguing your points. You should also make sure that your ideas are supported with adequate examples and quotations from the poems. You should try to be as forceful, analytical and logical as you can in your writing.

3. Structure

Your essay should have a tight focus and a clear structure. You should organize your arguments in such a way so that there is a beginning (introduction), middle (main body of the work) and an end (conclusion). Furthermore, you should avoid digressions and keep to the point as much as possible: you should determine whether the words, phrases, and sentences you use build to a single purpose. Remember, in a unified piece, everything draws together to give the author’s main idea clarity and impact.

Due date: 11th week of semester.

Weightage: This essay carries 30% towards the final grade.

Best of luck in your writing!
Unit 1

MEETING POETRY: AN OVERVIEW

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the different characteristics of poetry and (ii) demonstrate awareness of the ways of reading, discovering meaning, paraphrasing and explicating poetry.

Topics Covered

1. General Introduction (547-549)
2. The Nature of Poetry (549)
3. Poetry of the English Language (549-550)
4. How Poetry Works (550-551)
5. How to Read a Poem (551-552)
6. Studying Poetry (552-555)
7. Writing a Paraphrase of a Poem (562-563)
   a. Organizing your paraphrase (562)
   b. First Sample Essay: A Paraphrase of Thomas Hardy’s “The Man He Killed” (563)
   c. Commentary on the Essay (563)
8. Writing an Explication of a Poem (563-567)
   a. Questions for Discovering Ideas (564)
   b. Strategies for Organizing Ideas (564-565)
   c. Second Sample Essay: An Explication of Hardy’s “The Man He Killed” (565-566)
   d. Commentary on the Essay (567)

Time Frame

You should give yourself ample time to read through the material. Make notes as you read. It will perhaps take you about TWO to TWO AND HALF HOURS to complete your first reading of the chapter, including the sample essays. Close the book and relax. Let the material sink in your mind. Then when you are ready, read the material again, this time even more slowly and carefully. Feel free to underline the important points or take notes, whichever you find effective for yourself. Once you have finished, you may again like to give yourself some time before you attempt the self-assessment tasks assigned for this Unit. Ideally you should give yourself a WEEK for the activities in this Unit, working at your free intervals and at your own pace.
Learning Activities

a. Reading Task

Chapter 13, Pages 547-555, 556-558, and 562-567

b. Poems to Read

Billy Collins, “Schoolville” (547-548)
Randall Jarrell, “The Death of the Ball Turret Gunner” (550)
Anonymous, “Sir Patrick Spens” (553-554)
Robert Frost, “Stopping By Woods on a Snowy Evening” (556)
Thomas Hardy, “The Man He Killed” (557)

Note: You should not feel demoralized by the number of poems in the list. You will find that Billy Collins’s “Schoolville,” Randall Jarrell’s “The Death of the Ball Turret Gunner,” and “Sir Patrick Spens” by the Anonymous poet have been discussed at length by the Editors. These three poems provide the basis for the discussion of the Editors in the chapter and therefore we ought to include them in our reading list. Likewise, Thomas Hardy’s “The Man He Killed” has been used for paraphrasing and explication at the end of the chapter.

Therefore, the only poem that you are asked to work on your own is Robert Frost’s “Stopping By Woods on a Snowy Evening.” This is the key poem for this Unit. Read the poem attentively, keeping in mind the prescription of the Editors on the method of reading poetry, i.e. read carefully, thoroughly, and sympathetically and try to understand the poem’s meaning and organization as you read. Use your dictionary wherever necessary and look for the connotation of words as well as possible symbolic references to some of the key words in the poem.

c. Commentary on Frost’s “Stopping By Woods...”

[The following commentary is intended only to assist you in understanding the poem. It is not meant to be complete and you should think that the poem could not be interpreted in other ways.]

“People are always trying to find a death wish in the poem,” Frost told an audience at the Bread Loaf Writers’ Conference in 160. “But there’s a life wish there—he goes on, doesn’t he?”

Keeping the above statement of the poet in mind, think if there is any “death wish” or “life wish” expressed in the poem: is the poet (or persona) making a choice between life and death in the work? To answer this question you will have to look for the images of death, if any, in the poem. Well, the word “Evening” in the title might bring to mind the image of death as evening signals the “death” of the day.
Evening also traditionally symbolizes darkness and gloom, as opposed to the light of the day. The idea of death is further reinforced by the images of "snow" and "sleep," respectively in stanzas one and four in the poem. Snow is, of course, associated with winter and winter is when nature experiences "death," and sleep is a form of "miniature death" if you like, as in death we "sleep" eternally and our body is forever laid to rest.

Apart from the choice of life and death, the poet/persona could also be making a choice between the ideal and the real in this poem. Think how that could be possible.

Do not think that these are the only ways of looking at the poem. There could be many others and as a reader it is your responsibility to analyze the poem by examining closely every word in it, including those in the title.

You might be interested to know that the last four lines of this poem have been one of the most quoted stanzas ever and among those who fell under its spell are the Russian writer Leo Tolstoy and the Indian statesman Mahatma Gandhi.

Note also the rime scheme of the poem (rimes linking the stanzas as in a terza rima (see Q & T. 75 for definition of the term)). Do you think this rime scheme would have caused a problem for the poet as he came to the end of the poem? How did he resolve it? What does the poem's ending say about the poem?

In 1950 Frost wrote to a friend, "I might confess the trade secret that I wrote the third line of the last stanza of "Stopping by Woods" in a way as to call for another stanza when I didn't want another stanza and didn't have another stanza in me, but with great presence of mind and a sense of what a good boy I was I instantly struck the line out and made my exit with a repeat end" (qtd. in Lawrence Thompson, Robert Frost: The Years of Triumph [New York: Holt, 1970] 597-98).

d. Definition of Literary Terms

For definition of terms you should look up, wherever necessary, the "Glossary" section of your anthology (1691-1711) or Quayum and Talif: A Concise Dictionary of Literary Terms.

1. Poetry

You will notice that by and large the Editors of your text have avoided definition of the term "poetry," although on page 547 they have mentioned the root word (poema: "something made or fashioned [in words])," and on page 549 (under the subtitle, "Nature of Poetry"), they have discussed the various characteristics of poetry. However, for your convenience, I have added the following definitions of poetry from some of the best known creative writers:
Alighieri Dante (1265-1321), the Italian poet, defined poetry in the following words:

“things that are true expressed in words that are beautiful.”

Samuel Taylor Coleridge (1772-1854), the English poet, defined poetry as,

“the best words in the best order.”

William Wordsworth (1770-1850), the English Romantic poet, viewed poetry as,

“the spontaneous overflow of powerful feelings.”

Thomas Carlyle (1795-1881), the English writer, described poetry as,

“musical thought.”

Wallace Stevens (1879-1955), the American poet, called poetry,

“a revelation in words by means of the words.”

Robert Frost (1874-1963), the American poet, defined poetry as,

“a way of remembering what it would impoverish us to forget.”

You may also like to look up for more definitions of poetry from sources such as Encyclopedia Britannica, Dictionary of Quotations and literary dictionaries and/or anthologies.

2. Imagery

The term appears on page 551. For definition, see pages 1699-1700 of your text or pages 36-37 in Quayum and Talif (Q & T), A Concise dictionary of Literary Terms (under “Image” and “Imagery”).

3. Rhythm

The term appears on several pages of the chapter. For definition, see page 1706 of your text or Q and T, 65.

4. Paraphrase

Appears on page 552. Definition given on the same page as well as on page 1704 of your text.
5. **Ballad**

This term has been used to describe “Sir Patrick Spens” by the anonymous poet (554). It refers to a narrative poem that is intended to tell a story. “Sir Patrick Spens,” that tells the story of Sir Patrick’s unfortunate drowning at sea, is in fact a good example of this form. Another good example, if you have read the poem, is S.T. Coleridge’s “The Rime of the Ancient Mariner.” For further discussion of the term, see 1692 of your text and Q and T, 5.

6. **Lyric**

Appears on page 562. Originally, the term was used to refer to a poem made for signing to the accompaniment of a lyre. At present it means a brief subjective poem expressing the thoughts and feelings of a single speaker, usually in the first person. Examples: “Stopping By Woods on a Snowy Evening” by Robert Frost and “The Man He Killed” by Thomas Hardy. For further discussion, see 1701 in your text and Q & T, 41-42.

7. **Sonnet**

Appears on page 562. Refers to a lyric poem containing 14 rhyming lines of equal length: iambic pentameter (ten syllables) in the English language. There are primarily two types of sonnets: *Petrarchan sonnet* (named after the Italian Renaissance poet Petrarch; also known as *Italian sonnet*) and *Shakespearean sonnet* (named after the great English poet; also known as *English sonnet*). The Petrarchan sonnet is divided into two sections known as octave (eight lines) and sestet (six lines), and uses the following rhyme scheme: ababab cdcdcd. The Shakespearean sonnet, on the other hand, is divided into three quatrains and a couplet, and the rhyme scheme used in this type of sonnet is: abab cdec efef gg. For an example of Shakespearean sonnet, see “Sonnet 55: Not Marble, Not the Gilded Monuments” on page 560 of your anthology. See Sonnet (72), *Italian or Petrarchan sonnet* (38) and *Shakespearean sonnet* (69) in Q & T.

8. **Couplet**

Appears on page 562. Two lines of verse, usually of the same length and rhyming at the end. Notice the use of couplets in Robert Frost’s, “Stopping By Woods....” See page 1695 of your text and Q & T, 14 for further discussion.

9. **Stanza**

Appears on page 562. A poetic unit, consisting of two or more lines, often set off by blank space before and after. So, for example, the first three lines of “Schoolsavel” forms the first stanza of the poem and next three lines form the second stanza and so forth. Text. 1708; Q & T, 72.
e. Biography of the poets

Because poets often deal with personal experiences and emotions in their writing, knowing about the poet’s life can sometimes be helpful in understanding a poem. But this idea should not be pushed to an excess: not all poems are autobiographical and sometimes even if a poet uses his personal emotions to write a poem, he may transform it to make the experience universal. The approach in which the poet’s life is considered central to the understanding of a poem is called biographical criticism.

For biographies of the poets included in this Unit, see the following pages of your anthology:

Robert Frost, 89
Thomas Hardy, 1672
Randall Jarrell, 1674

You may also like to look up the relevant pages of X.J. Kennedy text that was recommended by your lecturer in A Survey of Prose Forms and Poetry module.

f. Important points in the chapter

1. Characteristics of poetry (549)
2. Years of the Old English and Middle English periods (549)
3. Probable subjects of poetry (549)
4. How to recapture the experience of a poem (550)
5. Techniques of reading poetry (551-552)
   * This is indeed, the most important section in the chapter. You must therefore read this section carefully and follow the instructions given by the Editors in all your future reading of poetry. You will find that the instructions are helpful and if you can abide by all the instructions, you might truly turn out to be an excellent reader of poetry and a literary critic, to boot!
6. Further instructions on reading poetry (555)
7. Importance of paraphrasing (562)
8. Techniques of paraphrasing (562)
9. Sample Essay on paraphrasing (563)
10. Techniques of explication (563)
11. Sample essay on explication (565)
Self-Assessment Tasks

1. Answer the Questions given at the end of "Stopping By Woods on a Snowy Evening" and "The Man He Killed."

2. Try paraphrasing Frost's "Stopping by Woods..." or any other poem from your text. (Avoid the poems discussed by the Editors: this instruction should be followed in all the subsequent self-assessment tasks; and read the sample essay in the book, page 563, before you paraphrase the poem.)

3. Read Frost's "Stopping by Woods..." aloud and get a friend to read it aloud to you. (See how closely you can emulate the poet's sentiments in the poem.)

4. Try to visualize the scene in the poem and draw a picture in the space given below. (The poem is set on a snowy, wintry evening, beside a forest or "woods" as the poet says. The speaker is riding a horse to go somewhere and as he comes near the forest, he stops for a while to take a look at the forest getting covered in snow. Opposite to the forest there is a frozen lake too and as he stops at such a dreary place—in between a frozen lake and a forest that is getting covered with snow and with no habitation nearby—the horse gives a shake to its bell thinking that the rider has made a mistake. Following the jingle from the harness bell, the speaker decides to move on, realizing that he has a long way to go before he could "sleep." )

[Draw your picture in the space below]
5. Write an explication of "Stopping by Woods..." or another poem of your choice from your text. (Write in not more than 150 words and try to limit yourself as much as possible to the space given below. You should read the sample essay on Hardy's "The Man He Killed," on pages 565-566, carefully and attentively before you write your essay.)
6. Write a short poem (not exceeding 14 lines) on any subject of your choice, e.g. love, society, music, studies, religion, family life, office, shopping, journey, jealousy, joy.

HAPPY WRITING! LET'S SEE WHAT POETIC ABILITIES YOU HAVE! TRY PUBLISHING THE POEM IF YOU THINK IT GOOD.
Unit 2

CHARACTER AND SETTING: WHO, WHAT, WHERE, AND WHEN IN POETRY

Content

Learning Objectives
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the importance of character and setting in poetry and (ii) acquire skills to analyze character and setting in poetry in appropriate vocabulary.

Topics Covered

1. Introductory Comments (569)
2. Characters in Poetry (569-575)
   a. The Speaker or Persona (569-570)
   b. Inside Speakers (570)
   c. Outside Speakers (571-572)
   d. Other Information About Speakers (572)
   e. The Listener (572-574)
   f. Participants, Major and Minor (574-575)
3. Setting and Character in Poetry (575-576)
4. Writing about Setting and Character in Poetry (598-601)
   a. Questions for Discovering Ideas (599)
      i. About the Speaker (599)
      ii. About Other Characters (599)
   b. Strategies for Organizing Ideas (599—601)
      i. Character as Revealed by Action (599-600)
      ii. Character as Revealed by Interaction (600)
      iii. Character as Revealed by Circumstance or Setting (600)
5. Sample Essay
   a. The Character of the Duke in Browning’s “My Last Duchess” (601-603)
   b. Commentary on the Essay

Time Frame

Give yourself enough time to read through the material. Make notes as you read. It will perhaps take you about TWO to read the chapter. Read only the recommended pages. Once you have finished your first reading, close the book and relax. You will need some time to allow the material to sink in your mind. When you feel ready, read the chapter again. This time you should read more slowly and carefully. Look up the dictionary as often as you need and feel free to underline the important points or take notes wherever necessary. Once you have finished, you may like to give yourself some time again before you attempt the self-assessment tasks assigned for this Unit. Ideally you should give yourself a WEEK for the activities in this Unit, working at your free intervals and at your own pace.

Reading and understanding poetry, as you will remember from the advice of the Editors in the previous chapter, demands a great deal of patience and concentration, and it will only hamper your learning if you try to hurry through the activities.
Learning Activities

a. Reading Task

Chapter 13, Pages: 569-576, 577-578, and 598-603

b. Poems to Read

Anonymous, “Western Wind, When Will Thou Blow?” (570)
Anonymous, “Bonny George Campbell” (571)
Ben Jonson, “Drink to Me, Only, with Thine Eyes” (573)
Ben Jonson, “To the Reader” (574)
William Blake, “London” (577)
Robert Browning, “My Last Duchess” (578)

Note: You will notice that of the poems listed above, all, with the exception of
Blake’s “London,” form part of the core discussion of the Editors in the chapter:
“Western Wind, When Will Thou Blow,” “Bonny George Campbell,” “Drink to Me,
Only, with Thine Eyes,” and “To the Reader” have been discussed at the beginning
of the chapter for illustrating the different types of characters that we may encounter
in poetry, whereas “My Last Duchess” has been used for the sample essay at the end.
Therefore, the only poem that you are expected to work on your own is “London” by
William Blake. This is the key poem for this Unit. Read the poem carefully in
the light of the general discussion in the chapter on Character and Setting and see if you
can make sense of the poem.

Some of the poems you are expected to read in the Unit, e.g. “Western Wind, When
Will Thou Blow?” and “To the Reader,” are also very short, which should perhaps
help you in managing your time better. While reading “London,” try to follow the
prescriptions of the Editors in the previous chapter about reading poetry (i.e., read
carefully, thoroughly and sympathetically).

d. Commentary on Blake’s “London”

One way of reading “London,” of course, is to look up for the denotative as well
as the connotative meanings of the various words. If you have a copy of X.J.
Kennedy’s An Introduction to Poetry, you may look up page 67 for the different
meanings of three of Blake’s words in the poem. The starting point for this exercise
might be the word “charter’d,” which has been repeated by the poet in the first two
lines. The word chartered means something that has been established by a charter (a
written grant or a certificate of incorporation) or something leased or hired. By im-
plication, therefore, it means something planned, licensed, mapped out or bought
up, all of which again indicate a loss of natural freedom or prevalence of an
artificial way of life. If you have gathered this, you will find that the poem will start
unfolding itself to you, as the whole poem is about the loss of natural freedom and
the corruption that arises from it. “London” essentially is a social protest poem that
highlights the degradation of modern life, degradation and enslavement that beset the city of London near the turn of the eighteenth century. The speaker says that the decay experienced by the dwellers of the city of London is not only physical but also moral and spiritual: there is a loss of power and loss of energy as people are trapped in the fetters of their minds ("mind-forged manacles") and ironically, instead of trying to save the people from it, the church is also contributing to this process of decay.

Find out for yourself how is the church, in the speaker’s view, responsible for the social and moral decay of London (stanza 3).

The poem is highly sensuous, with many visual and auditory images in it. Can you draw a list of the various sights and sounds in the poem? How do they contribute to the poem’s meaning and atmosphere?

