

English 256-01 Poetry and Drama
Online/Black Box Theatre MWF 11:30-12:20PM
Chaminade University of Honolulu Fall 2020



Dr. Allison E. Paynter Phone: (808) 735-4863
Office 206E Henry Hall; Office hours: MW—9:15-10:15AM, 12:30-2:00PM, and by appointment (Zoom option)
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Texts:

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| Lee Jacobus | <i>The Compact Bedford Introduction to Drama</i> |
| Peter Schakel & Jack Ridl | <i>Poems: The Seagull Reader</i> |
| Sophocles | Oedipus Rex (e-text) |
| August Strindberg | Miss Julie (1888) |
| Shakespeare | The Tempest (1611) |
| Lorenzo DeStefano | <i>Shipment Day</i> (2015) |

Handouts

Attendance at Play or Film Adaptation

Play and Film Viewings:

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| Sir Tyrone Guthrie | <i>Oedipus Rex</i> (film excerpts, 1957) |
| Julie Taymor | <i>The Tempest</i> (Film, 2011) |
| Liv Ullmann | <i>Miss Julie</i> (Film, 2014) |
| Lorenzo DeStefano | Shipment Day (2018, Manoa Valley Theatre) |

Requirements:

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| 1 Short paper (3-5 pages) | Quizzes |
| 1 Midterm | Class participation |
| 1 Group Project | Personal conferences |
| 1 Final Essay Exam (1500 words) | Attendance at Play and/or Film Adaptations |

This survey course will examine drama and poetic forms and style through extensive reading. Through class discussions and critical analysis, we will determine how traditional and contemporary types of drama and poetry approach themes like ethno-cultural conflicts, politics, identity, racism, social concerns, and gender relations. The drama selections reflect the traditional canon, beginning with classical theatre and moving into excerpts of modern plays. Also, we will view films and plays to enhance our understanding of dramatic performance. Our poetry will represent both the classics and modern, global selections, including poems from Oceania. If physical/social distancing and safety measures allow, we will view actual performance poets and/or attend a local, theatrical production. In addition, you will continue to

develop and hone your research and writing skills as we begin to understand the fundamentals of critical theory. Class discussions are vital; therefore, **class attendance is mandatory**.

General Education Outcome

Critical Thinking: Students will systematically acknowledge and challenge diverse evidence, concepts, assumptions, and viewpoints in order to execute an effective argument in an academic paper on poetry and/or drama.

Course Learning Outcomes

Upon the successful completion of this course, students will

1. Develop critical reading and analytical skills introduced in EN 101 and EN 102
2. Identify and define types or genres of drama and poetic terms and styles
3. Recognize and identify dramatists, poets and their work
4. Develop the skills necessary to execute a 1500-word academic paper using critical thinking
5. Use writing to participate creatively, collaboratively, and critically in their local communities

Marianist Characteristics

Chaminade University of Honolulu is a Marianist Institution and uses the following characteristics and values as a guide:

1. Educate for Formation in Faith
2. Integral Quality Education
3. Educate in the Family Spirit
4. Service, Justice, and Peace and the Integrity of Creation
5. Adaptation and Change

Papers: Your papers must be original work, created by you alone, and turned in on time. **All papers must be typed and double-spaced**, including your final exam which will be a take-home, research paper. Use properly labeled file names for papers submitted electronically: lastname.EN256.essay1. **When requested, your papers will be turned in on time in class, online through Canvas, or via my CUH email: afrancis@chaminade.edu. Late papers will not be accepted after the due date! Papers turned in a day late will not be graded.**

Writing Standards [from General Catalog]

All work submitted by Chaminade University students is expected to meet the following writing standards:

1. Written assignments should use correctly the grammar, spelling, punctuation, and sentence structure of Standard Written English.
2. Written assignments should develop ideas, themes, and main points coherently and concisely.
3. Written assignments should adopt modes and styles appropriate to their purpose and audience.
4. Written assignments should be clear, complete, and effective.

5. Written assignments containing material and ideas drawing upon sources should carefully analyze and synthesize that material. In addition, the sources of the borrowed material must be correctly acknowledged to avoid plagiarism.

