

| Course Information | | | | | | |
|---------------------------|---|---|----------------|----|-----------|---|
| Course Code | EN322 | * | (Credit Hours) | 32 | * Credits | 2 |
| * Course Name | Famous English Poems | | | | | |
| (Course Type) | Optional Course | | | | | |
| Audience | Senior Students | | | | | |
| (Language of Instruction) | English | | | | | |
| * School | School of Foreign Languages | | | | | |
| Prerequisite | British and American Literature | | | | | |
| Instructor | <div style="border: 1px solid black; padding: 5px; display: inline-block;"> (Course Webpage) </div> | | | | | |
| * Description | <p>“ ”</p> | | | | | |
| * Description | <p>This course is intended for literary perception. It suite i.nuci f i.e. teionu i command of English language, disregarding the student’s academic background. In this course, students can inspect how a piece of artistic work, witty and inspiring, is forged by a literary master of English language, and how common scenes and events are transformed into plots and thoughts that are humorous, wise, sophisticated and touching so that both the elegant and the banal feel delighted at them. Poems to be studied in this course are dated back to the European Renaissance through the most recent period. The poets are both male and female. The poems are both romanticist and modernist. Some are narratives, while others are lyrical or philosophical. Students can learn the common rules of poetics, and they can also learn the unique ways of representation of each poet. This course can help students promote their knowledge of the English language, English poetry, and Western ideology.</p> | | | | | |
| course syllabus | | | | | | |

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(Learning Outcomes)

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| 1. | | | | A5.1 | | |
| 2. | | | | A5.2 | | |
| 3. | | A1 | | | | |
| 4. | | | A5.2.1 | | | |
| 5. | | | | | B3 | B4 B5 |
| 6. | | B1 | B2 | | | |
| | The Canterbury Tales (The General Prologue) | 2 | + | A page-length essay on either the form or | | |

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(Class Schedule
& Requirements)

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|-------------------------|---|---|--|--|--|
| | | | Whitman's optimism. | details | |
| Dickinson's poems | 2 | | A page-length essay on Dickinson's combination of tenderness with firmness | Uniting historical data, biographical data with textual data | |
| T. S. Eliot's poems | 2 | | A page-length essay on Eliot's view of modernity | Uniting sub-ideas around the thesis | |
| Robert Frost's poems | 2 | + | A page-length essay on Frost's metaphysical thoughts | Striving for connectedness among paragraphs and sentences | |
| Wallace Stevens's poems | 2 | | A page-length essay on Stevens's deconstruction of the post-modern society | Trying to set up a persuasive style in the writing | |
| E. E. Cummings's poems | 2 | + | A page-length essay on Cummings's tradition-innovation paradox | Learning to cite from both inside and outside the text | |
| Langston Hughes's poems | 2 | + | A page-length essay on the Black elements in Hughes's poems | Research before writing the essay | |
| Hart Crane's poems | 2 | + | A page-length essay on | Learning how to argue in a | |

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|---|---|---|--|---|--|
| | | | Crane's queer life style and queer poetic style | logical and persuasive way | |
| Allen Ginsberg's poems | 2 | + | A page-length essay on Ginsberg's cunterculture | Trying to deal with a group of related issues in an essay | |
| Ted Hughes's poems | 2 | + | A page-length essay on Hughes's odd combination of beauty and violence | Lear to cope with seemingly contradictory phenomena | |
| <p>* (Grading)</p> <p>10% + 30% + 10% + 50%</p> | | | | | |

Perrine, Laurence. *Sound and Sense*, second edition. New York: Harcourt, Brace &

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(Textbooks & Other
Materials)