The poem has a dramatic structure: there is a kind of climactic order in the poet’s complaints. Find out how this is so. To find an answer to this question, you will have to prepare a list of all the complaints in the poem: you will find that the persona begins with social corruption (exploitation of children and adults) and then moves on through religious corruption (the enslavement of the little chimney sweeper) and political corruption (mistreatment of soldiers by the state, resulting in a blood-guilt) to sexual corruption, which in Blake’s view is the most unforgivable sin as it results in the poisoning of the very roots of life: the union of the sexes is the well-spring of life, but the very fact that love is so misused and can be bought and sold in the city of London proclaims a curse on love itself as well as on humanity.

Blake was essentially a radical poet, opposed to all kinds of social institutions and orthodoxies. He was, moreover, a “Romantic” poet who favored nature and natural life against industrialization and urbanization. Being a lifelong advocate of imagination and intuition, he expressed anger against scientific rationalism in many of his poems. He reacted against the industrial revolution (1785) as it resulted in the loss of nature, and inspired by the French revolution (1789-99) he sought to bring about a change in the contemporary English life and society. (See if this information is helpful in your study of the speaker in the poem.)

If Blake were to walk the streets of a Malaysian city (KL) today, would he find any conditions similar to those he finds in “London”? Is this poem merely an occasional poem, with a protest valid only for its time, or does it have enduring applications?

d. Definition of Literary Terms

For definition of literary terms you should see the “Glossary” section of your anthology (1691-1711) or Quayum and Talif, A Concise Dictionary of Literary Terms.
1. **Narrative poetry**

The term appears on page 569. It refers to poems that tell a story, whether simple or complex. Narrative poetry is distinctly different from dramatic and lyrical poetry. Epics, Ballads, and Romances are among the main varieties of narrative poetry. See Q and T, 49 for further discussion. “Bonny Geroge Campbll” is an example of narrative poetry.

2. **Persona**

Appears on page 569. Definition also given on the same page. You could see page 1704 of your text and Q & T, 58 for further discussion.

3. **Point of View**

Mentioned on page 570 and definition given on page 1704. You could also see Q & T, 59–60.

4. **Ballad**

The term appears on page 572. It has been discussed in the previous Unit, so either turn over to the relevant page or look up Q & T, 5. Examples: “Sir Patrick Spens” and “Bonny George Campbell.”

5. **Diction**

Mentioned on page 572, it means the conscious or unconscious selection or arrangement of words and sentence structure in oral or written literary work. See Q & T, 15-16 for further discussion. “Bonny George Campbell,” for example, uses colloquial diction, whereas Ben Jonson uses formal diction in “Drink to Me, Only, with Thine Eyes.”

6. **Dialogue**

Appears on page 572. It refers to exchanges of speech between two or more characters in a narrative or a play. Is there any dialogue used in any of the poems you have studied in this module so far?

7. **Dramatic Monologue**

Mentioned and discussed on page 573. For further discussion see Q & T, 17. The English poet Browning perfected this form and his “My Last Duchess” is possibly one of the best examples of the form in the language.
8. Symbol

The term is mentioned on page 575, in relation to Frost's "Stopping By Woods on a Snowy Evening." You will have noticed that Frost uses several symbols in that poem, e.g., "woods," "snow," "horse," and "sleep." For definition of the term, see 1709 of your text or Q & T, 73-74. (Symbols are a very frequently used device in poetry and therefore one of the subsequent Units will be devoted to the study of symbolism in poetry.)

d. Biography of the poets

For biography of the poets used in this Unit, see the following pages:

- Ben Jonson, 1674-75
- William Blake, 1665
- Robert Browning, 1667

You are also advised to look up other sources, including the Kennedy text that you had used in one of the previous modules.

e. Important points in the chapter

1. Different ways of studying character in poetry (569)
2. Importance of setting in the study of character in poetry (569)
3. Distinction between persona and narrator (570)
4. The circumstances in which readers may consider the poet as the poem's undeniable speaker (570)
5. Examples of various kinds of speakers that poets may use in poetry (570)
6. Ways of discovering whether the speaker is inside or outside the poem (570-571)
7. Other ways of getting information about the poetic speakers (572)
8. Various roles of the listener in poetry (572)
9. Reader as listener (574)
10. Third type of character in poetry: Major and Minor types (574-75)
11. Non-human characters in poetry (575)
12. Significance of setting in poetry and ways in which they contribute to the meaning in poetry (575)
13. Analyzing Character and Setting in poetry: See the sample essay (598-603)
f. Self-Assessment Tasks

1. Read the Questions at the end of “London” and “My Last Duchess” and answer them.

2. Read Blake’s “London” and Browning’s “My Last Duchess” aloud and get a friend to read them aloud to you. (See how much you can capture the moods and sentiments of these poems in your reading.)

3. Write a paraphrase of Blake’s “London.” (Write in not more than 50 words and try as much as possible to restrict yourself to the space given below. Before you write the paraphrase, you will have to look up the dictionary to find meanings of all the difficult words and think of their connotative meanings too.)

4. Try to visualize the scene depicted by the poet in “London” and convey it in a picture in the space given below. (Before you start your portrait, think of the different characters, including the speaker, and their various activities in the poem. Think also about the setting. The setting of this poem is, of course, the city of London, situated beside the river Thames. It is midnight and the speaker is walking through the streets of London and all he is doing in the poem is to give us a catalogue of the various sights and sounds that he en-
counters during his walk. Among other things, you will need to include the “angry” speaker [as he seems to be protesting against the various kinds of oppressions and corruptions that he notices in society]; a crying infant; a group of weak looking, hapless people; a church, with a little child trying to clean its chimney and crying as he is doing the work; some sighing soldiers beside a palace wall; and a cursing harlot.) Happy drawing!
5. Write a critical appreciation of "London," highlighting the character/personality of poem's speaker as well as the poem's setting. (Your essay should have space below).
Unit 3

WORDS: THE BUILDING BLOCKS OF POETRY

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the unique role that words/language play in poetry, (ii) develop awareness of the various levels/types of diction used in poetry, and (iii) acquire techniques for explicating the language of poetry.

Topics Covered

1. Introductory Comments (604)
2. Choice of Diction: Specific and Concrete vs. General and Abstract (604-605)
3. Levels of Diction (605-606)
   a. High or Formal Diction (605)
   b. Middle or Neutral Diction (606)
   c. Low or Informal Diction (606)
4. Special Types of Diction (606-608)
   a. Idiom (606)
   b. Dialect (606-607)
   c. Slang (607-608)
   d. Jargon (608)
5. Decorum (607)
6. Syntax (608-609)
7. Denotation and Connotation (610)
8. Writing about Diction and Syntax in Poetry (622-624)
   a. Questions for Discovering Ideas
   b. Strategies for Organizing Ideas
9. Sample Essay
   a. Diction and Character in Robinson’s “Richard Cory” (624625)
   b. Commentary on the Essay (626)

Time Frame

Allow yourself enough time to go through the material. Read the comments slowly and take notes wherever necessary. Make sure that you understand what the Editors have to say about the role and function of words/language in poetry and the various levels of diction that the poets may use. Also make sure that you understand what the Editors have to say about syntax in poetry and the denotation and connotation of words. It will perhaps take you TWO to TWO AND HALF HOURS in all to read through the entire chapter for the first time. Close the book on completion of your reading and only when you feel the material has sunk into your mind you may read the material again. It is always good to have some time gap between your first reading and the second reading. When you read the chapter for the second time read slowly and take notes as you read. Taking notes will help you to look through the ideas more closely. Look up the dictionary as often as you need. On completion of your second reading, you will probably feel ready for the self-assessment tasks.
assigned for this Unit. Ideally you should give yourself a WEEK for the activities in this Unit, working at your free intervals and at your own pace.

Learning Activities

a. Reading Task

Chapter 15, Pages: 604-612, 615-616, and 622-626

b. Poems to Read

Robert Graves, “The Naked and the Nude” (611)
John Donne, “Holy Sonnet 14: Batter My Heart...” (615-616)
Edwin A Robinson, “Richard Cory” (619-620)

Note: You will notice that of the three poems listed above, Grave’s “The Naked and the Nude” forms part of the general discussion on language/words by the Editors in the chapter. Robinson’s “Richard Cory,” on the other hand, has been used for the sample essay at the end. You are, therefore, expected to concentrate on Donne’s “Holy Sonnet 14: Batter My Heart, Three-personed God” and examine the use of language in the poem as well as its meaning/theme.

Read the poem carefully, with the advice of the Editors in the first chapter on how to read poetry and the comments on words/language in this chapter in mind. Use the dictionary wherever necessary. It is good to write a paraphrase of the poem before you start investigating into the connotative meaning of words and the nature of syntax in the poem and/or searching for its meaning. Read carefully, thoroughly and sympathetically.

You might have noticed that the Editors have made some comments on the poem on pages 608-609, under Syntax. Read those comments again, after having read the poem, to make more sense out of them. See what the Editors have to say about Donne’s use of syntax and parallelism in the poem. You may also like to look up the section on Donne in Chapter 24 (865-869) for more about his life and the subjects and characteristics of his poetry. This may help you to have a firmer grip on the poem. For example, the information that Donne obtained a Doctorate in Divinity in 1616 and was subsequently appointed Dean of St. Paul’s Cathedral in London or that he belonged to the Metaphysical school known for their use of extended metaphors (conceits), conversational style, and forceful, dramatic language might contribute directly to your understanding of this poem as this is a religious poem having in it all the features of Metaphysical poetry listed above.
c. Commentary on Donne's "Holy Sonnet 14"

[The following commentary on Donne's sonnet is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that this is the only way of interpreting the poem.]

This is a Petrarchan sonnet, having an octave/sestet stanza pattern, with minor variation in rhyme scheme in the sestet.

The poem is characterized by the use of concrete diction, forceful language and sustained metaphor/imagery. The combination of consonant sounds with verbs at the outset of the poem helps to create the right mood and atmosphere for the poem that is given to images of war, destruction and death. The poet also uses many antitheses in the poem for special effects. For example, he urges God to "o'erthrow" him so that he may "rise and stand" (l. 3), "break, blow and burn" so that he may be made new (l. 4) and "ravish" him so that he might be "chaste" (l. 14). There are also several alliterations (see text 1691; Q & T, 1-2 for definition) used in the poem.

The main idiosyncracy of the poem is Donne's blending of the carnal and the divine; he narrates a sacred, religious experience in a language that secular and even sensual. The poem is built upon two familiar metaphors: the traditional Christian comparison of the soul to a maiden and Christ to a bridegroom, and the Petrarchan conceit of the reluctant woman as a castle and her lover as an invading army. Donne has, however, successfully combined the two into a new whole. In the first half of the poem (octave), the poet's heart is like a walled town that has fallen to the enemy, the Satan. God, the rightful owner, is at the gate, knocking to reenter. But knocking will not do, the heart though willing seems reluctant, and therefore God will have to break open the gates and enter forcefully or even blow it up with gunpowder so that it could be made anew.

In the second half of the poem (sestet) there is a change of metaphor: the martial image is replaced by a marital image; from being a castle waiting to be re-conquered by God, the poet's heart becomes a maiden forcefully married to Satan but willing to reunite with God. Only if he (his soul) is "imprisoned," "enthralled," and "ravished" by God will Satan's spell upon him break and his soul become "chaste" and "free."

d. Definition of Literary Terms

Note the definition of the following literary terms in this chapter:

1. Specific language (605)
2. General language (605)
3. Concrete diction (605)
4. Abstract diction (605)
5. High or formal diction (605)
6. Middle or neutral diction (606)
7. Low or informal diction (606)
8. Idiom (606)
9. Dialect (606-607)
10. Slang (607-608)
11. Decorum (607)
12. Jargon (608)
13. Syntax (608)
14. Parallelism (609)
15. Antithesis (609)
16. Chiasmus or antimetabole (609)
17. Denotation (610)
18. Connotation (610)
19. Packed or loaded words (611)

Identify the terms that you think would be most applicable to Donne’s “Holy Sonnet 14.” What sort of language does the poet use in this poem?

e. Biography of the poets

For biography of the poets used in this Unit, see the following pages of your text:

Robert Graves, 1671
John Donne, 865
Edwin A Robinson, 1682

You are also advised to look up other sources, including the Kennedy text that you had used in one of the previous modules.

f. Important points in the chapter

1. Uniqueness of poetry in its use of words/language (604)
2. The reasons for the poets to search for perfect and indispensable words (604)
3. The way(s) in which English language is different from artificial language systems (604)
4. The aspect of language on which much of literature is built upon (604)
5. Differences between specific language and general language (605)
6. Differences between concrete language and abstract language (605)
7. Differences between poems using concrete language and poems using abstract language (605)
8. Differences between: high or formal diction, middle or neutral diction.
9. Features of idiomatic language, dialect, slang and jargon (606-608)
10. The concept of decorum in literature (607)
11. Various kinds of syntax used in poetry and their impacts (608-609)
12. Importance of denotation and connotation of words in poetry (610)
13. Sample Essay on Words in poetry: Diction and Character in Robinson’s “Richard Cory” (624-625)

Self-Assessment Tasks

1. Answer the Questions at the end of “Holy Sonnet 14” and “Richard Cory.”

2. Read “Holy Sonnet 14” and “Richard Cory” aloud and get a friend to read them aloud to you. (See how closely you can emulate the mood and sentiment of the poem. Remember this poem will have to be read with a great deal of vigor and energy.)

3. Write a paraphrase of “Holy Sonnet 14.” (Write in not more than 50 words and try to restrict yourself as much as possible to the space given below. Look up the dictionary, if necessary, to find meanings of all the unfamiliar words before you start writing the paraphrase. It is important that you know the denotative meanings of every word before you undertake the exercise.)

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4. Make a list of the different images used in the poem. (Try to make your list as comprehensive as possible.)

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5. Write a critical appreciation of Donne’s “Holy Sonnet 14,” highlighting the use of words/language in the poem. (Read the section on “Writing about Diction and Syntax in Poetry” [622-624], with special attention to “Questions for Discovering Ideas” (622-623), before you embark on your essay. Limit your essay to the space given below.)

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Unit 4

IMAGERY: THE POEM'S LINK TO THE SENSES

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the significance of imagery in poetry, (ii) distinguish between the various kinds of imagery used in poetry, and (iii) acquire vocabulary to discuss the different imagery in poetry.

Topics Covered

1. Introductory Comments (627)
2. Responses and the Writer's Use of Detail (627-628)
3. Imagery, Ideas, and Attitudes (628)
4. Classification of Imagery (628-634)
   a. Sight (628-630)
   b. Sound (630-631)
   c. Smell, Taste, Touch (631-632)
   d. Images of Motion and Activity (632-634)
5. Writing about Imagery (644-645)
   a. Questions for Discovering Ideas (644)
   b. Strategies for Organizing Ideas (645)
6. Sample Essay
   a. The Images of Masefield's "Cargoes" (646-647)
   b. Commentary on the Essay (647-648)

Time Frame

Allow yourself enough time to read through the chapter. Do not be frustrated by the longer poems, e.g. Elizabeth Bishop's "The Fish" used by the Editors for illustrating their points. Although you do not need to read them with absolute critical attention, yet some degree of understanding of these poems is crucial to your understanding of the ideas in the chapter. Besides, reading these poems (and the poems used likewise by the Editors in each chapter for their core discussion) will only put you at an advantage in the Mid-semester and Final Examinations, as you will be allowed to use them, if you feel so, in your answers.

Read through the chapter slowly and take notes wherever necessary. Use a dictionary whenever you come upon an unfamiliar word or expression. Given the lengthy poems in chapter, it will probably take you THREE HOURS or so to read through the material. Use the techniques of reading recommended in the earlier Units and only when you feel ready, embark upon the self-assessment tasks assigned for this Unit. Ideally you should give yourself a whole WEEK for the activities in this Unit, working at your free intervals and at your own pace.
Learning Activities

a. Reading Task

Chapter 16, Pages: 627-636, 643, and 644-648

b. Poems to Read

John Masefield, "Cargoes" (629-630)
Wilfred Owen, "Anthem for Doomed Youth" (630-631)
Elizabeth Bishop, "The Fish" (632-634)
George Herbert, "The Pulley" (634-635)
William Shakespeare, "Sonnet 130: My Mistress' Eyes..." (643)

Note: You will notice that, except for Shakespeare's "Sonnet 130: My Mistress' Eyes...", all the other poems in the above list have been used by the Editors for their core discussion on imagery and types of imagery in the chapter. You are therefore expected to treat Shakespeare's sonnet as your key poem for this Unit. You should read the poem attentively, with the aid of a dictionary if need be, and examine the various imagery used in the poem. Do not for get the advice of the Editors in the first chapter, as always, you should read the poem carefully, thoroughly and sympathetic ally.

c. Commentary on Shakespeare's "Sonnet 130"

[The following commentary on Shakespeare's sonnet is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that there could not be another way of interpreting the poem.]

Did you know that, in addition to the 37 plays which have secured Shakespeare (1564-1616) a permanent place in world literature, he also wrote 154 sonnets? The sonnets are sequential and highly autobiographical (although some think that they were merely literary exercises, having no reference to the author's personal life); together they tell a story of Shakespeare's life. Nothing much is known about the time of composition of the sonnets, and although theories abound, all we can say with certainty is that only two of the sonnets were composed by 1599 and the remaining were written by 1609 (the year of publication of the Sonnets).

