

English 131 - 01 : Poetry and Drama

Jeremy C. Justus

MWF: 1:30 – 2:20

Stansbury 445

Fall 2006

Center for Literary Computing
Office Hours: MW 2:30-3:30,

Stansbury 48

or by appointment

Texts and Materials :

- *A Pocketful of Poems* edited by David Madden
- *The Importance of Being Earnest* by Oscar Wilde.
- *The Search for Signs of Intelligent Life in the Universe* by Jane Wagner
- *Romance* by David Mamet
 - An electronic storage device, such as a USB drive or floppy disk.

Course Description

This course will introduce you to and/or further your experience of the pleasures and challenges of reading drama and poetry. We will focus on studying the techniques playwrights and poets use to communicate meaning and on understanding how those techniques and meanings relate to each of us. The class will include in-class writing, regular quizzes on the reading, informed and energetic discussions, and opportunities to participate in a classroom community focused on learning to appreciate and enjoy the course readings. Thus you should come to class having read the assigned material, prepared to take notes when necessary and to participate in lively conversations on the reading. Also, you should know that I promote a classroom community that values your contributions as meaningful and integral components of our learning and enjoyment.

Course Requirements

In addition to completing all reading on time and participating in all class activities, your grade will be based on two answer/essay exams (one during the drama portion of the class and one during the poetry portion), two short writing assignments (again, one for each section), and an optional opportunity to either memorize a poem or write

your own. You should also expect frequent reading quizzes that test your basic knowledge of/familiarity with an assignment prior to our class discussions. **Note:** In-class quizzes cannot be “made up.” Attendance is a crucial part of this class, and excessive absences will result in a substantially lowered grade (see attendance policy below for details). Tardiness will also detract from your final grade. Finally, remember that attendance without participation is pointless. Come prepared to participate; be determined to enjoy your experience in this course.

Attendance, Tardiness, Participation

Attendance will be taken every day. If you must miss class, contact me as soon as possible. In the case of an emergency or required school-related activity, your absence will be excused; however, doctor/dentist appointments **WILL NOT** be considered excusable unless they are documented emergencies. If you more than six class meetings, you will fail the course. Participation means taking an active role in class, making relevant, thoughtful comments and observations during class discussions, contributing insightful and detailed responses in peer review, and by preparing questions and prompts for discussing course readings.

Assignments:

Format: Written work should be typed in 12-point Times New Roman font, double-spaced, left-aligned, with one inch margins. The upper left-hand corner of the **first page** of each written assignment should look something like this:

For example:

Your first and last name	Jeremy C Justus
Class number and section	English 131 -01
Date	September 22, 2006
Assignment	Reading Response 1

Additionally, each page after the first should be numbered and include your last name. See the upper right hand corner of this page for an example.

Staple Everything (longer than a page)

Assignment ^{Description} %

Reading Responses	Engage in the text by entering a critical “conversation” with it: Ask 30 questions, make objections, apply a creative or theoretical perspective	
In-class Quizzes	Short answer / multiple choice quizzes to test your familiarity with the day’s reading. Most of these will not be announced in advance	20
Exams	In-depth examinations of not only your familiarity with the course readings, but to be able to engage in them from different perspectives—such as from a critical or analytical perspective.	40
Optional Poem	You may choose to replace one of your Reading Responses by either writing a poem or demonstrating that you’ve fully memorized one. The length of either written or memorized poems will be determined later. If you write a poem, you must emulate the style of a poet we’ve read or studied.	
Attendance and Participation	Not only must you attend class, but you must also make thoughtful contributions to the class. We can discuss what this means later.	10

Late work: Unless you have an absence excused by the University, *no late work* is acceptable.

