

LIT 361: World Drama and Poetry
Spring 2013
Section 1
TR, 11:00a-12:15p
Classroom: RLC 106

Dr. James Wicks
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Extension: 2590
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Office Hrs: See Eclass

Catalogue Description

An advanced study of selected dramatic (non-Shakespearean) and poetic works, from the ancient world through the present, focusing primarily on works in translation. The course considers major developments in the genres of drama (including tragedy, comedy, and tragicomedy) and lyric poetry.

Required Texts

Amichai, Yehuda, Chana Bloch, and Stephen Mitchell. *The Selected Poetry of Yehuda Amichai*. Berkeley: University of California Press, 1996.
 Aristophanes. *Lysistrata*. New York: Dover, 1994.
 Chekhov, Anton Pavlovich. *The Cherry Orchard*. New York: Dover Publications, 1991.
 Vega, Lope de, Gwynne Edwards. *Fuente Ovejuna, The Knight from Olmedo, Punishment Without Revenge*. Oxford: Oxford University Press, 2008.
 Euripides. *The Trojan Women*. New York: Dover, 2002.
 Ibsen, Henrik. *A Doll's House*. New York: Dover Publications, 1992.
 García, Lorca F, and Ted Hughes. *Blood Wedding*. London: Faber and Faber, 1996. Print.
 Neruda, Pablo, and Mark Eisner. *The Essential Neruda: Selected Poems*. San Francisco: City Lights Books, 2004.
 Ovid, Allen Mandelbaum. *The Metamorphoses of Ovid*. San Diego: Harcourt Brace, 1995.
 Rilke, Rainer Maria, Franz Xaver Kappus, and Reginald Snell. *Letters to a Young Poet*. Mineola, N.Y.: Dover Publications, 2002.
 Rumi, Jalal-od-din. *Selected Poems*. London: Penguin, 2004. Print.
 Tsvetaeva, Maria, and Elaine Feinstein. *Selected Poems*. New York: Penguin Books, 1994.

In addition:

Various handouts distributed by the professor and recommended readings.

Course Learning Outcomes:

Students will be able to:

1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation.
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research
3. Analyze (analysis) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (synthesis, evaluation) the texts with their own lives.
4. Create (synthesis, evaluation) detailed and informed textual analysis of literary works that analyze several of the fundamental concepts of literary study with mastery increasing beyond the 200 course level.

Course Policies and Requirements

Attendance: Attendance is required. Missing class for other than medical emergencies or excused absences will affect your grade, as per the University Catalog. Repeated tardiness or leaving class will also lower your grade.

Class Preparation: Assignments are completed prior to class. Some assignments will be discussed in class while others will be read individually but not discussed.

Class Participation: *Regular* contributions to class discussion are expected, including but not restricted to discussions of weekly readings, related experiential exercises, and open dialogue. I want everyone to feel compelled to share their thoughts on assigned texts. Enthusiastic and responsible participation in assigned projects (in-class and outside of class) is expected of all.

Late Paper Policy: Hand in your assignment in on time. Otherwise, a late submission will be penalized: 1st) by a 1/3 drop of a grade on the due date if submitted after the class has started, 2nd) by a letter grade if submitted after class on the due date or delivered outside of class on the due date, and 3rd) by an additional letter grade for each day late following the assignment due date. Unless pre-arranged, assignments more than a week late will not be graded. No “make-ups” to in-class work will be accepted unless there is an emergency, illness, or excused absence.

E-Mail: Please use e-mail for simple, logistical questions or clarifications. Write: “LIT 448” in the subject line. Allow 1 business day for a reply.

Cell phones: Cell phones must be turned off during class.

Public Discourse: Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.

Inclusive Language: *Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.* These academic style guides provide background information and good examples of how to maintain non-sexist language use in your writing.

Academic Accommodations and Academic Honesty/ Policy on Plagiarism

http://catalog.pointloma.edu/content.php?catoid=8&navoid=864%23Academic_Honesty

Final Examination: *The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule.*

Grading

10%	Class Discussion, Participation, and Assignments
10%	Performance Responses
20%	Weekly minimum 1.5 pg. Journal Entry (all journal entries are required, <i>top 11 of 12 count for grade</i>) 1 page reader-response paper .5 page rhetorical précis
10%	Midterm Exam
20%	Drama Theme Analysis Essay
20%	Comparative Poetry Essay
10%	Final Exam

Grading Scale

94-100	A
90-93	A-
88-89	B+
84-87	B
80-83	B-
78-79	C+
74-77	C
70-73	C-
60-69	D
0-59	F

Assignment Descriptions

Paper Format: Papers must be written in MLA Style. Papers must be stapled, typed and double-spaced. Submit assignments in black ink on 8.5"x11" white paper. Use a non-decorative 12-point font, such as Times New Roman, and use 1" margins. Do not include title pages. Include page numbers. Use the MLA website or a current MLA style guide for style, grammar, format and citation questions.

Two (2) Performance Responses

Objective: Attend two performances, one (1) drama and one (1) poetry reading, and then write a personal response.

Form: 1.5 page reflection written in clear, concise prose.

Weekly Journal Entry

Objective:

Journal Entries 1-6: Type a 1 page reader-response to the assigned class reading. You may briefly summarize important details in the text, but more importantly offer your critical assessment of key themes and/or contribute questions that might facilitate class discussion. Next, write a ½ page rhetorical precise on an academic article written about the assigned class reading.

