

English 131: Poetry & Drama Section 001 (CRN 13847)	
Spring 2018 Building: Armstrong Hall, Room 112 MWF 12:30 pm – 1:20 pm	
Instructor: Muhammad Manzur Alam	
Email: ma0092@mix.wvu.edu	Office Hours: M 2:30- 3:30 W 2:30- 3:30 & by appointment
Office: Colson Hall 307	

Introduction: Engl 131 is an introductory course which will explore meanings and values (literary, cultural, capital, etc.) of poems and dramas as literary productions of different times and cultures. We will appreciate poems for their thematic, historical and political significance, and will study playwrights such as Sophocles, Shakespeare and Ibsen to perceive how drama as a literary genre has evolved through significant stages since classical times. Also, apart from discussing poems and dramas for literary forms, terms and structures, we will see how we can interpret them and how they can interpret us as well. Students will be required to mainly enjoy reading these works and be involved in critical/ creative readings, discussions, and writings, as they will also be encouraged to explore their own creativity as writers. Finally, we will try to deal with the troubling question as an aside: why poetry and drama in the 21st century?

Required Texts:

1. Shira Wolosky. *The Art of Poetry: How to Read a Poem*. Oxford UP, 2008.
ISBN 978-0195371185
2. Philip Smith (Editor). *100 Best-Loved Poems*. Dover, 1995.
ISBN 978-0-486-28553-5
3. Aristotle. *Poetics*, Dover, 1997.
ISBN 978-0-486-29577-0
4. Sophocles. *Oedipus Rex*. Dover, 1991.
ISBN-13: 978-0486268774
5. Aristophanes. *Lysistrata*. Dover, 1994.
ISBN 978-0-486-28225-1
6. William Shakespeare. *King Richard II*. Dover, 2015.
ISBN 978-0-486-79694-9
7. Henrik Ibsen. *An Enemy of the People*. Dover, 1999.
ISBN 978-0-486-40657-2
8. August Wilson, *Fences*. Plume, 1986.
ISBN 978-0-452-26401-4

Please feel free to purchase course texts as we go through the semester (as opposed to all at once), according to your personal preference and financial ability. Although the specific edition of the poetry

textbook is important, it's fine if you get different editions of the plays. However, you are encouraged to secure the edition suggested. Where possible, I've ordered Dover Thrift editions for the bookstore because they are small and relatively inexpensive. You should also note that several required materials, not listed here, will be available on eCampus.

Course Goals: This course fulfills GEF Area 6 and GEC Objective 5 of the General Education Curriculum at West Virginia University. This goal is defined as:

5. "Artistic Expression": Students are expected to apply methods and principles of critical inquiry to the analysis of literary or artistic expression. Students are required to complete one course focused upon critical inquiry in art, dance, literature, music, or theater. This course may also satisfy a major course requirement.

Office Hours, E-mail, and eCampus: Office hours are an excellent opportunity to talk one-on-one about your writing, ask questions and get feedback on your work. My office hours are on Mondays and Wednesdays from 2:30-3:30 in Colson Hall room 307 and by appointment. You can also use the email address on this syllabus to ask quick questions or notify me of any urgent matters that need attention.

Important course information will appear routinely in your e-mails and on eCampus. Please get in the habit of checking your WVU e-mail account and the class page at eCampus regularly. It is also a good idea to exchange contact information with a few of your classmates in case you miss a class meeting.

I will only respond to e-mails from your WVU MIX e-mail account.

Course Work

Course Assignments	Point Value	Due Date	Grading Scale
5 short responses (bi-weekly)	25 (5 pts. each)	TBA	A: 90 -100
Class Presentation	5	_____	B: 80 – 89
Midterm	20	3/5	C: 70 - 79
Participation	10	Cumulative	D: 60 - 69
Special Project	10	Any time before 4/6	F: 0 – 59
Final Paper	30 (3- 5 pp)	4/27	

Short Responses: Over the course of the semester, you will complete five short assignments. A short response consists of your critical/creative answer to a prompt based on recent class discussions. You will be required to submit each of your responses to eCampus before the due time mentioned in the syllabus. I will post each prompt on eCampus at least a couple of days prior to the due date for submission. You should aim to keep your response to a minimum (between 300 to 400 words, or maintain a word limit mentioned for a specific response), be concise, and have a coherent thesis (main idea / opinion/ claim).

