

Dr. Julia Daniel
Julia.Daniel@mail.wvu.edu
Rm. 329 Colson Hall
Office Hours: M 2-4 or by appointment

ENGL 131-001
MWF 10:30-11:20 in CKH 320

Poetry and Drama: Sex, Love, Death

Welcome to Poetry and Drama! In this course, you will be introduced to some of the major generic conventions that have shaped poetic and dramatic texts. In order to best see the limits and potential of these genres, we will focus our conversation on common themes that continue to fascinate poets, playwrights, and readers alike: love, sex, and death. Specifically, we will study how our authors present the relationship among these three terms through their depiction of bodies, relationships, and the social and literary conventions that shape our understanding of both. If you have little to no background in poetic or dramatic analysis (or have secretly been harboring a fear of it), then this is the class for you! As a partner in this exploration, you will:

- Practice the skill of close reading and develop annotation strategies for literary texts
- Master key literary terms and integrate them into your own analyses of the literature
- Identify generic conventions and the ways authors manipulate those conventions
- Articulate your readings in class discussions, quizzes, and exams

Required Texts

The Homecoming. Harold Pinter. ISBN 9780802151056
A Streetcar Named Desire. Tennessee Williams. ISBN 9780451167781
100 Best Love Poems of All Time. Ed. Leslie Pockell. ISBN 9780446690225
Selected readings via eCampus

Course Assignments

Coursework includes quizzes, participation, two unit exams

Quizzes: There will be several unannounced quizzes during the semester that will cover the reading for the day or material we've covered before. Expect one every day. Quizzes are open book, open note unless otherwise stated. These quizzes are designed to reward engaged reading and active note-taking. **I will drop your two lowest quiz scores for the semester.**

Participation: Thoughtful, lively, and engaged conversation is at the heart of this class. **You will receive no credit for attendance;** I expect more from you than occupying a space in the classroom. Instead, you will receive a participation point for every day you contribute to discussion. All the members of this community benefit from your insights and vice versa, so we rely on one another to come prepared for conversation. I recommend walking through the door with reflections and questions already in hand.

When you contribute to discussion, I will take your name card and you will receive a point for the day. If your name card is still on your desk when you leave, you earned no points for the day. **I forgive two zeroes for the semester.** These cover absences and/or days you do not contribute. Use them wisely. If you miss a day for an approved University function, it is your responsibility to provide the appropriate paperwork and schedule a meeting with me to discuss the day's readings to earn your point. You must do so within a week of your absence in order to receive credit.

Grade Breakdown

Drama Exam: 25 Poetry Exam: 25 Quizzes: 30 Participation: 20

Grade Scale

0%	60%	60%	66%	70%	73%	76%	80%	83%	86%	90%	94%	97%
F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+

Classroom Policies

Submissions

Longer written components of exams will be taken out of class and uploaded to eCampus by the time indicated on the prompt. Closely follow all the details on the prompt. **I do not accept late work. Late work receives a ZERO. Computer difficulties are not an excuse for late work.** I therefore highly recommend that you upload your projects well before the time the exam is due in case of technical difficulties.

Everyone receives one Panic Card for the semester. This Panic Card entitles you to an extra 24 hours to submit your work, no questions asked. However, if you do not use a Panic Card, I will add a full percentage point to your overall grade at the end of the semester as a reward for your timely work. Weigh this in your decision-making process.

Academic Integrity

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the Student Conduct Code http://studentlife.wvu.edu/office_of_student_conduct/student_conduct_code. Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me before the assignment is due to discuss the matter.

eCampus

eCampus will serve as my primary way of communicating with you throughout the semester. I will provide supplemental readings, links, and videos on this site, and any changes to the schedule can be

found in the Announcements section. If you miss a class, PowerPoints from lecture segments can also be found there. It is your responsibility to check eCampus every day.

Accountability Partners

On the first day of class, you will be assigned an accountability partner. Make sure you have a reliable way of contacting your A. P. (Email is usually the best.) If you have a question about the syllabus or a project, or if you miss a day of class and want to get caught up, the first person you will contact is your A.P. Most questions can be solved this way. Do not contact me until you've spoken with your A.P. first.

