

Composition and Introduction to Literature

ENGL 1302-53 CID 0843
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Academic O-3

Conference hours: during B-day lunch and on most Blue Fridays

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12:08 – 1:43 p.m.

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Course Description

English 1302: Composition and Introduction to Literature satisfies the college requirement for a second-semester freshman composition course. The course affords students the opportunity to enhance the writing and research skills developed during the first semester course, English 1301, which is a prerequisite for this course.

English 1302: Composition and Introduction to Literature is a reading- and writing-intensive prerequisite for sophomore English offerings that further develops, through the study of literature, both the analytical thinking skills and the research skills addressed in English 1301. The student's writing of genre-based essays, including researched papers, reinforces the thinking skills associated with interpretation, explication, evaluation, analysis, and synthesis. Essays, including a 2000-word documented library research-based paper on a literary topic, are required. Prerequisite: ENGL 1301. Three class hours per week. Credit: Three semester hours.

Full participation in English 1302 should allow the student (1) to continue, through an analytical approach, his or her development of a fuller appreciation of imaginative literature in general and of authorial technique in particular and (2) to continue, through the researching for and the writing, revising, editing, and proofreading of several 750-word essays, an annotated bibliography, and a 2000-2200-word documented library research-based paper, his or her development of the composition skills necessary for the student's success at the college level.

Texts

Kennedy, X. J., and Dana Gioia, eds. Literature: An Introduction to Fiction, Poetry, Drama, and Writing. 10th ed. New York: Longman, 2007.

Fowler, H. Ramsey, and Jane E. Aaron. The Little, Brown Handbook. 10th ed. New York: Longman, 2007.
Standard college-level dictionary.

Expected Student Learning Outcomes (Course Objectives)

The student, in order to develop the skills needed to analyze, to interpret or explicate, and to evaluate imaginative literature, will be able to demonstrate

- the correct use of the terms associated with the critical analysis and the evaluation of narrative prose; an understanding of the characteristics of imaginative literature, especially those specific to short and long fictive narratives;
- an ability to determine and to explain the importance of narrative line, narrative structure, setting, and characterization and the use of the symbol and/or irony to the overall effect of a narrative prose piece, with special attention to how each of these elements is used to advance the prose narrative's theme(s) and/or moral sentence;
- a recognition of the narrative voice, the prevailing tone, the point(s) of view, and the intended audience, with special attention to how the author's decisions have effectively carried the narrative's theme(s) and/or moral sentence;
- the correct use of the terms associated with the critical analysis and the evaluation of poetic expression;
- an ability to recognize the importance of sound values and rhythm patterns in poetic expression;
- an appreciation of the different forms and structures of poetic expression;
- the ability to recognize the difference between poet and persona;
- a willingness to discover the inherent beauty of poetic expression's reliance, in part, on sound and structure in its conveyance of theme, personal feelings, or narrative line;
- the correct use of the terms associated with the critical analysis and the evaluation of drama;
- an understanding of the background and the development of Western drama (with an emphasis on Greek and/or Elizabethan theatre) and the modern theatre;
- an understanding of the characteristics of drama, especially those of classical tragedy;
- an ability to recognize both a play's adherence to a general pattern of exposition, complication, climax, and dénouement and the playwright's use of flashback, foreshadowing, and other narrative and dramatic techniques both to reveal a play's conflict(s) and to convey a play's theme(s) and/or moral sentence;
- an appreciation of the dramatist's skill in developing character through both dialogue and action in the absence of narrative exposition and in support of the play's theme(s) and/or moral sentence;
- and, especially, an understanding that literary analysis is argumentative, that it is written in the present tenses, and that the objectivity of literary analysis is emphasized by its being argued from the third-person.

Course Requirements

The student is required to bring the anthology and the dictionary to every class meeting.

The student is required to take notes while preparing for class.