Grades

A+: 100-98	A: 97-94	A-: 93-91
B+: 90-88	B: 87-84	B-: 83-81
C+: 80-78	C: 77-74	C-: 73-71
D+: 70-68	D: 67-64	D-: 63-61
F: 60 and below		

Plagiarism

Plagiarism involves "representing the words of ideas of someone else as one's own in any academic exercise." Thus, all writing you do for this course must be your own and must be exclusively for this course, unless the instructor stipulates differently. Please pay special attention to the quotes, paraphrases, and documentation practices

you use in your papers. If you have any questions about plagiarism, please ask your instructor. If you plagiarize, your instructor reserves the right to grant you a failure for the course and your case may be reported to the College of Arts and Sciences.

Office Hours

My office hours, posted at the top-right corner of the first page of this syllabus, are times for us to meet one on one. You may drop in during these times or make an appointment with me to talk about any questions or comments you have about your progress in the course.

Communication

If you need to email me, you may. However, do not email me drafts or attachments unless I ask you to do so. I will usually reply to emails Monday through Friday within 48 hours of receiving your message. **Please note:** Honestly, I'm pretty bad at replying to emails. Your best bet is to visit my office hours.

Social Justice Policy

WVU is committed to social justice. I wholeheartedly adhere to that commitment and expect to foster a nurturing learning environment based upon open communication, mutual respect and nondiscrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further a positive and open environment in this class will be appreciated and given serious consideration.

If you are a person with a disability and anticipate needing any type of accommodations in order to participate in this class, please advise me and make appropriate arrangements with Disability Services (293-6700)

English 131, Fall 2006 Class Schedule

- *Subject to revision as needed*
- Keep up with the syllabus in the event of class delay or cancellation
- In the “Homework” column, all assignments listed are due in the next class meeting unless otherwise noted. So, when you see “Read: ...,” think of it as “For next time, Read: ...”

Week	Date	Class Agenda	Homework
1	8/21	Course Introduction “A Poet is Someone Who Feels” Discuss Drama	Buy books and materials Read: Skim through course texts; start to get a feel for our readings; “We Wear the Mask” - Dunbar
	8/23	Seeing / Experiencing What You Read	Read: Wagner, pgs. 1-60 (or until Agnus Angst says, “THEY CHANGED THE LOCKS ON ME!”)
	8/25	Poetic Devices in Drama	*Last day to add/change course schedule Read: Wagner, pgs. 61-102 (finish Part I)
2	8/28	Identity Performance	Read: Wagner, pgs. 113-158 (or until Eddie accuses Marge of having “heterosexual damage”)
	8/30	Culture	Read: Wagner, finish play
	9/1	Review / Discuss <i>The Search for Signs of Intelligent Life in the Universe</i>	Read: Wilde, introductory and biographical material, skim through play

3	9/4	Labor Day: No Class Enjoy the holiday!	Read: Wilde, Act I
	9/6 9/8	Discuss Wilde Identity Performance	Read: Wilde, Act II Read: Wilde, Act III
4	9/11	Reading Response 1 Due Today Review / Discuss <i>The Importance of Being Earnest</i>	Write: Reading Response Read: Mamet, Scene One, pgs. 5-30
	9/13	Discuss Mamet	Read: Mamet, Scene Two, pgs. 31-50
	9/15	Context	Read: Mamet, Scene Three, pgs. 51-63
5	9/18	Identity Performance	Read: Mamet, Scene Four, pgs. 63-85
	9/20	Open Discussion	Read: Mamet, Scene Four, pgs. 85-118
	9/22	Review / Discuss <i>Romance</i>	Read: Finish / Review Mamet
6	9/25	Review for Exam 1	Review Plays / Study for exam
	9/27	Exam 1	Read: Skim Madden, see online texts, visit UBU, visit Loop (see course website)
	9/29	Class Cancelled: Take the Day Off	Read: Skim Madden, see online texts, visit UBU, visit Loop (see course website)

