

Jackson College (JC), English Department
ENG 247.PO1 Poetry and Drama (3 credits)

Course Syllabus

- When:** Summer 2017, 12:45 – 3:55 pm, Thursdays, May 25, 2017 – August 10, 2017
- Where:** Room A, Cooper Street Facility
- Instructor Information:** Mrs. Burd; office hours: 3:20 – 3:50 during our Thursday class
- Course Texts:** *Poetry: An Introduction, 7th Edition*, by Michael Meyer (ISBN: 978-1-4576-0730-1)
The Compact Bedford Introduction to Drama, 7th Edition, by Lee Jacobus (ISBN: 978-1-4576-0633-5); both of these texts were selected by JC's lead faculty.
- Required Materials:** Paper; writing implements; a folder in which to keep all your returned assignments; and another folder in which to keep your journal entries.
- Course Description:** This class is an introduction to the genres of poetry and drama. The course emphasizes understanding, appreciation, and enjoyment of poetry and theater as language performances and literary forms. Selections for study are chosen from English and American literature as well as literatures in translation. Prerequisite: ENG 131. This class is taught entirely face-to-face.
- Course Design:** In the first six weeks of this course we will study poetry and in the second six weeks, drama. In each half of this course, you will first learn about the structures of poetry or drama: for poetry – figurative language, tone, symbol, sound, rhyme, meter, and form; for drama – how to read a play, and elements of plot, characterization, and setting; and for both – the difference between subject theme – all as we read and discuss a rich variety of poetry and drama. After these foundations, the capstone writing project will be, for the poetry portion, writing an essay on how a poem of your choice "means," and, for the drama portion, writing a ten-minute play. You will also be working in groups each week on an activity related to the week's main topics. You will get the most out of this class if you are willing to actively participate in class discussions, and if you come to class having done all the assigned reading and writing.



Why Study Poetry and Drama?

How do we understand what motivates someone? How do we convey characterization through dialogue? How can things sometimes be expressed in images or actions more precisely than in words? These are ideas we will be thinking about, working with, and making discoveries about in this class as we read, discuss, and write about poetry and plays.

All literature can help us understand ourselves and the world better. Reading literature can help us to be better writers and thinkers. In this class, we will look at how poets show feelings through images and juxtaposition of images and ideas. We will look at how playwrights present characters and their interactions. And we will come to understand new ways to read, to look at the world, to think, and to write. As we do these things, we will be learning more about how language works and what goes into making high-quality drama and poetry.

Consider these lines from poet Gregory Orr:

Washing My Face

Last night's dreams disappear.
They are like the sink draining:
a transparent rose swallowed by its stem.

Does the language in these lines give you a particular feeling or a fresh perspective? Emily Dickinson, the well-known poet from the 19th century, wrote this about poetry: "If it makes my body so cold no fire can warm me I know *that* is poetry. If I feel physically as if the top of my head were taken off, I know *that* is poetry. These are the only ways I know it." This is the power of poetry to affect us through its images and figurative language – language that needs much more than the individual words comprising it.

Consider these famous lines from Shakespeare's play "Romeo and Juliet":

What's in a name? That which we call a rose
By any other word would smell as sweet.

When we read plays, we'll be asking questions about the dialogue, such as "Just what do they reflect about the character uttering them?" and "How do they fit into the plot of the drama in which they are uttered?" We will learn to find cues that help us answer these questions and understand stories and ideas; discuss authors' and characters' points of view; and look at how literary works relate to our own lives.

Whatever your experiences with plays and poetry up to this point, I feel certain you will have more perspectives on these literary genres by the end of this class. Studying a work of literature is not about finding the "right" answer or producing the one "correct" understanding of a work; rather, it is about finding meaning in a work and being able to communicate our thoughts and ideas about that. Literature helps us enter into previously unexplored realms of feeling and insight, and each of us will have our own

personal experience of this. At the same time, literature connects us to the wider human experience, giving us a new perspective on our lives and the lives of those who have preceded us and those who will follow, leading us to greater understanding of, and compassion for, others and ourselves.

Reading plays and poetry is also empowering in that it makes us better writers! In order to understand literature, we need to understand how it presents itself, how it coheres, how meaning unfolds. Thus we will explore the elements of drama and of poetry in order to come to a more thorough understanding of a particular writer's craft, and of how words and dialogue, point of view, image, metaphor, symbol, sound and even the unsaid can be used to offer meaning.

The study of poetry and drama will make you a better listener and communicator, and it will enhance your critical reading, thinking, and writing skills, which will be useful in other courses and in future employment.

Course Objectives

By the end of this course, you will be able to do the following.

Poetry:

- Describe what poetry is for you, both at the beginning and the end of this course;
- Identify and distinguish between metaphor and simile;
- Identify elements of open and closed form in poetry;
- Describe what we mean by a "metrical foot," and be able to identify iambic pentameter in a poem;
- Map the rhyme schemes of poems employing end rhyme;
- Identify symbol and the way it works in a poem;
- Write an American haiku and a persona poem;
- Analyze individual poems and discuss their themes, figurative language, tone, sounds and/or rhyme, and form, and put forth your findings in class activities and in writing a critical essay that contains a thesis statement and supporting paragraphs, put in MLA format.

Drama:

- Identify and describe the standard parts of a play;
- Chart the plot of a play, including its exposition, rising action, climax, falling action, and resolution;
- Read dialogue aloud, using inflection that fits the character and what is going on in the play;

- Demonstrate what you know about a given character by writing dialogue and stage directions to illustrate what he or she would do when put in a different situation;
- Analyze and describe what is changed or added in the adaptation of a poem to a play;
- Write an original scene or ten-minute play and describe the choices you made in terms of plot and characterization.