The student's active participation in the daily discussion of the assigned reading is expected 10%;

two major announced and several minor unannounced quizzes (no make-up) 9%;

two MLA-format working bibliographies (associated with the researched term paper) 5%;

one MLA-format annotated bibliography (associated with the researched term paper) 9%;

two 750-word (minimum) literary analyses and one 600-word poetry explication 27%;

two announced in-class essays (no make-up) 10%;

one 2000-2200-word (minimum) critical investigation of a short story author's fiction: 15%; **passing grade required for the student to earn credit for the course**; and

a required final exam (an in-class documented essay) will comprise 15% of the grade earned.

NB: All writing assignments must be submitted in order for the student to earn credit for the course; the 2000-2200-word documented essay must reflect a sincere effort in order for the student to earn credit for the course. Any assignment not meeting minimum requirements will not be read and will earn a zero.

NB: Literary analyses should be presented in the third-person and in the present tense; papers using first- and/or second-person pronouns will receive a significant grade reduction.

All writing assignments must be submitted in order for the student to earn credit for the course.

The 2000-2200-word documented term paper must reflect a sincere effort in order for the student to earn credit for the course.

In that enrollment in English 1302 is, in part, predicated on the student's ability both to follow directions and to use a writing handbook, careless proofreading, indifferent editing, and/or non-compliance with the MLA format for documenting research papers—as presented in ENGL 1301—will not earn the student a passing grade for the assignment marred by any of these failings.

NB: Writing assignments should be idiomatically and grammatically correct; spelling and punctuation errors should not appear in final drafts. The paper's content alone will not serve to carry a poor presentation. See Grading Criteria.

Due Dates

No late work is accepted without severe penalty unless the student and the instructor agree on a different due date well in advance of the original due date. Unless otherwise indicated, all assignments are due at the beginning of the class. Severe penalty means one letter grade off for each calendar day the assignment is late.

Participation

Students are encouraged, indeed expected, to actively engage the subject matter—an engagement that reflects the student's interest in academics and his or her willingness to join in productive discussion. Active note-taking, other participation activities, including especially the out-of-class revision and editing workshops, and meeting with instructor (the required conferences) constitute ten percent of the final course grade.

Other Considerations NO LAPTOPS

Because the nature of the course and the nature of the presentation both invite classroom discussion, any potential impediment to the free flow of ideas cannot be allowed; therefore, **no mechanical recording of class meetings is allowed**. See instructor.

The Internet cannot be considered a final, authoritative source of information; therefore, the Internet and information obtained therefrom should not contribute to any aspect of the research for any paper associated with this course unless it has been cleared with the instructor well beforehand.

The student will be held responsible for all assignments, even reading assignments not actually discussed during scheduled class meetings. Class meetings are designed to further understanding; therefore, class time will be spent exploring—not explaining—the assigned reading. In short, the student must come to class prepared to discuss any and all aspects of the assigned reading.

The student should bring to the classroom setting notebook paper, highlighter(s), functioning pen, dictionary, the anthology, and all handouts. The student should not at any time rely on borrowing; borrowing will be construed as a sign of ill preparedness, which, in turn, affects the student's participation grade.

Communication devices must be disengaged while the student is in the classroom. See full policy on page five, this document.

Consumption of food and drinks is not allowed in Blinn College's library, classrooms, and labs.

Please allow for the passage of ten days' time (or its short-semester equivalent) before expecting the return of major written assignments.

Students with Disabilities

Students with documented disabilities may seek support from Blinn College's Office of Disability Services. Students are encouraged to contact this office as early as possible to initiate services. The Office of Disability Services (ODS) provides direct services and makes appropriate referrals to resources on and off campus. Students with documented disabilities requiring academic accommodations in the classroom or in testing situations must self-identify and provide current, appropriate documentation of the disability to the ODS. Information, education, and consultation about specific disabilities are available to interested parties on request. For answers to specific questions or to request an information packet contact ODS at 979 830-4157.

