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SECOND TERM
YEAR (2019-2020)
FIRST GRADE
FINAL EXAM

INTRODUCTION TO POETRY

DIRECTIONS: Respond to the following research topic. Make sure to plan your answer before writing it. Begin your answer with a **clear thesis statement** that forecasts your answer, and then develop your thesis with organized paragraphs that include topic sentences, use **specific references** (concrete details, if necessarily quotes) to the texts, have clear analysis which explains your answer to the question or addresses the topic. Take time to proofread your answer before you turn it in. These questions test both your ability to write in depth about particular ideas and make connections across genres and periods. (NOTE: ATTACHED IS A GUIDE TO PAPER FORMATTING AND CITATION, PAGES 2-3)

NOTE: Students are reminded that they will be penalized for focusing on content to the exclusion of matters of literary technique.

In chapter five, "How Poets Create a Vision," of Mohammad Al-Hussini AbuArab's book, *How to Interpret Poetry: Learn to Understand and Enjoy Poetic Verse*, AbuArab writes:

There are three basic parts to any poem: its vision, the speaker who expresses that vision, and the language the poet uses to create voice and vision. This section will examine the ways in which language creates that vision.

When we use the term "vision" in relationship to verse, we are saying that the poet's vision is shared by the audience. By the end of a successful poem, then, we should have something that we recognize, perhaps even a reflection of our inner selves as we have not before experienced it.

There are two ways in which a poet can create this successful vision. The first is to express his or her views so clearly that we feel that we are seeing what the poet wishes us to see with a new closeness and clarity. The second way involves using figures of speech or unexpected comparisons or juxtapositions of words to force us to make comparisons we have never before imagined. (47)

In the poems we have discussed this course, choose **FIVE** poems, which represent the Renaissance, the Metaphysical, the Romantic, the Victorian, and the Modern, and, then, write an essay to show how sound (rhythm or meter), rhyme, and language (figurative language) operate in each of them in a way which enables the poet to create a successful vision?

GOOD LUCK

MOHAMMAD AL-HUSSINI ABUARAB

How to format your paper:

Typed/printed, single-spaced, 1 "margins (note: Microsoft Word automatically sets margins to 1.25." Change them in "Page Setup" on the "File" menu). Paragraphs indented 5 spaces at left; do not separate paragraphs by extra blank lines. Quotations of 10 words or less should be integrated into the text; longer quotations should be indented 5 spaces at left and right margins, single spaced, and set off from the text of the essay by a blank line before and after the quotation. (**Please see examples below**).

How to quote:

Quotation is important in essays on literature, not only to provide evidence for what you're arguing, but also to provide the reader with enough detail to follow along. Think about how different it would be if, in **example 1** below, I wrote: "When reading lines 860-61 in Book V, we may respond to the force of the rhetoric while reserving the right to doubt the truth of what is said." Judicious use of quotation clues the reader in, and produces prose that is more interesting to read than a sentence like the previous one.

Short Quotation (2 kinds)

example 1: When Satan claims that the rebels "know none before us, self-begot, self-raised by our own quickening power" (V 860-61), we may respond to the force of his rhetoric while reserving the right to doubt the truth of what he says.

NOTE 1: when the quotation is integrated into your own sentence, as here—your words "the rebels " are the subject of Milton's verb "know"—make sure the grammar works. To check whether it does, remove the quotation marks and see if the sentence looks right.

NOTE 2: please cite *Paradise Lost* by **book number and line number** (which are the same in all editions), not by page number (which differs between editions). The format used in **example 1** above is perfectly adequate for current purposes, but more formally the first reference to the text should be footnoted so that you can provide information on the edition used. I tell you this for your information, since I don't need to know the edition; you can do it or not.

example 2: Satan, unlike Adam and Eve, claims not to recall the moment of his creation: "we know no time when we were not as now" (*Paradise Lost* V, 859).

Long Quotation

Here I am, writing along in my essay, along and along and along. Here comes a long quotation from Mary Nyquist's article on Milton and the interpretation of *Genesis*, beginning now. (Please notice also the brief citation format; see above for a parenthetical citation of *Paradise Lost* by book number and line numbers. I'll give further information as we go on how to footnote secondary sources when they are first cited).

