

Міністерство освіти і науки України
Ukrajna Oktatási és Tudományos Minisztériuma

Закарпатський угорський інститут імені Ференца Ракоці ІІ
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Filológia Tanszék (Angol Tanszéki Csoport)

“ЗАТВЕРДЖУЮ” / JÓVÁHAGYOM

Проректор з навчальної роботи

Tanulmányi rektorhelyettes

“ ” 20

РОБОЧА ПРОГРАМА НАВЧАЛЬНОЇ ДИСЦИПЛІНИ
TANTÁRGYI PROGRAM

Angol költészet

(назва навчальної дисципліни / a tantárgy neve)

напря́м підготовки/ szak 6.020303 Філологія. Англійська мова і література/
6.020303 Filológia. Angol nyelv és irodalom

галузь знань/ szakirány 0203 Гуманітарні науки/ 0203 Humán tudományok

2015

Tantárgyi program: Angolszász irodalom (költészet) c. tárgyból Angol szakos hallgatók számára „18” augusztus 2015.

Розробники / Kidolgozók:

Баняс В. В. в.о. доцент

Надь-Коложвари Е. А. / Nagy-Kolozsvári Enikő, старший викладач

(вказати авторів, їхні посади, наукові ступені та вчені звання / szerzők neve, beosztása, tudományos címe, fokozata)

Робоча програма затверджена на засіданні кафедри (предметної комісії) _____

A tantárgyi programot elfogadta a tanszékértekezlet (tantárgyi bizottság) _____

Протокол від / Jegyzőkönyv dátuma “27” augusztus 2015 № 1 száma.

Завідувач кафедри / Tanszékvezető

(підпис/aláírás)

Kótyuk I., fil.tud.kand.
(прізвище та ініціали/család- és tónév)

Dátum: “27” augusztus 2015.

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Angol költészet

1. A tantárgy leírása / Description of the Subject

Найменування показників A jellemzők megnevezése	Галузь знань, напрям підготовки, освітньо-кваліфікаційний рівень Szakirány, szak, képzettségi szint	Характеристика навчальної дисципліни A tárgy jellemzői	
		<u>nappali</u> tagozat	<u>levelező</u> tagozat
Kreditértéke: 2	Képzési ág 0203 Humán tudományok	Normatív (<u>választható</u>)	
	Szakirány 6.020303 Filológia. Angol nyelv és irodalom		
Modulok száma: 3	Szak (szakosodás)	Képzési évek:	
Tartalmi modulok: 3		2-ik	2-ik
Egyéni tudományos-kutatói feladat: referátum		Félév	
Összóraszám: 72		3-ik	3-ik
A nappali tagozatos hallgató heti óraszám: 2 – kontaktóra: 30 – önálló munka: 42	Képzési szint: alapképzés (BSc)	Előadások	
		10 óra	4 óra
		Gyakorlati, szemináriumi	
		20 óra	- óra
		Önálló munka	
42 óra	56 óra	Az ellenőrzés formája: Beszámoló	

2. A tárgy célja és feladatai / The Aim and Tasks of the Discipline

A brit és amerikai irodalom különleges szerepet tölt be az oktatási folyamatban, mivel közvetlen hatással bír az emberi elme és szellem kialakulására és formálására. Az irodalmi művek tanulmányozása hozzájárul a személyiség fejlődéséhez és a mai tudásalapú társadalomban hozzásegít a versenyképes tudás megszerzéséhez. Ugyanakkor az irodalom segít a hallgatóknak az önismeret kialakulásának komplex folyamatában is. Célunk megismertetni a hallgatókkal a különböző korok történelmi, kulturális, társadalmi sajátosságait az irodalmi műveken keresztül.

A brit és amerikai irodalom tantárgy hat tantárgyelemből épül fel, azaz hat féléven keresztül kerül oktatásra, melynek során a tantárgyak teljesítése előfeltételként áll a következő elem felvétele előtt. Az irodalmi tantárgyelemek keretében a hallgatók megismerkednek az angol irodalomkritika alapvető terminológiájával és értelmezési módszereivel, illetve kellő gyakorlatra is szert tesznek rövidebb művek elemzése során.

A tantárgy tantárgyelemei közé tartozik az irodalomelmélet, az angol, illetve az amerikai irodalom története, fő korszakai és jeles szerzőinek munkássága egészen napjainkig, ezen túl a kiemelkedőbb irodalomelméleti irányzatok. Elmélyültebb ismereteket ad a filológiai szempontból jelenős értéket képviselő irodalmi irányzatokra összpontosítva. A hallgatók az előadás és szemináriumi munka során megismerkednek pl. a reneszánsz, a romantika, a modernizmus, posztmodern irodalmi korszakok, irányzatok szerzőivel és műveikkel, valamint alapos jártasságot szereznek a művek elemzésében. A kurzusok keretében a hallgatók bepillantást nyernek az irodalmi, illetve a filmművészeti narráció egyes aspektusaiba is.

Az adott tantárgyi elemek oktatása során oktatói, nevelői és gyakorlati célokat fogalmazunk meg.

Oktatási cél: a hallgatók teljes képet kapjanak az angol és amerikai irodalom legjelentősebb és legkiemelkedőbb alkotásairól, megismerjék az társadalmi-irodalmi folyamatokat, a híres írók műveinek jellegzetességeit. Mélyíteni a hallgatókban a kölcsönös megértést és a különböző nemzetek iránti tiszteletet.

Nevelési cél a különböző irodalmi művek felhasználásával valósítható meg, melynek segítségével fejleszhető a hallgatók magas erkölcsi és morális érzékenysége, és hozzásegíti a hallgatókat a különböző ideológiai és esztétikai szempontok értékeléséhez, megkülönböztetéséhez.

Gyakorlati cél: a hallgatók szerezzék meg a szükséges irodalmi ismereteket, az irodalomkritika és elemzés alapvető készségeit, valamint fejlesszék további idegen nyelvi tudásukat.

A brit és amerikai irodalom tantárgy oktatását kiegészíti a tanórán kívüli munka: pl. színházlátogatás, irodalmi művek megfilmesített változatának megtekintése, művészeti és felolvasó estek a legjelentősebb brit és amerikai írók, költők munkásságához köthetően.

A tárgy teljesítése révén a hallgatóknak:

tudnia, ismernie kell

- az angol és amerikai regények jellegzetességeit, legkiemelkedőbb alkotásait és a főbb irodalmi tendenciákat;
- a különböző korszakok történelmi és társadalmi jellemzőit;
- a költészet sajátosságait;
- a dráma sajátosságait
- az irodalom legjelentősebb képviselőit és munkásságukat.

képesnek kell lennie:

- elemzési műveleteket végrehajtani a tudományos, szépirodalmi művek alapján,
- kombinálni az elméleti és gyakorlati tudást;
- használni a modern lingvisztikai elemzési módokat;
- egyéni értelmezést adni az irodalmi műveknek.

3. A tárgy programja / Curriculum

1. Tartalmi modul

1. Téma: THE ANGLO – SAXONS 449 – 1066

Heroic Deeds as a Reflection of Personal Glory.

- 1.1. The Anglo-Saxons. Life, cultural and historical events. The dawn of English literature.
- 1.2. Anglo-Saxon Poetry. Beowulf - an Anglo-Saxon epic. Elements of literature - Alliteration and kennings, epic, epic hero.
- 1.3. Other Anglo-Saxon poetry.(The Wanderer. The Seafarer. Deor's Lament and the unusual lyric Wulf, written by a woman. The religious poems: Caedmon's Hymn; The Dream of the Rood- a heroic treatment of Christ on the cross and other poems by Cynewulf.)
- 1.4. The Seafarer. The speaker in this elegiac poem recounts the hardship, fear and desolation of a life at sea and glorifies the promise of Heaven. Literary element – elegy.
- 1.5. The Wanderer.
- 1.6. Everyday Poetry - Anglo-Saxon Riddles
- 1.7. Women in Anglo-Saxon Culture

2. Téma: THE MIDDLE AGES 1066 - 1485

- 2.1. Sir Gawain and the Green Knight. Sir Gawain, the model of chivalry. He keeps his promise to the Green Knight. Literary element – the Romance.
- 2.2. G. Chaucer, The Canterbury Tales: The Prologue. Portraits of the pilgrims represent a cross section of medieval life. Elements of literature – characterization, imagery.
- 2.3. The Canterbury Tales: The Pardoner's Tale. Irony and satire characterize this tale about the love of money.
- 2.4. The Canterbury Tales: The Wife of Bath's Tale. A knight learns what women most desire. Literary element – couplet.
- 2.5. Early English and Scottish Ballads. Drama and humour are features of these ballads. The Three Ravens – one of the oldest ballads. Lord Randall. Edward, Edward. Get up and Bar the Door. Elements of literature – the ballad.
- 2.6. Middle English Lyrics. The Cuckoo Song, Separated Lovers, Western Wind.
- 2.7. The Piers Plowman – one of the greatest poems of the Middle Ages (its author is presumably William Langland).