Of the 154 sonnets written by Shakespeare, 126 were dedicated to a male friend (known as the Young Man) and 26 to a female friend (known as the Dark Lady). The remaining 2 deal with other subjects. There has been much controversy among critics about the identities of Shakespeare's friends. Among the leading candidates for the Young Man are, for example, the Earl of Southampton, a young friend
and patron of Shakespeare, and a boy actor in Shakespeare's company by the name of William Hews. John Masefield (whose "Cargoes" you have just read in this Unit), says that the "lovely boy" in Shakespeare's sonnets was an actor who remained small enough to play the diminutive parts of Moth and Ariel (characters in Shakespeare’s plays).

Dark Ladies are even more hypothetical. The list includes such preposterous characters as Queen Elizabeth (the Queen of England from 1558 to 1603) and a negro prostitute who was known to Shakespeare. It also includes Mary Fitch, the Maid of Honor who was Pembroke's mistress, and Emilia Lanier, a beautiful woman that Shakespeare knew.

However, although it is interesting to know about the controversy of the identities of Shakespeare's the Young Man and the Dark Lady, in our study of the sonnets we should not engage in any witch hunt or detective work. What is more important for us is to understand what Shakespeare has to say in the poems (his matter or ideas) and how he has expressed his thoughts in them (his manner or poetic devices).

In his celebrated "Sonnet 130," dedicated to the Dark Lady, Shakespeare has, for example, given a realistic portrait of the woman against the tradition of hyperbolic portraits by his contemporaries. In Shakespeare's time it was customary for the poets (sonneteers) to write in praise of their beloveds, comparing them to the most beautiful objects of nature (i.e. the Sun, the Moon, the roses, the lilies, the deer and so forth) and sometimes putting them on a pedestal, much beyond the mortal reach of the poets themselves. They imitated this sentiment from the 13th century Italian poet Petrarch who glorified his beloved Laura in his sonnets to the extent of deifying her. A good example of this tradition of exaggerated portrait of women by the poets is the following poem (though not a sonnet, but written in the Petrarchan convention nonetheless) by Thomas Campion (1567-1620), entitled "Cherry Ripe" (given on page 926 in your text), which came out eight years (1617) after the publication of Shakespeare's sonnets:

There is a garden in her face
Where roses and white lilies grow;
A heav'nly paradise is that place
Wherein all pleasant fruits do flow.
There cherries grow which none may buy
Till "Cherry-ripe" themselves do cry.

Those cherries fairly do enclose
Of orient pearl a double row,
Which when her lovely laughter shows,
They look like rose-buds filled with snow;
Yet them nor peer nor prince can buy,
Till "Cherry-ripe" themselves do cry.
Her eyes like angels watch them still;
Her brows like bended bows do stand,
Threat'ning with piercing frowns to kill
All that attempt, with eye or hand
Those sacred cherries to come nigh
Till "Cherry-ripe" themselves do cry.

Of course, there is some irony in this poem in the use of the phrase "Cherry-ripe" which echoes the cries of the street vendors (peddlers) on the streets of London trying to sell their goods to their potential buyers. The implication is that in the sixteenth century a girl of marriageable age was, in a sense, on sale to the highest bidder—they were treated like commodities. But in spite of this, we can see that the poem is written in a high Petrarchan style with tender tributes to the beauty of the woman. If you look at the images used in this poem to describe the woman and then look at Shakespeare’s sonnet, it will not be difficult for you to understand what Shakespeare is doing in his sonnet. You will find that Shakespeare, although he helped himself generously from the Petrarchan stockpile in other places, is poking fun at poets who thoughtlessly used such extravagant figures of speech in their poetry (state positively each simile that Shakespeare states negatively and you will come up with a fair catalogue of the trite Petrarchan imagery). Shakespeare says that his woman falls short of the stock objects of poetical comparison and that she is swarthy and yet she is beautiful and rare in his eyes and more authentic than those who are falsely compared to the objects of nature in order to be exalted and enshrined (in order words, the beauty of his beloved will stand comparison with the best, though not with the sun and the roses).

Shakespeare perhaps wrote the sonnet playfully to mock at the traditional poets of his time although we cannot rule out the possibility that he is taking a real dig at his woman for being unfaithful to him (her swarthy appearance and black hair representing the vile aspect, blackness, of her heart). The possibility becomes strong because of the recurrent use of negative imagery in the poem and more so if we read this poem together with the rest in the series. In his preface to his play The dark Lady of the Sonnets, George Bernard Shaw, the English playwright said that Shakespeare “rubbed in the lady’s complexion in his sonnets mercilessly, for in his day black hair was as unpopular as red hair was in the early days of Queen Victoria.”

d. Definition of Terms

Note the definition of following literary terms in this chapter. You may also look up other sources, e.g. Quayum and Talif, A Concise Dictionary of Literary Terms or another literary dictionary that you have access to if you think that the discussions in this chapter are not adequate. You may also like to consult the “Glossary” section of your text.
1. Imagery (627)
2. Visual image (629)
3. Auditory image (630)
4. Olfactory image (631)
5. Gustatory image (631)
6. Tactile image (631)
7. Kinetic image (632)
8. Kinesthetic image (632)

e. Biography of the poets

For biography of the poets used in this Unit, see the following pages of your text:

John Masefield, 1677
Wilfred Owen, 1680
Elizabeth Bishop, 1665
George Herbert, 1673
William Shakespeare, 1128-29, 1323-25

You are also advised to look up other sources, including the Kennedy text that you had used in one of the previous modules.

f. Important points in the chapter

1. Definition of imagery (627)
2. Effectiveness of imagery in poetry (627)
3. Positive imagery vs. negative imagery (628)
4. Different kinds of imagery: visual (628-629), auditory (630-631), olfactory (631), gustatory (631) and tactile (631)
5. Images of motion and activity: kinetic and kinesthetic (632)
6. Range of objects or activities that poets may employ as imagery (634)
7. Areas from which kinetic and kinesthetic imagery may be derived (636)
8. Sample Essay on Imagery in Poetry: The Images of Masefield's "Cargoes" (646-647)

Self-Assessment Tasks

1. Answer the questions at the end of John Masefield's "Cargoes" and Shakespeare's "Sonnet 130."

2. Read John Masefield's "Cargoes" and Shakespeare's "Sonnet 130" aloud and get a friend to read them aloud to you. (See how well you can capture the moods and sentiments of the two poems in your reading.)
3. Write a paraphrase of Shakespeare’s “Sonnet 130”. (Write in not more than 50 words and try to restrict yourself as much as possible to the space given below. Look up the dictionary for meanings of words wherever necessary.)

________________________________________________________________________
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4. Make a list of the different kinds of imagery used by Shakespeare in his sonnet.

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________________________________________________________________________
5. Write a parody of Shakespeare’s sonnet, if you can, by converting all the negative imagery used in the poem into positive imagery (try to maintain the humorous tone of Shakespeare and confine yourself for your sonnet to the space below).

6. Compare and contrast Shakespeare’s “Sonnet 130” to Donne’s “Holy Sonnet 14.” In what ways are the two poems similar and different? (Confine your essay to the space given below and read up the section on “Writing About Imagery”—with focus on “Questions for Discovering Ideas”—and the Sample Essay on John Masefield’s “Cargoes” before you start your essay.)
Unit 5

RHETORICAL FIGURES: A SOURCE OF DEPTH AND RANGE IN POETRY

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) identify the various kinds of figures of speech used in poetry, (ii) appreciate their effectiveness, and (iii) analyze them in writing through the use of suitable vocabulary.

Topics Covered

1. Introductory Comments (649)
2. Metaphor and Simile (649-653)
   a. Imagery, Metaphor and Simile (650-652)
   b. Tenor and Vehicle (652)
   c. Characteristics of Metaphorical Language (652-653)
3. Other Rhetorical Figures (653-657)
   a. Paradox (653)
   b. Anaphora (654)
   c. Apostrophe (654)
   d. Personification (655)
   e. Synecdoche and Metonymy (655-656)
   f. Synaesthesia (656)
   g. Pun or Paronomasia (656)
   h. Overstatement and Understatement
4. Writing About Rhetorical Figures (671-676)
   a. Questions for Discovering Ideas (671)
   b. Strategies for Organizing Ideas (671-673)
      i. A Paragraph (671-672)
      ii. A Full-length Essay (672-673)
         * Interpret the Meaning and Effect of the Figures (672)
         * Analyze the Frames of Reference, and Their Appropriate
           ness to the Subject-matter (673)
         * Focus on the Interests and Sensibilities of the Poet (673)
         * Examine the Effect of One Figure on the Other Figures and
           Ideas of the Poem (673)
5. First Sample Essay (A Paragraph): Wordsworth's Use of Overstatement in
   "London, 1802" (674)
6. Commentary on the Paragraph (674)
7. Second Sample Essay
   a. A Study of Shakespeare's Metaphors in "Sonnet 30" (674-675)
   b. Commentary on the Essay (676)

Time Frame

Give yourself ample time to read through the material. Take notes as you read. You will notice that the Editors have introduced numerous literary terms in the chapter, some of which you will perhaps have come across in your previous reading of
poetry/literature. Depending on how familiar you are with the terms, it might take you from TWO HOURS to TWO AND A HALF to complete your first reading of the chapter. Give yourself a break on completion of your first reading and then, once you feel ready, read the material again, this time more carefully and thoroughly, with the self-assessment tasks assigned for this Unit in mind.

Many of the examples given by the Editors for illustrating the literary terms in the chapter are quite effective. So, read them attentively and make sure that you absorb them well and, moreover, as you read try to think of examples of your own. Reading and understanding is not enough, you must be able to make use of the terms and identify them in your own reading of poetry. All these mean, you ought to be attentive and patient in your reading and try not to hurry through the material as that will only affect your reading adversely.

Ideally you should give yourself a whole WEEK for the activities in this Unit, working at your free intervals and at your own pace.

Learning Activities

a. Reading Task

Chapter 17, Pages: 649-657, 669-670, and 671-676

b. Poems to Read

John Keats, "On First Looking into Chapman's Homer" (650-651)
Robert Burns, "A Red, Red Rose" (652-653)
John Keats, "Bright Star" (654)
John Gay, "Let Us Take the Road" (656)
William Shakespeare, "Sonnet 30: When to the..." (667-668)
William Wordsworth, "London, 1802" (669-670)

Note: Perhaps the long list of poems cited above will not frustrate you too much. You will notice that all the poems in the list have been used by the Editors for their core discussion in the chapter and therefore leaving any of them out would only create a gap in your reading and understanding of the material. John Keats' "On First Looking into Chapman's Homer" (650) and "Bright Star" (654), Robert Burns', "A Red, Red Rose" (652) and John Gay's, "Let Us Take the Road" (656), have, for example, been used at the outset of the chapter for exemplification of the various literary terms, whereas William Shakespeare's "Sonnet 30" (667) and William Wordsworth's "London, 1802" (669), have been used for the sample essays at the end.

Considering that you will need to read several poems to come to grips with the material in the chapter, I have decided not to include an additional poem for this Unit, as I have done in the previous Units. The key poem for this Unit will, there-
fore, be one from within the list: "London, 1802" by William Wordsworth. Read this poem carefully and with attention. You will perhaps benefit from the short discussion at the end of the chapter (Sample Essay 1, 674), but of course you should not by any means restrict your investigation and understanding of the poem to that single paragraph by the Editors. Read the poem to find out the various figures of speech used in it and to trace their impact on the poem’s total meaning/theme.

c. Commentary on Wordsworth’s “London, 1802”

[The following commentary on Wordsworth’s poem is intended only to assist you in understanding the poem. It is not meant to be complete, not should you think that there could not be other interpretations of the poem.]

Perhaps you would have noticed that this poem has much in common with Blake’s “London,” discussed in Unit 2. Both the poems have a similar title, tone, subject-matter and theme. Written around the same time (Blake’s “London” was published in 1794 and Wordsworth’s “London, 1802” was composed in the year cited in the title but published in 1807), Wordsworth’s poem like that of Blake’s deals with the social and spiritual degradation that had befallen London near the turn of the 18th century. Both the poems provide a severe indictment of the society of their time, in this case, the mechanized and urbanized life of London. The degradation experienced by London in Blake’s poem as well as in Wordsworth’s, as suggested earlier, is not merely physical but also moral and spiritual: the chains that London wears, according to Blake, are “mind-forged”; the happiness Wordsworth wishes restored is an “inward happiness.”

Being essentially “romantic” poets, both Blake and Wordsworth believed in the innate spiritual quality of mankind and man’s inherent link with god and nature. It is because of this conviction, they felt more and more frustrated and even disillusioned by the increasing industrialization of England, and more so of London, towards the end of the 18th century (the Industrial Movement started in England in 1875). They thought that industrial growth by promoting material life and materialism would oppress mankind morally by cutting them off from soul and nature. As a result, life would be corrupt and spiritually stagnant. This is what the poets express in their respective poems, and even if we think that they are too harsh in their criticisms and that their poems are full of overstatements (as have been pointed out by the Editors in their essay on Wordsworth’s poem), we could not question their sincerity either of intention or feeling in their poems.

In spite of the thematic parallels and parallels in mood and tone, the methods used by the two poets, however, are somewhat different. You will notice that Blake’s poem is written in the form of quatrains, whereas Wordsworth’s poem is a sonnet, written in the Petrarchan form. Moreover, Blake has organized his poem on the
scheme of what the poet sees, and more important, what he hears as he traverses London. Wordsworth made his scheme of organization an appeal to Milton to return with his life-giving power to restore England to its spiritual health. Both the methods are effective in their own ways, though one might think that Blake's is more dramatic, having a climactic order (discussed in Unit 2) in the arguments. Finally, though there is abundant use of figurative language in both the poems, it seems that Blake's expressions are somewhat more concrete than those of Wordsworth's.

d. Definition of Literary Terms

Many literary terms have been introduced by the Editors in this chapter. It is important that you understand and acquire them all. The definitions as well as the examples given for the various literary terms in the chapter are quite adequate. However, you may still look up the "Glossary" section of your text and Quayson and Tafiff, A Concise Dictionary of Literary Terms, wherever necessary.

1. Metaphor (649)
2. Simile (649)
3. Imagery (650)
4. Tenor and vehicle (652)
5. Paradox (653)
6. Anaphora (654)
7. Apostrophe (654)
8. Personification (655)
9. Synecdoche (655)
10. Metonymy (655)
11. Synaesthesia (656)
12. Pun (656)
13. Overstatement (657)
14. Understatement (657)

e. Biography of the poets

John Keats, 1875
Robert Burns, 1667
John Gay, 1670
William Shakespeare, 1128-29, 1323-25
William Wordsworth, 1689-90

You are also advised to look up other sources, including the Kennedy text that you had used in one of the previous modules.
f. Important points in the chapter

1. Meaning of rhetorical figures (649)
2. The different types of rhetorical figures (649)
3. The usefulness of rhetorical figures (649)
4. Definitions of and differences between metaphor and simile (649-650)
5. Examples showing the use of metaphor and simile in poetry (651)
6. Definition and examples of paradox (653)
7. Definition and examples of personification (655)
8. Definition and examples of pun (656)
9. Definition and examples of overstatement and understatement (657)
10. Analysis of Wordsworth’s use of Overstatement in “London, 1802”: see Sample Essay 1 (674)
11. Examination of Shakespeare’s Metaphors in Sonnet 30: see the Sample Essay 2 (674-675)

Self-Assessment Tasks

1. Answer the questions given at the end of William Shakespeare’s “Sonnet 30” and William Wordsworth’s “London, 1802.”

2. Read Shakespeare’s “Sonnet 30” and Wordsworth’s “London, 1802” aloud and get a friend to read them aloud to you. (See how much you can emulate the sentiments of the poets in your reading. It is important that you feel the poems as you read.)

3. Write a paraphrase, in not more than 50 words, of Wordsworth’s “London, 1802.” You should try not to exceed the space given for this exercise below.
4. Draw a list of the different figures of speech (metaphor, simile, imagery etc.) used in "London" and "London, 1802." Compare the lists to see which poem uses more figurative language.

5. As you know, both Wordsworth and Blake have dramatized the decadence of London in their poems. However, they have done it in their different ways. Wordsworth says that "altar, sword, and pen" have all alike "forfeited their ancient English dower." Blake uses utterances; he says that the cry of the infant and the chimney sweeper and the sigh of the soldier and the curse of the harlot—all of them testify to London's decadence. Which method in your view is more effective and yield a greater sense of concreteness? Discuss briefly, in not more than two paragraphs, to elaborate your opinion.
6. Wordsworth says that Milton, though he is associated with the grand and elemental qualities of nature and had a soul that "dwelt apart," was willing to lay the "lowliest duties" upon his heart. Do you think this provides a contrast? Discuss your opinion.

7. Write a brief commentary on Wordsworth's "London, 1802." (Your commentary should not exceed 200 words, and you should not try to merely copy either my comments on the poem or the comments of the Editors. Although you are free to make use of them, you ought to remember that it is your responsibility to seek to be original in your writing by expressing ideas taken from other sources in your own language.)
Unit 6

TONE: THE CREATION OF ATTITUDE IN POETRY

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) determine the various kinds of tones that are used in poetry, (ii) examine the ways in which tones affect the meaning of poetry, and (iii) develop techniques of writing about the different aspects of tone in appropriate vocabulary.