Class Presentation: You will be asked to select and sign up for one text to report on in class over the course of the semester. Your presentation need not be formal, but should include a brief overview of the

text, explore thematic (or other) connections to other texts we've studied, and reference specific locations in the text to support your observations and questions. Your presentation should promote discussion about your text and be 4-5 minutes long. You will have to seek my approval if you want to make a presentation as a group (consisting of up to 4 members).

Midterm: The midterm examination will be a take-home assignment which will require you to write an essay addressing one of the five questions distributed a week prior to the submission date. Questions will cover the texts which will have been discussed by the time of distribution of questions. More on the requirements and details of the assignment will be revealed later.

Participation: You are expected to be prepared, to participate in discussion, and to engage meaningfully with your classmates' work. You must complete all assignments on time, attend class, and participate regularly to ensure a passing grade.

Special Project: The special project allows you to choose from a number of options (or propose one of your own), and work either individually or as a group. Each group can consist of 2 to 5 members. Here are some of the sample topics, though a complete list with more details on each topic will be distributed in the first or second week of the semester:

1. Interview and review a poet's works (I will get you in touch with a young poet)
2. Review an interesting, creative place: e.g. Alphabet City| City of Asylum in Pittsburg, PA
3. Convert poems/ plays to musical (or other) performances: e.g.- Make a rap song of Poe's "The Raven"
4. Write a poem responding to another poem: e.g. responding to Allen Ginsberg's "Things I'll not Do (Nostalgias)"
5. Modernize/ modify/ adopt a scene (or scenes) from a play and act it out/ videotape it.
6. Make a poster representation of a text, or texts.
7. Turn in a (collection of) creative work(s): at least 5 poems (or 5 pages), or a scene/ scenes of a play (may be a pair work).

Depending on the nature of your project, you will have to submit a written or an electronic version to me, or present your project in the classroom.

Final Paper: Instead of a final exam, you'll develop and submit a 4-6 page, thesis-driven paper examining any of the texts we cover over the semester. Your paper should respond critically to at least one primary, and two-three secondary texts. Papers should follow the conventions of academic writing including proper quotation and citation format and develop reasonably from the paper proposal (i.e. topics should be preapproved). The *paper proposal* is effectively your abstract (a brief synopsis in less than 300 words) for your final paper. You should identify the primary text(s) you'll be working with, formulate the question/issue you'll be looking to address your paper, and discuss what you'll need to do to effectively address this question/issue. You can submit your proposal anytime during the course, but no later than 10 days prior to the submission date of your final paper.

POLICIES & PROCEDURES

Attendance: Your physical and intellectual presence is required for this course. I understand that personal situations and required university events sometimes make it impossible for you to be in class. That's why a few absences are allowed, but make sure you use them for emergencies.

- Students may miss three days of class without penalty.

- Students who miss more than three days of class may be penalized up to one letter grade for each additional absence.
 - Students who miss more than nine days of class will be assigned a failing grade for the course.
- All absences (including excused absences) incurred from the date you register for the course will count toward the total number allowed.

Adverse Weather: In the event of inclement or threatening weather, everyone should use his or her best judgment regarding travel to and from campus. Safety should be the main concern. If you cannot get to class because of adverse weather conditions, you should contact me as soon as possible. Similarly, if I am unable to reach our class location, I will notify you of any cancellation or change as soon as possible, using MIX and/or eCampus to prevent you from embarking on any unnecessary travel. If you cannot get to class because of weather conditions and you appropriately notify me of your situation, I will make allowances relative to required attendance policies and in-class assessments, at my discretion.

Electronic Submission of Assignments: All written assignments will be collected electronically, via eCampus, unless mentioned otherwise.

Standard of Work: As noted, you are expected to use appropriate grammar, mechanics, and writing conventions. It is important to remember that this is not a course in composition, and we will not have time to address writing methods in class. If you need help with writing, please go to the Writing Center or see me in office hours. All of your work must be in Times New Roman, 12-point font, with one-inch margins, and double-spaced. I reserve the right to refuse work that is not formatted correctly.