2. Tartalmi modul

3. Téma: THE RENAISSANCE 1485 - 1660

- 3.1. Sir Thomas Wyatt, Whoso List to Hunt. The poet compares his lady love to a deer he is not allowed to hunt. They Flee from Me. Literary element – metre, scansion.
- 3.2. Edmund Spenser. Amoretti: Sonnets 30 and 75. Spenser and his use of natural elements to express both the power of love and love's impermanence. Literary elements: sonnet, paradox, Petrarchan, Spenserian Sonnets, Spenserian stanza, Petrarchan conceits, Conceit, Epic. Edmund Spenser, The Faerie Queene: England through a looking Glass.
- 3.3. William Shakespeare. Shakespeare's Sonnets: The Mysteries of Love. The sonnet form. Sonnets 29, 73, 116, 130 by Shakespeare – love and death discussed in serious and humorous ways. Shakespearean Sonnets. The sonnet form: the logical and formal organisation of the sonnet.
- 3.4. The Elizabethan sonnet.

- 3.5. Christopher Marlowe, *The Passionate Shepherd to his Love*, Sir Walter Raleigh, *The Nymph's Reply to the Shepherd*, Robert Herrick, *To the Virgins, to Make Much of Time*, Andrew Marvell, *To His Coy Mistress*. Literary element – *Carpe Diem*, Pastoral.
- 3.6. Metaphysical poets. John Donne, *Song*, *A Valediction: Forbidding Mourning*, *Meditation*, *Death Be Not Proud* – Donne approaches the meaning of love and death in various ways. Literary elements: Metaphysical conceits, Hyperbole, Simile.
- 3.7. Ben Jonson offers poignant and lighthearted poems. *On My First Son*, *Song: To Celia*. Literary element: Epigram.
- 3.8. The Cavalier poets. The Cavalier poets touch on pride, honour and freedom in their love poetry. Sir John Suckling *Why So Pale and Wan, Fond Lover?* Richard Lovelace, *To Lucasta, on Going to the Wars*, *To Althea, from Prison*. Literary element: tone.
- 3.9. Milton, *Paradise Lost*. Poetic technique, poetic style. Satan's choice of evil over good explains the burdens of humanity. Literary elements: epic, simile, Blank verse.
- 3.10. The King James's Bible. *Psalms: Worship through Poetry*. Literary element: Allegory – Two stories at once.

4. Tema: RESTORATION AND THE EIGHTEENTH CENTURY 1660 - 1800.

- 4.1. Poetry in the 18th century. Alexander Pope. Alexander Pope, *An Essay on Man*. Heroic Couplets - bits of wisdom culled from several of Pope's works offer examples of his satirical techniques. Alexander Pope, *An Essay on Criticism*. *The Rape of the Lock*. This mock epic trivializes the petty concerns of the leisure class, whose problems are minor compared to those of the poor. Literary elements – mock epic, wit, irony, satire.
- 4.2. Oliver Goldsmith, *The Deserted Village*.
- 4.3. Thomas Gray. *Elegy Written in a Country Churchyard*. This poem by Gray which is immensely popular immortalizes the lives of humble, ordinary people. Literary element – elegy.

THE ROMANTIC PERIOD 1798 - 1832

- 4.4. The Romantic period – the power of imagination
- 4.5. Robert Burns. *To a Mouse*. The choice of fearing or embracing the unknown arises when a plow destroys the nest of a mouse. Literary element – dialect.
- 4.6. William Blake, *The Chimney Sweeper*, *The Tyger*, *The Lamb*, *A Poison Tree*. Blake examines contraries in these poems. Literary element – Parallelism.
- 4.7. William Wordsworth, *Lines Composed a Few Miles above Tintern Abbey, She Dwelt among the Untrodden Ways*, *To a Skylark* (1805) and (1825), *The Daffodils*, *Composed upon Westminster Bridge The World is Too Much with Us*. The Lake district. Wordsworth highlights the way nature transforms its viewers. Literary elements – blank verse, (*Lines composed...*), personification (*Composed upon...*)
- 4.8. Samuel Taylor Coleridge, *Kubla Khan*, *This Lime Tree Bower My Prison*, *The Rime of the Ancient Mariner*. In these poems S. T. Coleridge explores how imagination shapes perception. Literary elements – literary ballad, folk ballad, metre, rhyme scheme, internal rhyme.
- 4.9. George Gordon, Lord Byron, *She Walks in Beauty*, *The Destruction of Sennacherib*, *Don Juan*, *Childe Harold's Pilgrimage*. An irresistible bad boy - the Byronic Hero. Byron's poems celebrate and explore beauty while satirizing elements of Romanticism.
- 4.10. Percy Bysshe Shelley, *Ozymandias*, *Ode to the West Wind*, *To a Skylark*. *A Cloud*. Shelley contemplates images evoked by an Egyptian monument, the wind and a bird the cloud. Literary elements – Apostrophe, Symbol. Shelley and the Ode.
- 4.11. John Keats, *When I Have Fears*, *La Belle Dame sans Merci*, *Ode to a Nightingale*, *Ode on a Grecian Urn*.

3. Tartalmi modul

5. Tema: THE VICTORIAN PERIOD 1832 - 1901

- 5.1. Alfred Lord Tennyson, *Tears*, *Idle Tears*. *The Eagle: A Fragment*. *Flower in the Crannied Wall*. *The Lady of Shalott*, - the enduring Arthurian legend. In Memoriam A.H.H. *Ulysses*. *Crossing the Bar*.

Tennyson plumbs the depths of human emotion. The Passing of Arthur from Idylls of the King. Literary elements – Tercet, Meter, Rhyme, Alliteration, Assonance.

5.2. The Brownings. Robert Browning, My Last Duchess, Porphyria's Lover. Robert Browning explores a sinister side of love. Literary element – Dramatic monologue. Elizabeth Barrett Browning, Sonnet 43 from Sonnets from the Portuguese. Literary elements – Petrarchan sonnet, Turn.

5.3. Gerard Manley Hopkins. Spring and Fall: To a Young Child. Pied Beauty. Hopkins encourages readers to take a second look. Literary elements – Assonance, Imagery, Sprung rhythm.

5.4. Matthew Arnold. Dover Beach. Love is a kind of faith to cleave to in a world where science has eclipsed religion. Literary elements – Mood, Atmosphere.

5.5. Thomas Hardy .The Darkling Thrush. Channel Firing. Ah, Are You Digging on My Grave? Hardy chronicles the hopes and despairs of the end of the century. Literary element – Anticlimax.

THE 20th CENTURY 1901 – 1999

I. The first selections depict the aftermath of war and its emotional impact.

5.6. Siegfried Sassoon. The Rear Guard.

5.7. Wilfred Owen. Dulce Et Decorum Est. Both the above poems illustrate the horrors of war and express disillusion with patriotic sentimentalism. Literary element - Oxymoron

5.8. Thomas Stearns Eliot- the Voice of an Age. Preludes. The Hollow Men. The Love Song of J. Alfred Prufrock.

5.9. Ted Hughes. Hawk Roosting This poem suggests that there are ruthless, destructive forces in creation. Literary element – Personification.

The second selections express personal and idiosyncratic visions of the world.

5.10. William Butler Yeats. The Lake Isle of Innisfree, The Wild Swans at Coole. Memories of peace, beauty, loss and love inform Yeats's poems. Literary elements – Verbal Music, Symbol, Assonance and Alliteration/

5.11. Rita Dove. Sisters.

5.12. Stevie Smith. Not Waving but Drowning.

5.13. Wysten Hugh Auden. Musée des Beaux Arts ,The Unknown Citizen. Literary element – Diction.

5.14. Seamus Heaney Digging. The speaker relates his occupation to the work of his forebears. Literary elements – Extended Metaphor.