Topics Covered

1. Introductory Comments (678)
2. Tone, Choice, and Response (678-680)
3. Tone and the Need for Control (680-682)
4. Tone and Common Grounds of Assent (682-683)
5. Tone and Irony (683-685)
   a. Situational Irony (683-685)
   b. Dramatic Irony (685)
   c. Verbal Irony (685)
6. Tone and Satire (685-687)
7. Writing About Tone in Poetry (697-699)
   a. Questions for Discovering ideas (698)
   b. Strategies for Discovering ideas (698-699)
      i. The Audience, Situation, and Characters (698)
      ii. Descriptions, diction (698-699)
      iii. Humor (699)
      iv. Ideas (699)
      v. Unique characteristics (699)
8. Sample Essay (700-702)
   a. The Tone of Confidence in “Theme for English B” by Langston Hughes (700-701)
   b. Commentary on the Essay (701-702)

Time Frame

Give yourself adequate time to read through the chapter. The ideas in this chapter are not so complicated. Besides, you might be familiar with some of the terms used in the chapter—e.g. tone, irony and satire—from your earlier encounter with literature. However, all in all you should not take more than TWO to finish your first reading of the chapter. You may, of course, need some extra time to get full grips on the poems, which you might like to do during your second reading.

As suggested in the previous Units, you should take a break on completion of your first reading to let the ideas sink and crystallize in your mind. Then when you feel ready, you should read the chapter again. Your second reading should be carried out more carefully and thoroughly. It is a requirement that you be sympathetic and sensitive in your reading of poetry.
Like in the previous Units, you should give yourself a whole WEEK for the activities in this Unit, working at your own pace and at your free intervals.

Learning Activities

a. Reading Task

Pages, 678-687, 691-692, and 697-702

b. Poems to Read

Cornelius Whur, “The First-Rate Wife” (679-680)
Wilfred Owen, “Dulce et Decorum Est” (681)
Thomas Hardy, “The Workbox” (683-684)
Alexander Pope, “Epigram from the French” (686)
Alexander Pope, “Epigram...” (686)
Langstone Hughes, “Theme for English B” (691)
Theodore Roethke, “My Papa’s Waltz” (697)

Note: The key poem for this Unit is Theodore Roethke’s “My Papa’s Waltz.” The other poems have been included because they provide the frame for discussion of the Editors on Tone in the chapter. Langstone Hughes’ poem provides the basis for the sample essay at the end.

You should read all the poems in the list to fully understand the material in the chapter. Your focus, however, should be on the poem by Roethke. Read this poem carefully in the light of the discussion on tone in the chapter and use dictionary wherever necessary. Explore the meaning of the words (denotative as well as connotative) fully and try to understand the poem’s context and setting. Take note that the poem’s rhythm contributes much to its meaning.

Note that Pope’s poems are very brief, they are epigrams. So, that will in a way help you to manage your time. By the way, do you know what is an epigram and how is epigram different from haiku (another kind of poem)?

c. Commentary on Roethke’s “My Papa’s Waltz”

[The following commentary on Roethke’s poem is intended only to assist you in understanding the poem. It is not meant to be complete, and you should not think—that the poem could not be interpreted in other ways.]

This poem was written in 1942 and published in 1948. To understand the poem we need to look at its words and rhythm closely. Together they convey the poem’s mood as well as the speaker’s attitude towards his father. Most of us will perhaps think that this is a happy poem in which the speaker recollects a childhood memory
of his father and the affectionate bondagé between them. But failure to appreciate the suggestive meaning of some of the words and its rhythm may result in a misreading of the poem. Concentrating on certain details in the poem, a reader, for example, once wrote, “Roethke expresses his resentment for his father, a drunken brute with dirty hands and a whiskey breath who carelessly hurt the child’s ear and manhandled him.” This reader certainly noticed some of the incidents in the poem accurately and perceived that in the son’s hanging on to the father “like death” there is something desperate. However, the reader missed the tone and sentiment of the poem because he failed to notice the rollicking rhythms in it: the playfulness of a rime like “dizzy” and “easy”, the joyful suggestions of the words “waltz,” “waltzing,” and “romped.” He did not see the humor in the speaker’s description of the kitchen pans falling, the boy’s ear scraping a buckle every time his father missed a dance step, and the father happily using the son’s head for a drum. Nor did he visualize the boy’s persistent affection for his father in the last line of the poem where he is seen “Still clinging” to the father’s shirt in his sleep.

An American professor has suggested that the interpretation of the poem might vary according the reader’s sex and socializing experience in early childhood. Young men, he comments, almost unanimously respond to the poem as a happy childhood memory of a loving father’s exuberant horseplay. Some women, on the other hand, react negatively. For them, “I hung on like death” and “You beat time on my head,” as well as “battered” and “scraped,” suggest that the speaker’s recollection is unhappy. They also assume that a man with whiskey on his breath must be drunk. This attitude of the women readers in fact helps to establish an ironic parallel between their response and the speaker’s frowning mother. Perhaps these women, the professor suggests, did not have boisterous fathers in childhood.


d. Definition of Literary Terms:

The Editors have introduced several literary terms in this chapter. It is important that you understand and acquire them. The definitions and the examples given illustrate the terms are in many cases adequate. However, wherever you feel necessary, you should consult the “Glossary” section of your text or Quayum and Talif's A Concise Dictionary of Literary Terms or another dictionary of literary terms for further clarification.
1. Tone (678)
2. Irony (683)
3. Situational Irony (683)
4. Dramatic Irony (685)
5. Verbal Irony (685)
6. Satire (685)

**e. Biography of the poets**

Cornellius Wbur, 1689  
Wilfred Owen, 1680  
Thomas Hardy, 1672  
Alexander Pope, 1681  
Langstone Hughes, 1437  
Theodore Roethke, 1682

*You are also advised to look up other sources, including the Kennedy test that you had used in one of the previous modules.*

**f. Important points in the chapter**

1. Poetic features that help to create the tone of a poem (678)
2. The Do's and don'ts for the poets to achieve the intended tone in a poem (678)
3. The impact of the right tone or the lack of it in a poem on the reader (679)
4. The importance of establishing a common ground of assent in a poem for the poet to control the response of the readers (582)
5. The significance of irony in conveying attitudes in poetry (683)
6. Examples of the use of situational, dramatic and verbal ironies in poetry (683-685)
7. The different ways in which satire operates in poetry (685)

**Self-Assessment Tasks**

1. Answer the questions at the end of Langston Hughes' “Theme for English B” and Theodore Roethke’s “My Papa’s Waltz.”

2. Read Langston Hughes’ Theme for English B” and Theodore Roethke’s “My Papa’s Waltz” aloud and get a friend to read them aloud to you. (See how well you can emulate the sentiments of the two poets in their respective works.)

3. Write a paraphrase of Roethke’s “My Papa’s Waltz.” (Write in not more than 50 words and try as much as possible to restrict yourself to the space given below.)
Before you write the paraphrase, you should look up the meanings of all difficult words in a dictionary and also investigate their connotative meanings.

4. Consider the tone of "My Papa's Waltz." Some readers have concluded that the speaker is expressing fond memories of his childhood experiences with his father. Others believe that the speaker is ambiguous about the father, and that he blocks out remembered pain as he describes the amusing boisterousness in the kitchen. On the basis of the poem's tone, how should the poem be interpreted?
4. Write a poem about a person or occasion that has made you either glad or angry. Try to create the same feelings in your reader, but create these feelings through your rendering of situation and your choices of the right words. (Possible topics: a social injustice, an unfair grade, a compliment you have received on a task well done, the landing of a good job, the winning of a game, a rise in the price of petrol, a good book or movie, and so on.)
Unit 7

PROSODY: SOUND, RHYTHM, AND RHYME IN POETRY (I)

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this unit, students are able to (i) identify the different kinds of meter and rhythm used in poetry, (ii) ascertain the functions of meter and rhythm in poetry, and (iii) write about the various uses of sound in poetry in appropriate vocabulary.

Note: You are expected to concentrate on the sections on Meter and Rhythm in the chapter (19) in this Unit. You will study the section on Rhyme in the next Unit. Since this chapter is rather long, with a lot of technical material in it, I have decided to break it up into two segments, respectively for Units 7 and 8.

Topics Covered

1. Introductory Remarks (703)
2. Important Definitions for Studying Prosody (703-704)
3. Sound and Spelling (704)
4. Rhythm (704-711)
   a. Vowel and Consonant Sounds (705)
   b. Rhythm and Scansion (705-706)
      i. Recording Stress or Beats (706)
      ii. Recording the Meter or Measure (706)
   c. Metrical Feet (706-708)
      i. The Two-Syllable Foot (706-708)
         * The Iamb (706-707)
         * The Trochee (707)
         * The Spondee (707-708)
         * The Pyrrhic (708)
      ii. The Three-Syllable Foot (708)
         * The Anapest (708)
         * The dactyl (708)
      iii. The Imperfect Foot
   d. Special Meters (709)
   e. Other Rhythmic Devices (708-711)
      i. Accentual, Strong-Stress, and “Sprung” Rhythms (708-709)
      ii. The Caesura, or Pause (710)
      iii. Formal Substitution (710-711)
      iv. Rhetorical Substitution (711)
5. Segmental Poetic Devices (711-713)
   a. Assonance (712)
   b. Alliteration (712)
   c. Onomatopoeia (713)
   d. Euphony and Cacophony (713)
6. Writing About Prosody (734-737)
   a. Strategies for Discovering Ideas (735)
   b. Strategies for Organizing Ideas (735-737)
7. First sample Essay 1 (737-744)
   b. Commentary on the Essay (743-744)

Time Frame

You should read the material slowly and carefully, using dictionary wherever necessary. Spend about TWO to THREE HOURS on the reading material and the sample essay for your first reading. Gather notes as you read. Give yourself a break on completion of your first reading and then read the material again, this time with the self-assessment tasks in mind. Mind you, reading the poems will demand a lot of care and concentration. Read slowly and remember any attempt to hurry through will only affect your reading adversely.

Ideally you should give yourself a whole WEEK for the activities in this unit, working at your free intervals and at your own pace.

Learning Activities

a. Reading Task

Chapter 19, Pages: 703-713, 634-635, and 734-744

Note: You will notice that I have asked you to read in this Unit, two pages (634-635) from a previous chapter (16). Do not think that this is a mistake. I have done this deliberately to introduce a poem by George Herbert which, I think, will parallel nicely with Donne’s “Holy Sonnet 14: Batter My Heart Three Person’s God,” discussed in Unit 3, and Gerard Manley Hopkins’ “God’s Grandeur,” to be discussed in the next unit. These three poems are not only religious in theme but also rich in the use of figurative language and in meter, rhythm and rhyme.

b. Poems to Read

George Herbert, “The Pulley” (634-635)
Alfred Lord Tennyson, “Idylls of the King: The Passing of Arthur, 344-393” (731-732)

Note: The key poem for this unit is George Herbert’s “The Pulley.” Read the poem carefully in the light of the discussion on meter and rhythm by the Editors in the chapter and see if you can scan the poem without looking at my scansion given later in the unit. You may also like to scan the poem by Tennyson used for a sample essay in the chapter. Again, do it without looking at the scansion given in
the book. Your task, of course, is not just to scan the poem but to read it thoroughly so that you understand the poem's meaning as well as the various uses of sound and figures of speech in it.

You may have noticed that the Editors have made some comments on the image in the title of Herbert's poem on page 635.

c. Herbert's “The Pulley”—scansion and commentary

1. Scansion

When God / at first / made man,
Having a glass / of bliss / sings stand / ing by,
"Let us," // said he, // "pour on / him all / we can.
Let the world's fire / of sins, // which / disperse / sêd lie,
Contract / in / a span."

So strength / first made / a way;
Then bea - / ëd flowed, // then wise / from, // hop - / or, // pleâse / sûre.
When al - / thir all / was out, // God made / a stay,
Percei - / ving that, // à lone / of all / His crea - / sûre,
Rest in / the bot - / tom lây.

"For if / I should," // said he,
"Bes-tow / this jew - / ëd all / so on / my créa - / sûre.
He would / à-dore / My gifts / instead / of me.
And rest / in Nâ - / sûre, // not / the God / of Nâ - / sûre;
So both / should lo - / sêd be.

Yet let / him keep / the rest.
But keep / them with / repine - / ing rest - / lessness.
Let him / bé rich / and wea - / ëd, // that / at least,
If good - / nès lead / him now, // yet wear - / iness
Mây toss / him to / my breast."

2. Commentary

In terms of both theme and technique, this poem has much in common with Donne's “Batter My Heart,” discussed in Unit 2, and Hopkins's “God's Grandeur,” to be discussed in Unit 8. All the three poems bear a religious theme, and although their tones vary, they are equally charged with imagery. The abundant use of imagery makes the three poems highly visual and concrete. In this poem, for example, we can see the loving, caring God, sitting with "a glass of blessings," and pouring his gifts generously on His creation, but becoming suddenly cautious and thoughtful before giving away his final gift, rest. Like a loving father, He becomes suddenly
wary of the fact that if he gives away all his gifts to His "children" they may not feel the need of returning to Him at the end.

Herbert and Donne both belonged to the seventeenth century Metaphysical School. The Metaphysical poets were particularly known for their use of extended metaphors (or conceits), and here we have one in the pulley, which is introduced in the title but carried out throughout the poem. Much of the meaning of the poem rests in the reader's understanding of this metaphor. Man's need for rest, the poet says, is the pulley by which eventually he is drawn to rest everlasting. The pulley that Herbert has in mind is probably a vertical one that is used to lift heavy things.

In this devoutly serious poem, Herbert dramatizes his theme of God's relationship with his creation through the use of a strong and steady meter. The poem is in four stanzas of five lines each. The first and fifth lines are in iambic trimeter, and the middle three lines are in iambic pentameter. However, the poet has introduced many variations of meter throughout the poem to add pace and vigor to his arguments.

For example, the third foot in line 1 (stanza 1) is a spondee, adding suggestion of God's purposeful vigor. Spondee recurs in line 3, in the third and fourth foot, reinforcing the strength of God's intention. The fourth line is broken by a caesura right at the mid-point, sustaining balance, while the even iambic beat of the last line seems to confirm the rightness of God's intention.

Stanza 2 opens with four strong stresses, which help to confirm the power of God's action. The three caesuras in the second line create the feeling that God is adding to the list of His gifts for mankind one by one, upon careful deliberation. The caesura in the third line dramatizes the pause that is mentioned in the line itself. In the fourth line Herbert adds an extra unstressed syllable to balance off the extra syllable in the second line. The use of the trochaic foot at the beginning of line 5 brings added focus to the word "Rest," allowing the reader to understand that the poet has used it in the sense of "repose."

The third stanza, like the second, bears extra syllables in lines 2 and 4. There is a caesura used in line 4, which helps to make the crucial distinction that God wants mankind to worship the creator and not the world He has created.

In the fourth stanza, Herbert deliberately plays with the different meanings of the word "rest." His use of the word at the end of the first line is somewhat paradoxical, but this is resolved in the next line through the use of the word "restlessness": Herbert says that God wishes mankind to keep all His gifts except rest—let them keep all the rest. Most of the feet in this stanza are iambic, except for the first foot of line 3. This use of regular feet is indicative of the rightness of God's action and the sporadic use of caesuras in the stanza are intended to break the monotony created by this too-regular use of the iambic pentameter. The caesuras also
help to create the feeling of 

besitation

that we are likely to experience until we

know the ultimate objective of God’s plans in the very final line of the poem.

d. Definition of Literary Terms

The Editors have introduced several literary terms in this chapter. It is important

that you understand and acquire them. The definitions and the examples given to

illustrate the terms are in many cases adequate. However, wherever you feel neces-

sary, you should consult the “Glossary” section of your text or Quayum and Talif. A

Concise Dictionary of Literary Terms or another dictionary of literary terms for

further clarification.

1. Prosody (703)
2. Syllable (704)
3. Rhythm (704)
4. Meter (706)
5. Pentameter (706)
6. Tetrameter (706)
7. Trimeter (706)
8. Dimeter (706)
9. Monometer (706)
10. Hexameter (706)
11. Heptameter (706)
12. Octameter (706)
13. Iamb (706)
14. Trochee (707)
15. Sponde (707)
16. Pyrric (708)
17. Anapest (708)
18. Dactyl (708)
19. Sprung rhythm (708)
20. Caesura (710)
21. End-stopped (710)
22. Assonance (712)
23. Alliteration (712)
24. Onomatopoeia (713)
25. Euphony and Cacophony (713)

e. Biography of the Poets

George Herbert, 1673
Lord Alfred Tennyson, 1687

You are also advised to look up other sources, including the Kennedy text that you

had used in one of the previous modules.
f. Important Points in the Chapter

1. Relevance of sound in poetry (703)
2. Basic linguistic facts for the study of prosody (703-704)
3. Relationship between sound and spelling (704)
4. Methods of scanning poetry (705-706)
5. Different kinds of metrical feet (706-708)
7. Some special meters used in poetry (709)
8. Rhythm and rhythmic devices: Assonance, Alliteration and Onomatopoeia (712-713)

Self-Assessment Tasks

1. Answer the questions given at the end of Herbert's "The Pulley."

2. Try paraphrasing Herbert's "The Pulley." (Write in not more than 50 words and restrict yourself to the space given below.)

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3. Read Herbert's "The Pulley" aloud and get a friend to read it aloud to you. (See
how much of the poet's sentiment you can capture in your reading)

4. After reading the chapter carefully, specially the section on the methods of scan-
ning, try to scan a poem from your text.

5. Write an essay comparing Herbert's "The Pulley" to Donne's "Batter My Heart."
(Restrict your essay to the space given below.)
Unit 8

PROSODY: SOUND, RHYTHM, AND RHYME IN POETRY (II)

Content

- Learning Objectives
- Topics Covered
- Time Frame
- Learning Activities
- Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) identify the different kinds rhyme and rhyme schemes used in poetry, (ii) ascertain the functions rhyme and rhyme scheme in poetry, and (iii) write about the various uses of sound in poetry in appropriate vocabulary.

