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## Intro Lit II-Poetry & Drama

Steven Rizzo

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# COLLIN COLLEGE

## COURSE SYLLABUS

Course Information
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**Course Number:** ENGL 2343

**Course Title:** Introduction to Literature II: Poetry and Drama

**Course Description:** Study of poetry and drama and of mythology as it relates to these genres. Analysis of our classical heritage, origins of drama, development of contemporary drama and film, and elements and types of poetry.

**Course Credit Hours:** 3  
**Lecture Hours:** 3

**Prerequisite:** ENGL 1302 or ENGL 2311

**Student Learning Outcomes:** Upon successful completion of this course, students should be able to do the following:

1. Demonstrate familiarity with a scope and variety of works.
2. Demonstrate knowledge of literature as expressions of individual and cultural values within social, political, historical, and religious contexts (Social Responsibility)
3. Demonstrate critical thinking skills in oral and written discussion and argumentative analysis (Critical Thinking and Communication Skills)
4. Demonstrate correct MLA documentation conventions (Personal Responsibility)
5. Relate literature to personal experiences

**Withdrawal Policy:** If a student cannot complete the course, he/she is responsible for withdrawing by the drop date—Friday, March 22<sup>nd</sup>—in order to receive a “W,” not an “F,” for the course. The student is advised to speak with the instructor before taking any action, in case withdrawal can be avoided. See the current *Collin Registration Guide* for more details on the Collin College withdrawal policy.

**Collin College Academic Policies:** See the current *Collin Student Handbook*

**Americans with Disabilities Act Statement:** Collin College will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student's responsibility to contact the ACCESS office, PRC-F144 or SCC-D140--972.881.5898 (V/TTD: 972.881.5950) to arrange for appropriate accommodations. See the current *Collin Student Handbook* for additional information.

## INSTRUCTOR INFORMATION

**Instructor's Name:** Dr. Steven Rizzo  
**Office Number:** PRC LH172  
**Office Hours:** MWF: 10:00 a.m.-11:00 a.m.; TR: 10:00 a.m.-11:30 a.m.  
**Phone Number:** 972.377.1516  
**Email:** [srizzo@collin.edu](mailto:srizzo@collin.edu)

### Class Information:

Section Number: P01 (CRN #: 21278)  
Meeting Times: MWF 9:00 a.m.-9:50 a.m.  
Meeting Location: L219

### Course Resources: The following texts and materials **required**:

Arp and Johnson. *Perrine's Sound and Sense: An Introduction to Poetry*, 13th edition  
Aeschylus, *Prometheus Bound* (<http://www.amazon.com/Prometheus-Bound-Dover-Thrift-Editions/dp/0486287629>)  
Shakespeare, *As You Like It* (<http://www.amazon.com/You-Like-Folger-Shakespeare-Library/dp/074348486X>)  
August Wilson, *Fences* (<https://www.amazon.com/Fences-August-Wilson/dp/0452264014>)

### COURSE REQUIREMENTS:

1. Read assigned works and participate in class discussions.
2. Write at least **fifteen typed pages** of closely graded critical analyses.
3. Take at least **two major exams** in class including the final.
4. Take two-hour **final exam**.

### COURSE CONTENT:

Introduction to literary terms  
Introduction to literary analyses  
Teach in class how to write a literary analysis  
Close textual analysis of poems in text  
At least three plays representing three periods:  
    Classical  
    Renaissance  
    Modern

### METHOD OF PRESENTATION:

Class discussion, lecture, audio-visual presentation, research for presentation or paper, personal conferences.

