

الشعر 1 Poetry1 BENG4314

يركز هذا المساق على فهم وتذوق الشعر في القرن الـ 16 و 17 و 18 و 19 كنوع أدبي وتعطى أهمية خاصة لعناصر الشعر ومصطلحاته وذلك لتزويد الطلبة بالأدوات المناسبة التي تساعد على تطوير فهم أعمق لهذا النوع الأدبي. ويتم تقديم عدة أنواع من الشعر وتحليلها بشكل عميق، كما يتم انتقاء المختارات الشعرية من عصور متعددة في الأدب الإنجليزي. يتم تطبيق ما درسه الطالب في المساق من خلال ساعة معتمدة عملي للتدريب على تحليل القصائد الشعرية ممثلة لعصور و أفكار مختلفة من خلال الأنشطة التطبيقية.

مخرجات المساق:

- 1- أن يتعرف الطالب على أنواع الشعر الانجليزي ومصطلحاته.
- 2- ان يفهم الطالب انواع الشعر الأدبي ويقوم بتحليلها بشكل عميق.
- 3- ان يتمكن الطالب من انتقاء مختارات شعرية من عصور متعددة ويقوم بتحليل مفرداتها بشكل متقدم.

أساليب التدريس:

1. المحاضرة
2. حلقات نقاش
3. عروض ونقاشات

Required Texts

- Two handouts will be uploaded on your university portal in the form of pdf.
- 1- An introductory course for students of literary studies in English.
- 2- Poetry and Criticism, a compiled material

Instructor information	
Instructor name	Moutaz Abuismail
Email	moutazmoh1988@gmail.com
Type of course	Online

Course information	
Course Time	Poetry 1
Method of teaching	Recorded videos + Zoom meetings
Required materials	<p>1- An introductory course for students of literary studies in English.</p> <p>2- Poetry and Criticism, a compiled material</p>

WEEK #	TOPICS	NOTES
1	What Is Poetry? 142 Outward Indications142 Types of Poetry 144 Lyric Poetry..... 144 Narrative Poetry 145 Descriptive and Didactic Poetry 146	
2	Prosodic Features: Metre and Rhythm 146 Metre 146 Accentual Metre 147 Syllabic Metre 148 Accentual-Syllabic Metre 149 SO WHAT?..... 151	
3	Free Verse..... 152 Maximisation Principle and Metrical Grid..... 152 Metrical Deviation 153 Substitutions 153 Recitation 154	
4	Rhythm 156 Pauses at the End of Lines 156 SO WHAT? 158 Pauses within Lines 158 Elisions and Expansions 158	

WEEK #	TOPICS	NOTES
	Vowel Length and Consonant Clusters 159 Modulation 161	
5	Prosodic Features: Sound Patterns 162 Rhyme..... 162 Alliteration, Assonance, Onomatopoeia 164 SO WHAT? 164 Verse Forms and Stanza Forms 165 SO WHAT? 172 Form and Meaning in Poetry 173	
6	Figures of Speech198	
7	Figures of Speech199/200	
8	A. Ten Steps to Analyze a Poem B. Key Aspects and Guiding Questions for Poetry Analysis	
9	C. Writing an Analytical Paragraph D. Writing Practice	
10	Practice Analysis SONNET 18 BY WILLIAM SHAKESPEARE (1554-1616).....- 88 THE PASSIONATE SHEPHERD TO HIS LOVE BY: CHRISTOPHER MARLOWE (1564-1593) 93	
11	Practice Analysis THE SICK ROSE BY WILLIAM BLAKE (1757-1827) 112 THE DAFFODILS BY WILLIAM WORDSWORTH (1770-1850) ..116	
12	Practice Analysis DOVER BEACH BY: MATTHEW ARNOLD (1822-1888) 124 THE ROAD NOT TAKEN BY ROBERT FROST (1874–1963)132	

WEEK #	TOPICS	NOTES
13	Practice Analysis "في القدس" BY TAMIM AL-BARGHOUTI144	

Assignments

Quizzes, exercises, homework, Midterm Exam and Poem Analysis

ASSIGNMENT DUE	ASSIGNMENT DETAILS
Week #3	Quiz 1
Week #7	Quiz 2
Week #8	Assignment (Analytical paragraph)
Week #9	Midterm
Week #11	Analytical essay
Week #14	Analytical essay

SONNET 18 BY WILLIAM SHAKESPEARE (1554-1616)

"Sonnet 18" is a sonnet written by English poet and playwright William Shakespeare. The poem was likely written in the 1590s, though it was not published until 1609. Like many of Shakespeare's sonnets, the poem wrestles with the nature of beauty and with the capacity of poetry to represent that beauty. Praising an anonymous person (usually believed to be a young man), the poem tries out a number of clichéd metaphors and similes, and finds each of them wanting. It then develops a highly original and unusual simile: the young man's beauty can be best expressed by comparing him to the poem itself. THE PASSIONATE SHEPHERD TO HIS LOVE
BY: CHRISTOPHER MARLOWE (1564-1593)

THE SICK ROSE BY WILLIAM BLAKE (1757-1827)

'*The Sick Rose*' by William Blake is a two stanza poem that is separated into two sets of four lines, or [quatrains](#). These quatrains follow a consistent rhyme scheme that conforms to the pattern of ABCB DEFE. This very even pattern contributes to the overall [tone](#) of the text. It helps foster a feeling of dread, as if something is going terribly wrong.