Reading: You will be required to read a substantial amount in this class. A lot. Hopefully most of it will be fun. Please remember to manage your time wisely and look ahead on the syllabus to make sure you are able to complete the readings.

Late Work: I do not accept late work unless specific, documented circumstances prevent you from completing something on time. Given these circumstances, late work will only be accepted at my discretion. Please reference the note on this in the attendance section. It is incumbent on students involved in these cases be proactive in making arrangements prior to set due dates and/or missed classes in order to receive consideration for extensions. There will be no exemptions from assignments and failure to submit any of the major projects in a timely fashion will result in failing the course. Make sure you save your most recent work in multiple locations. Broken computers, lost flash drives, and inability to print are not acceptable excuses for you not turning in your work on time. There are a number of different places where you may save and back up your work: Google Docs, Dropbox, a flash drive, e-mail. I strongly suggest saving your work in multiple locations.

Technology: I encourage you to bring your laptop, tablet, or other electronic device to class to support your educational experience, particularly on workshop days. When you use technology in the classroom, I will expect you to be focused on the material being presented in the class. If I notice that these devices are causing a distraction (you are surfing the web, checking Facebook or other social media, chatting, working on assignments for other classes), I will ask you to put them away. All mobile phones should be turned off or set to silent mode. If you must take a phone call due to an emergency, please quietly excuse yourself from the room.

Academic Integrity: You are responsible for the integrity of your work. This means that all of your work for this course must be your own and must be created specifically for this course. Failing to maintain the integrity of your work will have serious consequences. We will discuss academic integrity as part of our course, but here are a few things you need to know right away:

Submitting someone else's paper, including papers you obtain online, as your own writing is fraud. It will result in a failing grade for the course and may result in additional action by the Office of Student Conduct.

Copying paragraphs or other passages of someone else's writing without properly citing them is plagiarism. It may result in a grade reduction or failing the course. It, too, may result in additional action by the Office of Student Conduct.

The Eberly College of Arts and Sciences provides a helpful online resource for undergraduate students on understanding and avoiding plagiarism (<http://eberly.wvu.edu/undergraduate/ug-studies/preventingplagiarism>). If you have any questions about when and how to document sources, or any other question that will help you avoid unintentional plagiarism, please talk with your instructor, a librarian, or one of the Writing Center tutors in Colson Hall.

Social Justice: The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion. In this class and in our discussions, readings, and writing throughout the semester, we will be examining ideas from diverse perspectives. Please always be mindful that our classroom will be a space of respect and collaboration. Challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. Racism, sexism, heterosexism, and other forms of discrimination (spoken or written) will not be tolerated.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services (293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.

Course Content Note: At times this semester we will be viewing and discussing material that may be disturbing, even traumatizing, to some students. If you suspect that specific material is likely to be emotionally challenging for you, I'd be happy to discuss any concerns you may have before the subject comes up in class. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome such discussions as an appropriate part of our classwork.

If you ever feel the need to step outside during a class discussion you may always do so without academic penalty. You will, however, be responsible for any material you miss. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually to discuss the situation.

Dismissal from Class: In the event that a student fails to bring assigned materials and/or work to class, or a student's behavior disrupts class progress, that student will be dismissed from the remainder of class. He or she will consequently receive an unexcused absence for the day and negatively impact his or her class citizenship grade.

Department of English Affirmation of Values: We, the members of WVU's Department of English, believe that critical and creative reading and writing constitute acts of radical love. We ally ourselves with a multitude of departments, student bodies, and dedicated individuals across the country and the world who refuse to remain silent within a climate of hatred and violence: be it from sexism, racism, classism, ableism, nativism, anti-Semitism, misogyny, homophobia, transphobia, xenophobia, or Islamophobia. We are committed to building communities, not dividing them. Colson Hall and our classrooms campus-wide

are spaces where students, faculty, and staff may safely voice their concerns and where we may, together, foster futures more just. We aim to raise the status of those suppressed by the status quo; in assembly with human and nonhuman beings, we protest all types of environmental degradation, especially those prescribed at the expense of inhabitants' health. Our research and syllabi affirm the core values of compassion, inclusivity, and care that a diverse humanities program holds for everyone. By telling stories of those who suffer under oppression in any form, past and present, we honor the ability of language and other means of communication – in each area of study we offer – to redress these wrongs, urge unity, and pursue peace. To those who seek shelter or wish to expand its scope, we welcome you; we thank you; we are with you.