Electronics

All electronic devices must be turned off at the beginning of class and remain so during our time together. Using a device during class will erase your participation point for the day.

Inclusivity

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 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>.

Office Hours

Please come and see me during my office hours (listed above). If these times are inconvenient, please contact me and I will try to accommodate your schedule.

Email

I can be easily reached via email. I check my email at 8 a.m. and 4 p.m. Monday through Saturday. If we have an exam, I will also add hours on the weekend and will let you know about these ahead of time.

Please remember that emails are both letters and professional communications. I do not reply to improperly formatted emails. Craft your prose accordingly. I will be using your Mix accounts. It is your responsibility to check your email daily.

Emergencies

Emergencies can arise during the semester. Your wellness and safety is my top priority. I am happy to help you access WVU resources as needed. In terms of coursework, if you would like me to consider an extension due to an extreme emergency (serious illness, etc.), you must submit the necessary paperwork through the Office of Student Life. You can begin the process by contacting Dean Mosby at kim.mosby@mail.wvu.edu. We will then meet and create a reasonable completion schedule together.

Work Schedule.

I reserve the right to amend this schedule and syllabus. If I do so, I will inform you of it ahead of time. Lists of specific readings are available on eCampus. When class discussions go well, as I anticipate they

will, we often get behind, so please keep your eye on the readings list as it will most likely evolve during the semester. I will notify you in class and via eCampus of these alterations.

Please note that the withdrawal date for the course is Oct. 24th to drop selectively, December 8th to withdraw from all classes.

Schedule

M 8.18 Introductions, Syllabus

W 8.20 How to Read a Play Like a Play

F 8.22 Introduction to Williams, A Streetcar Named Desire

Read: Scenes 1-3

M 8.25 Streetcar

Read: Scenes 4-6

W 8.27 Streetcar

Read: Scenes 7-9

F 8.29 Streetcar

Read: Scenes 10-11

M 9.1 NO CLASS

W 9.3 Streetcar cont.

F 9.5 Performance as Interpretation

M 9.8 Streetcar scenes

W 9.10 Streetcar scenes

F 9.12 Pinter Intro, The Homecoming

Read: Act one

M 9.15 The Homecoming, Act one cont.

W 9.17 The Homecoming

Read: Act two

F 9.19 NO CLASS

M 9.22 Homecoming, Act two cont.

W 9.24 Homecoming, Act two cont.

F 9.26 Homecoming scenes

M 9.28 Homecoming scenes

W 10.1 Comparative Analysis: Women

F 10.3 Comparative Analysis: Men

M 10.6 Exam Review

W 10.8 Exam

F 10.10 How to Read a Poem Like a Poem

Read: "How to Read a Poem Like a Poem" via eCampus

M 10.13 NO CLASS

W 10.15 The Sound of Poetry: Herrick "Whenas in silks my Julia goes"

F 10.17 Sound and Repetition: Lawrence "On the Balcony"

M 10.20 Similes: Neruda "I Do Not Love You"

W 10.22 Metaphors: Atwood "Habitation"

F 10.24 Metaphors: Orr "Love Poem"

M 10.27 Personification: Cummings "She being Brand"

W 10.29 Introduction to Sonnets: Shakespeare and Moss “Shall I Compare Thee”

F 10.31 “Shall I Compare Thee” cont.

M 11.3 Millay “Love is not all”

W 11.5 Cummings “I carry your heart with me”

F 11.7 NO CLASS

M 11.10 Introduction to Elegies: Bukowski “For Jane”

W 11.12 Auden “Funeral Blues”

F 11.14 Bishop “One Art”

M 11.17 Brown “Another Elegy”

W 11.19 Howe “What the Living Do”

F 11.21 Exam Review

M 11.24 NO CLASS

W 11.26 NO CLASS

F 11.28 NO CLASS

M 12.1 Exam Review

W 12.3 Poetry Exam

F 12.5 Who Said it Best? Comparative Analysis

M 12.8 Conclusions