Grading Symbols for Compositions and In-Class Essays

Editing symbols and chapter-section references used in the marking of student papers are found on the end sheets in The Little, Brown Handbook, tenth edition. The following common, inexcusable errors, absent from **A** and **B** papers, occur infrequently in **C** papers and guarantee, when they occur with any frequency, the paper's earning a **D** at best.

agr; s-v; p-a	= error in subject-verb or pronoun-antecedent agreement	Chapter 15a	-	15b
ap	= apostrophe needed or misused	30a	-	30d
cs	= comma splice	18a	-	18b
frag	= sentence fragment	17a	-	17d
fs; r-o; ro	= fused sentence; run-on sentence	18c	and	28; 29
huh?	= garbled, incoherent, or illogical grouping of words			
ref	= error in pronoun reference and/or shift, including the "indefinite you"	19a	-	19f
SLN	= see lecture notes! (for which you are always responsible)			
sp	= misspelled word	41		
vb	= error in verb form or verb tense	14a	-	14h
ww	= wrong word	38		
wc	= word choice: perhaps a synonym study, not a thesaurus, is the appropriate resource!			

Grading Criteria for Papers and In-Class Essays

The **A** paper represents original outstanding work; it shows careful thought, fresh insights, and stylistic maturity. Having practically no mechanical errors to distract the reader, it is free of jargon, clichés, and other empty language. Word choice is marked by a high degree of precision and a varied, advanced vocabulary; sentences are structured in a manner that creates interest and rhetorical power. The tone is appropriate for the designated audience. The reader moves through the **A** paper effortlessly because of its effective transitions, lucid organization, and thorough, purposeful development. Having finished, the reader feels that he has learned something, that he has received some unexpected and welcome illumination. In the **A** paper all research material is correctly documented, and formatting adheres to current standards of the Modern Language Association. Directly quoted passages are gracefully integrated into the text with appropriate attribution.

The **B** paper is significantly more than competent. Besides being almost free of mechanical errors, the **B** paper delivers substantial information and makes cogent, fresh arguments--that is, in both quality and interest-value. Its specific points are logically ordered, well developed, and supported, and unified around a clear organizing principle that is apparent early in the paper. The **B** paper's relatively few syntactic, usage, and mechanical errors do not seriously distract the reader, but the language, while neither trite nor bureaucratic, probably lacks the candor and the precision of the most memorable writing. Its transitions, while appropriate, emphasize the logical turnings of the writer's mind, making the reader occasionally more aware of the efforts taken to unify and control an idea than of the idea itself. In the **B** paper all research material is correctly documented, and formatting adheres to current standards of the Modern Language Association. Directly quoted passages are integrated into the text with appropriate attribution.

The **C** paper represents average college-level work. It is a competent expression of ordinary thoughts in ordinary language; its **content/focus** is general, commonplace, or trivial, or not adequately related to the assignment; its **development** is vague, incomplete, or inconsistent; its **organization** lacks adequate or appropriate transitions or relation of ideas. The **C** paper, in addition to meeting all the requirements of the assignment, exhibits a **writing style** that is basically correct and is marred by a relatively few syntactic, usage, and mechanical errors. By relying on generalities rather than precise, illustrative details, the writer of a **C** paper leaves the reader feeling not much better informed than when the reader first picked up the essay. In the **C** paper all research material is correctly documented, and formatting adheres to current standards of the Modern Language Association. Directly quoted passages are integrated into the text with appropriate attribution.

The **D** paper has only skeletal development and organization. Its serious mechanical errors, together with the awkwardness and ambiguity of its sentence structure, make the reader feel slighted, as if his or her time and attention were of little concern to the writer.

NB: A paper exhibiting major weaknesses in any specific area—**content, development, organization, grammar and mechanics, documentation conventions, writing style**—or, indeed, a failure to address the assignment is usually considered, at best, a **D** paper.

As writing that falls below minimum standards for college-level literacy, the **F** paper shows a lack of thought and purpose, little or no organization, numerous mechanical errors, and a garbled or immature style. Sometimes inadequacy in one area is enough to fail a paper—the writer, for instance, may not have control of punctuation, producing fragments or comma splices in almost every paragraph; however, serious weaknesses usually occur in several areas of concern.