7	10/2	Starting Again – Intro. To Poetry “A Poet is Someone Who Feels” ... Again	Read: Madden, xi-xxvi
	10/4	Interrogating Poems	Read (and interrogate): “The Unknown Citizen” – Auden; “Green Chile” – Baca; “The Mother” – Brooks; and “Persimmons” - Lee
	10/6	Interrogating Poems pt. 2 Forming a critical vocabulary	Read: “London” – Blake; “Meeting at Night” – Browning; “The Flea” – Donne; “Delight in Disorder” - Herrick
8	10/9	Rhyme and Meter	Read: “Yet Do I Marvel” – Cullen; “Lucifer in Starlight” – Meredith; “Shall I Compare Thee to a Summer’s Day?” and “That Time of Year Thou Mayst in Me Behold” – Shakespeare; “When I Have Fears” – Keats
	10/11	Form: The Sonnet	Read: “Sestina” – Bishop; “The End of the Weekend” – Hecht; “The Waking” – Roethke; “Meeting at Night” - Browning
	10/13	Form: Sestinas and other fun forms	Read: “The Names” – Collins; “Indian Boarding School” – Erdrich; “Hard Rock Returns ...” – Knight;

			“Icarus” - Field
9	10/16	Narrative Poetry	Read: “Catch” – Francis; “An Elegy on the Death of a Mad Dog” - Goldsmith
	10/18	Reading Aloud	Read: “Elegy Written in Country Churchyard” – Gray; “Recuerdo” – Millay; “Miniver Cheevy” - Robinson
	10/20	Poems they think you should know	Read: Dickenson Poems, pgs. 36-42 in Madden
10	10/23	Author Study: Emily Dickinson	Read: cummings Poems, pgs. 29-32 in Madden
	10/25	Author Study: e. e. cummings	Read: Hughes Poems, 97- 99 in Madden
	10/27	Author Study: Langston Hughes	Read: William Carlos Williams Poems, pgs. 198- 200 in Madden
11	10/30	Reading Day: No Class (Also a Bank Holiday in the Republic of Ireland)	Read: Listen to UBU; specific poems will be announced later
	11/1	Other Forms: Sound Poetry	Read: Visit “The Loop ‘06” and other online poems
	11/3	Other Forms: e-Poetry	Read: Review what we’ve read thus far; locate and copy/print “The Love Song of J. Alfred Prufrock” by T. S. Eliot; read “The Hollow Men”

Write: Reading Response

12	11/6	Reading Response 2 Due Today Reading longer poems	Read: “America” by Ginsberg; “Advice for Geraldine on Her Miscellaneous Birthday” by Bob Dylan; “Sometime During Eternity” by Ferlinghetti
	11/8	Interrogating the Beats “Knowing Poems”	Read: “The Lake Isle of Innisfree” - Yeats
13	11/10	No Class: Justus in NC for SAMLA	Read: “The Love Song of J. Alfred Prufrock” by T. S. Eliot
	11/13	“Prufrock”	Read: “Meditations at Lagunitas” – Hass; “Mirror” - Plath
	11/15	Poems we can say something about: Interrogating Poetry Through a Critical Perspective	Read: “Cassandra” – Jeffers; “After Making Love We Hear Footsteps” – Kinnell; “Barbie Doll” - Piercy
	11/17	Poems we can say more things about: Interrogating Poetry Through a Critical Perspective	Read: “Fork” – Simic; “I think Continually ...” – Spender; “Indian Boy Love Song (#1)” – Alexie; “My Father in the Night Commanding No” - Simpson
14	11/20	No Class: Happy Thanksgiving!	
	11/22	No Class: Happy Thanksgiving!	
	11/24	No Class: Happy Thanksgiving!	

15	11/27	Reading as a Critic	Read: “The Author to Her Book” – Bradstreet; “Aubade” – Larkin; “I Think Continually of Those Who Were Truly Great” - Spender
	11/29	Reading as a Writer	Read: “Sadie and Maud” – Brooks; “Indian Boarding School” – Erdrich; “Lying in a Hammock at William Duffy’s Farm ...” - Wright
	12/1	Reading as One Who “Knows”	
16	12/4	Review for Exam 1	
	12/6	Exam 1	
	12/8		