Poetry AND Drama:

- Describe yourself as a reader and writer and reflect on your experiences with poetry and drama;
- Identify the difference between subject and theme in individual works of poetry and drama;
- Describe how an author creates tone in individual works of poetry and drama through word choice, imagery, and/or dialogue, and/or setting;
- Contribute productively to the process of a small group of peers;
- Keep a journal of thoughts and ideas related to course content;

On the next page, you will find a sequential organization of these objectives so you can see how your learning and abilities will develop across the course.



ULTIMATE LEARNING OUTCOMES

Poetry: Write a persona poem using persona, figurative language, and making deliberate use of form; write one or more American haiku using two contrasting images/ideas; write a 5 – 6 page critical essay in MLA format in which you describe how a poem makes meaning on the levels of imagery, figurative language (metaphor, simile, symbol) speaker, sound, rhyme, form, and tone, and how these things work together to support the theme and central metaphors of the piece.

Drama: Write a 10-minute play that includes setting, characterization and all the elements of plot along with a short paragraph that describes how you used these things to support your theme.

Both: Reflect on what you have learned about both poetry and drama. Evaluate your work in your small group and evaluate the group as a whole.



MEDIATING LEARNING OUTCOMES

Poetry: In individual and small-and large-group work (both oral and written) identify subject, theme, imagery, metaphor, simile, symbol, speaker, sound, rhyme, form, and tone in poems, and how these things make meaning in a given piece, both separately and together.

Drama: In individual and small-large-group work (both oral and written) identify subject, theme, elements of plot, characterization, and setting, and how these elements influence each other and work together to express theme in individual scenes and works of drama; write dialogue for a character in a play who is put into a different setting; describe the differences between a long poem and a short play based on the poem; individually and in groups, give and receive feedback on your essay thesis statement and rough draft.

Both: Identify the productive and less productive processes and interactions in your small group.



FOUNDATIONAL LEARNING OUTCOMES

Poetry: Given a poem, identify and describe (orally and in writing) imagery, metaphor, simile, symbol, speaker, sound, rhyme, form, tone, subject and theme (poetry).

Drama: Given a play or passage from a play, identify and describe (orally and in writing) genre, parts of a play, plot elements, characterization, setting, tone, subject and theme.

Both: Identify the elements of group work and group process.

The objectives for this course reinforce JCC's General Education Outcomes (GEOs). The Board of Trustees has determined that all JC graduates should develop or enhance certain essential skills while enrolled in the college. The objectives for this course support **GEO 6: Understand aesthetic experience and artistic creativity: *Students will demonstrate proficiency in the analysis of creative works, situating works culturally and historically through critical thinking, research and interpretation. The rubric for GEO 6 is interpreted for this course as follows:***

1. **Understanding Context**—Student understands the historical, cultural, and social contexts of selected works of drama and poetry (measured through class discussions, small-group work, in-class writing, quizzes; final exam);
2. **Analysis and Interpretation**—Student applies methods of analysis and interpretation to interpretation of texts; uses discipline-specific language to support critical reflection (measured through class discussions, small-group work, in-class writing, written assignments, reading and directing scenes from plays);
3. **Engagement**—Student regularly participates in discussions about selected works of drama and poetry, discussing the creative choices made by poets and playwrights (measured through participation in whole-class discussions, small-group projects, poem and play readings, and discussions);
4. **Evaluation**—Student evaluates works of drama and poetry for quality, using criteria generally recognized in the field (measured through discussion and essays); and
5. **Appreciation**—Student approaches works of drama and poetry with openness and interest; shows appreciation for diverse works (measured by whole-class and small-group discussions, poem and play readings, self-evaluations).
6. **Additionally, students will:**
 - Exhibit through writing an awareness of purpose and audience, organizational and development skills, meaning and understanding;
 - Work productively with other students in gaining understanding of poetry and drama through participation, interaction, and completion of small-group projects.

CAVEAT: To successfully achieve these objectives, the student must diligently apply him- or herself to the course material, completing all assignments, participating actively in course discussions, and thinking critically about the pieces read, especially by asking questions (internally and in class).

How We Will Work in This Class, and Why

Poetry is meant to be read aloud, but it also has a visual component on the page. We will read poems aloud and talk about the various expressive techniques used by their authors as well as the main themes, images, and metaphors of the pieces we look at. Drama is written to be performed. The best way to interact with it, therefore, is by seeing a live performance. Since this is not possible in this course, we will instead spend a great deal of time reading plays both in outside of class, and we will watch a play on DVD. We will also cover historical and biographical information about the authors and their times. I expect students to participate in all of these activities and discussions.

We will be doing group work each week in this class to practice our understanding and to discuss the meanings of works; this is particularly valuable since any given work of literature can be interpreted in a number of different ways. Working in a group to discuss the ways a work "means" will sharpen your communication skills and offer insight into the layers of meaning in poetry and drama. I also understand

that many students learn better with their own time to think about things; this is why I want to have you write journal entries on your own so you can let the literary works and the ideas we talk about percolate in your mind. You will have some time to do this each week in class.

Instructor Role

My role is that of designer, facilitator, and evaluator. My role is to assist you in the learning process, provide information and guidance, evaluate your progress through a variety of assessments, and give you feedback on your writing. Additionally, I am also responsible for adapting the course to fit the needs of the class, so I will also learn from your assessments. I will learn how effective my teaching has been and I will seek ways to improve my instructional methods.

Please let me know what I can do to help you with your learning in this class.