A paper should earn the grade **zero** if it contains plagiarized content in any form, including the failure to acknowledge the source of any borrowed material (summarized, paraphrased, and directly quoted) and unmarked exact wording (directly quoted from either a primary or a secondary source), whether a specific well-chosen word, a phrase (two or more words), a clause, or full sentence(s). A paper can earn a **zero** if it does not address the assigned topic or if directions have been either ignored or not followed.

Manuscript Form

All papers should be written in dark ink or typed (dark ribbon, etc.) on standard-size paper—one side only—in accordance with the MLA format as outlined in the MLA Handbook for Writers of Research Papers, 5th, or 6th edition. (See LBH and hand-outs.) Handwritten papers must exhibit an understanding of the MLA format, including adherence to margin requirements. All bibliographies and works-cited pages, as well as the researched essays, must be typed. Papers must be argued from the third-person and in the literary present tense. All essays and papers submitted must have a title that is both appropriate and adequate. English 1302 is not a course in creative writing: Be certain that the paper's title indicates fully the paper's contents.

» » **No staples; use a paper clip.**

Do not align right. « «

Scholastic Integrity

Pride of accomplishment is the boon of any academic achievement. It should be the goal of each student to put forth the best effort possible for each assignment; progression toward better writing is the reward of diligent application to the tasks assigned. The student who demonstrates a lack of integrity by seeking academic gain (good grades, scholarships, etc.) through avenues that circumvent the rigors and rewards of truthful scholarship will be, at some point, thwarted and ill-prepared to work within an honest system. College policy maintains that it is "the responsibility of instructors to maintain scholastic integrity at Blinn College by refusing to tolerate any form of scholastic dishonesty. [. . .] If there is compelling evidence that a student is involved in cheating or plagiarism, the instructor should assume responsibility and address the infraction" (2008-2009 Blinn College Student Handbook 52).

Any degree of plagiarism appearing in any assignment submitted by the student will earn that student a zero for that assignment. Egregious plagiarism may result in the student's failing the course. The 2008-2009 Blinn College Student Handbook states that "sanctions may be imposed by the instructor and the division chairman: an appropriate grade penalty ranging from a grade of zero on the assignment/examination up to and including the imposition of an F for the entire course" (54). For clarification of the concept, see Joseph Gibaldi's MLA Handbook for Writers of Research Papers, 6th edition, which is available for in-library use at the circulation desk, and/or The Little, Brown Handbook 10e, chapter 45. And because the numerical equivalent for an F earned for an honest paper is 50, it is better to submit a poor paper than to submit a plagiarized paper. Note that a "student receiving an F in a course because of scholastic dishonesty may not withdraw from that course" (54).

Blinn Board Policy FLB (Local) defines plagiarism as the "appropriating, buying, receiving as a gift, obtaining by any means another's work and the unacknowledged submission or incorporation of it in one's own written work." All students should be aware of the several different types—not levels—of plagiarism, including the failure to properly indicate directly quoted passages, phrasings, or significant wordings as such by the proper use of quotation marks, as well as other failures, including misattribution of cited material, as early as possible in the semester. Students should also be made aware that collusion is considered to be as egregious an offense as plagiarism is. Blinn Board Policy FLB (Local) defines collusion as the "unauthorized collaboration with another person in preparing written work for fulfillment of course requirements."

NB: In an effort to both discourage and detect plagiarism and, simultaneously, to show respect for the honest, diligent student, the English Department is subscribing to Turnitin.com, an on-line plagiarism prevention service. Early in the semester, after receiving a class ID number and a class enrollment password from the instructor, each student will be required to go to www.turnitin.com in order to create a user profile, to enroll in this class's section, and to submit the final copy of each major assignment, except the annotated bibliography. **Papers that are not submitted to Turnitin first will not be graded, resulting in automatic grades of zero.**

Class Attendance: Class Attendance and Participation Are Expected

The College District believes that class attendance is essential for student success; therefore, students are required to promptly and regularly attend all their classes. Each class meeting builds the foundation for subsequent class meetings. Without full participation and regular class attendance, students shall find themselves at a severe disadvantage for achieving success in college. Class participation shall constitute at least ten percent of the final course grade. It is the responsibility of each faculty member, in consultation with the division chairperson, to determine how participation is achieved in his or her class. Faculty will require students to regularly attend class and will keep record of attendance from the first day of class or the first day the student's name appears on the roster through the final examination meeting. If a student has one week's worth of unexcused absences during the semester, he or she will be sent an e-mail by the College requiring the student to contact his or her instructor and schedule a conference immediately to discuss his or her attendance issues. If the student subsequently accumulates two weeks' worth of unexcused absences, he or she will be administratively withdrawn from the class.