Note: You are expected to concentrate on the section on Rhyme in the chapter in this Unit. As mentioned earlier, because of the length and nature of the material, I have broken up the chapter into two sections. You are, however, expected to read the Units, knowing that they form a whole together.

Topics Covered

1. Rhyme (713-717)
   a. The Nature and Function of Rhyme (714)
   b. Rhyme and Meter (714-716)
      i. Heavy-Stress Rhyme (714-715)
      ii. Trochaic and dactylic Rhyme (715-716)
   c. Variations in Rhyme (716-717)
      i. Internal Rhyme (716)
      ii. Inexact Rhyme (716)
      iii. Additional Variations (717)
   d. Rhyme Schemes (717)
2. Writing About Prosody (734-737)
   a. Strategies for Discovering Ideas (735)
   b. Strategies for Organizing Ideas (735-737)
      i. Rhythm (736)
      ii. Segmental Effects (736)
      iii. Rhyme (737)
3. Sample Essay 2 (744-747)
   a. The Rhymes in Christina Rossetti's "Echo" (744-746)
   b. Commentary on the Essay (746-747)

Time Frame

Read the material carefully and thoroughly. Give yourself as much time as you need. Considering that you have only a few pages to read, it should not take you more than two hours to read the recommended material, including the sample essay on Christina Rossetti's "Echo." On completion of your first reading, close the book and then read the chapter again when you feel ready. Your second reading should be conducted with the self-assessment tasks in mind and you should read with utmost patience and concentration so that you understand the poem and the exercises that follow.
Ideally you should give yourself a whole WEEK for the learning activities in this Unit, working at your free intervals and your own pace.

Learning Activities

a. Reading Task

Chapter 19, 713-717, 722, and 744-747

b. Poems to Read

Gerard Manley Hopkins, “God’s Grandeur” (722)
Christina Rosetti, “Echo” (744)

Note: The key poem for this unit is Gerard Manley Hopkins’, “God’s Grandeur.” Read the poem carefully in the light of the discussion on meter, rhythm and rhyme by the Editors in the chapter and see if you can find out the rhyme scheme of the poem. Your task, of course, is not just to find the rhyme scheme of the poem but to read it thoroughly so that you understand the poem’s meaning as well as the various uses of sound and figures of speech in it. Use a dictionary wherever necessary.

You may like to read this poem side by side with the two other religious poems, e.g. “Batter My Heart” and “The Pulley,” discussed earlier and see what similarities and differences it has with the them.

c. Commentary on Hopkins’s “God’s Grandeur”

[The following commentary on Hopkins’s poem is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that the poem could not be interpreted in other ways.]

This poem makes powerful use of “sprung” rhythm. For definition and characteristics of the term see pp. 708-709 of your text.

Some students might think that Hopkins goes too far in his insistence on rhymes and other similar sounds in this poem. That may be true; it is still, however, difficult not to admire the euphony of the famous closing lines—that ingenious alliteration of br and w, with a pause for breath at that magical wh!—and the cacophony of lines 6-8, with their jangling internal rhymes and the alliteration that adds more weight to smeared, smudge, and smell. For Hopkins, of course, sound is one with meaning; and the cacophonous lines just mentioned are also, as John Pick has pointed out, “a summary of the particular sins of the nineteenth century.”

There are other instances, where the poem gains much from its rhythmical and verbal effects. In line 5, for instance, the onomatopoetic effect of the repetition of
have trod is obvious, but somewhat less obvious, and very important, is the effect associated with the word generations. The meaning—the indeterminate millions of men over the ages—is, of course, clear, but the rhythm deserves comment. In the four syllables of generations the two metrical accents cause an effect of lengthening that opens up into the emphatic mounting repetition of have trod.

The basic argument of this Petrarchan sonnet is given explicitly in lines 1, 4, 9, and 13-14 of the poem:

1. The world is charged out the grandeur of God.
2. Why do men then now not reck his rod?
9. And for all this, nature is never spent;
13. Because the Holy Ghost over the bent
14. World broods....

The body of the poem fleshes out—realizes, dramatizes—this rather abstract argument.

The mood of the poem swings from optimism to pessimism and back to optimism. The poem opens with an outcry of joy at the omnipresent grandeur of God. The next seven lines of the octave, however, present a pessimistic picture of the world. The poet says that in spite of God’s omnipresent grandeur the world suffers much because people have willfully deviated from the word of God. In the sestet the mood of joy reasserts itself as the poet suddenly comes to notice the innate glory of all things and the loving presence of the Holy Ghost in nature. In other words, the octave of the sonnet presents a dilemma, while the sestet breaks out of the dilemma by the power of its statement of religious belief. The poet’s conviction expressed in the sestet is sincere, unequivocal, and firm.

Like the other two religious poems studied earlier, this poem too is rich in the use of imagery. Many of the images are very vivid, although some of them are, such as the “shook foil” and “ooze of oil,” used respectively in lines 2 and 3, are rather usual in nature—distant from everyday experience.

d. Definition of Literary Terms

The Editors have introduced several literary terms in this section of the chapter. It is important that you understand and acquire them. The definitions and the examples given to illustrate the terms are in many cases adequate. However, wherever you feel necessary, you should consult the “Glossary” section of your text or Quayum and Talif, A Concise Dictionary of Literary Terms or another dictionary of literary terms for further clarification.
1. Rhyme (713)
2. Exact rhyme (713)
3. Cliché rhyme (714)
4. Slant rhyme (714)
5. Eye rhyme (714)
6. Identical rhyme (714)
7. Rising rhyme (714)
8. Falling rhyme (715)
9. Trochaic or double rhyme (715)
10. Dactylic or triple rhyme (715)
11. Internal rhyme (716)
12. Inexact rhyme (716)
13. Vowel rhyme (717)
14. Rhyme scheme (717)

e. Biography of the poets

Gerard Manley Hopkins, 1673
Christina Rossetti, 1682

You are also advised to look up other sources, including the Kennedy text that you had used in one of the previous modules.

f. Important points in the chapter

1. Various functions of rhyme (714)
2. Relationship between rhyme and poetic creativity (714)
3. Nature of English rhymes (714)
4. Characteristics of and differences between rising (heavy-stress, accented) rhyme and dying (falling) rhyme (714-715)
5. Various uses of trochaic or double rhyme (715)
6. Definitions and functions of slant rhyme and eye rhyme (716-717)
7. Ways to formulate rhyme scheme in poetry (717)

Self-Assessment Tasks

1. Read the questions at the end of Hopkins’s “God’s Grandeur” and try to answer them.

2. Read Hopkins’s “God’s Grandeur” aloud, and get a friend to read the poem aloud to you. (See how well you can emulate the sentiment of the poem in your readings.)
3. Write a paraphrase of Hopkins's "God's Grandeur." (Write in not more than 50 words and in the specified space below. Check the meanings of words before you start writing your paraphrase.)

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4. Write an essay (in not more than one page) comparing the rhyme scheme of Donne's "Batter My Heart," Herbert's "The Pulley," and Hopkins's "God's Grandeur." Explain how the rhyme schemes of the three poems contribute to their meanings.

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List of Core Poems for the Course
(Revised Edition)

Students are expected to concentrate on the following poems for this course, although they are free to use other poems from the text, including the ones listed in the various Units of this module, for Examination purposes.

Unit 1: Robert Frost, “Stopping By Woods on a Snowy Evening” (556)

Unit 2: William Blake, “London” (577)

Unit 3: John Donne. “Holy Sonnet 14: Batter My Heart...” (615-616)

Unit 4: William Shakespeare, “Sonnet 130: My Mistress’ Eyes...” (643)

Unit 5: William Wordsworth. “London, 1802” (669)

Unit 6: Theodore Roethke, “My Papa’s Waltz” (697)

Unit 7: George Herbert. “The Pulley” (634)

Unit 8: Gerard Manley Hopkins, “God’s Grandeur” (722)

Unit 9: Percy Bysshe Shelley. “Ozymandias” (778)

Unit 10: William Carlos Williams. “The Dance”

Unit 11: William Blake. “The Sick Rose” (919)

Unit 12: Lord Alfred Tennyson. “Ulysses” (828)

Unit 13: Robert Herrick. “To the Virgins, to Make Much of Time” (846)
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BBL 3203 Poetry in English
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# Study Schedule

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**MID-SEMESTER EXAMINATION**

**FINAL EXAMINATION: DATE SET BY IDEAL**
Unit 9

FORM: THE SHAPE OF THE POEM (I)

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) identify the various types of closed-form poetry, (ii) discern the characteristics of closed-form poetry, and (iii) develop skills to analyse closed-form in appropriate vocabulary.

Topics Covered

1. Introductory Comments (749)
2. Closed-Form Poetry (749-752)
   a. Blank Verse (750)
   b. The Couplet (750-751)
   c. The Tercet or Triplet (751-752)
   d. The Quatrain (752)
3. Common Types of Closed-Form Poetry (752-755)
   a. The Italian, or Petrarchan Sonnet (752)
   b. The English, or Shakespearean Sonnet (753)
   c. The Ballad (753)
   d. Common Measure or Hymnal Stanza (753)
   e. The Song or Lyric (753-754)
   f. The Ode (754)
   g. The Haiku (754-755)
4. Other Closed-Form Types (755-757)
   a. Epigrams and Epitaphs (755)
   b. The Limerick (755-756)
   c. The Clerihew (756)
   d. The Double Dactyl (756-757)
5. Closed Form and Meaning (757-759)
6. Writing about Form in Poetry (783-788)
   a. Questions for Discovering Ideas (784)
      i. Closed Form (784)
   b. Strategies for Organizing Ideas (785)
7. Sample Essay (786-788)
   a. Form and Meaning in Herbert’s “Virtue” (786-787)
   b. Commentary on the Essay (787-788)

Time Frame

Give yourself enough time to read through the recommended pages of the chapter. Read only the recommended pages for this Unit. As you read, take notes and make sure that you understand the various forms of poetry discussed in the chapter. It will probably take you TWO HOURS to read through the material. On completion of your first reading, close the book and try to
recollect what you have read. Take a break or relax for a while and then when you feel ready, read the chapter again, this time keeping in mind the self-assessment tasks at the end of the Unit.

Ideally you should give yourself a WEEK for the activities in this Unit, working at your own pace and at your free intervals.

Learning Activities

a. Reading Task

Chapter 20, Pages: 749-759, 767-768, 778-779, and 783-788

b. Poems to Read

Lord Alfred Tennyson, “The Eagle” (751)
Anonymous, “Spun in High, Dark Clouds” (754)
Alexander Pope, “Epitaph on the Stanton-Harcourt Lovers” (755)
Samuel Taylor Coleridge, “What Is an Epigram” (755)
Anonymous, “A Dinner While Dinning at Crewe” (756)
Edmund C. Bentley, “George the Third” (756)
Edmund C. Bentley, “Alfred, Lord Tennyson” (756)
Anthony Hecht, “Nominalism” (756-757)
William Shakespeare, “Sonnet 116” (757)
George Herbert, “Virtue” (767-768)
Percy Bysshe Shelley, “Ozymandias” (778-779)

Note: Do not let the long list of poems above frustrate you. You will notice that most of them are just 2 to 4 lines long. They have been cited as examples of the various fixed forms of poetry by the Editors. Some are epigrams, haikus, and clerihews, which are, you will know, as you read their definitions, invariably short, ranging from 2 to 4 lines in length. It is important that you read them to familiarize yourself with the different types of fixed or “closed” poetry. Herbert’s “Virtue” has been included in the list as because the sample essay at the end of the chapter is on this poem.

The key poem for this Unit is, of course, Shelley’s “Ozymandias.” Read this poem carefully with the discussion of the Editors in mind and try to understand the poet’s technique as well as his meaning in this poem. Use a dictionary wherever necessary.
c. Commentary on Shelley’s “Ozymandias”

[The following commentary on Shelley’s sonnet is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that the poem could not be analyzed in other ways.]

According to Diodorus Siculus, Greek historian of the 1st century BC, Ozymandias was a grand, poetized name adopted by the Egyptian pharaoh Ramses II, of the 13th century BC. Ozymandias’s ninety-foot-tall statue, the largest in the land, had the following inscription on it: “I am Ozymandias, king of kings; if anyone wishes to know what I am and where I lie, let him surpass me in some of my exploits.” Diodorus saw the statue, carved by the sculptor Memnon, in the first century BC, when it was still standing at the Ramessseum in Thebes, a mortuary temple. Shelley read a description of the shattered statue in Richard Pococke’s Description of the East (1742) and then wrote this sonnet expressing his imagined view of the wreckage, which was subsequently printed by Leigh Hunt (a friend of Shelley) in his periodical The Examiner in 1818.

“Ozymandias,” although one of the monuments of English poetry, has a few cracks in it. Many readers find line 8 incomplete in sense: the heart that fed what, or fed on what? From its rime scheme, we might think the poem a would-be Italian or Petrarchan sonnet that refused to work out.

Shelley’s vision in the poem stretches far. Ozymandias and his works are placed at an incredibly distant remove from us. The structure of the poem helps establish this remoteness: Ozymandias’s words were dictated to the sculpture, then carved in stone, then read by a traveler, then told to the first person speaker, then relayed to us.

Ironics abound in the poem. A single work of art has outlasted Ozymandias’s whole empire. Does it mean that works of art endure? Not exactly. This work of art itself has seen better days, and soon, we may infer, the sands will finish covering it up. Obviously, the king’s proud boast has been deflated; the king’s ancient boast now survives on the vacant pedestal. The context renders the proclamation ironie in the extreme, and our understanding of the vanity of human deeds is intensified as we see the king who made the august claim at the ancient time, now lying helplessly with his shattered face touching the ground.

In spite of the situational irony in the statement, Ozymandias is, of course, in a sense right. His statement brings to light the destructive power of time: the Mighty (or any travelers) may well despair for themselves and their own works, as they gaze on the wreckage of Ozymandias’s one surviving project and realize that, cruel as he may have been, time, that has brought down his statue, is even more remorseless—nothing can withstand the devastating power of time: slowly and gradually time consumes everything.
d. Definition of Literary Terms

Note the definition and discussion of the following literary terms in the recommended pages of the chapter. You should feel free to consult a dictionary of literary terms wherever necessary.

1. Closed-Form Poetry (749)
2. Stanza (749)
3. Blank Verse (750)
4. The Couplet (750)
5. Monomeric Lines (750)
6. Heroic Couplet (750)
7. Parallelism (751)
8. Antithesis (751)
9. The Tercet or Triplet (751)
10. Terza Rima (751)
11. Villanelle (752)
12. The Quatrain (752)
13. The Italian, or Petrarchan Sonnet (752)
14. The English, or Shakespearean Sonnet (753)
15. The Ballad (753)
16. Common Measure or Hymnal Stanza (753)
17. The Song or Lyric (753)
18. The Ode (754)
19. The Haiku (754)
20. Epigrams or Epitaphs (755)
21. The Limerick (755)
22. The Clerihew (756)
23. The Double Dactyl (756)

e. Biography of the poets

Lord Alfred Tennyson, 1867
Alexander Pope, 1681
Samuel Taylor Coleridge, 1667
Edmund C. Bentley, 1665
Anthony Hecht, 1673
William Shakespeare, 128-29, 1323-25
George Herbert, 1673
Percy Bysshe Shelley, 1684

You are also advised to look up other sources, including the Kennedy text that you had used in one of the previous modules.
f. Important points in the chapter

1. Distinctions between Closed-Form poetry and Open-Form poetry (749)
2. Types of Closed-Form poetry (749)
3. Definition and discussion of Blank Verse (750)
4. Distinctions between Couplet and Heroic Couplet (750-751)
5. Definition and discussion of Tercet, Triplet and Terza Rima (751-752)
6. Basic characteristics of the Villanelle (752)
7. Quatrain and its different uses (752)
8. Distinctions between Italian (or Petrarchan) sonnet and English (or Shakespearean) sonnet (752-753)
9. The Ballad and its characteristics (753)
10. Definition and discussion of Hymn or Lyric (753-754)
11. Definition and discussion of the Ode (754)
12. Definition and discussion of the Haiku (754-755)
13. Definition and discussion of the other Closed-Form Types: Epigram or Epitaphs, the Limerick, the Clerihew, and the Double Dactyl (756-757)

Self-Assessment Tasks

1. Answers the questions at the end of Herbert’s “Virtue” and Shelley’s “Ozymandias.”

2. Read Herbert’s “Virtue,” and Shelley’s “Ozymandias” aloud, and get a friend to read the poems aloud to you. (See how well you can emulate the sentiment of the poets in your readings.)

3. Write a paraphrase of Shelley’s “Ozymandias.” (Write in not more than 50 words and in the space given below. Check the meanings of words that you are unfamiliar with before you start writing your paraphrase.)
4. This poem is highly visual. Can you draw a picture (in the space below) to convey the scene depicted in the poem?
5. Write an essay (in not more than one page) explaining Shelley's theme and technique in the poem.
Unit 10

FORM: THE SHAPE OF THE POEM (II)

Content

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the nature and characteristics of open-form poetry, (ii) appreciate the advantages and disadvantages of this non-traditional form, and (iii) discuss the relationship of form and meaning in open-form poetry in appropriate vocabulary.