External Drives/Cloud: You will preserve all your written assignments on an external flash drive, in your Cloud, or Google Docs. This will facilitate your ability to locate essays and assignments. Please remember to save all your assignments under accessible folders and labels (i.e. **yourlastname.EN256..essay1**).

Remember, all your work must be your own! Any plagiarized papers or assignments (papers copied from someone else, a text, or the Internet) will receive an 'F' grade, and you will fail the course.

Plagiarism is presenting the work of another as your own. The guidelines for plagiarism are in the General Catalog (online). They include, but are not limited to, the following:

1. Complete or partial copying directly from a published or unpublished source without proper acknowledgment to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgment (citation) of the source is always mandatory.
2. Paraphrasing the work of another without proper acknowledgment.
3. Submitting as one's own original work an original exam, research paper, manuscript, report, computer file, or other assignment that has been prepared by another individual, no matter if the documents were freely given, or purchased.

Workshops: During workshops, fellow classmates will offer constructive criticism on your papers. You will meet in small groups and review each other's essays. Workshops are designed to teach you how to revise and correct writing assignments. **Workshop attendance is mandatory.** Missing one workshop will count as missing **two classes**.

Personal Conferences: Personal conferences, whether face-to-face, or on Zoom, offer you an opportunity to discuss your progress in this course with me. In the first conference we will assess your writing technique, and focus on essay structure and thesis development. The second conference will assess your work as we near the end of the term. Do not limit yourself to these two conferences. Feel free to see me during my office hours if you have any issues you wish to discuss outside of class.

Midterm: You will take an online midterm to assess your ability to identify and analyze the works we examine in this course. The midterm will be a mixed format—multiple choice and short essay questions.

Group Projects: Everyone will participate in a group project, which requires analyzing a literary theme and preparing an in-class presentation for our discussion. Students will be divided up into small groups and prepare an outline for the class. Your actual presentation should be imaginative and inventive as you critically examine themes and issues relevant to this course.

As with any course you take during your academic career, you are encouraged to keep a journal of questions, thoughts, or impressions you have while examining these literary genres. Making notes as you read will help you form ideas and questions that can be used in our class discussions, your group presentations, and in your papers.

Cheating on exams or plagiarizing papers will not be tolerated, so such actions will result in a failing grade for the course!

Multiple unexcused absences and/or consistently tardy attendance may adversely affect your final grade.

All noise-making devices must be turned off during class, or they will be confiscated.

Assessed Work for EN 256 Drama and Poetry:

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| Class Participation/Quizzes/ | |
| In-Class Work | 15% (of final mark) |
| 1st Essay | 20% (of final mark) |
| 1 Midterm | 20% (of final mark) |
| 1 Group Project | 15% (of final mark) |
| Final (1500-word paper) | 30 % (of final mark) |
| | 100% |

Please note: Scores and percentages on Canvas do not reflect all the assessed work for this course.

The passing grade for this class is a “C.”

Grading Scale: (*Student Handbook*)

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| A/100-90 | Outstanding scholarship and an unusual degree of intellectual initiative |
| B/89-80 | Superior work done in a consistent and intellectual manner |
| C/79-70 | Average grade indicating competent grasp of subject matter |
| D/69-60 | Inferior work of the lowest passing grade, not satisfactory for fulfillment of prerequisite course work |
| F/59-0 | Failed to grasp minimum subject matter; no credit given |
| W | Withdrawal before published deadlines |
| I | The issuance of an ‘I’ grade is not automatic. At the discretion of the faculty member, a Grade of “I” may be assigned to a student who has successfully completed [i.e., with at least a passing grade] a majority of the work of the course and who has an unavoidable and compelling reason why the remainder of the work cannot be completed on schedule. |

WITHDRAWAL/INCOMPLETE

Chaminade students have the option of withdrawing from this or any course provided they do either before or by the deadline. Your professor is not responsible for providing you with the appropriate forms to apply for a “W,” nor are we able to extend the date if you miss the deadline. Please speak to me as soon as possible if you believe you should withdraw from this course.

According to Chaminade University’s general catalog, an incomplete is only issued if a student “Did not complete a small portion of the work or final examination due to circumstances beyond the student's control... Prior to reporting of grades a contract must be made between the student

and the instructor for the completion of the course.” Incompletes are neither automatically rendered nor encouraged for minor issues.