### Grade Determination

### Final Draft Due Date

Grade Determination:	Percentage of Final Grade	Due Date
Poetry Explication	13%	<b>F, Feb 22</b>
Midterm Exam	13%	<b>F, Mar 8</b>
Researched Poetry Explication	13%	<b>F, Mar 22</b>
Drama Analysis	13%	<b>F, Apr 12</b>
Drama Analysis 2	13%	<b>F, May 10</b>
Final Exam	13%	<b>F, May 17</b>
Class Participation	12%	
Attendance	10%	

## Class Policies

**Attendance:** Attending class is extremely important in this course. To get the most out of class discussion, class handouts and notes, and important explanations of assignments and quizzes, you must attend every day the class meets. If, however, you must be absent, you are expected to be prepared for class in the same manner as those students who were present at the previous class session. Please contact a fellow student or the instructor for assignments and class notes. Attendance (recorded and calculated on Canvas) counts for 10% of your overall course grade.

**Religious Holidays:** In accordance with Section 51.911 of the Texas Education Code, Collin will allow a student who is absent from class for the observance of a religious holy day to take an examination or complete an assignment scheduled for that day within a reasonable time. **Students are required to file a written request with each professor within the first few days of the semester to qualify for an excused absence.** A copy of the state rules and procedures regarding holy days, and the form of notification of absence from each class under this provision, are available from the Admissions and Records Office. Students who plan to observe religious holidays which will require absences from class should consult the current Collin College Student Handbook, section on Religious Holidays, for the correct process to follow. It is mandatory that this procedure be followed in detail.

**Punctuality:** Consistently coming into class late will result in you being counted absent for the day. If, for some reason, you must be late, check with me after class to be sure that you are not marked absent for the entire class. Ensuring the change in attendance records will be your responsibility, not mine.

**Make-up Work:** A late essay carries a penalty of ten points off for each day the paper is late. If you know you will be absent or you are having trouble with the assignment, make special arrangements with me before the due date; otherwise, the paper will be considered late. No essays will be accepted two class sessions later than the due date. Class work cannot be made up, but one class work assignment grade will be dropped to allow for unexpected emergencies.

**Rewrites:** You have the opportunity to rewrite once one of the four major essays whose original grade is less than an A. Whatever grade you earn on the rewrite—unless the rewrite grade is actually lower than the original, which has never happened in my experience—will count as the final grade for the assignment. Successful rewrites (i.e., those that improve the grade of the original) require your satisfactorily addressing the comments I will have made on the original draft.

**Code of Conduct:** Students should conduct themselves in a professional, adult manner. They should use common courtesy toward their fellow students and toward the professor at all times. Verbal participation in class, provided it is done through thought-provoking questions and observations, can help all of us clarify and refine interpretations. Feel free to raise questions or offer opinions. Under no circumstances, however, will rude or sarcastic comments be tolerated, or talking when someone else (including the professor) has the floor.

### **Scholastic Dishonesty**

To view the Board policies associated with this section, go to <https://pol.tasb.org/Policy/Search/304?filter=flb>.

Every member of the Collin College community is expected to maintain the highest standards of academic integrity. All work submitted for credit is expected to be the student's own work. Collin College may initiate disciplinary proceedings against a student or prospective student accused of scholastic dishonesty. While specific examples are listed below, this is not an exhaustive list, and scholastic dishonesty may encompass other conduct, including any misconduct through electronic or computerized means. Scholastic dishonesty shall include, but is not limited to, one (1) or more of the following acts.

1. **Cheating** includes, but is not limited to, having access to unauthorized materials or electronic, digital media, telecommunication, and/or wearable devices (i.e., phones, smart watches, Fitbits, Bluetooth devices, tablets, etc.) during an examination; the giving or receiving of information in an unauthorized manner during an examination or to complete an assignment; using, buying, selling, soliciting, stealing, or otherwise obtaining course assignments and/or examination questions in advance; using someone else's work for an assignment as if it were one's own; submitting or resubmitting an assignment in whole or in part (i.e., recycling an assignment) for more than one (1) class or institution without permission from each of the professors; using annotated texts or teacher's editions; using information about exams posted on the Internet or in any electronic medium; leaving a test site without authority; failing to secure test materials; removing tests or answer sheets from a test site; and any other dishonest means of attempting to fulfill the requirements of a course.