Topics Covered

1. Open-Form Poetry (759-760)
   a. The Building Blocks of Open-Form Poetry (759)
   b. Open Form and Meaning (759-760)
2. Visual Poetry (761-762)
   a. Form and Meaning in Visual Concrete Poetry (761-762)
3. Writing about Form in Poetry (783-785)
   a. Questions for Discovering Ideas: Open Form (754)
   b. Strategies for Organizing Ideas (785)

Time Frame

Give yourself enough time to read through the recommended pages of the chapter. Read only the recommended pages for this Unit. As you read, take notes and make sure that you understand the characteristics of open-form poetry discussed in the chapter. It will probably take you ONE to ONE AND A HALF HOURS to read through the material. On completion of your first reading, close the book and try to recollect what you have read. Take a break or relax for a while and then when you feel ready, read the chapter again, this time keeping in mind the self-assessment tasks at the end of the Unit.

Ideally you should give yourself a WEEK for the activities in the Unit, working at your own pace and at your free intervals.

Learning Activities

a. Reading Task

Chapter 20, Pages: 759-762 and 782-785
b. Poems to Read

Walt Whitman, “Reconciliation” (759)
George Herbert, “Easter Wings” (761)
William Carlos Williams, “The Dance” (782)

Note: The key poem for this Unit is William Carlos Williams’ “The Dance.” Read the poem carefully, keeping an eye on its form and the way the form contributes to the poem’s meaning. Consult a dictionary wherever necessary.

Although there is no prescribed sample essay for this Unit, you may like to read the essay on Herbert’s “Virtue,” before undertaking the self-assessment tasks at the end of this Unit.

c. Commentary on William Carlos Williams’ “The Dance.”

[The following commentary on Williams’ poem is intended only to assist you in understanding the work. It is not meant to be complete, nor should you think that the poem could not be interpreted in other ways.]

Pieter Brueghel the Elder, a Flemish painter known for his scenes of peasant activities, represented in “The Kermess” (also known as “The Peasant Dance”) a celebration on the feast day of a local patron saint. Williams first saw this painting in Vienna in 1924, but he wrote the poem in 1942, eighteen years later. A French critic, Jacqueline Saunié-Ollier, has pointed out the interesting fact that the poem, in describing a vividly colourful tableau, omits all color images.

If you scan the poem, you will notice that there are many pairs of unstressed syllables in it, which gives the poem a bouncing rhythm—anapestic or dactylic, depending on where one wishes to slice the lines into feet. This rhythm is rather appropriate to a description of merry dancers and helps establish the tone of the poem, which is light, in spite of being serious.

There are many run-on lines in the poem, that in a way help to contribute to the poem’s meaning. For example, the continuous movement of the lines suggest the continuous movement of the dancers in the painting. The repetition of the opening line also indicates the circular nature of the dance in Breughel’s painting: like in Breughel’s dancers, the poem too comes round in a circle to where it began. The repetition of the lines, one might say, also introduces the metaphor of a frame: like a painting enclosed in a frame, the poem encloses its central scene in a frame of words.
d. Definition of Literary Terms

Note the definition and discussion of the following literary terms in the recommended pages of the chapter. You should feel free to consult a dictionary of literary terms wherever necessary.

1. Open-form poetry (759)
2. Free verse (759)
3. Prose poem (759)
4. Visual poetry (761)
5. Concrete poetry (761)

e. Biography of the poets

Walt Whitman, 1689
George Herbert, 1673
William Carlos Williams, 1689

f. Important points in the chapter

1. Open-form poetry vs. free verse or vers libre (759)
2. Characteristics of open-form poetry (759)
3. The different attributes of visual poetry (761)
4. The origin of visual poetry (761)
5. Definition and discussion of concrete poetry (761)

Self-Assessment Tasks

1. Answers the questions at the end of William Carlos Williams’ “The Dance.”

2. Read William Carlos Williams’ “The Dance” aloud and get a friend to read the poem aloud to you. (See how well you can capture the sentiments of the poet in your reading).

3. Write a paraphrase of William Carlos Williams’ “The Dance.” (Write in not more than 30 words and in the space given below. Check the meanings of words that you are unfamiliar with before you start writing your paraphrase.)

5. In the space given below, and in not exceeding 100 words, write a critical assessment of William Carlos Williams’ “The Dance”?
Unit 11

SYMBOLISM AND ALLUSION: WINDOWS TO A WIDE EXPANSE OF MEANING

Contents

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the meaning and significance of symbolism in poetry, (ii) appreciate the function and importance of allusion in poetry, and (iii) write about symbolism and allusion in poetry in appropriate vocabulary.

Topics Covered

1. Introductory Comments (789)
2. Symbolism and Meaning in Poetry (789-794)
   a. Symbolism in Operation (790-793)
      i. Cultural or Universal Symbols (791)
      ii. Contextual, Private, or Authorial Symbols (793)
   b. The Integration of Symbols in Poetry (793-794)
      i. Single Words (793)
      ii. Actions (793)
      iii. Settings (793)
      iv. Characters (794)
      v. Situations (794)
   c. The Quality of Symbols (794)
3. Allusion and Meaning in Poetry (794-796)
   a. The Sources of Allusions (795)
   b. The Original Context of Allusions (796)
4. Studying for Symbols and Allusions (796-797)
5. Writing About Symbolism and Allusion in Poetry (811-816)
   a. Questions for Discovering Ideas (812)
      i. Cultural Symbols (812)
      ii. Contextual Symbols (812)
      iii. Allusions (812)
   b. Strategies for Organizing Ideas (812-814)
      i. The Meaning of Symbols or Allusions (813)
      ii. The Effect of Symbols or Allusions on the Poem's Form (813)
      iii. The Relationship Between the Literal and the Symbolic (813)
      iv. The Implications and Resonances of Symbols and Allusions (813-814)
   a. Commentary on the Essay (815-816)
Time Frame

Give yourself enough time to read through the recommended pages of the chapter. Read carefully and slowly. Try to understand the meanings of symbolism and allusion and their different uses in poetry. Many of the examples given in the chapter to illustrate the various uses of symbolism and allusions are specially helpful if you have not studied the terms in relation to poetry before. You should use a dictionary wherever necessary. It will take TWO AND HALF TO THREE HOURS to read through the recommended material, including the sample essay, for the first time. Take a break before you commence reading the material again. When you read the chapter for the second time, keep the self-assessment tasks in mind.

Ideally you should give yourself a WEEK for the activities in the Unit, working at your own pace and at your free intervals.

Learning Activities

a. Reading Task

Chapter 21, Pages: 789-797, 811-816, and Chapter 25, 919

b. Poems to Read

Virginia Scott, “Snow” (791)
William Butler Yeats, “The Second Coming” (810)
William Blake, “The Sick Rose” (919)

Note: The key poem for this Unit is “The Sick Rose” by William Blake. The poem is taken from chapter 25 of the book. The reason I chose this poem, vis-à-vis the poems given in the chapter, is because of its tight nature and the poet’s magnificent use of symbolism in it. You will find that the poet’s rich use of symbolism in the poem has given a complex, and even multiple layers of meaning to this rather short work.

Virginia Scott’s “Snow” forms part of the discussion by the Editors in the chapter, and Yeats’ “The Second Coming” is used for the sample essay at the end.
c. Commentary on Blake’s “The Sick Rose”

[The following commentary on Blake’s poem is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that the poem could not be interpreted in other ways.]

In this poem Blake attempts to show how love is destroyed by selfishness and restraint. The figure of the canker worm upon the flower is used for this purpose. The poem exemplifies Blake’s remarkable gift for expressing a complex imaginative idea in a pen-picture. He was a painter not only with the brush but also with the pen. In a few telling strokes he conjures up in this poem the picture of a rose attacked in a stormy night by a ruinous worm. The very fact that the worm travels at night signifies that it is an emissary of darkness that is out to destroy a beautiful, “innocent” rose. The association of the worm with “howling storm” is further suggestive of its destructive power. Moreover, the worm thrives on “dark secret love,” which is suggestive of its lack of openness and its corrupting effect on the rose. E.D. Hirsch suggests, “The rose’s sickness, like syphilis, is the internal result of love enjoyed secretly and illicitly instead of purely and openly.” In Hirsch’s view, the poem is social criticism. Blake is satirizing the repressive order, whose hypocrisy and sham corrupt the woman who accepts it.

One might ask, why is the worm, whose love is tantamount to rape (as it is against the grains of open acceptance and frankness, that constitute a healthy love relationship), invisible? One simple answer could be that it is hidden in the rose. But it could also be that the worm is a supernatural dweller in night and storm. This brings in a new dimension to the poem. Perhaps the unseen worm is Time, that familiar destroyer, and the rose is more than a single flower: it symbolises mortal beauty. In this sense the poem could be seen as a commentary on the transient nature of beauty, that is subject to time and death.

Like all the best symbols, Blake’s rose and worm give off hints endlessly, and no one interpretation covers all of them.

d. Definition of Literary Terms

*Note the definition and discussion of the following literary terms in the recommended pages of the chapter. You should feel free to consult a dictionary of literary terms wherever necessary.*

1. Symbol (789)
2. Cultural/Universal Symbol (791)
3. Contextual/Private/Authorial Symbol (791)
4. Allusion (794)
e. Biography of the Poets

Virginia Scott, 1683
William Butler Yeats, 1690
William Blake, 1665

You are advised also to look up other sources, including the Kennedy text that you had used in one of the previous modules.

f. Important points in the chapter

1. Meanings of the terms symbol and symbolism (789)
2. The reasons for which poetry relies more heavily on symbolism than prose (789)
3. Functions of symbol/symbolism in poetry (790)
4. Differences between cultural or universal symbols and contextual, private, or authorial symbols (791)
5. The various ways of integrating symbols into poetry (792-794)
6. Meaning and function of allusion in poetry (794-795)
7. The various sources of poetic allusions (795)
8. The ways to look for symbols and allusions in poetry (796-797)

Self-Assessment Tasks

1. Read “The Sick Rose” by William Blake aloud and get a friend to read the poem aloud to you.

2. Write a paraphrase of “The Sick Rose” by William Blake in the space below.

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3. Write a critical assessment of Blake's “The Sick Rose,” explaining the various uses of symbolism in the poem. (Your essay should not exceed 100 words.)
Unit 12

MYTH: SYSTEMS AND SYMBOLIC ALLUSION IN POETRY

Contents

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the value of myth in modern life, (ii) ascertain the function of myth in poetry, and (iii) explicate poetry that is built upon myth in appropriate vocabulary.

Topics Covered

1. Introductory Remarks (817)
2. Mythology as an Explanation of How Things Are (817-820)
   a. Myth, Science, and Belief (817-818)
   b. The Power of Symbolic Mythical Truth (818)
   c. Myth as Concept and Perspective (818-819)
   d. Mythological Themes and Motifs (819-820)
3. Mythology and Literature (820-823)
   a. Mythological References in Poetry (821)
   b. Studying Mythology in Poetry (821-823)
4. Writing About Myth in Poetry (834-838)
   a. Questions for Discovering Ideas (834)
   b. Strategies for Organizing Ideas (835)
5. Sample Essay
   a. Myth and Meaning in Dorothy Parker’s "Penelope" (836-837)
   b. Commentary on the Essay (837-838)

Time Frame

Give yourself enough time to read through the recommended pages of the chapter. Read carefully and slowly. Try to understand what the Editors have to say about the value of myth in modern life and its different uses and functions in poetry. Also notice what the Editors have to say about the continuing role of myth in poetry even in this era of science and technology. Myth is an important aspect of poetry and you will notice that many of the great English poems, such as Keats’ “Hyperion,” Tennyson’s “Ulysses,” and T.S. Eliot’s “The Waste Land,” are largely based on ancient mythology. It is therefore vital that you develop a sound understanding of the meaning and importance of myth for understanding many modern English poems. While reading the material, feel free to use a dictionary wherever necessary. It will take you TWO AND HALF to THREE HOURS to read through the chapter, including the sample essay, for the first time. Take a break before you commence reading the material again. When you read the chapter for the second time, keep the self-assessment tasks in mind.
ideally you should give yourself a WEEK for the activities in the Unit, working at your own pace and at your free intervals.

Learning Activities

a. Reading Task

Chapter 22, Pages: 817-823, 826, 828-829, and 834-838

b. Poems to Read

William Butler Yeats, “Leda and the Swan” (822)
Dorothy Parker, “Penelope” (826)
Lord Alfred Tennyson, “Ulysses” (828-829)

Note: There are three poems that you are expected to read in this Unit: William Butler Yeats’ “Leda and the Swan,” Dorothy Parker’s “Penelope” and Tennyson’s “Ulysses.” Tennyson’s “Ulysses” is the key poem for this Unit; Yeats’ “Leda and the Swan” forms part of the core discussion of the Editors in the chapter; and Parker’s “Penelope” is the poem used for the sample essay at the end. Read Tennyson’s poem carefully and with particular attention to the myth used in it. Use a dictionary wherever necessary.

c. Commentary on Tennyson’s “Ulysses”

[The following commentary on Tennyson’s poem is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that the poem could not be interpreted in other ways.]

Ulysses, or Odysseus, a legendary hero of ancient Greece, was the son and successor of king Laertes of Ithaca, and husband of Penelope. He was the most intelligent of the Greek warriors in the Trojan war (as described in Homer’s epic, Iliad), which lasted for ten years. This war was fought between the Greeks and the Trojans because the Trojan prince, Paris, had abducted the beautiful Helen, wife of Menelaus, king of Sparta and younger brother of the Greek king, Agamemnon. After the war, Ulysses, instead of returning home, went out for a life of adventure, which again lasted for ten years. During this long period of absence, Penelope, his wife, stayed home, and in spite of the many suitors willing to marry her, she remained virtuous and faithful to Ulysses. It is because of this unflinching love and devotion for her husband that Penelope has come down in modern literature as a symbol of feminine integrity, loyalty and trust.

Tennyson’s “Ulysses” is a retelling—and reimagining—of a part of the story of Odysseus, the hero of Homer’s great epic by that title. Tennyson takes his cue from the Italian poet Dante, who in his Divine Comedy told the story of
Odysseus (Dante, like Tennyson after him, used "Ulysses," which was the hero's Roman name); the hero sailed forth in old age to discover what lay beyond the Pillars of Hercules, said to mark the edge of the world. Tennyson inhabits Ulysses directly, letting him speak of his plans in the first person. The result, a dramatic monologue—an extended speech spoken by a persona—is at once a variation on a mythic tale and a stirring meditation on old age.

In "Ulysses," the gallant hero is seen to reject the humdrum life of everyday experience for one of adventure. Although old, he thinks that there is no end to human knowledge and quest. Therefore, he is contemplating the prospect of leaving the kingdom to his son, who is meticulous in performing his "common duties" as a king, and go out "To follow knowledge like a sinking star/Beyond the utmost bound of human thought." Ulysses has come back to his kingdom after 20 years of absence and realizes that he is no longer a suitable king; no longer does he care to live a life of routine. Heroic in temperament, he wants "To strive, to seek, to find, and not to yield."

The sense that the world is waiting upon effort, "the mighty hopes that make us men," is what forms the basis of Tennyson's poem. The poem is about, as Tennyson announced, "the need of going forward and braving the struggle of life." But Ulysses does not express the desire for effort for the sake of effort only; his desire is rooted in a promise, which is to transcend the bounds of human knowledge, keeping his head high for ever.

d. Definition of Literary Terms

*Note the definition and discussion of the following literary terms in the recommended pages of the chapter. You should feel free to consult a dictionary of literary terms wherever necessary.*

1. Myth (817)
2. Mythology (817)
3. Mythos (817)
4. Mythopoeic (818)
5. Universal or Public Mythology (821)

e. Biography of the poets

William Butler Yeats, 1690
Dorothy Parker, 1680
Lord Alfred Tennyson, 1687
You are advised also to look up other sources, including the Kennedy text that you had used in one of the previous modules.

6. Important points in the chapter

i. Definitions of myth, mythology and Mythos (817)
ii. Origin and function of myth (817)
iii. Relevance of myth in modern life (818)
iv. Effects of positive myths vs. destructive myths (819)
v. Impacts of the use of myth in poetry (820)
vi. Myth and its function in modern poetry (821)

Self-Assessment Tasks

1. Answer the questions at the end of Tennyson’s “Ulysses.”

2. Read Tennyson’s “Ulysses” aloud and get a friend to do the same for you.

3. Write a paraphrase of Tennyson’s “Ulysses.” (Do not exceed the 50 words or the given space below.)

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4. Write a brief commentary on Tennyson's "Ulysses." (Restrict yourself to 100 words or to one full page.)
Unit 13

THHEME: IDEA, MOTIF, AND MEANING IN POETRY

Contents

Learning Objectives
Topics Covered
Time Frame
Learning Activities
Self-Assessment Tasks
Learning Objectives

By the end of this Unit, students are able to (i) understand the importance of theme or meaning in poetry, (ii) determine strategies for dealing with meaning/theme in poetry, and (iii) acquire skills to explicate theme or meaning in poetry in appropriate vocabulary.

Topics Covered

1. Introductory Remarks (839)
2. Poetry and Meaning (839-841)
3. The Subject of a Poem and Its Expression of Ideas (841-844)
   a. Strategies for Dealing with Meaning (842-844)
      i. Speaker (842)
      ii. Character, Setting, and Action (842)
      iii. Diction (842-843)
      iv. Imagery and Rhetorical Figures (843)
      v. Tone (843)
      vi. Rhythm, Meter, Sound, and Rhyme (843-844)
      vii. Structure and Form (844)
      viii. Symbol and Allusion (844)

Time Frame

Give yourself ample time to read through the recommended pages of the chapter. Read carefully and slowly, and use a dictionary or a dictionary of literary terms wherever necessary. As you read, take notes. Make sure you understand what the Editors have to say about theme and subject in poetry, and the various ways of determining and dealing with theme or meaning in poetry. Read the material twice if necessary, the second time more critically and with the self-assessment tasks in mind. It will probably take you about TWO HOURS to read through the material in the chapter, including the sample essay on Larkin’s “Next, Please” at the end.

