

ENGL 131.002
 Clark 112
 MWF 12:30-1:20
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ENGL 131: Relationships in Poetry and Drama

We sort of know what a poem or play looks like, and starting from common points of recognition we want use this class to see how interacting with such texts can lead to new ways of looking at things we know (and don't know). While the texts for this course are not picked from a single place or time, each of them talks about relationships in a host of ways. We will therefore engage with these texts guided by the word "relationship" as the semester progresses. Keeping in mind that any poet or playwright creates a text because of particular reasons, we will again explore what these authors are doing when they tell a story, describe a situation, or deliver a message. We will move from poetry to drama, then back to poetry drama again, as we make sense (or non-sense) out of issues related to adaptation, intertextuality, voice, audience, and many more in the context of relationships.

Course Aims/Goals

This course fulfills GEC Objective 5, where you are expected to apply methods and principles of critical inquiry to the analysis of literary or artistic expression. In other words, by the end of this course you should be able to critically engage literary texts and genres through close reading and writing exercises, as well as via extensive discussions and research. The single most important currency in this class is what you think, and the openness to test it.

Required Texts – Available at the WVU Bookstore and the Book Exchange

- *By the Bog of Cats* by Marina Carr
- *Modern African Drama* edited by Biodun Jeyifo. From this anthology we will read excerpts from the following:
 - *Intelligence Powder* by Kateb Yacine
 - *I Will Marry When I Want* by Ngũgĩ wa Thiong'o

Required Texts – Available Online

- Assorted Poetry
- Selections from the following texts
 - *The Tempest* by William Shakespeare
 - *A Tempest* by Aimé Césaire
 - *Medea* by Euripides
 - *The Importance of Being Earnest* by Oscar Wilde
 - *A Raisin in the Sun* by Lorraine Hansberry

Recommended Resource

- Please check the OWL Purdue Website: <https://owl.english.purdue.edu/owl/resource/747/01/> for everything related to MLA documentation.

Course Requirements*

- **Participation – in-Class OR via Twitter (10%)** – A literature class “works” when we actively engage with texts both inside and outside the classroom. You all have an opinion based on your own experiences and observations, and the class will be richer if you share them. Your participation grade is therefore informed by the thoughtfulness of your responses (written and/or oral), respect for others’ submissions (even if you don’t agree with them), group work, and your **overall engagement in class activities**. Respectful, engaged participation in class discussion will boost your final grade, while a lack of positive participation may lower it.

I also understand that some of you are not very comfortable speaking up in a classroom setting, and the alternative will be for you to tweet at least once BEFORE a particular class. These tweets should demonstrate clear connections to the text for the particular class day. Think about how you can engage with the piece in memes, links to multimedia, and/or in 140 characters (or even less). Be sure to tweet at my WVU handle @koa_WVU. You are required to make at least tweet per class, and these should be done at least 3 hours before class. Please don’t use your personal twitter account for this exercise. Use your WVU email (or a secondary email) to create one purposely for this class.

- **Quizzes (10%)**: These will be unannounced short-answer questions that focus on textual details and close reading, typically with a specific question.
- **Proposal (20%)**: You will draft a proposal that informs your audience of the direction in which you want to take your final paper.
- **Reading Response Analysis (20%)**: Twice in the semester, you will examine a poem or an extract from a play based on specific prompts as well as class discussion. There will be more information on this assignment in class.
- **Class Presentation (10%)** – You will talk to the class about the project you have worked on. We will agree on the format for this presentation.
- **Final Paper (30%)** – We will decide on a format for this paper, which will be the culmination of a semester worth of research, writing, and argument.

***The rubric for each course requirement will be discussed in class during the first week, and then shared on eCampus for easy reference.**

Course Policies

- **Attendance:** This is a participatory class. **You may miss three classes (a week of class) without penalty. Missing more WILL diminish your overall grade.** Lateness is rude and disrupts discussion and small group work. If you are more than 10 minutes late, your lateness will count as half of an absence (two times being late = one absence). **The only excused absences are for University-sponsored activities (e.g. class fieldtrips and sports related events).**
- **Texts in Class:** Bring the required reading material to class in either electronic or print formats in order to cite directly from the works and to find references easily. **Be sure to complete the assigned reading before class.**
- **Late Coursework:** Turning in your work late will impact negatively on your grade for the course requirement in question, and will be accepted in very limited circumstances. There will be no room for late submission of your final paper.
- **Inclusivity Statement:** 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. If you 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 check <http://diversity.wvu.edu>
- **Plagiarism:** WVU's policy regarding plagiarized work can be found online at: <http://studentlife.wvu.edu/studentconductcode.html> (see Section B of Article III). We will discuss plagiarism in class, but it is your responsibility to be familiar with the WVU policy.
- **Conduct:** I expect all members of the class to be respectful of each other and me, regardless of religious, social, or political differences. I will not condone discriminatory remarks regarding race, ethnicity, gender, sexual orientation, religious belief, health, economic status, etc. Disruptive behavior may negatively impact your class participation grade and, if egregious enough, result in your expulsion from the class. Be mindful that the best way to participate in class is to both talk and listen to what others have to say. I don't expect class members to agree, but I do expect that you will acknowledge other points of view.
- **Eberly Writing Studio:** The WVU English Department has this great resource in Colson G02. You should definitely check it out, especially since you will be writing a research paper.
- **Office Hours:** My office hours offer a chance for us to benefit from one-on-one interactions. Drop in during the time at the top of the syllabus and I will be happy to discuss anything related to the course. Alternatively, shoot me an email (which I will respond to within 48 hours of the working week) so we can discuss issues or arrange a time to meet.