5.15. Wole Soyinka. Telephone Conversation. Discrimination is treated with satiric wit in this poem. Literary element – Dialogue

4. A tárgy struktúrája / Structure of the Subject

Tartalmi modulok. Témák	Mindösszesen							
	Nappali tagozat				Levelező tagozat			
	összesen	ebből			összesen	ebből		
		előadás	gyak.	önálló		előadás	gyak.	önálló
1	2	3	4	5	6	7	8	9
Modul/ Module 1								
1. Tartalmi modul: The Anglo – Saxons 449 – 1066 and The Middle Ages 1066 - 1485								
Téma 1.	12	2	3	7	12	0,8		11,2
Téma 2.	12	2	3	7	12	0,8		11,2
Összesen tartalmi modul 1	24	4	6	14	24	1,6		22,4
2. Tartalmi modul: The Renaissance 1485 – 1660 Restoration and the Eighteenth Century 1660 - 1800								
Téma 3.	13	2	4	7	12	0,8		11,2
Téma 4.	13	2	4	7	12	0,8		11,2
Összesen tartalmi modul 2	26	4	8	14	24	1,6		22,4

3. Tartalmi modul							
The Victorian Period 1832 – 1901							
The 20th Century 1901 – 1999							
Téma 5.	22	2	6	14	12	0,8	11,2
Összesen tartalmi modul 3	22	2	6	14	12	0,8	11,2
Mindösszesen	72	10	20	42	60	4	56

5. A gyakorlati órák témája / Topics for the practical lessons

Nº	A téma címe	Óraszám
1.	The Anglo – Saxons 449 – 1066. Anglo-Saxon Poetry Heroic Deeds as a Reflection of Personal Glory.	2
2.	The Middle Ages 1066 – 1485. Sir Gawain and the Green Knight. The Canterbury Tales. Early English and Scottish Ballads.	2
	Module Test 1.	2
3.	The Renaissance 1485 -1660. The new English Poetry. Eternal themes - Love, Death and Time as perceived by poets during the Renaissance. Attitudes toward courtship, grief and passing time expressed through diverse forms of poetry.	3
4.	Restoration and the Eighteenth Century 1660 – 1800. Poetry in the 18th century. Alexander Pope, Oliver Goldsmith, etc. The Romantic Period 1798-1832. The Romantic period – the power of imagination. Robert Burns, William Blake, Coleridge, Shelley, etc.	3
	Module Test 2.	2
5.	The Victorian Period 1832 – 1901. Alfred Lord Tennyson, The Brownings, Gerard Manely Hopkins, etc.	2
6.	Poetry of the 20th Century. Siegfried Sassoon, Wilfred Owen, Thomas Stearns Eliot, Rita Dove, Stevie Smith etc.	2
	Module Test 3.	2
	Összesen	20

6. Önálló munka /Topics for the independent work

Nº	A téma címe	Óraszám
1	Anglo-Saxon Poetry. Deor's Lament and the unusual lyric Wulf. The Dream of the Rood. The Seafarer. The Wanderer. Women in Anglo- Saxon Culture.	7
2	Sir Gawain and the Green Knight. G. Chaucer, The Canterbury Tales (2 tales). Middle English Lyrics. The Cuckoo Song, Separated Lovers, Western Wind.	7
3	Metaphysical poets. John Donne, Song, A Valediction: Forbidding Mourning, Meditation. Milton, Paradise Lost.	7
4	Oliver Goldsmith, The Deserted Village. William Wordsworth: The Daffodils, Composed upon Westminster Bridge The World is Too Much with Us. Samuel Taylor Coleridge This Lime Tree Bower My Prison. George Gordon, Lord Byron: The Byronic Hero.	7

5	Gerard Manley Hopkins. Spring and Fall: To a Young Child. Matthew Arnold: Dover Beach. Thomas Hardy: The Darkling Thrush. Channel Firing.	7
6	Wilfred Owen: Dulce Et Decorum Est. William Butler Yeats: The Lake Isle of Innisfree, The Wild Swans at Coole. Stevie Smith: Not Waving but Drowning. Wole Soyinka. Telephone Conversation.	7
	Párazom / Összesen	42

7. Egyéni feladatok / Individual Task

1. Edmund Spenser, 'The Faerie Queene'

2. The King James Bible (1611): A masterpiece by a committee. Psalms: Worship through poetry.

3. John Milton, 'Paradise Lost', 'L'Allegro', 'Il Penseroso', 'On His Blindness', 'On Shakespeare'

Task:

L'Allegro, Il Penseroso

a/ Why is it correct to speak about these two poems as about „twin poems”? Have they many resemblances?

b/ Prove this statement made by Richard Garnett: „Il Penseroso” and L'Allegro”. Notwithstanding that each piece is the antithesis of the other, are complementary rather than contrary”.

c/ The family history or genealogy that Milton provides for Mirth and for Melancholy is, of course, in each instance allegorical. Notice, that he provides two genealogies for each: one favourable, the other unfavourable. In a sentence for each tell: a/ What Milton means by the unfavourable genealogy of Melancholy at the beginning of L'Allegro; b/ by the favourable genealogy of Mirth beginning line 11 of L'Allegro; c/ by the unfavourable genealogy of Mirth at the beginning of Il Penseroso, d/ by the favourable genealogy of Melancholy beginning line 11 of Il Penseroso.

d/ What means does Milton employ in L'Allegro to make melancholy repulsive? In Il Penseroso to make merriment distasteful? Is he inconsistent? Defend him from your own experience.

e/ Make a list of Milton's references to Greek and Roman mythology. Do they seem to be used naturally? Effectively? Do people today still employ the old classical myths for various purposes? Can you find examples in newspaper articles? In advertising?

f/ Can you find in these poems any evidence that Milton was a close observer of nature? Quote lines.

g/ Using the twin poems as a basis for your judgement, tell whether Milton was more interested in nature or in the works of man – his art, his books, his philosophy and religion, his castles and churches – prove that your viewpoint is correct by citing lines. Do you agree with Milton?

h/ Make a list of the different kinds of pleasure that Milton enjoys in L'Allegro; then make a similar list of the different kinds that he enjoys in Il Penseroso. Which kind appeals more to you?

i/ Was Milton fond of music and dancing? Find as many references as you can to these in the two poems to show how varied and well-informed Milton was.

j/ As you think over the twin poems, what are the three pictures that stand out most clearly and vividly in your mind? Have you ever had an experience that makes these pictures especially interesting to you?

John Milton, On His Blindness

Task:

a/ Where does the thought break in this sonnet?

b/ What is the relation of the first part to the second?

c/ Paraphrase the sonnet.

d/ What evidences do you find in this poem that Milton was a sincere Puritan?

e/ How does he regard his blindness? Why was blindness an especially hard infirmity for him to bear?

f/ What does he regret most?

g/ What is his conception of God?

h/ How does it differ from that of the Cavaliers?

- i/ What makes this a great poem?
- j/ How is this sonnet different in form and in philosophy from those of Shakespeare that you have read?
- k/ Why was it hard for Milton to discipline himself to stand and wait?

John Milton, On Shakespeare

Task:

- a/ Compare this with Ben Jonson's poem on Shakespeare. Which do you prefer?
- b/ Which seems to you suggest more of Shakespeare's characteristics?
- c/ Do you find any line that sounds like one of Shakespeare's own?
- d/ What did Milton admire most in Shakespeare?

John Milton, Paradise Lost

Task:

- a/ How did you react to Milton's portrait of Satan? What images describing Satan or words spoken by Satan made the greatest impression on you?
- b/ According to Milton, how is the rebellion of Satan and the angels against God connected with „man's first disobedience" and the origin of evil in the world?
- c/ Re-read Milton's description of Hell (lines 53-74). How is hell both a psychological state and a physical place? What do you make of the poet's use of paradox in the phrase „Darknes visible" (line 63)
- d/ In his opening speech Satan vows never to „repent or change" (line 96). Nevertheless, do you catch any hint of longing in this speech for the angels' former state? How might this yearning be related to Milton's mention of „the thought . . . of lost happiness" in lines 54-55?
- e/ Beelzebub reminds Satan that even in Hell the evil angels may be unwittingly serving God's purposes. How does Satan reply to this objection in lines 157-168?
- f/ In lines 210-220, Milton offers a solemn assurance that despite all Satan's power and grandeur, the devil is still subject to God's purposes. How do these lines contribute a level of dramatic irony to Satan's ringing assertion of freedom in his final speech (lines 242-270)?
- g/ Explain, why some people see Satan as a heroic figure. How do you feel about this heroic depiction of Satan?
- h/ What image in the story helped you to see and smell Hell?