Your Responsibilities

Participation

You must be here for each class. Because the focus of this course is your response to the writers we read, the most important thing I expect is that you do the readings as assigned and come to class prepared to discuss them. I'd like you to share your thoughts and questions about any given writer's ideas, styles, characters, images, and the meanings that unfold in the work of literature you are reading. I expect you to be actively engaged when you do the reading and when you are in class. Additionally, work you will do in small groups will count heavily as part of your class participation.

Small-Group Work. Most weeks you will be participating in one or more activities in a small group. Ground rules for working in groups will be established, and you will evaluate your work and the groups' work. Your engagement in group activities will count toward your participation grade.

I also want to support you in asking questions. I believe that question making is a viable, valuable, and meaningful way to own and validate what we know and are on the edge of knowing about a particular text, poem, symbol, conflict, etc. ***All – and I mean ALL – questions about the course material are welcome!***

Reading Assignments

Text and handouts. There will be a variety of reading assignments throughout the semester, either from your textbook or in handouts I provide. I expect you to have completed each week's assigned reading by the time you enter class and be able to discuss or write about these readings during class. The 10 quizzes in the course will be based on the assigned reading.

Written Work

Journal. You will 10 journal entries during the semester; you may work on these journal reflections in class when time is provided and/or between class sessions. These journal entries are instances of informal writing, but they should reflect your thinking and ideas about the course subject matter. They can be typed or handwritten, but they must be readable. Journal keeping, also called "reflective

response writing," requires one's active, engaged thinking about the "text" at hand as well as looking at what in your own background and perspective leads you to your response to it. I'd like you to think of your journal as an initial reading, questioning, responding to a material. You will be able to draw upon your collection of journal writings to help you get started on the Poetry Essay and the Drama Project.

Short Written Assignments. You will have four short written papers (referred to as "Written Assignments" 1 – 4) during the semester – papers of approximately 2 pages in which you will practice the skills you are learning for analyzing individual works of poetry and drama.

Miscellaneous In-Class Assignments. There will be several short individual in-class assignments. These will be determined based on class needs and interests, and they will prepare you for the more in-depth assignments and tests.

Quizzes. There will be 10 quizzes during the course of the semester. These quizzes will cover points in the assigned reading, which we will also touch on in class.

Poetry Essay and Drama Project. You will write an essay on poetry (due in Session 7) and you will write a 10-minute play (due in Session 12). Models and examples for these assignments will be presented as we progress through the semester. For now, you should know that these written projects will consist of three phases: an outline, a draft, and a final draft. So keep all your notes and drafts, as you will turn these in when the assignment is due. See the requirements and rubric for each of these assignments contained in this syllabus.

Midterm and Final. The midterm exam will cover the material from weeks 1 – 6, poetry. The final exam will cover the material from weeks 7 – 12, drama.

See the course calendar for all assignment due dates.

Assignment Rubrics

Rubric for Group Work/Participation Grade

Student participates in group discussions and activities. Considerations for small-group work:

___ **Demeanor** – Student maintains an open, encouraging demeanor to facilitate productive exchange of information and feedback.

___ **Participation** – Student participates actively in discussing the group topic and shares from his/her reading and experience. Student contributes to completion of group activity.

___ **Initiative** – Student is active in group roles; offers ideas to enhance group work and brings in resources for discussion and exploration.

___ **Feedback** – Student offers constructive and courteous feedback to fellow group members.

___ **Assessment** – Student fulfills tasks of self- and group assessment.

Effort in each of these areas will earn you 5 points per small-group session.

Rubric for the Four Written Assignments

Written Assignment #1 (done in class in Session 2, June 1); 25 points

In 2 pages, describe yourself as a reader and writer. What do you like to read, and when do you most like to read? What is your experience with reading poetry? What is your experience with reading or viewing plays?

Written Assignment #2 (due in Session 3, June 8); 25 points

Read Gary Snyder's poem "How Poetry Comes to Me" on page 140 of the text and answer the questions on page 141.

Written Assignment #3 (due in session 9, July 20); 25 points

Describe, in 1 – 2 pages (typed, doublespaced, or handwritten, singlespaced), describe the genre of drama you would like to work in for your Drama Project, and why you would like to work in that genre.

Written Assignment #4 (due in Session 10, July 24); 25 points

Write two pages (typed, doublespaced, or handwritten, singlespaced) describing how a minor character supports a major character in any act of *The Importance of Being Earnest*.

Rubric for Poetry and Drama Projects

1. Poetry Essay (150 points), due in Week 7 (July 6):

Essay of 4 to 5 pages (typed doublespaced, or handwritten singlespaced) that describes what you find to be the meaning of a poem of your choice.

In terms of content, essay must touch on the following:

___ formal structure of the poem (open or closed form)

___ sound

___ rhythm patterns

___ word choice

___ tone

___ line breaks

Structurally, each paper must include the following:

___thesis statement

___paragraphs with points that support the thesis

___concluding paragraph that is not just a restatement of the thesis but include a synthesis of insights gleaned from engagement with the topic

___paper must be in MLA format with "Works Cited" page (sample of format provided in class)

2. Drama Project (150 points), due in Week 12 (August 10):

Write a "10-minute play" (that is, it can be read aloud/performed in approximately 10 min.). You have your of subject matter/theme, but MUST NOT include sex, violence, or obscene language.

In terms of content, your play must demonstrate the following:

___Clear theme

___Dialogue

___Characterization; that is, both flat and round characters that are clearly different from one another, with one of the main characters going through some kind of change

___A sense of setting (time, general place, and physical locale)

___A plot, even if it is subtle – must include a problem or crisis, climax, and some sense of denouement.

Structurally, each paper must include the following (use plays in your textbook as models for how to include these items):

___A title and list of characters

___A statement of the setting

___Clear demarcation of which character is speaking at any given time

___Stage directions

Evaluation

Below you will find the points for each of the graded components. There are 1000 points possible.