Journal Entries 7-12: Type a 1.5 page response to this question: What is the definition/ purpose of poetry according to the assigned author? Cite relevant examples from poems to support your point of view.

Form and Additional Information: 1.5 pages total. Be prepared to read your class discussion paper in class. Hand in all journal entries to the professor during the midterm and final exam.

Drama Theme Analysis Essay

Objective: Write an academic argument on one narrowly defined topic based on your assessment of the concept of social justice as applied to one of the drama readings.

Form: 3-4 polished pages. MLA format, include Works cited page. Outside sources optional; if included, demonstrate how the outside readings are interrelated with your discussion.

Comparative Poetry Essay

Objective: Write a *comparative* academic argument on one narrowly defined thesis based on your assessment of the concept of structure of feeling.

Form: 3-4 polished pages. Outside sources and works cited page optional.

Midterm Examination: Film Adaptation

Objective: Produce a ___ minute (TBD based on course enrollment; once determined, length strictly enforced) short film of an approved selection of the course drama readings. *Requirement for grade:* film adaptation proposal.

Form: Digital file (including images taken from a stationary camera, noise, text, music, and dialogue) delivered to the professor.

Final Examination: Poetry Performance

Objective: Present poetry in a ___ minute (TBD based on course enrollment; once determined, length strictly enforced) format of student's choice. Must include the presentation of a memorized poem/s of at least 15 lines selected from our class readings.

Form: To be determined by students of the class.

Evaluation of Papers

The following questions will be considered when papers are evaluated and graded. All questions may not be relevant to each assignment.

- Does the paper respond to the various parts of the prompt?
- Does the paper make an argument?
- Is the claim clear and plausible? Is it stated and contextualized effectively?
- Is there sufficient and relevant evidence to ground the claim?
- Does the paper effectively select and use material from the course readings to support and validate the analysis? Does it summarize, paraphrase, and quote effectively?
- Does the paper use all relevant details from the readings both to support the claim and to provide a context for the case being made? Does it ignore material that should be taken into account?
- Does the paper demonstrate an awareness of how the argument being proposed fits into the larger set of claims made about the topic in our course readings?
- Does the paper work through the complexities of the material (as opposed to oversimplifying or overgeneralizing)?
- Is the paper well organized?
- Does it cite material from the sources using MLA documentation style?
- Are there sentence structure problems or grammatical errors that interfere with the meaning?

Course Schedule
Subject to Change

Week	Date	Schedule	Assignment Due
1	1/10	R Introduction, <i>12 Angry Men</i> (d. Lumet, 1957)	
2	1/15 1/17	T <i>12 Angry Men</i> (d. Lumet, 1957) continued Readerly/ Writerly Texts, Barthes R <i>Lysistrata</i> from <i>Rabelais and His World</i> , Bakhtin, 82-88	
3	1/22 1/24	T <i>Lysistrata</i> (cont.), <i>The Trojan Women</i> R <i>The Trojan Women</i>	T: Journal Entry 1 (2 pages) R: Journal Entry 2 (2 pages)
4	1/29 1/31	T Discuss <i>Lysistrata</i> , <i>The Trojan Women</i> and "Culture," Williams, 87-93 R <i>Fuente Ovejuna</i>	R: Journal Entry 3
5	2/5 2/7	T <i>Fuente Ovejuna</i> (cont.) "The Author as Producer," Benjamin, 67-81 R class cancelled due to drama outing	R: Journal Entry 4
6	2/12 2/14	T <i>A Doll's House</i> R <i>A Doll's House</i> (cont.), <i>The Cherry Orchard</i> From <i>A Room of One's Own</i> , Woolf, 240-248	R: Journal Entry 5
7	2/19 2/21	T <i>The Cherry Orchard</i> R <i>Blood Wedding</i>	R: Journal Entry 6
8	2/26 2/28	T <i>Blood Wedding</i> R Midterm Exam / Ovid Schedule	T: Drama Theme Analysis Essay R: Performance Response
Spring Break, March 4-8			
9	3/12 3/14	T <i>The Metamorphoses of Ovid</i> R <i>The Metamorphoses of Ovid</i>	T: <i>your</i> 1 pg. definition of poetry R: Journal Entry 7
10	3/19 3/21	T Rumi: <i>Selected Poems</i> , 1-99 R Rumi: <i>Selected Poems</i> 124-31, 173-85, 206-81	R: Journal Entry 8
11	3/26 3/28	T Rilke: <i>Letters to a Young Poet</i> R Easter Recess (no class)	
12	4/2 4/4	T Rilke (cont.), Tsvetaeva: <i>Selected Poems</i> R Marina Tsvetaeva: <i>Selected Poems</i> (cont.)	T: Journal Entry 9
13	4/9 4/11	T Japanese Tankas Raymond Williams, "Structure of Feeling" R Japanese Tankas	T: Journal Entry 10 R: Journal Entry 11
14	4/16 4/18	T <i>The Essential Neruda: Selected Poems</i> R <i>The Essential Neruda: Selected Poems</i>	R: Journal Entry 12
15	4/23 4/25	T <i>The Selected Poetry of Yehuda Amichai</i> R <i>The Selected Poetry of Yehuda Amichai</i>	T: Performance Response R: Poetry Theme Analysis Essay
Final Exam: Tuesday, April 30 th , 10:30 a.m.-12:30 p.m.			