Ideally you should give yourself a WEEK for the activities in the Unit, working at your own pace and at your free intervals.
Learning Activities

a. Reading Task

Chapter 23, Pages: 839-844, 846, and 859-863

b. Poems to Read

Robert Herrick, “To the Virgins, to Make Much of Time” (846)
Philip Larkin, “Next, Please” (850)

Note: The key poem for this Unit is Robert Herrick’s “To the Virgins....” Read this poem carefully and critically. It might be helpful if you can gather some information on the poet, his time, and the poetic school or movement he belonged to, in this case the Metaphysical school.

The sample essay at the end of this chapter is on the poem by Philip Larkin.

c. Commentary on Herrick’s “To the Virgins, to Make Much of Time”

[The following commentary on Herrick’s poem is intended only to assist you in understanding the poem. It is not meant to be complete, nor should you think that the poem could not be interpreted in other ways.]

This poem belongs to the carpe diem tradition. For a definition of the term see Quayum and Talif, A Concise Dictionary of Literary Terms (7), or the “Glossary” section of your text (1693). The poem is also a charming and graceful example of vers de société (again, the definition can be found in A Concise Dictionary). Basically, in this poem, the poet argues that the beautiful young maidens—those he is trying to win over to give up their spinsterhood and marry—are in the natural trap of time, and, like the fading rosebuds or roses, run through a predestined cycle. It is because of their transient life and beauty, the poet suggests, that they should act immediately and not dilly-dally in marrying. They must, in order to make the best of their lives, reap the pleasures of marriage and sex while the time is still there and they are warm and youthful, otherwise like the beautiful flowers they will fade away, unfulfilled and wasted.

The poem is written in a rather playful mood and its overall tone is light. Therefore, in spite of the suggestions of mortality of the maidens throughout the poem, there is no overriding concern of death. Herrick hints at maidens’ mortality in stanzas 1 and 2. In stanza 1, rosebuds are merely rosebuds (the virgins are urged to gather rosebuds, literal and figurative pleasure, and there is only a hint, in the word “smiles” [l. 3], that the virgins are to be identified with the “flowers” that “tomorrow will be dying”); in stanza 2, the sun is an index of the passing of time in general. In stanza 3 the idea of decay and failing powers is stated, but only in a general way. In stanza 4 the threat to the young
ladies is not, actually, that of death but that of being left as old maids.

The poet implies that the virgins should submit themselves to the course of nature, bear children, and after such affirmation of their natural destiny, die,—presumably fulfilled—but this opinion, though hinted at in several ways, is never directly stated (the word “virgins,” rather than “maidens” or “girls,” is significant here. It emphasizes the fact that the young women addressed are holding themselves outside natural process as though they might conquer time). Even at the end of the poem the threat is that if the virgins do not make use of their time, and their natural charms, they will “for ever tarry.” The threat is merely that they will forever tarry as old maids—forever being interpreted as “for the rest of their lives.” But the more dire interpretation that they will die unfulfilled, only lurks in the background in the secondary meaning of forever as “for eternity.”

“Roses” would have suited Herrick’s iambic meter, but why does he use “rosebuds”? Rosebuds are flowers not yet mature, and therefore suggest virgins, not matrons. There may be a sexual hint besides: rosebuds more resemble private parts than roses.

d. Definition of Literary Terms

Note the definition and discussion of the following literary terms in the recommended pages of the chapter. You should feel free to consult a dictionary of literary terms wherever necessary.

1. Motif/Theme (839)
2. Subject (841)
3. Speaker (842)
4. Diction (842)
5. Imagery (843)
6. Tone (843)
7. Rhythm (843)
8. Meter (843)
9. Rhyme (843)
10. Structure/Form (844)
11. Symbol (844)
12. Allusion (844)
e. Biography of the Poets

Robert Herrick, 1673
Philip Larkin, 1676

You are advised also to look up other sources, including the Kennedy text that you had used in one of the previous modules.

f. Important points in the chapter

1. The problems and limitations in the comprehension of meaning in poetry (§40)
2. The relationship between the individual’s personal circumstances and his responses to poetry (§40)
3. The various strategies for determining and dealing with meaning in poetry (§41-§42)
4. The relationship between form/structure and meaning in poetry (§44)
5. The shaping effect of symbol and allusion to the meaning in poetry (§44)

Self-Assessment Tasks

1. Answer the questions at the end of Herrick’s “To the Virgins....”
2. Read Herrick’s poem aloud and get a friend to read the poem aloud to you.
3. Write a paraphrase of Herrick’s “To the Virgins....” in not more than 25 words.
4. Discuss the images and the ideas in Herrick's poem, explaining how the images contribute to the poem's meaning.
Unit 14

TAKING EXAMINATIONS ON LITERATURE

Contents

  Learning Objectives
  Topics covered
  Time Frame
  Reading Task
Learning Objectives

By the end of this Unit, students are able to (i) understand the nature of literature examinations, (ii) acquire techniques to improve their methods of examination preparation, and (ii) develop skills to achieve high grades in literature examinations.

Topics Covered

1. Introductory Remarks (1599-1600)
2. Preparation (1601-1603)
   a. Read and Reread (1601)
   b. Construct Your Own Questions: Go on the Attack (1601-1602)
   c. Convert Your Notes to Questions (1602)
   d. Work with Questions Even When Time Is Short (1602-1603)
   e. Study with a Classmate (1603)
3. Two Basic Types of Questions About Literature (1603-1608)
   a. Factual Questions (1603-1605)
      i. Multiple Choice Questions (1603-1604)
      ii. Identification Questions (1604-1604)
   b. Technical and Analytical Questions and Problems (1605-1608)
      i. Identification Questions (1605-1606)
      ii. Longer factual Questions (1606-1608)
      * General or Comprehensive Questions (1607-1608)
      * Basis of Judging General Questions (1608)

Time Frame

Read this chapter carefully as it will help you in your examinations and examination preparations. Although this is the last Unit of the module and meant to be read before the final examination, you may still like to read it before the mid-semester examination, as going through the chapter will help you in boosting your confidence and your examination skills. The chapter will in particular be helpful in understanding how to answer identification questions and questions of technical and analytical nature that you are expected to answer in the mid-semester as well as in the final examination.

It might take you TWO to THREE HOURS to read through the chapter carefully and attentively. But, if the information or the instructions provided are not adequately clear, please read through the material for the second time.
Institute for Distance Education and Learning  
(IDEAL)  
Universiti Putra Malaysia  

COURSE SYNOPSIS

EDU 3217

TEACHING THE LANGUAGE OF DRAMA

This course offers the study of language of drama; various literary elements and conventions of drama; a number of plays from various literary traditions; and pedagogy of teaching of drama in Malaysian secondary schools.
The Module Writer

Dr. Malachi Edwin Vethamani

Dr. Malachi Edwin Vethamani obtained a Bachelor of Arts (Hons.) in English Literature and Master in Education in Teaching English as a Second Language (TESL) from University of Malaya and a doctorate in Literature in English from the University of Nottingham, England. He is a recipient of the Chevening Award (1993-1996) and the Fulbright Scholarship (2000). He is a lecturer at the Faculty of Educational Studies, University Putra Malaysia.

Dr. Vethamani has done extensive research in the area of teaching literature in English. He has written articles and essays in this area for many publications. He has also published short stories and poems. He had a fortnightly column on teaching literature, called ‘Language and Literature’ in the Education Supplement, The Sunday Star from Dec. 1992 till July 1994. He co-authored a book on multi-cultural reading of literary texts entitled Now Read On (London: Routledge, 1999). He has written many supplementary English and Literature in English texts for primary and secondary students. His latest publication is A Bibliography of Malaysian Literature in English (Petaling Jaya: Sasbadi Sdn. Bhd.). He is the General Editor of the recently launched Sasbadi-MELTA ELT Series.

Dr. Vethamani is actively involved in the training of teachers in Malaysia and overseas. He was the Deputy Chairman of the 13th Oxford Conference on Teaching Literature. He is a founding member of ELTeCS East Asia. He is President of the Malaysian English Language Teaching Association (MELTA).

He can be contacted at:

Tel: 03-89468184
Fax: 03-89435386
Email: malachi@educ.upm.edu.my

Correspondence Address:

Faculty of Educational Studies
University Putra Malaysia
43400 Serdang, Selangor.
Introduction to the Course

Course Objectives

The aims of the course are to enable students to introduce students to the elements of drama and analyze and teach plays from various literary traditions.
BBL 3205  DRAMA IN ENGLISH

Contents

PART I  ELEMENTS OF DRAMA

Topic 1  Introduction to the conventions of drama - I
Topic 2  Introduction to the conventions of drama - II

Part II  Way into Plays I

Topic 3  Plays and Performance I
Topic 4  Plays and Performance II
Topic 5  Plays and Performance III

Part III  Way into Plays II

Topic 6  Plot
Topic 7  Characterization I
Topic 8  Characterization II
Topic 9  Characterization III

Part IV  Way into Plays III

Topic 10  Characterization and Theme I
Topic 11  Characterization and Theme II
Topic 12  Characterization and Theme III

PART VI  Critical Study Of A Greek Play

Topic 13  Sophocles: Oedipus

PART VII  Critical Study Of A Shakespearean Play

Topic 14  Shakespeare: King Lear
PART VIII  Critical Study Of A Modern Play

Topic 15  Oscar Wilde: *The Importance of Being Earnest*

PART IX  Teaching Drama

Topic 16  Developing Lesson Plans
Topic 17  Developing Teaching Activities
About Distance Education

- Distance education is full of challenges and opportunities. The challenge is to commit yourself to a schedule of achievement and to maintain that schedule. The opportunities include: to increase your knowledge and application of the material; to increase your value to your employer; and to prepare you for continuous changes.

- It is important to remember that only those who are committed to their studies will be able to complete the programme successfully.

- You could study at your own convenience — at home, in the office — anywhere to push you into completing your assignments.

- Total responsibility is in your hands as you do not have regular weekly classes to push you into completing your assignments.

- You can contact your instructors by telephone, email, fax and correspondence for any advice or consultation you may need.
Introduction to this Study Guide

- The material you read in this booklet is meant to act only as a guide to the prescribed texts, as well as to the readings recommended or provided.

- This guide provides a framework of the important points, which you should use to lead you in your study. It is only a guide to point out important and relevant issues.

- The topics in the guide are presented as unified learning materials from the introduction to in-depth study on various aspects of the subject.

- At the end of every section, there are a number of questions which help assess your understanding of the topic. Work through these questions as they will help apply what you have read and learned.
Course Preparation

It is important that you read your prescribed texts. Read the texts in conjunction with the study guide. This will enable you to read in an orderly and organised manner. Where additional reading are suggested, try to find these texts through other sources like the UPM library and libraries in other universities.

Try to follow the study schedule given in the study guide. It is important that you keep up with your reading as this will enable you to do your assignments and prepare for the mid-term and final examinations.

The course moves from theory into practice. You will not be able to do well in your assignments if you do not employ the required theoretical information in your assignments for teaching literature in English.

You will notice from the schedule that you will have to maintain a vigorous pace of reading. The number of pages for each assignment has been noted and you should use this information to plan your progress through each topic as it is vital that you stay ahead or on target.

Learning should be a positive experience and to keep it as such, regular attention to your preparation and completion of the assignments is critical and rest on you. Please note the due dates for the assignments. They must be sent in by the stipulated deadlines.
Learning Activities and Learning Tasks

In each section of this study guide there is a Learning Activities component and Learning Tasks component. To fully understand the course material you should attempt and work through the activities and tasks provided.

You could read these activities and tasks before you start each section. After you have read the required material for the section answer the questions. If you have difficulty responding to the questions, review the material you have read and also read any other related materials from the recommended texts.
## Study Schedule

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PART VI Critical Study Of A Shakespearean Play

Topic 14 Shakespeare: *King Lear*

PART VII Critical Study Of A Modern Play

Topic 15 Oscar Wilde: *The Importance of Being Earnest*

PART VIII Teaching Drama

Topic 16 Developing Lesson Plans
Topic 17 Developing Teaching Activities
Prescribed Texts and Further Reading Materials

All students are required to purchase the prescribed texts. It is illegal to photocopy books and students are strongly prohibited to do so.

The prescribed texts will be sold at special student price. These books will be made available during the first face to face session.

Prescribed Texts:


   Or


Further Reading:

The plays chosen for this course are either classical or canonical works. As such, a lot of research has been carried out on these plays and there are numerous critical works available in the Universiti Putra Malaysia library, in other university libraries and also in the British Council libraries.
Assessment

The assessment for this course will be as follows:

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Submission of written assignments

Deadlines for the assignments are as follows:

The first assignment must be submitted during the second face-to-face session.

The second assignment must be submitted during the mid-term examination.

Submit your assignments to the officers of Yayasan Pelajaran MARA during the face-to-face sessions or send them to the following address:

Kolej Pendidikan Lanjutan
Yayasan Pelajaran MARA
No.17, Jalan 6C/91
Taman Shamelin Perkasa
Jalan Cheras,
56100 Kuala Lumpur.
Assignment 1  30%

Choose an extract (not exceeding 600 words) from a play given below and examine the use of language in the play. Your analysis of the language should focus on any ONE of the following literary aspects of the play – plot, setting, characterization, or presentation of a theme.

Use one of the following plays for this assignment:

1. William Shakespeare  *King Lear*
2. Sophocles  *Oedipus Rex*
3. Oscar Wilde  *The Importance of Being Earnest*

Some Important Points to Remember

1. Your assignment MUST be original work.
2. If you adapt any material, you must cite the original source and indicate how you have modified the original material.
Assignment 2  30%

Choose any ONE of the following plays. Pick a prevalent theme in the play and discuss the writer’s treatment of theme and how you would teach it. You should present at least three while-reading activities.

Use one of the following plays for this assignment:

1. William Shakespeare  *King Lear*
2. Sophocles  *Oedipus Rex*
3. Oscar Wilde  *The Importance of Being Earnest*

You cannot use the same play you have discussed in Assignment 1.

Some Important Points to Remember.

1. Your assignment MUST be original work.
2. If you adapt any material, you must cite the original source and indicate how you have modified the original material.
PART I  ELEMENTS OF DRAMA

Topic 1  Introduction to the conventions of drama - I
Topic 2  Introduction to the conventions of drama - II
TOPIC 1   INTRODUCTION TO THE CONVENTIONS OF DRAMA - I

LEARNING OBJECTIVES

By the end of this topic, you should be able to

1. recognise the elements of drama
2. state what is meant by tragedy
3. state what is meant by comedy
4. state what is meant by a traditional plot of a play.
5. identify different kinds of plays

Required Reading


Note: You should read the relevant chapters on the overview of drama in either one of the two books mentioned.

Learning Activities

For Topic 1, you should pay close attention to:

1. the elements of drama
2. elements of tragedy
3. elements of comedy
4. the structure of the traditional plot of a play
5. the characteristics of the different kinds of plays.
Learning Tasks:

After you have done your reading, answer these questions.

1. Explain what is meant by tragedy?
2. What are the main elements of comedy?
3. What are the main elements of a traditional plot? How do they contribute the development of the play?

If you were unable to answer these questions, you should read the prescribed chapters.
TOPIC 2  INTRODUCTION TO THE CONVENTIONS OF DRAMA - II

LEARNING OBJECTIVES

By the end of this topic, you should be able to recognise the elements of drama in relation to performance. You should know about the following:

1. the actors
2. the director and the producer
3. the stage
4. functions stage directions in the play
5. sets or scenery
6. conventions of drama: scenes, acts, passing of time, and other related elements

Required Reading


Note: You should read the relevant chapters on drama in either one of the two books mentioned.

Learning Activities

For Topic 2, you need to read about drama as performance. Your reading should cover these topics:

1. the actors
2. the director and the producer
3. the stage
4. functions stage directions in the play
5. sets or scenery
6. conventions of drama: scenes, acts, passing of time, and other related elements of drama.
Learning Tasks:

After you have done your reading, answer these questions.

1. What are the functions of a director and producer in the production of a play?
2. Name some of the different types of stage that have developed since classical times?
3. What are the functions of stage directions to: a) the director  b) the actors?

If you were unable to answer these questions, you should read the prescribed chapters again.
PART II  WAY INTO PLAYS I

Topic 3  Plays and Performance I
Topic 4  Plays and Performance II
Topic 5  Plays and Performance III
TOPIC 3  PLAYS AND PERFORMANCE 1

LEARNING OBJECTIVES

By the end of this topic, you should be able to understand what is performance when reading a dramatic text like a play. Also, recognize the importance of translating dialogue into performance in relation to tone, intonation, etc.

Required Reading


LEARNING ACTIVITIES

For Topic 3, you should pay attention to the notion of performance when reading a play.
You should pay attention to how actors/readers would act/read the dialogue in a play.

LEARNING TASKS

Do your required reading, McRae and Vethamani, *Now Read On*. Read pages 28 to 29, then carry out the various tasks that are suggested.
TOPIC 4 PLAYS AND PERFORMANCE II

LEARNING OBJECTIVES

By the end of this topic, you should be able to understand what is meant by the terms proxemics and turn-taking when reading a dramatic text like a play.

Required Reading

McRae and Vethamani, *Now Read On*. Read pages 30 to 32.

LEARNING ACTIVITIES

For Topic 4, you should pay attention to the terms proxemics and turn-taking. You should also examine proxemics and turn-taking when working on the extracts in your readings for this unit.