Grading:

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| Poetry Essay: | 150 points | 15 % |
| Drama Project: | 150 points | 15 % |
| Exams (two, 75 points each): | 150 points | 15 % |
| Journal entries (10, at 15 points each): | 150 points | 15% |
| Reading quizzes (10, at 10 points each): | 100 points | 10% |
| Short written assignments (4, at 25 points each): | 100 points | 10% |
| Small Group Activities: | 100 points | 10% |
| Miscellaneous in-class assignments: | <u>100 points</u> | <u>10%</u> |
| | Total: 1000 points | |

Your Grade

Your grade will be calculated based on the JC standardized grading scale:

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|----------------|-------|
| 4.0 = 95 – 100 | (A) |
| 3.5 = 89 – 94 | (B+) |
| 3.0 = 84 – 88 | (B) |
| 2.5 = 78 – 83 | (C +) |
| 2.0 = 72 – 77 | (C) |
| 1.5 = 66 – 71 | (D +) |
| 1.0 = 60 – 65 | (D) |
| 0.5 = 55 – 59 | (D -) |
| 0.0 = 0 – 54 | (F) |

HQV Grading

Jackson College requires four formal progress and grading reports to be filed for each student in each of his/her classes. Referred to as HQVs, these reports are entered into your e-services transcript and serve as a record of your progress, indicate the need for interventions that can help you be more successful, and can save you from unnecessary education debt.

The dates for recording ENG 247 PO1 HQV grades are:

- May 30, 2017
- June 12 2017
- July 9, 2017

The first three reports will indicate your progress in the class with a letter:

V = Verification of current class success

Q = Verification that you have quit the class or have been dropped from the class

H = Verification that you need help in the class and will be contacted by a representative from The Center for Student Success

REFUND/DROP NO W BY: June 1, 2017

DROP WITH W BY: June 2, 2017

WITHDRAW LAST DAY BY: August 7, 2017

- **Withdraw:** After the add / drop period, a student may withdraw from a course in accordance with the dates published in e-services.
- **Incomplete Policy:** In accordance with JC policy, an Incomplete or “I” grade is only issued to students who have demonstrated good standing in the class and hold a passing grade at the time of an extenuating circumstance that precludes completion of the class. Documentation validating the circumstance may be required.

Other Class Policies

Missed/Late Assignments

I do not accept late assignments.

A Note on Attendance

I do not grade you based on attendance. However, I do facilitate small assignments *during each class session* that *are* graded. These include brief written exercises and/or responses, and other short individual and small-group activities. Therefore, attendance is not only expected, it is required for successfully completing this course.

College Academic Honesty Policy

Academic honesty is expected of all students. It is the ethical behavior that includes producing their own work and not representing others' work as their own, either by plagiarism, by cheating, or by helping others to do so. Plagiarism is the failure to give credit for the use of material from outside sources. Plagiarism includes but is not limited to: Using data, quotations, or paraphrases from other sources without adequate documentation; submitting others' work as your own, and, exhibiting other behaviors generally considered unethical.

Helpful Resources

Jackson College Library:

You may request materials from the JC library; ask me for a copy of the form to fill out.

Writing Help:

Each week, I will reserve the last 20 – 30 minutes of class for journaling and consultations with me.

When opting for help with your writing, bring the following:

- a copy of the assignment
- your draft or work thus far
- specific areas with which you need help

Students with Disabilities:

Students with disabilities needing help should contact Kimberly Seaburg through the PEI program.

Caveats

It is always possible that inclement weather, instructor illness, facility power failures, emergency-related problems, or other procedural unknowns can alter class schedules. Policies, schedules, and activities on this syllabus and the class calendar are subject to change. You will be responsible for the material on the syllabus, as well as for the material covered in class, including additions or changes to the syllabus or the class calendar. If cancellations or other changes are necessary, you will be notified of these.

For a detailed schedule of activities in this course, please refer to the course calendar, which follows this page.

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| | <p>English 247.D01 – Poetry and Drama</p> <p>Summer 2017</p> <p>Instructor: Mrs. Burd</p> |
| <p>Session 1:</p> <p>May 25</p> <p>Welcome!</p> <p>Understanding the course goals and structure;</p> <p>Ways of Finding Meaning in Poetry</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Introductions and Icebreakers – Welcome! Getting to know each other and the course goals and procedures – Inspiration for the week: "How to Eat a Poem" – General Objectives for this class session: Student will <ul style="list-style-type: none"> -describe the objectives and requirements for this course; -paraphrase a poem; -identify the basic components of poetry; -describe experiences and associations of poetry; -describe what active reading is; -describe what critical thinking is; -help set parameters for small-group process and evaluation -begin writing a first journal entry –Course Syllabus, Student Information Sheet – Break: 5 min. – Class discussion: Reading imaginative literature; the value of literature (introduction to the poetry text) –Questions to discover together as a class: What is poetry? How is it different from prose? What are our experiences and associations with poetry? How do we read a poem? Personal response reading; unpacking the meaning in poetry: subject, theme, tone; paraphrasing; the speaker in the poem. Also, types of poems: lyric, didactic, narrative (on HO along with terms to know). Go over considerations on pp. 38 – 39. – Whole class: Active reading exercise – Whole class: Reading and discussing "Catch," by Robert Francis, and "l(a," by e.e. cummings, and other poems. – Whole class: What is critical thinking and writing? BREAK – 5 min. – Whole class: Small-group processes and etiquette. |