4. William Shakespeare, Sonnets

5. Ben Jonson, „To Celia"

Task:

- a/ What is the poet really saying in this song?
- b/ What has happened as the occasion for this song?
- c/ What do you think it means to „drink" and „pledge" with the eyes?
- d/ What does „thine" refer to in line 8?
- e/ How would you paraphrase the second stanza?

6. Ben Jonson, „To the Memory of My Beloved Master, William Shakespeare"

Task:

- a/ What evidence do you find of Jonson's knowledge of the classics?
- b/ Explain the suitability of comparing Shakespeare to Apollo and Mercury?
- c/ What evidence is there that this tribute is sincere rather than conventional?

7. John Dryden, „Epigram Printed Under the Engraved Portrait of Milton"

Task:

- a/ Give the thought of this poem in a few words.

- b/ What makes it effective?
- c/ Do you agree with Dryden's estimate of Milton? Explain.

8. Alexander Pope, „The Universal Prayer”, „The Rape of the Lock”

Task:

- a/ Paraphrase this poem.
- b/ Are there virtues that you would include in a hymn of his kind that Pope has omitted?
- c/ What other hymns do you recall with this metre and rhyme scheme?

9. Thomas Gray, „Elegy Written in a Country Churchyard”,

Task:

- a/ This poem is probably one of the best known short poem in the English language. Do you think the reason of its popularity lies in its general topic: death? Are people generally interested in this subject?
- b/ Show that Gray looks upon the villagers less as individuals than as a social unit.
- c/ Does he regard their lot as a happy one?
- d/ Does he sympathise with them?
- e/ Does he praise their virtues?
- d/ What compensations have they?
- e/ What historical references does the poem contain? Explain them.
- f/ What to your mind, is the finest stanza of the poem? The finest line?
- g/ Does the poem, in your judgement, deserve its immense reputation? Explain.
- h/ Explain in what ways the rhythm and metre are appropriate to the content.
- i/ What characteristics of the elegy does this poem reveal?
- j/ Paraphrase the stanza beginning „Perhaps in this neglected spot”, etc., and the two following.
- k/ What did you feel was the strongest image in this poem? Why?
- l/ The poet personifies ambition and grandeur in lines 29 and 31. What does he warn them not to do? What other examples of personification can you find in the poem?
- m/ According to lines 77-92, what evidence on their gravestones shows that humble, ordinary people also wish to be remembered?
- n/ Many readers of the „Elegy” have assumed that Gray himself is the poet whose epitaph is given in the final lines. Is it necessary to make this assumption to understand the poem? Why does the assumption seem attractive?

10. Oliver Goldsmith, „The Deserted Village”,

Task:

The Deserted Village, The Clergyman

- a/ In what ways was the clergyman an ideal shepherd of his parish?
- b/ How do you know he was not a weak man?
- c/ Explain the figure of speech in „As some tall cliff . . . settles on his head”.
- d/ What lines have you heard quoted?
- e/ How did the clergyman influence his people?

The Deserted Village, The Schoolmaster

- a/ What are the touches of humour here? Why are school teachers favourite targets of wit?
- b/ Was this man a good teacher?
- c/ Would he have seemed a learned man in a more sophisticated group?
- d/ What lines from this description are often quoted?

The Deserted Village

- a/ List the scenes and persons described by Goldsmith. Which of these stand out in your mind as the most vivid? Compare the pictures of the parson and the schoolmaster with some of Chaucer's characters. Which author's descriptions do you like better?
- b/ What elements of this poem and what specific passages show that Goldsmith still belonged to the classic school of Pope? Which show that he was somewhat touched by the new Romantic ideas?

- c/ Sum up Goldsmith's opinions on Irish Farm conditions.
- d/ This poem contains many oft-quoted passages. Mark as many of these as you can, and memorize those which appeal to you.

Oliver Goldsmith, "An Elegy on the Death of a Mad Dog"

- a/ Explain the means employed here to secure a highly humorous effect.
- b/ Does this poem remind you a modern poem?
- c/ Point out instances here of Goldsmith's sly manner of pointing a joke.

11. Robert Burns, "The Cotters Saturday Night"

Task:

- a/ How did the members of this family regard one another?
- b/ In what way was the father the head of the family? What economic reasons were there for a closely knit family with a definite head?
- c/ What scenes do you like best?
- d/ What lines describe family life? Religion?
- e/ Why did Burns fear the effect of luxury on family life? Can you give examples of lives and characters that have been changed by luxury? Is luxury always a bad thing?
- f/ Did Burns write better in dialect or in straight English?

12. William Wordsworth, "Ode to Duty".

Task:

- a/ Explain how duty can act as both law and victory when terror overtakes us.
- b/ Do you believe there are many persons who do their duty without realising it? Explain and give examples.
- c/ What does the poet say has been his own experience?
- d/ In what ways does the poet link duty with nature? With God?
- e/ Is the picture given here of duty attractive? Explain.
- f/ How can freedom become tiresome?

8. A tanulás módszerei

Suggestions

concerning reading, understanding and analysing poetry.

Genre focus

Poetry is language that says more than ordinary language and says it within fewer words and in less space. Poets use language in a special way. They choose words not only for their sense, but they also choose words for things they want to hint at or suggest, for the way they want to sound, and for the word pictures they want to create. Ordinary language makes sense. Poetry makes sense – and sound, and rhythm, and music, and vision. Poetry is usually written in verse with a definite rhythm and beat, it is usually arranged in columns down the page. Sometimes these columns of lines are divided into units called stanzas. Lines of poetry have rhyme, rhythm and metre. Poetry is the most memorable kind of language. „The poem on the page is only a shadow of the poem in the mind. And the poem in the mind is only a shadow of the poetry and the mystery of the things of this world”, said Stanley Kunitz. The well-known Mexican poet Octavio Paz believes that the purpose of poetry is „to create among people the possibility of wonder, admiration, enthusiasm, mystery, the sense that life is marvellous . . . to make life a marvel – that is the role of poetry.” How does poetry give us a sense of the mystery and marvel of life? The answer is given by the African American poet Quincy Troupe – through „the music of language.” In his poetry he wanted „the words to sing”. Understanding the basic elements of poetry will help you hear the singing and sense the marvel in the poems you read and hear. Study the elements of poetry and try to make use of it when preparing for your seminars.

I. Elements of poetry:

1. Speaker

The speaker is the voice that communicates with the reader of a poem. A poem's speaker can be the voice of a person, an animal or even a thing.

(Lie back, daughter, let your head
be tipped back in the cup of my hand.
From First Lesson by Philip Booth.)

The speaker is a parent.

2. Lines and stanzas

A line is a horizontal row of words, which may or may not form a complete sentence. A stanza is a group of lines forming a unit. The stanzas in a poem are separated by a line of space.

(Drum on your drums, batter on your banjos, } a line
sob on the long cool winding saxophones. } stanza
Go to it, O Jazzmen.)
From Jazz Fantasia by Carl Sandburg

3. Rhythm and Meter

Rhythm is the pattern of sound created by the arrangement of stressed and unstressed syllables in a line. Rhythm can be regular and irregular. Meter is a regular pattern of stressed and unstressed syllables that sets the overall rhythm of certain poems. The basic unit in measuring rhythm is the foot, which usually contains one stressed syllable marked (´) and one or more unstressed syllables marked with ().

(If I´ had ´loved/ you ´less/ or ´played/ you ´styly
I ´might/ have ´held/ you ´for/ a ´sum/mer ´more,)
From „Well, I Have Lost You; and I Lost You Fairly”
By Edna St. Vincent Millay.

4. Rhyme

R h y m e is the repetition of the same stressed vowel sound and any succeeding sounds in two or more words. I n t e r n a l r h y m e occurs within lines of poetry. E n d r h y m e occurs at the ends of lines. R h y m e s c h e m e, the pattern of rhyme formed by the end rhyme, may be designated by assigning a different letter of the alphabet to each new rhyme.

(The glory of the day was in her face, a
The beauty of the night was in her eyes. b
And over all her loveliness, the grace a
Of Morning blushing in the early skies.) b
From The Glory of the Day was in Her Face”
By James Weldon Johnson.

Very often people think of poetry as something that rhymes. In fact poetry need not rhyme, nor need it have a metre. Poetry with no rhyme but with a metre is called **b l a n k v e r s e**, whilst poetry that rhymes (or can rhyme) but which has no metre is called **f r e e v e r s e**. Rhyme is an obvious feature to comment on when answering a practical criticism question, and there are various types of it.