The poem begins with the speaker telling the rose that she is sick. This sickness is caused by the "invisible worm." The phallic shaped worm comes to the rose at night in the middle of "the howling storm." There is a real sense of danger and dread in these lines that only builds as the poem progresses and Blake makes use of [enjambment](#). In the second stanza of '*The Sick Rose*' the worm finds the rose's bed. The rose is afflicted with the worm's "dark secret love" and has its life destroyed. The worm, which clearly represents a phallus, kills the rose—the woman's, virginity.

THE DAFFODILS BY WILLIAM WORDSWORTH (1770-1850)

The poem 'Daffodils' shows Wordsworth's love of Nature. It brings home the idea that nature is the source of eternal joy. The beautiful scene of the golden daffodils fills the poet with pleasure and his heart begins to dance with daffodils.

'Daffodils' is Wordsworth's most famous work and shows vividly his love of nature. It underlines the idea that beautiful objects of nature like daffodils—flowers that bloom earliest in spring in England—fill our minds with pleasure. Even the memory of such objects delights us.

The poet tells us how he once saw a large number of golden-coloured, beautiful daffodils growing beside a lake. In their company he felt happy and was lost in their

beauty. He continued to gaze at the beautiful sight. Afterwards, whenever he was lonely or sad, the memory of these beautiful flowers filled him with great happiness. His heart began to dance with the dancing daffodils.

DOVER BEACH BY: MATTHEW ARNOLD (1822-1888)

"*Dover Beach*" by Matthew Arnold is [dramatic monologue](#) lamenting the loss of true Christian faith in England during the mid 1800's as science captured the minds of the public. The poet's [speaker](#), considered to be Matthew Arnold himself, begins by describing a calm and quiet sea out in the English Channel. He stands on the Dover coast and looks across to France where a small light can be seen briefly, and then vanishes. This light represents the diminishing faith of the English people, and those the world round. Throughout this poem the speaker/Arnold crafts an image of the sea receding and returning to land with the faith of the world as it changes throughout time. At this point in time though, the sea is not returning. It is receding farther out into the strait. The poem concludes pessimistically as the speaker makes clear to the reader that all the beauty and happiness that one may believe they are experiencing is not in fact real. The world is actually without peace, joy, or help for those in need and the human race is too distracted by its own ignorance to see where true assistance is needed anymore.

THE ROAD NOT TAKEN BY ROBERT FROST (1874–1963)

The Road Not Taken, a poem by Robert Frost is about making choices, and choices that shape our life. "The road" is the symbol of the choice made by us. Many times, we regret the choice made by us but once the choice has been made, it cannot be altered. Only the future will make it clear whether the decision or choice was right or wrong. What we need is to make a right choice.

The speaker stands in the woods, considering a fork in the road. Both ways are equally worn and equally overlaid with un-trodden leaves. The speaker chooses one, telling himself that he will take the other another day. Yet he knows it is unlikely that he will have the opportunity to do so. And he admits that someday in the future he will recreate the scene with a slight twist: He will claim that he took the less-traveled road.

في القدس "BY TAMIM AL-BARGHOUTI

Tamim Al-Barghouti is a famous Palestinian poet, columnist and political scientist. He is one the most widely read poets in the Arab World. In 2011, Barghouti won the prize "Prince of Poets" in a TV competition. Tamim's charisma, literary virtuosity,

and political engagement captured the imagination of a wide Arab audience. He was a visiting professor of politics at Georgetown University in Washington DC from 2008 till 2011, and is currently a Consultant to the United Nations Economic and Social Committee for West Asia. He has published six poetry collections in both colloquial and classical Arabic, *AlManzar* (The Scene), 2000, *Maqam Iraq* (The Iraqi Ode), 2005, *Fil Quds* (In Jerusalem), 2008, and *Ya Masr Hanet* (Oh Egypt, It's Close), 2012, and two academic books on Arab politics and history (*Benign Nationalism: Nation State Building Under Occupation, the Case of Egypt*; and *The Umma and the Dawla: The Nation State and the Arab Middle East*). This poem is a diary of Tamim's last visit to the occupied capital of his homeland. It is marked by a sad atmosphere through the allusions to the occupation soldiers, the illegal settlers, and the apartheid walls. It is a literary reportage from Jerusalem, broadcasted according to what the poet's eyes witnessed. Nevertheless, the poem ends with a cheerful and optimistic tone.

المراجع:

S, Lethbridge and J, Mildore. An introductory course for students of literary studies in English. The English departments of the Universities of Tübingen, Stuttgart and Freiburg. Germany.

Poetry and Criticism, a compiled material

Dawood Marie. From Wyatt to Milton: A critical survey. Cairo: Anglo Egyptian 1972

Beer Patricia. An Introduction to the Metaphysical Poets. London: Macmillan, 1972.