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| | <p>– Small Group Work: (1) Each small group sets process guidelines and criteria for evaluating each other's contributions; (2) Reading and discussing "Oh, Oh," by William Hathaway</p> <p>– Discuss essay assignment</p> <p>– Small groups: Reading and discussing a poem given, fill out handout to turn in.</p> <p>– Time for writing journal entry #1; instructor models journaling.</p> <p>– Critical Incident Questionnaire</p> <p>ASSIGNMENT:</p> <p>Reading Assignment:</p> <p>– Course Syllabus: Please read the syllabus thoroughly and bring your questions to the next class; some questions on the syllabus will also be included in next week's quiz</p> <p>– <i>Poetry:</i> "Introduction," pp. 1 – 16; Chap. 1, "Reading Poetry," pp. 19 – 42, and pay particular attention to the discussion of "Oh, Oh" on page 25; Chap. 3 "Word Choice, Word Order, and Tone," pp. 65 – 75; Chap. 4, "Images," pages 105 – 129.</p> <p>Writing Assignment:</p> <p>– Written assignment #1: Choose either "The Fish," by Elizabeth Bishop, on pp. 31 – 32, or "Introduction to Poetry," by Billy Collins, on p. 40, and answer the three questions under "Considerations for Critical Thinking and Writing," that follow the poem. Write at least two paragraphs per question.</p> <p>– Journal: Complete Journal Entry #1 and #2; so during this week, please revise, add to, and complete what you have started during this class session.</p> |
| <p>Session 2:</p> <p>June 1</p> <p>Imagery, Speaker, and Tone</p> | <p>IN-CLASS:</p> <p>– Inspiration for the week</p> <p>–Objectives for this class session: Student will</p> <ul style="list-style-type: none"> -describe what imagery, speaker, and tone is and identify examples; -identify the tone of written pieces and how it is created; -practice paraphrase; and -productively contribute to group work. <p>– Turn in journal entries 1 and 2, and Written Assignment #1;</p> |

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| | <ul style="list-style-type: none"> – Whole Class: Thoughts about doing the Written Assignment #1. – Reading Quiz #1 –Whole-Class activity: Practice reading poems, picking out imagery, and talking about the poem's speaker and the poem's tone; "Watch Repair" by Charles Simic; "Root Cellar" (p. 109) and "In a Station of the Metro" (p. 125). – Exercise: Individually looking at a poem, paraphrasing it, and identifying the speaker, the poem's tone, and images; share findings with the whole class. BREAK – 10 MIN. – Whole Group Activity: Word choice, word order, and tone in poems we look at; layers of meaning. – Small-Groups: Identifying and discussing word choice and word order; identifying and discussing tone; sharing with whole class. – Whole group: Together we will look at John Keats' "To Autumn" (text pp. 123 – 124) – Talk about Poetry Essay assignment and format. – Introduction to figurative language: metaphor, simile, personification, onomatopoeia, synesthesia; symbol. – Time for writing Journal entry #3/time for questions. ASSIGNMENT Reading Assignment: <ul style="list-style-type: none"> – <i>Poetry:</i> Chapter 2, "Writing about Poetry," pp. 57 – 64; Chapter 5, "Figures of Speech," pp. 130 – 152; Chapter 6: "Symbol, Allegory, and Irony," pp. 153 – 163; Read closely the sample "Student Response" on page 141. Writing Assignment: <ul style="list-style-type: none"> – Written Assignment #2: Read Gary Snyder's poem "How Poetry Comes to Me" on page 140 of the text and answer the questions on page 141. – Journal: You will turn your 3rd journal entry in at the start of the next class session, so please complete it, revise it, or add to it during the week. |
| <p>Session 3:</p> <p>June 8</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Instructor inspiration for the week |

**Figures of
Speech; Symbol**

–Objectives for this class session:

Student will

- identify and distinguish between different types of figurative language;
- describe how to narrow a topic for the Poetry essay;
- write a practice thesis statement for Poetry Essay and give feedback to others on their statements;
- identify a symbol and describe its meaning in a poem;
- describe characteristics of symbols in literature; and
- productively contribute to group work.

– Turn in journal entry #3 and Written Assignment #2

– Go over Reading Quiz #1

– Take Reading Quiz #2

– Whole-group discussion: Review of figurative language.

– Whole-group activity: Going through a poem together and picking out the figurative language and talking about how it adds meaning to the poem; Simile exercise; personification; and discussion of student experiences with Written Assignment #2: Snyder's "How Poetry Comes to Me," and the sample student response on page 141 of the text.

–Individual activity: Metaphor v. Simile – which one do you want to use? Individual work, then share with whole class.

BREAK – 10 MIN.

–Whole-Class Activity: What is a symbol? Identifying symbols together; talking about the effect they create in a poem and how symbols interact with images and metaphors.

–Small-Group Work: Read "Traveling through the Dark," by William Stafford, on page 169 of the text. Answer the five questions under "Considerations for Critical Thinking and Writing" that appear underneath the poem. Groups do the same with another poem assigned by instructor and report to the whole group.

– Whole-group discussion: Talk about Poetry Essay and how to get started. Discuss possible topics, angles, narrowing your topic, research, etc. Review choosing a topic, developing a thesis, organizing a paper, writing a draft, revising and editing, pp. 932-941, and writing about poetry, 950-964.