1. **Masculine** rhyme is a rhyme on one syllable as in boat/coat, fast/last, will/kill, sad/bad.
2. **Feminine or Double** rhyme is rhyme on two syllables, with the second syllable being unstressed as in wilful/skilful, stranger/danger, master/plaster.
3. **Triple** rhyme is rhyme on a stressed syllable followed by two unstressed syllables, as in laborious/victorious, sufficiency/ deficiency.
4. **Internal or Middle** rhyme is used to describe where rhyming occurs in the middle of a line, rather than in the usual place at the end of lines.
5. **Pararhyme or Half** rhyme occurs when the first and last consonants in words are the same, but the intervening vowel is different, as in flip/flop, leaves/lives, grained/groined, slip/slop.
6. **Eye** rhyme occurs when two words look alike, but do not sound the same, as in bough/rough, love/move, low/how.

Rhyme is pleasing to the ear, or can be, and adds a musical, sound quality in poetry that can be so important to it. It can emphasize certain words, as words which rhyme are obviously more prominent

than those which do not. It can unify a poem and draw together, or give a ritualistic, almost mystic element to it. The system of rhyme within a poem is called a **rhyme scheme**. This is ascertained by giving each rhyming sound at the end of a line a letter of the alphabet, and repeating this letter when the sound is repeated.

Thus one might say that a poem has the rhyme scheme aabbccddd as in,

The Harlot's cry from Street to Street	a
Shall weave Old England's winding Street.	a
The Winner's Shout the Loser's Curse	b
Dance before dead England's Hearse.	b

Every Night and every Morn	c
Some to Misery are Born.	c
Every Morn and every Night	d
Some are Born to sweet Delight.	d
Some are Born to sweet Delight	d
Some are Born to Endless Night.	d

(William Blake, 'Auguries of Innocence')

5. Other sound devices

a/ Alliteration is the repetition of consonant sounds at the beginning of words.

b/ Consonance is the repetition of consonant sounds within words or at the ends of words.

c/ Assonance is the repetition of vowel sounds within non-rhyming words.

d/ Onomatopoeia is the use of a word or phrase, such as *swosh* or *clank*, that imitates or suggests the sound of what it describes.

(a drum in the desert, harder and harder to hear)]-alliteration
from Making a Fist by Naomi Shihab Nye

harder and harder to hear]-consonance
The setting sun is watching from a distance]-assonance
From Missing You by Shu Ting

6. Imagery

Imagery is descriptive language used to represent objects, feelings, and thoughts. It often appeals to one or more of the five senses: sight, hearing, touch, taste and smell.

(Black horses drive a mower through the weeds,]- appeals to
And there, a field rat, startled, squealing bleeds)]- senses of
sight, smell
and hearing

From Reapers by Jean Toomer

7. Figures of speech

A **figure of speech** is a word or expression that is not meant to be taken literally. They can be used to mean any picture that an author creates in the reader's mind.

a/ A simile uses the word *like* or *as* to compare two seemingly unlike things.

b/ A metaphor compares two or more different things by stating or implying that one thing is another.

An author's descriptive or figurative language obviously exerts a strong influence on his writing and its effect.

c/ Personification involves giving human characteristics to an animal, object or idea.

(the poet like an acrobat/
climbs on rime]- simile
From „Constantly Risking Absurdity” by Lawrence Ferlinghetti

The spring rain/ is a/thread of pearls]-metaphor
From a tanka by Lady Ise

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;]-personification
From „Shall I Compare Thee to a Summer’s Day?”
By William Shakespeare.

Comment on the individual effect of each image in a poem, and explain precisely what impression the image gives to the object described. Then look at all the images in a poem, and see if collectively they are linked so that they have cumulative effect on the reader. For example, Thomas Hardy’s poem ‘The Darkling Thrush’ contain several images that refer to death or ghosts, such as ‘spectre-gret’, ‘haunted’, ‘Century’s corpse outleant’, ‘crypt’ and ‘death-lament’. Each individual image has strong powers of association and suggestion; collectively they add up to the fact that the reader cannot reach the end of the poem without having acquired a strong feeling of imminent death and mortality.

The analysis of a poem’s meter is called **scansion**. When you scan a poem, you identify the type of foot (feet) used in each line and then you count them. Pay attention to the fact that a poem’s meter is seldom strictly regular and different readers can perceive meter differently.

Poetic meter is a regular pattern of stressed and unstressed syllables. It is a rhythmic „beat”. Meter’s basic unit is **the foot**. A foot consists of one stressed and one, two or more unstressed syllables. The four basic metrical feet are:

1. **i a m b** – (an iambic foot) an unstressed and a stressed syllable as in r e ’l i e f
2. **t r o c h e e** – (a trochaic foot) a stressed and unstressed syllable as in ’ e m p t y
3. **a n a p e s t** – (an anapaestic foot) two unstressed and a stressed syllable as in i n t r o ’ d u c e
4. **d a c t y l** - (a dactylic foot) a stressed and two unstressed syllables as in ’ b r o c c o l i

It is normal to find whole poems written in one of the above feet or patterns of rhythm, though sometimes authors might combine two types of foot. Sometimes the poet will use what are known as o c c a s i o n a l feet, one of which may occur in a line. A whole line or poem would not normally based on it.

- a/ **s p o n d e e**, (a spondaic foot) or double stress
- b/ **a p y r r h i c foot** which has a pattern of double unstressed syllable
- c/ **a n a m p h i b r a c h** which has an unstressed a stressed and an unstressed syllable
- d/ **c a e s u r a**, (II), or pause.

You have to count the number of feet in each line.

1. **M o n o m e t e r** – means one foot or units of meter per line
2. **D i m e t e r** – means two feet or units of meter per line
3. **T r i m e t e r** – means three feet or units of meter per line
4. **T e t r a m e t e r** – means four feet or units of meter per line
5. **P e n t a m e t e r** – means five feet or units of meter per line
6. **H e x a m e t e r** – means six feet or units of meter per line
7. **H e p t a m e t e r** - means seven feet or units of meter per line
8. **O c t a m e t e r** - means eight feet or units of metre per line

e.g. Since ‘in a ‘net I ‘seek to ‘hold the ‘wind (Wyatt, Whoso List to Hunt)

In this line we can find five stressed syllables where an unstressed syllable is followed by a stressed one that is it has five iambs. So this line from the poem uses iambic pentameter.

When describing the metre of a poem, start with a description of the foot used, then say how many are in a line; thus you would talk about an ‘iambic pentameter’ or an ‘anapaestic trimeter’, etc..

II. Poetry. Active Reading Strategies.

Reading poetry is an act of discovery. Active readers ask questions about the use of words and clarify the intended use of language. They listen for the music of the poem. They stop to summarize and to paraphrase the poem's meaning. Finally they pull together all the elements of the poem and add to it themselves. Use the following strategies to help you read a poem actively and to help you completely understand and appreciate each poem you read.

1. Listen

Read the poem aloud listening to the way it sounds. Read without stopping until you come to a punctuation mark or a natural pause. Poetry has a musical quality, to fully enjoy it listen to the music created by the use of rhythm and rhyme. Look for the effect of the repetition of sounds, words and phrases. Notice how the poem is formed and the lines are grouped. Are there sound patterns within this group? Also remember that the end of a sentence in poetry is not necessarily the end of a line. Let punctuation marks guide your reading.

Ask yourself:

- a/ What kind of rhythm does this poem have? Is it slow, fast, regular, irregular?
- b/ Does the poem use rhyme? If so, what is the pattern of rhyme?
- c/ What other sound devices does the poet use? How do these devices affect me? How do they affect the mood of the poem?

2. Imagine

Conjure up the sights, sounds, smells, tastes and tactile sensations the poem describes or evokes.

Ask yourself:

- a/ How does this scene or subject look?
- b/ What details appeal to my different senses? How would they sound, smell, taste or feel?
- c/ What overall feeling does the poem convey?

3. Respond

Think about your spontaneous reaction to the poem.

Say to yourself:

- a/ This poem makes me think . . .
- b/ What allusions or references does the poet use and how do they help me understand the poem's message

5. Clarify and paraphrase

Poems are often filled with figurative language – that is, language that says one thing but means another. As you read poetry stop to clarify – to ask if the words mean exactly what they say. If the words suggest something beyond their basic literal meaning, perhaps the poet is using them figuratively or intends a more imaginative meaning. Ask what the poem means and then put this meaning into your own words. You don't truly own or understand a poem until you can express its meaning in your own words. Then summarise the poem and think about what it might mean on a deeper level.