LEARNING TASKS

Do your required reading, McRae and Vethamani, *Now Read On*. Read pages 30 to 32, then carry out the various tasks that are suggested.
TOPIC 5 PLAYS AND PERFORMANCE III

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine different scenes in terms of change in moods in characters in the scenes and also examine setting and mood in the scenes and relate these aspects to performance of the texts.

Required Reading

McRae and Vethamani, Now Read On. Read pages 32 to 35.

LEARNING ACTIVITIES

For Topic 5, you should pay attention to change in moods in characters in scenes and also to mood and setting in the scenes when working on the extracts in your readings for this unit.

LEARNING TASKS

Do your required reading in McRae and Vethamani, Now Read On. Read pages 32 to 35, then carry out the various tasks that are suggested.
PART III  WAYS INTO PLAYS II

Topic 6  Plot
Topic 7  Characterization I
Topic 8  Characterization II
Topic 9  Characterization III
TOPIC 6  PLOT

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine how events in a scene could signal the development of the plot in a play.

Required Reading

McRae and Vethamani, Now Read On. Read pages 105 to 106.

LEARNING ACTIVITIES

For Topic 6, you should pay attention to what characters say and how this could signal the development of the plot in a play.

LEARNING TASKS

Do your required reading in McRae and Vethamani, Now Read On. Read pages 105 to 106, then carry out the various tasks that are suggested.
TOPIC 7

CHARACTERIZATION I

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine similarities and differences in characters. You should also be able to examine the use of contrast by playwrights in character portrayal.

Required Reading

McRae and Vethamani, *Now Read On*. Read pages 35 to 38; 106-110 and 177-185.

LEARNING ACTIVITIES

For Topic 7, you should pay attention to the playwrights use of contrast as a device for character portrayal. You should pay attention to contrasts in terms of gender and generational differences.

LEARNING TASKS

Do your required reading in McRae and Vethamani, *Now Read On*. Read pages 35 to 38 and 106 to 110, then carry out the various tasks that are suggested.
TOPIC 8  CHARACTERIZATION II

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine how playwrights use language in the character's speech for purposes of characterization. The characters use of standard or non-standard language (dialect) can be used by playwrights for this purpose.

Required Reading


LEARNING ACTIVITIES

For Topic 8, you should pay attention to the playwrights use of variation in language — standard and non-standard (dialect) as a device for character portrayal.

LEARNING TASKS

Do your required reading in McRae and Vethamani, *Now Read On*. Read pages 162-167, then carry out the various tasks that are suggested.
TOPIC 9  CHARACTERIZATION III

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine characterization through characters’ speech – not just from what is said but also what remains unsaid. You should pay attention to “underlying discourse” and how playwrights use this for purposes of characterization.

Required Reading

McRae and Vethamani, Now Read On. Read pages 106 to 109.

LEARNING ACTIVITIES

For Topic 9, you should pay attention to “underlying discourse” in characters’ speech and how this is part of the playwrights means of character portrayal.

LEARNING TASKS

Do your required reading in McRae and Vethamani, Now Read On. Read pages 106 to 109 and 167-169, then carry out the various tasks that are suggested.
PART IV WAYS INTO PLAYS III

Topic 10 Characterization and Presentation of Theme I
Topic 11 Characterization and Presentation of Theme II
Topic 12 Characterization and Presentation of Theme III
TOPIC 10  CHARACTERIZATION AND PRESENTATION OF THEME 1

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine how Shakespeare used soliloquies for purposes of characterization and presentation of various themes and issues in his plays.

Required Reading

McRae and Vethamani, Now Read On. Read pages 172 to 176.

LEARNING ACTIVITIES

For Topic 10, you should pay attention to the use of soliloquy—both private and public—as a device used by Shakespeare and other playwrights for purposes of characterization and presentation of themes in his plays.

LEARNING TASKS

Do your required reading in McRae and Vethamani, Now Read On. Read pages 106 to 109, then carry out the various tasks that are suggested.

Then, answer these questions:

1. What do the soliloquies tell you about the speaker?
2. What issues do the soliloquies raise? What does the language tell you about the speaker’s attitude towards the issue(s)?
TOPIC 11  CHARACTERIZATION AND PRESENTATION OF THEME II

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine how the playwright presents the character and deals with the issue or theme in the character’s speech.

Required Reading

McRae and Vethamani, *Now Read On*. Read pages 110 to 112.

LEARNING ACTIVITIES

For Topic 11, you should pay attention to characters’ speech and how the writer uses it to present both the character and the theme(s) in the play.

LEARNING TASKS

Do your required reading in McRae and Vethamani, *Now Read On*. Read pages 110 to 112, then carry out the various tasks that are suggested.
TOPIC 12  CHARACTERIZATION AND PRESENTATION OF THEME III

LEARNING OBJECTIVES

By the end of this topic, you should be able to examine the speech of characters to examine the conflict characters face and the issues their speeches touch on.

Required Reading


LEARNING ACTIVITIES

For Topic 12, you should pay attention to characters’ speech and how this is related to characterization and the presentation of themes/issues in a play.

LEARNING TASKS

Do your required reading in McRae and Vethamani, *Now Read On*. Read pages 180 to 185, then carry out the various tasks that are suggested.
PART V  CRITICAL READING OF A GREEK PLAY
PART V  CRITICAL READING OF A GREEK PLAY

Topic 13 SOPHOCLES: Oedipus Rex
Topic 13  Sophocles: Oedipus Rex

LEARNING OBJECTIVES

The aim of reading this play is to provide you with the opportunity to read a great Greek tragedy.

Before reading the play:

You are advised to read the background information that is provided about Greek theatre and Sophocles’ place in Greek drama and his contribution to the world of drama.

There are many terms which will be unfamiliar to you. As you read, and reread, you will know what are the important terms and you will have to remember their relevance to your reading of the play.

It is important that you read about Aristotle’s concept of tragedy and catharsis as they are crucial to your understanding of the play.

Reading the play:

The preliminaries:

1. Read the names of the characters and try to remember their relationships.

2. Now quickly look through the play and you will see names for the structural divisions of the play: prologue, parados, episodes, stasimons and exodos. You would have comes across these terms in your earlier reading. Do you remember what they were? Make notes next to these terms so that they help you remember what they are. This will be helpful as you read the play.

The entry into the text:

1. As you read the play, you may have to stop and read the notes in the footnotes. Try to read the play once without reading these footnotes. Once you have read the play through, you may want to look at the footnotes so that you understand the play better.
**Directed reading of the play:**

1. As you read *Oedipus Rex*, pay close attention to the following aspects of the play:

   (a) dramatic irony  
   (b) elements of fate (moira)  
   (c) the riddle and how Oedipus solves it and its far reaching consequences  
   (d) the prophesies and how they are fulfilled  
   (e) the tragic flaw in Oedipus  
   (f) the various themes in the play – illusion and reality, ignorance and knowledge, moral and physical blindness  
   (g) the nature of tragedy in *Oedipus Rex*  
   (h) the relationships between the main characters and the conflicts that emerge

2. Read the play a few times. It is not a very long play. Each new reading will give you further understanding of the play.

**After reading the play:**

**Learning Tasks:**

After you have read *Oedipus Rex*, try to answer the questions that are given in the volume.

Read the questions carefully. Consider what part(s) of the play will be most relevant for the answer. Before you start writing the answer, makes notes. What will be the main points for your argument in the essay? Decide which quotes you will use to support your answer.

If you are unable to answer the questions, read the play again. Read some critical work on the play. This will help you get further understanding of the play.

It is also important that you discuss the play with your colleagues during tutorials. The exchange of ideas and views will further help your understanding of *Oedipus Rex*.  

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PART VI A CRITICAL STUDY OF A SHAKESPEAREAN PLAY
PART VI A CRITICAL STUDY OF A SHAKESPEAREAN PLAY

Topic 14 William Shakespeare, *King Lear*
Topic 14  Shakespeare: King Lear

LEARNING OBJECTIVES

The aim of reading King Lear is to provide you with the opportunity to read a play by the great English dramatist William Shakespeare. No course in drama in English is complete without the study of a Shakespearean play. King Lear is considered to be one of Shakespeare’s great tragic plays. A study of this play will enable you to understand further the elements of tragedy that you examined in Oedipus Rex.

Learning Activities

Before reading King Lear

You are advised to read some background information on Shakespeare and Shakespearean plays, especially the tragedies before you read the play. You will be able to find some information in the Literature volume. There is also a lot of critical work available on this play.

Read again on the element of tragic flaw (the section from Sophocles in the Literature volume) as this will be relevant to your study of King Lear.

Required Reading:  William Shakespeare, King Lear

The preliminaries:

1. Read the names of all the characters and try to remember their relationship with the other characters.

2. Now look through the play and see how many Acts there are, where are the various settings of the different scenes in the play. This will give you some sense of the characters and the setting in the play.
Entry into the text

1. As you begin to read the play, you will discover that Shakespearean language is quite different from contemporary English. Do not allow the language to deter you from reading the play. As you continue reading, you will get more accustomed to it. The notes and explanations for some of the words, expressions, cross-references in the play and a glossary of words are given at the end of the prescribed text.

Directed reading of King Lear

1. As you read King Lear, pay close attention to the following aspects of the play:

(a) the various changes that Lear undergoes from the beginning of the play till the end of the play

(b) the relationship between Lear and his daughters

(c) the relationship between Gloucester and his sons

(d) the parallel structure between the main plot (Lear and his daughters) and the sub-plot (Gloucester and his sons)

(e) Kent’s loyalty to Lear

(f) the role of the Fool in Lear’s character development

(g) animal imagery in the play

(h) the various themes in the play: parent-child relationship, physical and moral blindness, nature, natural versus unnatural, good versus evil, sanity versus madness
(i) tragic flaw in Lear

(j) the relationships between the main characters and the conflicts that emerge

2. Read the play a few times. *King Lear* is not an easy play and you will need to read it a few times. Each new reading of the play will give you further understanding of the play.

**After reading King Lear**

**Learning Tasks:**

After you have read *King Lear*, try to answer some of the following questions.

1. The institution of the family appears to be in question in *King Lear*. Discuss.
2. Discuss the role of the Fool in Lear’s development as a character.
3. Discuss the similarities between the main plot and the sub-plot in *King Lear*.
4. Do you agree that Lear is “a man more sinned against than sinning”?
5. In *King Lear*, often one character seems to perceive another as foolish. Provide your own definition of folly and discuss two characters in the light of your definition.

Read the questions carefully. Consider what part(s) of the play will be most relevant for the answer. Before you start writing the answer, make notes. What will be the main points for your argument in the essay? Decide which quotes you will use to support your answer.

If you are unable to answer the questions, read the play again. Read some critical work on *King Lear*. This will help you get further understanding of the play.

It is also important that you discuss the play with your colleagues during tutorials. The exchange of ideas and views will further help your understanding of *King Lear*. 


PART VII A CRITICAL STUDY OF A MODERN PLAY
PART VII  CRITICAL STUDY OF A MODERN PLAY

Topic 15  OSCAR WILDE: *The Importance of Being Earnest*
Topic 15  Oscar Wilde, The Importance of Being Earnest

LEARNING OBJECTIVES

The aim of reading The Importance of Being Earnest is to provide you with the opportunity to read a modern English play by an Irish playwright. Oscar Wilde (1854-1900) was a great writer and is recognised as major playwright. The Importance of Being Earnest is Wilde’s most famous and popular play. It is still performed all over the world. Reading The Importance of Being Earnest will also present you with the opportunity to read a great comedy.

Learning Activities

Before reading The Importance of Being Earnest

You should read on the background to Wilde’s writing. Wilde’s wit has been researched on widely and a lot of critical work has been done on his plays too.

Read again on the elements of comedy in the Literature volume. The information will be useful in the reading of Wilde’s play.

Reading The Importance of Being Earnest

The preliminaries:

1. Read the names of all the characters. You will a little about them from their titles and job description. You are not told anything about their relationship.
2. Read about the setting for each Act of the play – this will give you some idea of the different places in which the play is set.

Entry into the text

1. As you read the play, you will discover Wilde’s wit in the play. The play is filled with epigrams. Do take note of them - who says them and what they suggest.
2. Unlike the earlier plays in this course, The Importance of Being Earnest does not require notes. You will be able to read it on your own. Do read the play aloud – all plays are meant to be read aloud! Plays are performance texts and they are meant to be performed. Reading aloud will increase your enjoyment of the text.
Directed reading of *The Importance of Being Earnest*

1. As you read *The Importance of Being Earnest*, pay close attention to the following aspects of the play:
   
   (a) Wilde's wit – his epigrams in the play
   
   (b) Wilde's satire – his criticism of high society
   
   (c) farce in the play
   
   (d) use of deception and deceit
   
   (e) Algernon's notion of Bunburying
   
   (f) Jack's dual personality
   
   (g) views on country and town life
   
   (h) consider the plot of the play – all the action takes place within 24 hours
   
   (i) consider Miss Prism and Rev. Chasuble – as two halves – absurdly serious pair
   
   (j) the various themes in the play: criticism of class ridden society, appearance versus reality, Wilde's treatment of women character, eating as a sensual activity, marriage

2. Read the play a few times. *The Importance of Being Earnest* is an extremely enjoyable play. It is a great comedy and the wit in the play will make it quick and pleasurable reading.
After reading *The Importance of Being Earnest*

Learning Tasks:

After you have read *The Importance of Being Earnest*, try to answer these questions.

1. Discuss the statement “in *The Importance of Being Earnest* Wilde was laughing at himself and the mores of his time”.

2. Discuss the theme of duality in *The Importance of Being Earnest*.

3. Discuss Wilde’s effective use of a series secrets as the basis of the structure of *The Importance of Being Earnest*.

Read the questions carefully. Consider what part(s) of the play will be most relevant for the answer. Before you start writing the answer, make notes. What will be the main points for your argument in the essay? Decide which quotes you will use to support your answer.

If you are unable to answer the questions, read the play again. Read some critical work on *The Importance of Being Earnest*. This will help you get further understanding of the play.

It is also important that you discuss the play with your colleagues during tutorials. The exchange of ideas and views will further help your understanding of *The Importance of Being Earnest*. 
PART VIII TEACHING DRAMA
PART VIII TEACHING DRAMA

Topic 16 Developing Lesson Plans
Topic 17 Developing Teaching Activities
TOPIC 16  DEVELOPING LESSON PLANS

LEARNING OBJECTIVES

Required Reading

Read the information given in Learning Activities below.

LEARNING ACTIVITIES

Read the following details about lesson plans.

1. The UPM lesson plan format is as follows:

   a) **Set Induction**: This is the pre-presentational stage – the lead-in stage to the lesson. Teacher should use students' background knowledge to get students interested in the lesson.

   b) **Presentation stage**: This stage comprises the major part of the lesson. It comprises the pre-reading, while-reading and the post-reading stages.

   c) **Closure**: This is the rounding up stage of the lesson. It is an important stage as it gives the teacher the opportunity to reinforce various teaching points in the lesson. However, it should be a short and effective stage.

2. Teachers must be clear about the **objectives** of their lessons. All lesson plans must have **general objectives and specific objectives**. Specific objectives must be behavioural in nature and they must also be measurable. Teachers should avoid terms like understand, appreciate and experience as they are too general and cannot be measured. Teachers should take a skills-based approach and use terms such as: identify, list, sequence, rank, present a viewpoint, state reasons and draw conclusions.

3. Attempt writing general and specific objectives to teach an aspect of a play prescribed for this course.
LEARNING TASK:

Develop a lesson plan to teach the extract given below from Sophocles' *Oedipus Rex*.

Men of Thebes: look upon Oedipus.
This is the king who solved the famous riddle
And towered up, most powerful of men.
No mortal eyes but looked on him with envy,
Yet in the end ruin swept over him.
Let every man in mankind's frailty
Consider his last day; and let none he find
Life, at his death, a memory with pain.
TOPIC 17 DEVELOPING TEACHING ACTIVITIES

LEARNING OBJECTIVES

Required Reading:

Read the information given in Learning Activities below.

LEARNING ACTIVITIES

Reading the following information about activities at the different stages of a lesson:

Set Induction: This is the pre-presentational stage – the lead-in stage to the lesson. Teacher should use students’ background knowledge to get students interested in the lesson. The pre-presentational stage is the set induction. This stage is the lead-in stage into the lesson. This should be a brief and effective stage. Activities for this stage should help students get an idea of what the lesson is going to be about.

Presentation stage: This stage comprises the major part of the lesson. It comprises the pre-reading, while-reading and the post-reading stages.

The pre-reading stage is the first reading of the text. Activities and tasks for this stage will require students to do a quick reading of the text to get some literal information.

The while-reading stage is the stage where intensive reading of the text is carried out. It is in stage that both language-based activities (Carter and Long 1991) and tasks for stylistic analysis (McRae and Vethamani, 1999) are employed by the teacher.

In the post-reading stage the teacher takes the students beyond the text. Activities for this stage will enable students to see the relevance of the texts in their lives and find broader interpretations beyond the actual text itself.

Closure: This is the rounding up stage of the lesson. Activities in this stage should reinforce all that had been taught in the lesson. However, it should be a short and effective stage.
LEARNING TASK

Develop activities to teach the following extract from Shakespeare's *King Lear*.

Thou wert better in a grave, than to answer with thy uncover'd body, this extremity of the skies. Is man no more than this? Consider him well. Thou ow'st the worn no silk; the beast, no hide; the sheep, no wool; the cat, no perfume. Ha! here's three on's are sophisticated. Thou art the thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off you lendings: come, unbutton here.
CONCLUDING NOTE

Well done! You have covered all the topics for the course. It is my hope that you have learned from this course and it will help you become a better teacher.