2. **Collusion** includes, but is not limited to, intentionally or unintentionally aiding or attempting to aid another in an act of scholastic dishonesty; failing to secure academic work; providing a paper or project to another student; providing an inappropriate level of assistance; unauthorized collaboration or communicating answers to a classmate about an examination or course assignment; and allowing a classmate to copy answers.

3. **General Scholastic Dishonesty** includes, but is not limited to, statements, acts, or omissions related to applications for enrollment, credit or class work, research, or the award of a degree; and/or falsifying academic records or documents. Students are expected to record honestly and accurately the results of all their research. Falsification of research results shall include misrepresentations, distortions, or omissions in data or reports on research.

4. **Plagiarism** includes, but is not limited to, intentionally or unintentionally failing to quote and cite an author's words, information, and/or ideas in accordance with American Psychological Association (APA) Style, Modern Language Association (MLA) Style, The Chicago Manual of Style (Chicago Style), or another citation style approved by the professor.

**\*In my courses, plagiarized papers (or papers in which collusion has occurred) receive an automatic zero and no chance for a rewrite.**

### **Miscellaneous:**

**\*\*Please turn off all cell phones and other such devices before entering the classroom in order to avoid distracting fellow students and the instructor.**

**\*\*The instructor will make any changes in objectives, assignments, and due dates for this course if necessary. Any changes will be announced beforehand in class.**

**\*\*For classes in the computer classroom: While class is being conducted, students should only use computers when the teacher instructs them to do so. Students should not be checking e-mail, surfing the Internet, working on non-related papers, etc., while class is going on. Students who continually disregard this rule will have their computer privileges taken away.**

**\*\*\*\*\* PLEASE PRINT AN EXTRA COPY OF THIS PAGE, SIGN BELOW, AND TURN IN TO INSTRUCTOR BY SECOND WEEK OF CLASS \*\*\*\*\***

I have read the above brief explanation of plagiarism, collusion, and other forms of scholastic dishonesty. I understand what it is and am aware of the consequences if I should be guilty of it either intentionally or unintentionally.

DATE

SIGNATURE

ENGLISH Course/Section

NAME (PRINT)

## GRADING STANDARDS IN COMPOSITION/RHETORIC COURSES

To unify grading and to conform to nationally accepted standards, the Collin faculty subscribe to the guidelines below:

### I. EXCELLENT/SUPERIOR (*A/B*)

Note: Although “*A*” and “*B*” papers possess many of the same features, the style, originality, and level of excellence of the “*A*” paper are exceptional.

**Preparation:** The student adapts his or her thinking to the form and requirements of the assignments, developing the paper through preliminary outlines and drafts.

**Contents:** The paper contains a significant and central idea clearly defined and supported with concrete, substantial, and consistently relevant detail. The superior paper displays freshness and originality of perception; it moves through its ideas with inevitability organic to its central idea.

**Development:** The paper engages attention and interest at the beginning, progresses by ordered and necessary stages, and ends with a non-repetitive conclusion. Development is economical, original, well proportioned, and emphatic; paragraphs are coherent, unified, and properly developed; and transitional expressions are both logical and effectively placed.

**Sentence Structure:** Sentences are unified, coherent, forceful, and varied to promote a lively and interesting rhythm.

**Diction:** The language is distinctive, fresh, economical, and precise; usage is rarely incorrect.

**Grammar and Punctuation:** correct grammar, punctuation, spelling, and mechanics reflect clear and effective thinking.

**Appearance:** The student has carefully proofread and correctly documented the paper. The student will type out -of-class papers using standard 10- or 12-font size on standard white paper using 1” margins and double spacing throughout (no triple spacing between paragraphs).

### II. AVERAGE (*C*)

The *C* paper is clear, competent, and controlled, but its style and originality are undistinguished.

**Preparation:** The paper contains evidence of at least one preliminary draft. The student as clearly and competently adapted the topic and content to the assignment.

**Content:** The central idea is apparent but too general, familiar, or limited. Although supported with concrete detail, such detail may be occasionally repetitious, irrelevant, and/or sketchy.