Say to yourself:

- a/ These lines can be restated like this . . .
- b/ This stanza is about . . .
- c/ This image brings to mind or symbolizes . . .
- d/ Rereading this stanza helps me understand that . . .

6. Interpret

Read the poem several times, focusing on interpreting its overall meaning.

Ask yourself:

- a/ Does the title give a clue to the meaning of the poem?
- b/ What main theme, or message, is the poet trying to convey?
- c/ Does the poem have more than one meaning?
- d/ How do the symbols and language support the meaning of this poem?

III. Close reading checklist. Poetry

You may use this rough guide for reading poetry.

Subject:

What is the poem about?

What are the key thematic or conceptual points?

Audience and address:

Who is the poem addressed to?

What audience?

Historical context

Narration:

Who is speaking?

Are there one or several speakers? Are others quoted?

What kind of persona or tone does the narration take?

What register does the narration take (e. g. formal/informal, comic/serious ...)

Focalization:

Through whose eyes are we seeing the events?

Imagery:

What kind of images/patterns of imagery do you find?

Do they appeal to the senses or use symbolism?

How are metaphor, simile, personification, used?

Literary language:

Anything unusual in grammar? (e. g. highly adjectival? Verbs in similar tenses?)

Anything unusual in syntax? (e. g. sentence length?)

How are sounds used? (e. g. alliteration, assonance, onomatopoeia, rhymes)

Poetic form: (see beginning of Norton for more explanations and terminology)

How is the poem structured?

How are the stanzas organized?

How are meter, length of line, rhythms and rhymes used?

Does the poem fit a particular convention? (e. g. sonnet, epic, etc)

Your response:

How do you want to respond to the poem?

Nb. Although these questions can be a guide in *reading*, you can be much more selective in *writing*, choosing those points which back up your interpretation.

9. Az ellenőrzés formái / Methods of Control

- Tests;
- Essays;
- Mini-tests;
- Seminar-questions;
- Pass or fail exam.

A nemzetközi és nemzeti osztályozás skálája / National and ECTS Scale of Evaluating Students' Knowledge

Osztályzat 100 pontos skála szerint	Osztályzat ECTS skála szerint	Az értékelés minősítése	
діяльності		Vizsga, évfolyammunka, gyakorlat minősítésére	Beszámolóra
90 – 100	A	jeles	megfelelt
82-89	B	jó	
74-81	C		
64-73	D	elégséges	
60-63	E		
35-59	FX	elégtelen, de ismételt vizsgát tehet	nem felelt meg, a pótbeszámoló lehetőségével
0-34	F	elégtelen, a hallgatónak tantárgyat újra fel kell vennie	nem felelt meg, a hallgatónak tantárgyat újra fel kell vennie

10. Módszertani ellátottság / Documents on the Methods of Teaching

Programme, student's book, teacher's book, method guides.

11. Ajánlott szakirodalom / Recommended Literature

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12. Informatikai eszközök / Online resources

1. www.sparksnote.com
2. www.glencoe.com/literature
3. www.oup.com/literature

13. Kérdéssor (vizsgára vagy beszámolóra) / The List of Questions for the Exam

1. The dawn of English literature. The Anglo-Saxons. Beowulf – the national epic of England. The story. The language of the poem and the elements of literature used by the author.

2. Renaissance in England. The sonnet and its development in England. The most important sonnet writers of the period.
3. Analyse "The Tyger" and "The Lamb" by William Blake.
4. Literature of the Norman period. "Sir Gawain and the Green Knight" – one of the best verse romances of the period. Its characters and the chivalric elements in it. The characteristic features of the romance.
5. William Shakespeare and his sonnets. The topics used by Shakespeare. The formal and logical organization of Shakespeare's sonnets. The rhyme scheme used by Shakespeare.
6. Analyse "The Poison Tree" and "The Chimney Sweeper" by William Blake.
7. Pre-Renaissance in England. The life of Geoffrey Chaucer. "The Canterbury Tales" – a snapshot, a picture frozen in time, of life in the Middle Ages. Chaucer and his characters, direct and indirect characterization. Imagery used by Chaucer for creating the characters of "The Canterbury Tales". Tell about at least three pilgrims whose inner natures are revealed by their outer appearances.
8. Alexander Pope – life and creative work. Style of writing. Heroic Couplets. Irony. Wit. Pope's mock epic – "The Rape of the Lock"
9. Analyse "Ozymandias" by P. B. Shelley.
10. Speak about the aspects of society Chaucer satirizes in his "The Canterbury Tales". Which pilgrims do you think Chaucer idealizes?
11. Victorian poetry. The paradox of progress – loss and gain. Thomas Hardy – life and creative work. "The Darkling Thrush", "Channel Firing", "Ah, Are You Digging on MY Grave?", etc.
12. Give a detailed analysis of the "Ode to the West Wind" by P. B. Shelley/
13. The Middle English Ballad – another view of the variety of human experience. Drama and humour – features of these ballads. "Lord Randall", "Edward, Edward", "Get up and Bar the Door". Literary elements of ballads: refrain, characteristics of the ballad form.
14. William Wordsworth life and creative work. The literary elements used developed by Wordsworth. "Lives Composed a Few Miles above Tintern Abbey", "She Dwelt among the Untrodden Ways", "Composed upon Westminster Bridge", "The World is Too Much with Us".
15. Analyse the sonnet "Whoso List to Hunt" by Sir Thomas Wyatt.
16. Edmund Spenser – life and creative work. Amoretti: Sonnets 30 and 75 by Spenser. "The Faerie Queene": England through the Looking Glass. The literary elements used by Spenser. The Spenserian stanza; the alexandrine; the Spenserian sonnet.
17. Alfred Edward Housman. Life and creative work. "When I Was One-and-Twenty", "To an Athlete Dying Young", "Is My Team Ploughing".
18. Analyse Sonnet 73 by Shakespeare.
19. The Renaissance. Pastoral poems about love and the passage of time. "The Passionate Shepherd to His Love" by Christopher Marlowe and "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh. The life of the authors and their creative work. Literary elements used in the poems. Carpe Diem.
20. Anglo-Saxon poetry.
21. Analyse "Ulysses" by Tennyson.
22. The Renaissance. Pastoral poems about love and passage of time. "To the Virgins, to Make Much of Time" by Robert Herrick and "To His Coy Mistress" by Andrew Marvell. Analyse the pastorals, speak about the literary elements used in the poems. Carpe Diem. Speak about the life and creative work of the poets.
23. The Byronic Hero. An irresistible bad boy. Thomas Babington Macaulay about the Byronic Hero. Lady Caroline Lamb about Byron.
24. Analyse the poem "Ah, Are You Digging on My Grave?" by Thomas Hardy. Speak about the literary elements used by the poet. In the poem Hardy has raised the speaker's hopes, only to let them down. What does the use of anticlimax or bathos elicit in a reader? Why do you think that Hardy's use of irony of situation is quite effective?
25. The Middle English Romances: Wishes Fulfilled. The simple inevitable plot of the romance. "Sir Gawain and the Green Knight" – the model of chivalry. (Sir Gawain keeps his promise to the Green Knight)