NB: The instructor is not responsible for ensuring that the student who elects not to attend class and who chooses not to complete a Change of Registration Card is dropped from this course. It is the student's responsibility to officially drop the class. The student should check the academic calendar for Last Day to Drop dates. The student accruing six hours of absences during the course of a long or short academic term is well on the way to ensuring his or her failing the course.

NB: This instructor views arriving to class late and, especially, leaving class before it is dismissed inexcusable. A student should not expect to successfully complete the course if he or she chooses not to attend class. Arriving late is grossly inconsiderate and inappropriate. Repeated tardiness can negatively affect a student's performance in this class. Leaving the room before class is dismissed—except in extremely dire circumstances—is also grossly inconsiderate and inappropriate and can negatively affect a student's performance in this class.

Conference [office] hours are reserved for students who come to class on a very regular basis: These students are encouraged to seek clarification or to pursue a line of questioning stemming from either classroom discussion or individual reading. If, however, the student's need for a conference is more along the lines of academic progress, the student—no matter how many classes he or she might have missed—should come by to discuss viable options.

NB: The College will use e-mail to contact students about any and all important issues and concerns, including attendance issues. Students should check their Blinn College e-mail accounts on a regular basis, especially if they are wondering whether they have been administratively dropped from a class for non-attendance. Refer to <http://www.blinn.edu/acadtech/studentemail/index.htm> for additional information about student e-mail accounts.

Electronic Device Policy

The 2008-2009 Blinn College Student Handbook Online states that "[a]ll the functions of all personal electronic devices designed for communication and/or entertainment (cell phones, pagers, beepers, iPods, and similar devices) must be turned off and kept out of sight in all Blinn College classrooms and associated laboratories. Any noncompliance with this policy will be addressed in accordance with the Blinn College civility policy (Administrative Policy). Additionally, any communication understood by the instructor to be in the nature of cheating will have consequences in accordance with this Blinn College policy section regarding academic dishonesty [FLB (Local)]. Students exempted from this policy section include active members of firefighting organizations, emergency medical services organizations, commissioned police officers, on-call employees of any political subdivision of the state of Texas, or agencies of the federal government. Exempted students are expected to set the emergency-use devices on silent or vibrate mode only. [. . .] Any student violating this policy shall be subject to discipline, including suspension, in accordance with [Blinn College Board Policy] FM" (51).

In-class testing will be handwritten; **no laptops for testing.**

Make-Up Policy

The student is responsible for all assignments, including those made during any class meeting from which the student has absented him- or herself. Any clarification of directions, etc. for any assigned work will take place during the instructor’s conference hours. All assigned work is due before or on the designated day and time. Unless indicated otherwise, all assignments are due at the beginning of class on the day designated. If a student is unable to attend class on the day that an assignment is due, he or she should nevertheless ensure that the instructor receives the assignment by the designated time. In-class essays and daily quizzes can be made up only if the student’s absence is excused in accordance with Blinn attendance policy. No late work is accepted without severe penalty unless the student and the instructor agree on a different due date well in advance of the original due date. Severe penalty means one letter grade off for each calendar day the assignment is late.

Decorum / Civility Statement / Civility Notification Statement

Members of the Blinn College community, which includes faculty, staff, and students, are expected to act honestly and responsibly in all aspects of campus life. Blinn College holds all members accountable for their actions and words. Therefore, all members should commit themselves to behaving in a manner that recognizes personal respect and demonstrates concern for the personal dignity, rights, and freedoms of every member of the College community, including respect for College property and the physical and intellectual property of others.