WVU Writing Center: The Eberly Writing Studio—a free tutoring service for WVU students—is conveniently located in G02 Colson Hall. Tutors are available to help with any writing project in any course. The Center specializes in helping students with brainstorming, drafting, and revising their work. You are strongly encouraged to use the Writing Center throughout the semester. Hours & info: 304.293.5788; <http://speakwrite.wvu.edu/writing-studio>

SCHEDULE OF WORK

This course will meet regularly meet in **Armstrong Hall, Room 112 at 12.30 PM**. Please pay attention to the schedule of work and regularly check your email so that you arrive at the correct location on the correct day. The schedule of work below is subject to minor changes based on our progress.

Note: All assignments will be due by 11:59 PM on the mentioned dates, unless instructed otherwise. The readings mentioned in the rightmost column should be done ideally ahead of classes; each set of readings, therefore, relates to the class that follows.

Weeks	Topics and Activities	Assignments and Readings
Week 1 January 8 – 12 *January 8 is the first day of classes *January 12 is the last day to register for classes, add new courses, etc.	Monday: Understanding the Syllabus/ Projects General Introduction to Poetry and Drama	
	Wednesday: Worth of poetry: Issues and debates How to Read a Poem: Billy Collins' "Introduction to Poetry"- Let's make a rubric/ checklist for <i>reading</i> a poem	Bring a poem (on January 19) to read aloud
	Friday: <i>Poetics</i> : Introduction to poetry and drama <i>Oedipus Rex</i>	Reading: Assigned pages from <i>Poetics</i> <i>Oedipus Rex</i>
Week 2 January 15 – 19 *January 15 is Martin Luther King, Jr. Day – University Closed	Wednesday: <i>Poetics</i> : Imitation; Aristotle's history of poetry; Tragedy and comedy <i>Oedipus Rex</i>	
	Friday: Reciting a poem and talking about earlier experience of recitation	Reading: materials posted on eCampus

Weeks	Topics and Activities	Assignments and Readings
Week 3 January 22 – 26	Monday: Overview of literary periods Types of poems Introduction to Literary Terms	Due: Short Response #1
	Wednesday: <i>Poetics</i> : Elements of a tragedy <i>Poetics</i> : Plot: the basics <i>Oedipus Rex</i>	Reading: Assigned pages from <i>Poetics</i> <i>Oedipus Rex</i>
	Friday: <i>Poetics</i> : Reversal and recognition <i>Poetics</i> : Tragedy: miscellaneous aspects <i>Oedipus Rex</i>	Reading: <i>The Art of Poetry</i> ; Pages 3-40
Week 4 January 29 – February 2	Monday: Diction, Syntax, and the Poetic Line Images: Simile and Metaphor Poems: Wordsworth: "I Wandered Lonely as a Cloud"; Shelley: "Ozymandias"; Keats: "On First Looking into Chapman's Homer"	Reading: <i>The Art of Poetry</i> ; Pages 53-80
	Wednesday: The Sonnet Poetic Conventions Poems: Shakespeare: "Sonnet XVIII" ("Shall I compare thee to a summer's day?"); "Sonnet CXVI" ("Let me not to the marriage of true minds")	Reading: Assigned pages from <i>Poetics</i> <i>Oedipus Rex</i>
	Friday: <i>Oedipus Rex</i> <i>Poetics</i> : Epic vs. tragedy	
Week 5 February 5 – 9	Monday: <i>Oedipus Rex</i>	Due: Short Response # 2 Reading: <i>The Art of Poetry</i> ; Pages 81-92
	Wednesday: Different Verse Forms Poetic Voice Poems: E. B. Browning: "Sonnet XLIII" ("How do I love thee? Let me count the ways"); Poe: "Annabel Lee"; Whitman: "O Captain! My Captain!"; Dickinson: "This Is My Letter to the World"	Reading: <i>The Art of Poetry</i> ; Pages 135-166
	Friday: Rhyme and Rhythm Poems: Arnold: "Dover Beach"; Yeats: "When You Are Old"; "Leda and the Swan"; Frost: "The Road Not Taken"	Reading: Assigned pages from <i>Poetics</i> <i>Lysistrata</i>
Week 6 February 12 – 16	Monday: <i>Poetics</i> : Comedy <i>Lysistrata</i>	<i>Lysistrata</i>