– Thesis writing + essay outline: workshop

- Individual/small-group activity: Practice writing thesis statement and opening paragraph for Poetry Essay: Select a poem from any of the handouts

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| | <p>or from the anthology at the back of your textbook (anthology begins on page 567). Find an aspect of the poem that interests you. Share thesis statement in small-group; give and receive feedback.</p> <p>– Time for writing Journal entry #4/ time for questions.</p> <p>ASSIGNMENT:</p> <p>Reading Assignment: – <i>Poetry</i>, Chapter 7, "Sounds," pp. 181 – 195; Chapter 11: "Combining the Elements of Poetry: A Writing Process" (entire chapter – pp. 287 – 297);</p> <p>Writing Assignment: – Symbol worksheet</p> <p>– Essay Writing: Getting Started: After selecting a poem and an aspect of the poem that interests you, write a thesis and make a series of bullet points underneath it that will support and expand upon the topic. You can use what you started in class today. This is due in class in Week 4.</p> <p>Journal: You will turn in your 4th journal entry the next time we meet, so please complete, revise, or add to what you wrote during class this week.</p> |
| <p>Session 4: June 15</p> <p>Word Choice and Sound;</p> <p>Writing about Poetry, Part 1</p> | <p>IN-CLASS:</p> <p>– Instructor inspiration for the week</p> <p>– Objectives for this class: Student will –describe the effect of word choice and word order; –identify different types of sounds in poems; –describe how a poem's sounds contribute to the poem's overall meaning; –productively contribute to group work; and –discuss and practice aspects of the writing process.</p> <p>– Turn in Journal entry #4</p> <p>– Go over Reading Quiz #2</p> <p>– Take Reading Quiz #3</p> <p>–Whole-Class Activity: Identifying different kinds of sounds in poems; discussing sound as meaning and identifying instances of alliteration, assonance, consonance, rhyme; reading poems aloud; recognizing and talking about how these elements contribute to the meaning of a poem.</p> <p>– Small-Group Activity: identifying all the different kinds of sound in a poem</p> |

and how they contribute to that poem's meaning. Share with whole group.

– **Break: 10 min.**

– **Whole Class: The Writing Process** – discussing student sample essays in the textbook.

– **Small-Groups:** Sharing Poetry Essay thesis and bullet points and getting feedback; giving feedback

– **Individual conferences about your essay outline**

–**Time to work on essay draft and Journal entry #5**

ASSIGNMENT:

Reading Assignment:

– *Poetry*, Chapter 8, "Patterns of Rhythm," pp. 211 – 219; Chapter 27, "Reading and the Writing Process," pp. 666 – 674; (including "Choosing a Topic" and "Developing a Thesis").

Writing Assignment:

– Complete a rough draft of Poetry Essay and bring to class next week.

– **Journal:** You will turn in Journal entry #5 at the start of class next week.

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| <p>Session 5:</p> <p>June 22</p> <p>Meter;</p> <p>Writing about Poetry, Part 2;</p> <p>Citations workshop</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Instructor inspiration for the week – Objectives for this class session: Student will <ul style="list-style-type: none"> -identify strong and weak stresses in the syllables of words; -discuss and describe the writing process; -engage the writing process in journal and essay draft; -write a complete and correct MLA citation; -productively contribute to group work; and -consult with instructor and continue to work on essay draft. – Turn in journal entry #5 – Go over Reading Quiz #3 – Take Reading Quiz #4 – Go over Symbol worksheet from Week 3 –Whole-Class Activity: Identifying different kinds of sounds in poems; discussing sound as meaning and identifying instances of alliteration, assonance, consonance, rhyme; reading poems aloud; recognizing and talking about how these elements contribute to the meaning of a poem. – Small-Group Activity: identifying all the different kinds of sound in a poem and how they contribute to that poem's meaning. Share with whole group. <p>BREAK – 10 MIN.</p> <ul style="list-style-type: none"> – Whole-class activity: Introduction to meter and scansion. Practicing recognizing and marking different kinds of metrical "feet" in various poems. – What does it mean to draft an essay? Q and A, student examples from the text, and taking turns giving advice to that student. – MLA Citations Workshop – Next steps for drafting essay; time to write and consult with instructor. Option to turn a rough draft for in-depth instructor feedback. – Time for writing journal entry #6/Time for questions about Poetry Essay or other matters. <p>ASSIGNMENT:</p> <p>Reading Assignment:</p> |
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| | <p>– <i>Poetry</i>: Chapter 9, "Poetic Forms," pp. 235 – 264; and Chapter 10, "Open Form," pp. 265 – 286.</p> <p>Writing Assignment:</p> <p>– Complete Scansion worksheet;</p> <p>– Poetry Essay: Be sure to complete a first draft of your Poetry Essay, or if you are done, begin working on your final draft (it is due in class on July 6!).</p> <p>– Journal: You will turn your 6th journal entry in at the start of the next class session, so please complete it, revise it, or add to it during the week.</p> |
| <p>Session 6:</p> <p>June 29</p> <p>Closed Form and Open Form</p> | <p>IN-CLASS:</p> <p>– Instructor inspiration for the week</p> <p>– Objectives for this class session: Student will</p> <ul style="list-style-type: none"> -describe closed and open form; -create at least 2 formal stanzas; -identify iambic pentameter; -map the rhyme scheme of a stanza of formal verse; -identify and create expressive line breaks; -describe what will be on the midterm and how to study; - productively contribute to group work; and -continue to work on essay draft. <p>– Turn in journal entry # 6</p> <p>– Go over Reading Quiz #4</p> <p>– Take Reading Quiz #5</p> <p>–Whole Class Discussion: What makes a stanza "formal"? What are the different kinds of formal stanzas? Discussing as we read poems together.</p> <p>– Whole class Activity: Poem scansion and rhyme scheme exercises.</p> |