Just as, in the divorce tracts, Milton joins Adam's words to those of the paternal maker... [imagine more quotation here] Not only the placement of Adam's narrative after Raphael's but also its most salient formal features can thus be seen to be motivated ideologically, and illustrate the causes joining the divorce tracts and *Paradise Lost* (Nyquist, "Gynesis," 191).

An overview of the process of citation:

When deciding how to cite your source, start by consulting the list of core elements. These are the general pieces of information that MLA suggests including in each Works Cited entry. In your citation, the elements should be listed in the following order: [Author. Title of source. Title of container, Version, Number, Publisher, Publication date, Location.] Each element should be followed by the punctuation mark shown here.

Author

Begin the entry with the author's last name, followed by a comma and the rest of the name, as presented in the work. End this element with a period.

Said, Edward W. *Culture and Imperialism*. Knopf, 1994.

Title of source

The title of the source should follow the author's name. Depending upon the type of source, it should be **listed in italics or quotation marks**.

A **book** should be in **italics**:

Henley, Patricia. *The Hummingbird House*. MacMurray, 1999.

A **periodical** (journal, magazine, newspaper) article should be in **quotation marks**:

Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's Bashai Tudu." *Tulsa Studies in Women's Literature*, vol. 15, no. 1, 1996, pp. 41-50.

Title of container

The container is the larger whole in which the source is located. For example, if you want to cite a poem that is listed in a collection of poems, the individual poem is the source, while the larger collection is the container. The title of the container is usually italicized and followed by a comma, since the information that follows next describes the container.

Kincaid, Jamaica. "Girl." *The Vintage Book of Contemporary American Short Stories*, edited by Tobias Wolff, Vintage, 1994, pp. 306-07.

Version

If a source is listed as an edition or version of a work, include it in your citation.

The Bible. Authorized King James Version, Oxford UP, 1998.

Number

If a source is part of a numbered sequence, such as a multi-volume book, or journal with both volume and issue numbers, those numbers must be listed in your citation.

Dolby, Nadine. "Research in Youth Culture and Policy: Current Conditions and Future Directions." *Social Work and Society: The International Online-Only Journal*, vol. 6, no. 2, 2008, www.socwork.net/sws/article/view/60/362. Accessed 20 May 2009.

Publisher

The publisher produces or distributes the source to the public.

Women's Health: Problems of the Digestive System. American College of Obstetricians and Gynecologists, 2006.

Publication date

When the source has more than one date, it is sufficient to use the date that is most relevant to your use of it. If you're unsure about which date to use, go with the date of the source's original publication.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, Mutant Enemy, 1999.

Location

You should be as specific as possible in identifying a work's location. An essay in a book, or an article in journal should include page numbers.

Adiche, Chimamanda Ngozi. "On Monday of Last Week." *The Thing around Your Neck*, Alfred A. Knopf, 2009, pp. 74-94.

Sample Works Cited Page

This page provides an example of a Works Cited page in MLA 2016 format.

Works Cited

Gowdy, John. "Avoiding Self-organized Extinction: Toward a Co-evolutionary Economics of Sustainability." *International Journal of Sustainable Development and World Ecology*, vol. 14, no. 1, 2007, pp. 27-36.

Leroux, Marcel. *Global Warming: Myth Or Reality?: The Erring Ways of Climatology*. Springer, 2005.

Milken, Michael, et al. "On Global Warming and Financial Imbalances." *New Perspectives Quarterly*, vol. 23, no. 4, 2006, p. 63.

Said, Edward W. *Culture and Imperialism*. Knopf, 1994.

Uzawa, Hirofumi. *Economic Theory and Global Warming*. Cambridge UP, 2003.

Okay, quotation and citation are over. Back to the essay now, with single-spacing and regular margins again. One other thing: anytime you include a long chunk of text, be sure to talk about its details and what, specifically, we should understand from reading it. If there is not enough to say, the quotation should probably be shorter.