SCHEDULE (Subject to changes, all of which will be announced beforehand)

WEEK	MONDAY	WEDNESDAY	FRIDAY
1	Jan 11 Introductions	Jan 13 Poetry and Drama, an Overview “How to Read a Poem” “Analyzing a Play”	Jan 15 (Last day to Register, Add New Courses, Make Section Changes, Change Pass/Fail and Audit) Latin American Poetry: Pablo Neruda (“The Dictators”); Gabriela Mistral (“Drinking”)
2	Jan 18 (Martin Luther King Day – No Class)	Jan 20 Feminist Poetry: Emily Dickinson (“Tell all the Truth but tell it slant”); Ama Ata Aidoo (“For Bessie Head”)	Jan 22 Afrocentric Poetry: Kofi Awoonor – “The Cathedral”; Langston Hughes (“Dreams”)
3	Jan 25 Oscar Wilde, <i>The Importance of Being Earnest</i> (Act I)	Jan 27 Oscar Wilde, <i>The Importance of Being Earnest</i> (Act II)	Jan 29 Oscar Wilde, <i>The Importance of Being Earnest</i> (Act III)
4	Feb 1 20 th Century American Poetry: Maya Angelou (“Caged Bird”); Jack Kerouac (“Daydreams For Ginsberg”)	Feb 3 Renaissance Poetry: William Shakespeare (“Sonnet 32”, “Sonnet 64”)	Feb 5 William Shakespeare, <i>The Tempest</i> (Selections)
5	Feb 8 William Shakespeare, <i>The Tempest</i> (Selections)	Feb 10 William Shakespeare, <i>The Tempest</i> (Selections)	Feb 12 English Poetry: John Milton (“On His Blindness”); George Eliot (“In a London Drawingroom”)
6	Feb 15	Feb 17	Feb 19

	Visit to the Downtown Library	Proposal Workshop	Conceptual Poetry: "A Brief Guide to Conceptual Poetry" (Online); Nana Awere Damoah, <i>My Book of GHCoats</i> (Selections)
7	Feb 22 Aimé Césaire, <i>A Tempest</i> (Selections)	Feb 24 Aimé Césaire, <i>A Tempest</i> (Selections)	Feb 26 (Mid-Semester) Aimé Césaire, <i>A Tempest</i> (Selections)
8	Feb 29 Kateb Yacine, <i>Intelligence Powder</i>	Mar 2 Kateb Yacine, <i>Intelligence Powder</i>	Mar 4 Kateb Yacine, <i>Intelligence Powder</i> Middle Eastern Poetry: Ahmad Shamlou ("The Secret")
9	Mar 7 Romantic Poetry: William Wordsworth ("A Slumber did my Spirit Seal"); John Keats ("Robin Hood")	Mar 9 American Romanticism: Edgar Allan Poe ("A Dream Within a Dream") Modernist Poetry: Ezra Pound ("In a Station of the Metro")	Mar 11 Translated Poetry: Leopold Senghor ("In Memoriam"); Rabindranath Tagore ("I Will Not Let You Go")
10	Mar 14 Eco-Poetry: Carl Sandburg ("Valley Song")	Mar 16 Ngũgĩ wa Thiong'o, <i>I Will Marry When I Want I</i> (Selections)	Mar 18 (Last Day to Drop a Class) Ngũgĩ wa Thiong'o, <i>I Will Marry When I Want</i> (Selections)
11	SPRING BREAK		
12	Mar 28 Oral Poetry	Mar 30 <i>Medea</i> (Selections)	Apr 1 <i>Medea</i> (Selections)

13	Apr 4 Haiku Victorian Poetry: Elizabeth Barrett Browning ("Grief"); Robert Browning ("My Last Duchess")	Apr 6 Marina Carr, <i>By the Bog of Cats</i> (Act 1)	Apr 8 Marina Carr, <i>By the Bog of Cats</i> (Act 2)
14	Apr 11 Marina Carr, <i>By the Bog of Cats</i> (Act 3)	Apr 13 Lorraine Hansberry, <i>A Raisin in the Sun</i>	Apr 15 Lorraine Hansberry, <i>A Raisin in the Sun</i>
15	Apr 18 Final Research Paper Workshop	Apr 20 Your Favorite Poem	Apr 22 Naomi Shihab Nye ("300 Goats")
16	Apr 25 Peer Review	Apr 27 Final Presentations	Apr 29 (April 28 is the Last Day to Withdraw from the University)
Turn in Final Research Paper on May 4			