ADA Accommodations

Pursuant to federal and state laws, including the Americans with Disabilities Act of 1990, as amended by the ADA Amendments Act of 2008 and Section 504 of the Rehabilitation Act of 1973, all qualifies students with disabilities are protected from discrimination on the basis of disability and are eligible for reasonable accommodations or modifications in the academic environment to enable them to equal access to academic programs, services, or activities. If a student would like to determine if they meet the criteria for accommodations, they should contact the Counseling Center by email: counselingcenter@chaminade.edu for further information.

Title IX

Chaminade University of Honolulu recognizes the inherent dignity of all individuals and promotes respect for all people. Sexual misconduct, physical and/or psychological abuse will NOT be tolerated at CUH. If you have been the victim of sexual misconduct, physical and/or psychological abuse, we encourage you to report this matter promptly. As a faculty member, I am interested in promoting a safe and healthy environment, and should I learn of any sexual misconduct, physical and/or psychological abuse, I must report the matter to the Title IX Coordinator. Should you want to speak to a confidential source you may contact the following: Chaminade Counseling Center: (808) 735-4545. And, any priest serving as a sacramental confessor, or any ordained religious leader serving in the sacred confidence role.

Diversity Statement

Chaminade’s Core belief statement states: “Students, both traditional and non-traditional, bring a variety of talents, traditions, cultures and abilities. This diversity brings a special opportunity to the Chaminade community, which can then nurture and guide each student to the fullest realization of potential.” Consequently, this course encompasses readings that reflect and examine the diversity of our literary, cultural and environmental heritage. Additionally, the course puts special attention on the problems faces by authors seeking to write from unique personal or cultural perspectives to readers who may not share the same perspectives or cultural background.

ENGL 256 01 Syllabus (schedule subject to changes)

Week

Assignment

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| Wk 1—August 24-28 | <p>Drama and Poetry Orientation and Syllabus MLA Documentation Bedford Researcher Guide</p> <p><i>Introduction to Drama:</i> Introduction (1-15) Understanding the Basic Literary Elements <i>Poems:</i> “What is Poetry” & “How Do You Read Poem?” (xxi-xxx); A.E. Houseman, “When I was One-and-Twenty” (xxix); W.B. Yeats, “Down by the Salley Gardens” (xxix-xxx)</p> |
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| Wk 2—Aug 31-Sept 1 | <p>Introduction to Poetry <i>Poems:</i> How do we read Poetry: meter, rhythm, sound? (xxxi-xl) How do we interpret poetry: theme, symbolism & metaphors? (xl-xlviii)</p> <p>Poetry selections from <i>Poems</i>: Li Po, "Ch'ang-Kan Village Song" (247); Atwood, "[you fit into me]" (16); Ackerman, "School Prayer" (6); Baca, "I Am Offering This Poem" (20)</p> <p>Assign Class Projects</p> |
| Wk 3—Sept 7-11 | <p>Drama: Tragedy Sept 7th —Labor Day! No Class!</p> <p><i>Introduction to Drama:</i> Read Sophocles, Oedipus Rex</p> <p>First Group Project on Sophocles and Classical Theatre</p> |
| Wk 4- Sept 14-18 | <p>Drama: Modern Theatre Shipment Day Trailer Drama: Read <i>Shipment Day</i></p> <p>Attend Manoa Valley Theatre Playhouse's virtual Shipment Day performance. Friday, September 18th, Online!</p> |
| Wk 5—Sept 21-25 | <p>Drama & Renaissance Poetry Sept 21st: Second Group Project on <i>Shipment Day</i></p> <p>Recognizing poetic forms and styles <i>Poems:</i> Spenser, "Amoretti 75" (294); Jonson, "Song to Celia" (177); Shakespeare's Sonnets</p> <p>First Essay! Due Sept 25th!</p> |
| Wk 6—Sept 28-Oct 2 | <p>Essay Writing & Revision</p> <p>Peer workshop Monday! In-class/online revision writing</p> <p>Revision of Essay due Oct 2nd!</p> |
| Wk 7—Oct 5-9 | <p>Drama: Shakespeare</p> <p><i>Drama:</i> Read Shakespeare's The Tempest Acts I-II (Mon); Acts III-IV (Wed); Act V (Fri)</p> <p>View film: The Tempest</p> |
| Wk 8—Oct 12-16 | <p>Drama: Shakespeare & Midterm Oct 12th—Discovery's Day—No Class! Complete Film: The Tempest</p> <p>Oct 16th! Third Group Project: Gender and Identity in Shakespeare</p> <p>Midterm Review</p> |