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| | <ul style="list-style-type: none"> – Small Groups (a): Talking about the form of a poem given, and how the form gives meaning to the piece or supports the central theme or metaphor(s) of a poem. – Small-Group Activity (b): Identifying the metrical pattern and rhyme scheme of a poem. Groups switch poems with each other and identify the other group's meter pattern. When all groups have worked with each other's original poems, all groups share, and we come to a consensus about the metrical pattern for each poem. <p>BREAK – 10 MIN.</p> <ul style="list-style-type: none"> –Whole Group Discovery Activity: Is "free verse" completely free? Looking at open forms, and line breaks. Looking at "Poem" by William Carlos Williams, "Canoeing Against the Wind," by Keith Taylor, and others. – Small-Groups: line breaks activity – Haiku workshop – Individual work: create a formal stanza/pattern and repeat it – Consultations with instructor on rough drafts – MIDTERM PREP – Time for writing journal entry #6/ time for questions. – If time, Class poetry reading <p>ASSIGNMENT:</p> <p>Reading Assignment:</p> <ul style="list-style-type: none"> – Review chapters assigned to this point in the term, and poetry handouts, for midterm – Study for the Midterm, also using pp. 58 – 59 of the text; <p>Writing Assignment:</p> <ul style="list-style-type: none"> – FINAL DRAFT OF ESSAY DUE IN CLASS NEXT WEEK! – Journal: You will turn your 7th journal entry in at the start of the next class session, so please complete it, revise it, or add to it during the week. |
| <p>Session 7</p> <p>July 6</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Inspiration for the week |

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| <p>Midterm;</p> <p>The Elements of Drama</p> | <p>– Objectives for this class session: Student will</p> <ul style="list-style-type: none"> -prepare for and take the midterm; -describe the elements of drama; -chart the plot of a short play; -write a preliminary character analysis; -contribute effectively to the small-group process <p>– Turn in Journal #7 (if you haven't already) and Poetry Essay outline, rough draft, and final draft</p> <p>– Go over Reading Quiz #5 and other midterm prep</p> <p>– TAKE MIDTERM</p> <p>BREAK – 10 min.</p> <p>– Transition to Drama!</p> <p>–Whole Group: Review the elements of drama; dramatic structure; the play as performance; the play as literature; how to read a play; the parts of a play. Plot and character analysis.</p> <p>– Whole group: Read and discuss the poem "The Death of the Hired Man" and then read the short play adapted from that poem; discuss the dramatic structure and fill out plot sheet. Discuss character analysis and fill out character analysis sheet for this play.</p> <p>– Time to work on Journal entry #7</p> <p>ASSIGNMENT:</p> <p>Reading Assignment:</p> <p>– Drama: Read "Introduction: Thinking about Drama," pp. 1 – 22. Pay particular attention to sections on "Reading a Play," "Drama in the Early and Mid-20th Century," "Contemporary Drama," and "Genres and Elements of Drama"; also be sure to read "The Bricklayer's Poet" – special handout</p> <p>Writing Assignment:</p> <p>– Character analysis sheet for "Bricklayer's Poet"</p> <p>– Journal #8</p> |
| <p>Session 8</p> <p>July 13</p> | <p>IN-CLASS:</p> <p>– Drama game</p> |

"The Bricklayer's Poet";

Plot and character analysis

– Objectives for this class session:

Student will

- describe learning from the midterm;
- identify and describe the parts of a play;
- identify the different parts of plot in a short play;
- write a character analysis;
- contribute effectively to the small-group process; and
- describe drama project.

– Turn in journal entry # 8 (if you haven't already)

– Go over the Midterm

– Take Quiz #6

– Individual work: Self-assessment – answering questions about what you learned from the midterm and what you still need to work on.

–Whole Group: Parts of a Play; "How to Read a Play" handout; drama genres

– The Drama Project – what it is, choices, and how to get started

– Whole Group: Read and enact a 10 min. play; fill out plot analysis sheet

– Small-Groups: Fill out character analysis sheet for 10-minute play; small groups report to whole group

– BREAK – 10 min.

–Whole-class activity: Together, looking at "Writing About Drama," pages 1073 – 1070 in text and practicing reader response. Look at "Bricklayer's Poet" (handout). Reading and acting out this monologue out loud together and practicing different voices. Talking about Drama Project.

– Small-Groups: Do plot analysis and character analysis consensus for "Bricklayer's Poet"; groups report to whole group.

– Each student turns in character analysis sheets homework

– Time for writing journal entry #9/ time for questions.

ASSIGNMENT:

Reading Assignment:

– Drama: "The 19th-Century Theater" (beginning on p. 361); "The 19th-Century Actor" (beginning on p. 363); "Oscar Wilde" and Act I of "The Importance of Being Earnest" pp. 434 – 445.