26. Shakespeare's sonnets: The Mysteries of Love. The sonnet form.(Formal and logical organization)
27. Analyze "The Darkling Thrush" and "Channel Firing" by Thomas Hardy.(Vocabulary, setting, mood;Theme, irony, diction, the speaker, the background,etc.)
28. John Donne. Life and creative work. "Song" by J.Donne (Loves illusion.) Its speaker, tone and use of hyperbole by the author. "A Valediction: Forbidding Mourning" by J. Donne. The use of simile. J. Donne's most famous metaphysical conceit. Analyse the poems.
29. Life in the eighteenth century. Life among the "haves" and the "have nots". Satire as a corrective force. Alexander Pope- "the wasp of Twickenheim". "The Rape of the Lock".
30. Analyze the poem "Dover Beach" by Matthew Arnolds. Pay attention to such elements of literature as atmosphere, mood. Find metaphor in the poem.
31. John Donne. Life and creative work. "Death Be Not Proud" – defeat or triumph? Pay attention to such elements of literature used by J. Donne in this poem as apostrophe, paradoxes and their solution, speculations, tone.
32. Thomas Gray - one of the first writers in English to believe that the lives of ordinary people were suitable subjects for serious poetry. "Elegy Written in a Country Churchyard" by Thomas Gray – a poem about simple people. Pay attention to such literary elements as tone, metre and rhyme, imagery, allusion, alliteration.
33. Analyse Shakespeare's sonnets 116 and 130.
34. Ben Jonson. Life and creative work. "On My First Son" and "Song: To Celia" by B. Jonson.Speak about theelements of literature: the epigram. Find metaphors in the poems. Analyse the poems.
35. Robert Burns – the bard of Scotland. Life and creative work. Analyse the poem "To a Mouse" (the choice of fearing or embracing the unknown arises when the plow destroys the nest of a mouse). Pay attention to such elements of literature as dialect. How do lines 78 display a typical romantic concern? What is the moral of the poem as expressed by the poet in lines 39-42?
36. Elizabeth Barrett Browning. Life and creative work. Sonnet 43.
37. The Anglo-Saxons. Beowulf: The Monster Grendel; The Arrival of the Hero; Unferth's Challenge. Speak about these parts of the epic.
38. Robert Burns – the bard of Scotland. The topic of R. Burns' poetry.
39. Robert Browning – life and creative work. Analyse his poem "Porphyria's Lover". Pay attention to such elements of literature as characterization, character.
40. The Anglo-Saxons. Beowulf: The Battle with Grendel; The Monster's Mother. Speak about these parts of the Anglo-Saxon epic, how the hero saves Hrothgar's people from the evil Grendel and from Grendel's mother.
41. Milton, "Paradise Lost"
- 42.Robert Browning – life and creative work. Analyse his poem "My Last Duchess". Pay attention to such literary elements as metacognition, dramatic monologue.Find examples in the poem.
43. Heroic deeds as a reflection of personal glory in Anglo-Saxon literature. Beowulf : The Final Battle – Beowulf's battle with the dragon to protect the Geats.
44. Alfred Lord Tennyson. Life and creative work. Speak about his poem "Crossing the Bar" written in 1889 at the age of eighty, the poem that before his death in 1892 he directed to be printed at the end of all editions of his collected verse. Who might the "Pilot" be in line 15? Paraphrase each of the speaker's wishes and hopes; explain what you think they show about the feelings of an older person. Is the speaker accepting, afraid or both? Explain the extended metaphor of the sea voyage.
45. Analyse William Shakespeare's sonnet 29 .
46. William Wordsworth. Life and creative work. Analyse his poems"Composed upon Westminster Bridge","She Dwelt among the Untrodden Ways", "The World is Too Much with Us". Speak about the Romantic Lyrics.
47. Why is Beowulf important.
48. Analyse Sonnet 73 by William Shakespeare.
49. Anglo-Saxon poetry. "The Seafarer", "The Wanderer", "Judith", "The dream of the Rood"

50. Romanticism in Britain. Samuel Taylor Coleridge. Life and creative work. "Kubla Khan"- Dream World. Pay attention to such literary elements as simile, point of view, speaker, rhyme scheme, alliteration, etc.
51. Analyse the poem "Ulysses" by Alfred Lord Tennyson. Pay attention to Ulysses' complaint. How would you characterize Ulysses? Do you think someone like Telemachus would make a good ruler? Why or why not? Do you think Ulysses, who knows that his journey is like pursuing the horizon, is foolish for setting out on a journey he cannot complete? Explain.
52. Middle English poetry. "Piers Plowman" – one of the greatest poems of the Middle Ages.
53. Romanticism in Britain. Samuel Taylor Coleridge and his creative work. "The Rime of the Ancient Mariner". Speak about this literary ballad and the elements of literature used by S. T. Coleridge.
54. Analyse "Ode to the West Wind" by P. B. Shelley and the elements of literature that can be found in it: apostrophe, extended apostrophe, personification, Terza Rima and the sonnet. Identify Shelley's rhyme scheme, onomatopoeia and alliteration, image, paradox. Explain the meaning of each stanza. Analyze it as a sonnet.
55. Robert Burns – the bard of Scotland, "the greatest song-writer in English literature. Life and creative work. "Bannockburn"- devoted to Robert Bruce, "My Heart's in the Highland"- about his love to his country, "Tam O'Shanter"- a tale, encountering near Alloway with "warlocks and witches in dance, "The Cotter's Saturday Night"- a poem about simple peasants, etc.
56. Romanticism in Britain. Percy Bysshe Shelley. Life and creative work. Analyse his poem "To a Skylark" - sky-drunk, earthbound. Shelley's skylark as a symbol, a skylark at the same time standing for something much larger than itself. Pay attention to the literary elements used by the author in this poem: symbol, simile, image, sound effect. Speak about the beauty of this poem.
57. Analyse Robert Southey's poem "The Battle of Blenheim" which is considered to be the first anti-war poem.
58. Romanticism in Britain. John Keats. Life and creative work. Speak about his poems: "La Belle Dame Sans Merci" and the literary elements used by the author: ballad, metaphor, point of view, rhythm;
59. The neoclassic period in English literature. Restoration poetry. Oliver Goldsmith. Life and creative work. "The Deserted Village" – the triumph of manner.
60. Analyse Beowulf. Find examples of allusion, imagery, character, epic hero, alliteration, foil, personification, kenning, symbolism, tone, etc. Speak about its importance.
61. Romanticism in Britain. John Keats. Life and creative work. Speak about the "Ode to the Nightingale" - daring and intense poem of extremes, a searching flight of the mind at once joyful and despairing, spiritual and startlingly concrete. Pay attention to the fact that from the first lines of this poem the speaker is passing into an altered state, a reverie not wholly of the waking world. Analyse its mood and tone, alliteration, imagery, allusion and find examples in the poem.
62. Poetry of the Renaissance. Cavalier poets of the Renaissance. Sir John Suckling and Richard Lovelace. Analyse "Why So Pale and Wan" by Sir John Suckling and "To Lucasta, on Going to the Wars" and "To Althea, from Prison" by Richard Lovelace. Pay attention to the speakers, the tone, metaphors, paradoxes and refrain. Find examples in the poem.
63. Victorian poetry. Gerard Manley Hopkins. Speak about his poems "Spring and Fall: To a Young Child" and "Pied Beauty". Pay attention to alliteration combined with antithesis (opposites) and rhythm. Find examples in the poems.
64. Romanticism in England. John Keats. Life and creative work. Speak about the "Ode on a Grecian Urn". Pay attention to the fact that this ode is both concrete (descriptive) and contemplative (philosophical) moving from rich images to abstract ideas about art/life, permanence/change and body/spirit.
65. Restoration poetry. Thomas Gray. Life and creative work. Speak about his "Elegy Written in a Country Churchyard" – an immensely popular poem that immortalises the lives of humble, ordinary people.