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| Wk 9-Oct 19-23 | <p>Poetry: The Romantics Midterm! Monday, October 19th!</p> <p><i>Poems:</i> Blake, Wordsworth, Coleridge and other poetry selections; Explicating the poetic text</p> |
| Wk 10—Oct 26-30 | <p>Drama: 18th & 19th Century</p> <p><i>Drama:</i> read August Strindberg’s <i>Miss Julie</i></p> <p>View film: <i>Miss Julie</i></p> |
| Wk 11—Nov 2-6 | <p>Poetry: 19th Century Complete Film: <i>Miss Julie</i></p> <p><i>Poems:</i> read poetic selections from Elizabeth Barnett Browning, Robert Browning, Emily Dickinson</p> <p>Fourth Group Project on The Romantics or <i>Miss Julie</i> Nov 6th! Deadline for Withdrawal</p> |
| Wk 12—Nov 9-13 | <p>Poetry: Turn of the Century Poetry & Original Writing Nov 11th! Veteran’s Day! No Class!</p> <p>In-class poetry writing Review meter, sound, rhythm</p> <p><i>Poems:</i> Claude McKay, “America” (222); Dylan Thomas, “Do Not Go Gentle into that Good Night” (320); Sylvia Plath, “Lady Lazarus” (240); Sharon Olds, “Sex without Love” (233); Rita Dove, “Daystar” (95); Nick Carbo, “I Found Orpheus” (51)</p> |
| Wk 13—Nov 16-20 | <p>Research Project “The Research Process;” Sample papers (handouts)</p> <p>Library research In-class proposal drafting and annotated bibliography</p> <p>Nov 20th! Prospectus and Bibliography Due!</p> |
| Wk 15—Nov 23-25 | <p>Research Project</p> <p>Library research Editing & Proofreading sessions</p> <p>Final Paper due on or before Nov 30th!</p> |

EN 256 - Class Project Worksheet Dr. Paynter

Guidelines:

1. There are four group projects to choose from: I- Sophocles’ *Oedipus Rex*, II-DeStefano’s *Shipment Day*; III-Shakespeare’s *The Tempest*; and IV-Romantic poets or Strindberg’s *Miss Julie*.
2. Everyone will be divided up into groups of two (1) and three (3).

3. The group should agree on the theme that will be the focus of their presentation.
4. Each member of the group should be prepared to speak 5-8 minutes on their topic. The entire presentation should be limited to 30 minutes. (This does not include question and answer time)
5. All members of the group must collaborate on a **detailed outline** (2-3 pages) of their presentation that includes the group's subject matter, a brief summary of each member's proposed lecture, and a list of questions or issues the group will pose to the class.

This outline must be turned in to me the day of the presentation.

The purpose of class projects is for students to critically analyze a particular work of drama or poetry, by examining the writer(s) as a literary figure and the use of thematic material. Your group will then lead a class discussion. Even though you will prepare questions and answers for our discussion, your actual presentation can be imaginative and inventive. Create creating a multi-media presentation using PowerPoint, Canva, Keynote or another program format, and/or props such as visual aids, film clips, and music.

Your group should critically examine relevant themes or issues that permeate the literature we examine. How do these playwrights and poets define their subject matter? Are the identities of the writers and/or their characters solely configured on the content of their play or poetry, or must other factors be considered? For example, you may want to discuss how a particular writer or type of literature addresses broad issues such as racism, sexism, politics, economics, and class.

Look beyond the obvious problems or concerns that are portrayed in these literary pieces in order to determine whether or not the writer or director or playwright has a hidden agenda. Does the writer capture your attention? Is she concerned about her audience? Are these writers and/or directors successful in their chosen literary genre or not? Approach your topic with an open mind, but do not be afraid to point out its weaknesses as well as strengths. Above all else, **enjoy yourselves!** This should be a **creative, multi-media group project!**