If a student is asked to leave the classroom because of uncivil behavior, the student may not return to that class until he or she arranges a conference with the instructor; it is the student’s responsibility to arrange for this conference.

Grade Determination

Tentative Due Dates

tests and quizzes: announce and unannounced	9%	10 February	first 750-850-word documented essay
750-850-word papers and annotated bibliography	36%	17 February	first working bibliography
in-class essays	10%	M2 March	second 750-850-word documented essay
working bibliographies	5%	10 March	second working bibliography
documented research paper (two copies: SLN)	15%	9 April	annotated bibliography
final examination	15%	21 April	documented research paper
<i>passing grade on 2000-2200-word term paper required to pass the course</i>		5 May	600-word documented poetry explication
note-taking, active participation, required conferencing	10%	?? May	two-hour final examination

A	95	B+	88	C	75	D+	68	F	50
A-	91	B	85	C=	69	D-	61	F-	25

Tentative Course Outline and List of Readings

NB: The student is responsible for not only the actual text of each assigned reading but also for any introductory material associated with the reading; the student is also responsible for understanding the vocabulary found in the readings, the very words (familiar and unfamiliar to the student) that constitute the authors' written expression.

□ **Prepare for two examinations over short story readings and literary terms: to be announced as progress is made.** □

R	15	January	W. Somerset Maugham's "The Appointment in Samarra" Chuang Tzu's "Independence" Jakob and Wilhelm Grimm's "Godfather Death"	4-5 8-9 9-11
T	20	January	Ursula K. Le Guin's "The Ones Who Walk Away from Omelas" Jack London's "To Build a Fire" Stephen Crane's "The Open Boat" Edgar Allan Poe's "The Tell-Tale Heart"	248-53 119-29 191-208 413-16
R	22	January	John Updike's "A&P" Kate Chopin's "The Storm" Kate Chopin's "The Story of an Hour" Eudora Welty's "A Worn Path"	14-19 115-19 523-25 64-70
T	27	January	Nathaniel Hawthorne's "Young Goodman Brown" William Faulkner's "A Rose for Emily"	548-57 28-35
R	29	January	Katherine Anne Porter's "The Jilting of Granny Weatherall" Katherine Mansfield's "Miss Brill" James Joyce's "Araby"	76-82 83-86 573-77
T	3	February	Raymond Carver's "Cathedral" James Baldwin's "Sonny's Blues"	98-109 44-64
R	5	February	T. Coraghessan Boyle's "Greasy Lake" Ernest Hemingway's "A Clean, Well-Lighted Place" Kurt Vonnegut, Jr.'s "Harrison Bergeron"	130-37 156-60 221-26
T	10	February	John Steinbeck's "The Chrysanthemums" Shirley Jackson's "The Lottery"	231-39 239-45
R	12	February	Leo Tolstoy's <u>The Death of Ivan Ilych</u>	280-317
T	17	February	Franz Kafka's "The Metamorphosis" Ambrose Bierce's "An Occurrence at Owl Creek Bridge"	317-47 479-85
R	19	February	Flannery O'Connor's "A Good Man Is Hard to Find" Alice Walker's "Everyday Use" Jorge Luis Borges's "The Gospel According to Mark"	358-68 443-49 485-89
T	24	February	Sandra Cisneros's "The House on Mango Street" Gabriel Garcia Márquez's "The Handsomest Drowned Man in the World" Kazuo Ishiguro's "A Family Supper"	525-26 536-40 566-73
R	26	February	Jamaica Kincaid's "Girl" D. H. Lawrence's "The Rocking-Horse Winner" Tim O'Brien's "The Things They Carried" Tillie Olsen's "I Stand Here Ironing"	578-79 593-603 625-36 637-42
T	10	March	introduction to drama Susan Glaspell's <u>Trifles</u> Sophocles' <u>Oedipus the King</u>	1225-40 1284-1323
R	12	March	Sophocles' <u>Oedipus the King</u>	1284-1323
T	24	March	Sophocles' <u>Antigonê</u>	1323-52
R	26	March	Sophocles' <u>Antigonê</u>	1323-52