66. The development of the English sonnet. The predecessors of Shakespeare. Thomas Wyatt "Whoso List to Hunt". Analyse the sonnet.
67. The English literature during the bourgeois revolution. John Milton, "Paradise Lost"
68. Romanticism in England. George Gordon Lord Byron, life and creative work. "Childe Harold's Pilgrimage" and "Don Juan". Analyse the mentioned works. The Byronic hero.
69. The English literature in the 15th century. Folk songs and ballads. Analyse the ballad "Lord Randall" and "Get up and Bar the Door".
70. Restoration poetry. Alexander Pope. Life and creative work. "An Essay on Man" Heroic Couplets. Tell in which of the given couplets Pope does each of the following: a/advocates a mean between two extremes; b/suggests that geniuses are born, not made; c/explains why people are never satisfied with what they have; d/ compares writing to putting on clothes; e/ shows how education is important for the young; f/ advises critics to be generous; g/ suggests that good writing results from practice and skill, not luck or accident.
71. The Victorian Age. Poetry of the Victorian Age. Topics used by Victorian poets. Analyse "The Lady of Shalott" by Alfred, Lord Tennyson. Pay attention to the word music, theme, alliteration, climax, pathetic fallacy and irony, images, foreshadowing. Find examples in the poem. Speak about the plot and the rhyme scheme of the poem.
72. Anglo-Saxon poetry. "The Seafarer". Give a detailed analysis.
73. Restoration poetry. Alexander Pope. Life and creative work. "The Rape of the Lock" – a tempest in a teapot. Background. Mock epic.
74. The literature of the Norman period. The Arthurian legends. "King Arthur and the Knights of the Round Table". Who was King Arthur?
75. Analyse the poems: "Flower in a Crannied Wall" and "The Eagle: A Fragment".
76. The literature of the Norman period. "Sir Gawain and the Green Knight". Analyse the romance. Answer to such questions: a/ Who finally wins the conflict between Gawain and the Green Knight? Why do you think so? b/ In what ways is Sir Gawain a superhuman romance hero? In what ways is he weak or flawed, just as a real person might be? c/ Describe the symbolic use of the colour green in this story. Why do you think the meeting with the Green Knight occurs on New Year's Day? d/ What are the elements of Romance?
77. The Romantic period of English literature. The first generation of Romanticists. William Blake. Life and creative work. Analyse the poems "The Chimney Sweeper" and "The Poison Tree".
78. Shakespeare and his sonnets. The development of the English sonnet.
79. Pre-Renaissance in England. Geoffrey Chaucer. His life and creative work. "The Canterbury Tales". Describe Chaucer's characters and his characterization. Compare the impact of 'direct characterization', in which an author overtly reveals a character's personality, and 'indirect characterization', in which textual clues show a character's motivation and intent. "The Canterbury Tales" as the predecessor of the modern short story.
80. An irresistible bad boy: the Byronic Hero..
81. Analyse the sonnet "Death Be Not Proud" by John Donne.
82. Pre-Renaissance in Britain. Geoffrey Chaucer, life and creative work. "The Canterbury Tales". Chaucer is the master at using physical details – eyes, hair, complexion, body type, clothing – to reveal character. Tell about at least three pilgrims whose inner natures are revealed by their outer appearances. Chaucer is the master of imagery in revealing the details about his characters. What do you know about Chaucer's use of physiognomy?
83. The King James Bible: a masterpiece by a committee. Psalms: Worship through Poetry. Psalm 23, a song of trust, affirming the speaker's faith and confidence in God and Psalm 137, a song of entreaty on the occasion of a national catastrophe: The Jewish people are being held captive in Babylon. Find metaphors and imagery in the psalms.
84. Analyse the poem "Porphyria's Lover" by Robert Browning.
85. Analyse the Victorian Age, speak about its problems. Speak about Victorian poetry, the topics used by the poets. Robert Browning, his life and creative work. Analyse the poem "My Last Duchess".

86. Alfred, Lord Tennyson. Biography and creative work. His series of twelve long poems called "Idylls of the King"- about the legendary King Arthur and his knights of the Round Table.

87. Analyse the poem "The Passing of Arthur" from "Idylls of the King" by Alfred, Lord Tennyson.

88."The Seafarer" (from the so called Exeter Book) – has the time of heroes passed? Speak about the poem and analyse it.

89. Romanticism in England. Speak about the first generation of poets: Wordsworth, Coleridge and Blake. Analyse their creative work and aesthetic views.

90. Analyse the poem "This Lime-Tree Bower My Prison" by Coleridge – the first great Romantic-era meditative poem born out of his loneliness in the green enclosure while his friends enjoyed the spectacular countryside and each other's company. Speak about the background of the poem. Try to state which lines of the poem seem to summarize the poem's theme.

14. Mintateszt / Sample Test

MODULE I INTRODUCTION TO ENGLISH POETRY POETRY QUIZ Variant A

Name: _____

Group: _____

Score: _____/100p.

1. Give the definitions of the following terms and notions. (3*1p; 1*2p)

a) druid _____

b) animism _____

c) Hadrian's Wall _____

d) Anglo-Saxons _____

2. Describe the main features of Celtic society. (5p)

3. What are the four most important manuscripts of Old English Poetry? Comment on their importance. (5p)

4. In what senses may Christian and pagan poetry of the period be said to overlap? (5p)

5. After reading the indicated passages of „The Canterbury Tales” by Chaucer answer the questions. (10p)

a. Why does the urge to go on pilgrimage hit people in the spring? (2p)

b. What qualities does the Knight possess that are different from those you might expect in a veteran soldier who has been fighting for forty years? (2p)

c. Nuns were not supposed to keep pets because the money for their keep was supposed to go to the poor. Based on this information, what can you infer about the Prioress? (2p)

d. Because peasants in the Middle Ages did not always have enough to eat, obesity was a sign of success and affluence. Why is it ironic that monk is fat? (2p)

e. In ll. 435-454, how does Chaucer’s characterization of the Doctor convey a negative attitude? (2p)

6. Give the definitions of the following terms of Anglo-Saxon poetry. (6p)

a) kenning _____

b) ceasura _____

c) epic _____

7. After reading “Beowulf” answer the questions.

a. When was Beowulf written? What events does it refer to? (3p)

b. Where does the story take place? Why can it be regarded as part of English literature? (2p)

c. Beowulf battles Grendel, Grendel’s mother and the dragon. What do these battles have in common, and what do they suggest Beowulf and his enemies might represent for the Anglo-Saxons? (4p)

8. In what ways is Sir Gawain a superhuman romance hero? In what ways is he weak or flawed, just as a real person might be? (5p)

9. How many points does the star on Gawain's shield have and what do they symbolise? (5p)

10. How important is Caedmon in Old English literary traditions? (5p)

11. The Seafarer

a) An elegiac poem that recounts about the hardship, fear desolation of a life at sea and glorifies the promise of Heaven. What is your first impression of the speaker in this poem? What is his life like? What does he believe in and hope for? (5p)

b) Lines 58-63 suggest that the poet is beginning to talk about the glories of adventuring at sea, but then he changes direction. What does he turn his attention to over the next fifteen lines? (5p)

12. After reading "The Wanderer" analyse the poem. Write about its plot, form, literary elements origin, etc. (5p)

13. Why were ballads so popular in the Middle Ages? What is a ballad stanza? (5p)

14. Name at least five characteristics of folk ballads (5p)

15. Choose the correct answer. (15p)

1. "Since in a net I seek to hold the wind."

In this line from "Whoso List to Hunt," which device is used?

- A. pun
- B. proverb
- C. epigram
- D. metaphor

2. "I leave off therefore,

Since in a net I seek to hold the wind."

Select the author of the quotation or the title of the selection from which the quotation is taken.

- A. "Ulysses"
- B. "Whoso List to Hunt"
- C. "The Darkling Thrush"
- D. "Ode to the West Wind"

3. Who helps Beowulf against the dragon?

- (A) Wulfgar
- (B) Unferth
- (C) Hrothgar
- (D) Wiglaf

4. From whom is Grendel descended?

- (A) Satan
- (B) Cain
- (C) Judas
- (D) Ecgtheow

5. What is a scop?

- (A) A mead-hall
- (B) A poet
- (C) A god
- (D) A ship

6. Who wrote Sir Gawain and the Green Knight?

- (A) Geoffrey Chaucer
- (B) An anonymous writer known as the Gawain-poet
- (C) An anonymous writer known as the Unknown Poet
- (D) J. R. R. Tolkien

7. Which of the following is an example of alliteration?

- (A) The rain in Spain falls mainly in the plain
- (B) We were the first that ever burst / Into that silent sea
- (C) In pious times, ere priestcraft did begin, / Before polygamy was made a sin
- (D) True men pay what they owe; / No danger then in sight

8. What language is "The Seafarer" originally written in?

- (A) French
- (B) English
- (C) Gibberish
- (D) Anglo-Saxon

9. Why are the pilgrims going to Canterbury?
- (A) To meet King Henry III
 - (B) To see a medieval mystery play
 - (C) To worship the relics of Saint Thomas Becket
 - (D) Because they are tourists
10. Who are the three men searching for in the Pardoner's Tale?
- (A) The Wandering Jew
 - (B) Greed
 - (C) Jesus Christ
 - (D) Death
11. For which social classes did Chaucer write?
- (A) The nobility
 - (B) All levels of society
 - (C) Illiterate peasants
 - (D) Merchants
12. How many Canterbury Tales are there?
- (A) 80
 - (B) 24
 - (C) 16
 - (D) 50
13. Which characters are connected to the Church?
- (A) The Prioress, the Monk, the Friar, the Summoner, and the Pardoner
 - (B) The Miller, the Ploughman, and the Reeve
 - (C) The Knight, the Manciple, and the Host
 - (D) The Canon's Yeoman, the Physician, the Clerk, and the Man of Law
14. In "Whoso List to Hunt," the speaker's stated reason for stopping his pursuit is
- (A) disgust
 - (B) jealousy
 - (C) boredom
 - (D) exhaustion
15. The image of futility Wyatt uses in "Whoso List to Hunt" is
- (A) chasing a deer
 - (B) engraving a necklace
 - (C) catching the wind in a net
 - (D) returning to Caesar what is his.