Weeks	Topics and Activities	Assignments and Readings
	Wednesday: <i>Lysistrata</i>	Reading: <i>The Art of Poetry</i> ; 167-194
	Friday: Rhetoric: More Tropes Incomplete Figures and the Art of Reading Poems: Eliot: "The Love Song of J. Alfred Prufrock"	
Week 7 February 19 – 23 *February 24 is the mid-semester point	Monday: Reading poems critically/ In how many ways can a poem be interpreted?: Let's count the ways (through "Kubla Khan" by S.T. Coleridge)	Due: Short Response # 3 Reading: <i>Lysistrata</i>
	Wednesday: <i>Lysistrata</i>	
	Friday: PRESENTATIONS	Reading: materials posted on eCampus
Week 8 February 26 – March 2 *Mid-semester reports due February 27 by noon	Monday: Literature and activism: Exile and poetry	Reading: materials posted on eCampus
	Wednesday: Imagism, Painting and Poetry	Reading: Assigned pages from <i>Poetics</i> <i>King Richard II</i>
	Friday: <i>Poetics</i> : History vs. Tragedy <i>King Richard II</i>	Reading: <i>King Richard II</i>
Week 9 March 5 – 9	Monday: <i>King Richard II</i>	Due: Midterm Reading: materials posted on eCampus
	Wednesday: Harlem Renaissance and the Lost Generation	Reading: materials posted on eCampus
	Friday: Poetry and "Obscenity": "Howl" and the obscenity trial (Should poems conform to expectations?)	Reading: <i>King Richard II</i>
Week 10 March 12 – 16	Spring Recess – No classes	
Week 11 March 19 – 23 *March 23 is the last day to drop a class	Monday: <i>King Richard II</i>	Reading: <i>King Richard II</i>
	Wednesday: <i>King Richard II</i>	Reading: materials posted on eCampus
	Friday: Poetry, Power and Surveillance	Reading: materials posted on eCampus

Weeks	Topics and Activities	Assignments and Readings
Week 12 March 26 – 30 * Friday Before Easter Recess: University Closed	Monday: Feminism and Poetry	Due: Short Response # 4 Reading: materials posted on eCampus
	Wednesday: Compare <i>An Enemy of the People/ Death of a Salesman</i> with the previously read plays Evolution of dramatic aspects	
	Friday: University Closed	
Week 13 April 2 – 6	Monday: PRESENTATIONS	Reading: materials posted on eCampus
	Wednesday: Poetry and the Environment	Reading: materials posted on eCampus
	Friday: Postcolonial Poetry	Reading: <i>An Enemy of the People</i>
Week 14 April 9 – 13	Monday: <i>An Enemy of the People</i> Drama and the present-day movies and sitcoms	Due: Short Response #5 Reading: <i>An Enemy of the People</i>
	Wednesday: Discussion on Final Paper topics <i>An Enemy of the People</i>	Reading: materials posted on eCampus
	Friday: Poetry and Psychoanalysis	Reading: <i>Fences</i> (Skim read)
Week 15 April 16 – 20	Monday: <i>Fences</i>	Reading: <i>Fences</i> (Skim read)
	Wednesday: <i>Fences</i>	
	Friday: PRESENTATIONS	
Week 16 April 23 – 27 *April 26 is the last day to withdraw from the University *April 27 is the last day of classes	Monday: Workshop on Final Paper	
	Wednesday: PRESENTATIONS	
	Friday: Review	Due: Final Paper

*** Final grades are due in STAR by noon on ...**