T	31	March	William Shakespeare's <u>Tragedy of Hamlet, Prince of Denmark</u>	470-1589
R	2	April	William Shakespeare's <u>Tragedy of Hamlet, Prince of Denmark</u>	
T	7	April	William Shakespeare's <u>Tragedy of Hamlet, Prince of Denmark</u>	
R	9	April	William Shakespeare's <u>Tragedy of Hamlet, Prince of Denmark</u>	
T	14	April	Arthur Miller's <u>Death of a Salesman</u>	1763-1832
R	16	April	exam and introduction to poetry	
T	21	April	poetry as assigned	
R	23	April	poetry as assigned	
T	28	April	poetry as assigned	
R	30	April	poetry as assigned	
T	5	May	poetry as assigned	
R	7	May	poetry as assigned	
			William Butler Yeats's "The Lake Isle of Innisfree"	661
			D. H. Lawrence's "Piano"	664
			"Sir Patrick Spence"	665-66
			Robert Frost's "'Out, Out—'"	667-68
			Robert Browning's "My Last Duchess"	668-70
			Theodore Roethke's "My Papa's Waltz"	674
			Anne Bradstreet's "The Author to Her Book"	676
			Walt Whitman's "To a Locomotive in Winter"	677
			Emily Dickinson's "I like to see it lap the Miles"	678
			William Wordsworth's "I Wandered Lonely as a Cloud"	685
			James Stephens's "A Glass of Beer"	686-87
			William Carlos Williams's "The Red Wheelbarrow"	688
			W. H. Auden's "The Unknown Citizen"	690-91
			Sarah N. Cleghorn's "The Golf Links"	693
			Richard Lovelace's "To Lucasta"	698
			Wilfred Owen's "Dulce et Decorum Est"	698-99
			William Carlos Williams's "This Is Just to Say"	707
			Robert Graves's "Down, Wanton, Down!"	709
			John Donne's "Batter my heart, three-personed God, for You"	709-10
			Carl Sandburg's "Grass"	714
			Richard Aberhart's "The Fury of Aerial Bombardment"	720-21
			E. E. Cummings's "anyone lived in a pretty how town"	722
			"Carnation Milk"	724
			Lewis Carroll's "Jabberwocky"	726-27
			William Blake's "London"	733-34
			Ezra Pound's "In a Station of the Metro"	743
			Elizabeth Bishop's "The Fish"	746-47
			Emily Dickinson's "A Route of Evanescence"	749
			Gerard Manley Hopkins's "Pied Beauty"	750
			Suiko Matsushita's "Rain Shower from Mountain"	752
			Neiji Ozawa's "War Forced Us from California"	752
			Hakuro Wada's "Even the Croaking of Frogs"	752
			Robert Bly's "Driving to Town Late to Mail a Letter"	755
			Stevie Smith's "Not Waving but Drowning"	757
			Alfred, Lord Tennyson's "The Eagle"	767
			William Shakespeare's "Shall I compare thee to a summer's day?"	767-68
			Howard Moss's "Shall I Compare Thee to a Summer's Day?"	768
			Alfred, Lord Tennyson's "Flower in the Crannied Wall"	771
			William Blake's "To see a world in a grain of sand"	771
			Craig Raine's "A Martian Sends a Postcard Home"	773-74
			Margaret Atwood's "You fit into me"	778
			John Ashbery's "The Cathedral Is"	778
			Dana Gioia's "Money"	779
			Edwin Arlington Robinson's "Richard Cory"	792
			Paul Simon's "Richard Cory"	792-93
			John Lennon and Paul McCartney's "Eleanor Rigby"	801-02
			Bob Dylan's "The Times They Are A-Changin'"	802-04
			Alexander Pope's "True Ease in Writing comes from Art, not Chance"	809-10
			A. E. Housman's "Eight O'Clock"	814
			William Cole's "On My Boat on Lake Cayuga"	816
			Hilaire Belloc's "The Hippopotamus"	819
			William Bulter Yeats's "Leda and the Swan"	820-21