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| | <p>Writing Assignment:</p> <ul style="list-style-type: none"> – Written Assignment #3: Describe, in one page (typed, doublespaced, or handwritten, singlespaced), what <i>genre</i> of drama you would like to work in for your Drama Project and why. – Journal: You will turn your 9th journal entry in at the start of the next class session, so please complete it, revise it, or add to it during the week. |
| <p>Session 9:</p> <p>July 20</p> <p>"The Importance of The Earnest," Act I;</p> <p>Reading Strategies;</p> <p>Critical Analysis</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Drama game – Objectives for this class session: student will <ul style="list-style-type: none"> -describe strategies for reading plays; -read with inflection; -perform plot and character analyses; -work on critical analysis of play with small group; -contribute effectively to the small-group process; and -continue designing Drama Project – Turn in journal entry # 9; turn in Written Assignment #3 – Go over Reading Quiz #6 – Take Reading Quiz #7 – Whole Class: Read and act out a 10-minute play – Individual activity: Plot and character analysis for 10-minute play; share with whole-group – Whole Group: <ul style="list-style-type: none"> -Strategies for reading plays - Introduction to Oscar Wilde and his times, and <i>The Importance of Being Earnest</i> – Practicing dramatic reading. ("Yes" exercise and others); discuss how the way we read affects our interpretation of the text. The different layers of interpreting a text in drama. BREAK – 10 min. – Whole Group: <ul style="list-style-type: none"> -Reading Act I of "Earnest" -Plot and character analyses |

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| | <ul style="list-style-type: none"> – Small groups: Answering study questions for Act I of "Earnest"; small groups report to whole group; predicting what will happen next – Individual consultations with instructor about drama project. – Time for writing journal entry #10/ time for questions. <p>ASSIGNMENT:</p> <p>Reading Assignment:</p> <ul style="list-style-type: none"> – <i>Drama: Act II of The Importance of Being Earnest</i>, pp. 445 – 455; Study "Bricklayer's Poet" to help you with your Drama Project. <p>Writing Assignment:</p> <ul style="list-style-type: none"> – Written Assignment #4: Write character analysis of at least one character from Act II of "Earnest" (1 – 2 pages, typed, double-spaced or handwritten single-spaced); – Create rough draft of Drama Project to bring in next week. <p>Journal: You will turn your 10th and last journal entry at the start of the 11th class session on July 27, so please complete it, revise it, or add to it during the week. This journal should be a reflection of your learning in this class.</p> |
| <p>Session 10:</p> <p>July 24 (makeup class)</p> <p>Act II of "Earnest";</p> <p>Critical analysis;</p> <p>Writing time</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Drama game – Objectives: Student will be able to: <ul style="list-style-type: none"> -identify drama genres; -read with inflection; -contribute to plot and character analysis of 10-minute play; -contribute productively to group work; and -make Progress on Drama Project. – Turn in Written Assignment #4 – Go over Reading Quiz #7 – Take Reading Quiz #8 – Whole group: Discuss drama genres – Whole group: Read and discuss 10-minute play; discuss the dramatic structure; reread with someone in the role of "Director." – Small-Groups: Do plot and character analysis of 10-minute play; groups |

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| | <p>report to whole group.</p> <p>BREAK – 10 min.</p> <ul style="list-style-type: none"> – Whole Group: Reading Act II of "The Importance of Being Earnest" – Small groups: Character and plot analyses to this point; groups share with whole group – Individual consultation with the instructor on Drama Project rough draft. Option to turn in rough draft to instructor for more in depth feedback. – Time for working on Drama Project; time to work on Journal #10; time for questions. <p>ASSIGNMENT:</p> <p>Reading Assignment:</p> <ul style="list-style-type: none"> – <i>Drama:</i> Act III of "Earnest," pp. 455 – 461 <p>Writing Assignment:</p> <ul style="list-style-type: none"> – Continue to work on Drama Project – Complete Journal #10; this is your final journal entry – I would like you to use it to reflect on your learning in the course. |
| <p>Session 11:</p> <p>July 27</p> <p>Act III of "Earnest"</p> | <p>IN-CLASS:</p> <ul style="list-style-type: none"> – Drama game – Objectives: Student will: <ul style="list-style-type: none"> -compare plot and character analysis to previous 10-minute plays Reading class; -identify and discuss how minor character support major characters in a play; -practice reading dialogue expressively; -contribute productively to small-group work; -optionally read part or all of Drama Project to class; -work on Drama Project – Turn in journal entry # 10 – Go over Reading Quiz #8 – Take Reading Quiz #9 –Whole Group: Read another 10 min. play. |

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| | <ul style="list-style-type: none"> – Small-Groups: Do plot and character analysis and compare to previous plays read in class. – Small Groups: How do minor characters support the development of the major characters? BREAK – 10 min. – Act III of "Earnest" – read and act out together – Small Groups: plot and character analysis for act III of "Earnest"; study questions – Small Groups: Study for final exam – Time for writing Drama Project. DUE NEXT WEEK! – Time for any students who would like to read their Drama Project – Time for writing journal entry #11/ time for questions. ASSIGNMENT: Reading Assignment – FINAL EXAM PREP: <ul style="list-style-type: none"> – Review notes, handouts, and quizzes for both poetry and drama. Written Assignment: <ul style="list-style-type: none"> – Final draft of Drama Project due next week. – Take-home Quiz #10 (this will also help with your final exam prep) |
| <p>Week 12:</p> <p>August 10</p> <p>Final Exam;</p> <p>DVD of <i>The Importance of Being Ernest</i>;</p> <p>Wrap-up and Reflection</p> | <p>IN-CLASS:</p> <p>Objectives: Student will</p> <ul style="list-style-type: none"> -demonstrate his learning on the final exam; -optionally read Drama Project to the rest of class; -watch and discuss <i>The Importance of Being Earnest</i> on DVD; -share reflections on the class. <ul style="list-style-type: none"> – Turn in outline, rough draft, and final draft of Drama Project; turn in Quiz #10 – Go over Reading Quiz #9; thoughts about take-home Quiz #10 – FINAL EXAM BREAK – 10 min. |

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| | <ul style="list-style-type: none">- Time for any students who would like to read their Drama Project- DVD Viewing: <i>The Importance of Being Earnest</i>- Whole Class: Impressions of the DVD- Course wrap-up and reflections |
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