**Development:** The plan of the paper is recognizable but not developed and/or consistently fulfilled. Development may be disproportionate or exhibit an inappropriate emphasis. Transitions are clear but too abrupt, mechanical, and/or monotonous. The paragraphs are unified, coherent, and usually well developed.

**Sentence Structure:** The sentences are competent, but many lack force, variation in structure, and/or effective rhythm.

**Diction:** The language is appropriate to the paper’s purpose, subject, and audience; it is not overly formal, abstract, or colloquial. Errors in usage are infrequent.

**Grammar and Punctuation:** Deviations from standard grammar, punctuation, spelling, or mechanics damage the paper’s clarity and effectiveness.

**Appearance:** The *C* paper conforms to the guidelines established for the superior paper.

### III. UNSATISFACTORY (*D-F*)

Although *D* and *F* papers may share the same faults (such as inadequate development or absence of a discernible thesis,) the *F* paper exhibits an obvious breakdown in style and structure.

**Preparation:** The student’s ideas do not relate to the specific assignment, and the paper suggests scant evidence of a preliminary draft.

**Content:** The central idea is missing, confused, superficial, or unsupported by concrete and relevant detail. Content is obvious, contradictory, and/or aimless.

**Development:** The essay lacks clear and orderly stages and further fails to emphasize and support the central idea. Paragraphs are typographical rather than structural; transitions between paragraphs are missing, unclear, ineffective or rudimentary.

**Sentence Structure:** Sentences are incoherent, incomplete, fused, monotonous, rudimentary, and/or redundant, thus thwarting the intended meaning.

**Diction:** The level of language is inappropriate to the subject; errors in usage are frequent.

**Grammar and Punctuation:** Frequent mistakes in basic grammar, spelling, and punctuation obscure the writer's ideas.

**Appearance:** An illegible presentation is always a liability.

## Class Schedule Spring 2019

### Week 1: Course Introduction and Introduction to Poetry

**M, January 21**

NO CLASS—MLK DAY

**W, January 23**

Course Introduction

**F, January 25**

“Foreword to Students” (*S&S*, xxvi-xxvii)

Chapter One: What is Poetry? (*S&S*, 2-20)

Marianne Moore, “Poetry” (Bb or Internet)

### Week 2: Palpable Suggestion

**M, January 28**

Archibald MacLeish, “Ars Poetica” (*S&S*, 377-378)

Chapter Four: Imagery (*S&S*, 54-67)

**W, January 30**

\*Assign Poetry Explication

Part 2: Writing about Poetry III.1: Explication (*S&S*, 291-292)

Part Two: Writing About Poetry: XI. Writing Samples: 1. Explication (*S&S*, 322-325)

Chapter Two: Reading the Poem (*S&S*, 21-41)

**F, February 1**

Chapter Three: Denotation and Connotation (*S&S*, 42-53)

Emily Dickinson, “Tell all the Truth but Tell it Slant” (Internet)

Robert Francis, “The Pitcher” (Internet)

Tennessee Williams, Production Notes to *The Glass Menagerie* (Internet)

### Week 3: Figures and Sound

**M, February 4 \*\*Spring Census Date**

Chapter Five: Figurative Language 1: Simile, Metaphor, Personification, Apostrophe, Metonymy (*S&S*, 68-84)

**\*Today we will focus on metaphor and metonymy.**

**W, February 6**

Chapter Eleven: Musical Devices (*S&S*, 173-189), especially **alliteration** and **assonance**.

John Updike, “Dog’s Death” (internet or Bb)

**F, February 8**

Chapter Twelve: Rhythm and Meter (*S&S*, 190-214)

Samuel Taylor Coleridge, “Metrical Feet: Lesson for a Boy” (Internet)

Samuel Taylor Coleridge, “Kubla Khan” (*S&S*, 338-339)

### Week 4: Poetry Explication

**M, February 11**

Chapter Thirteen: Sound and Meaning (*S&S*, 215-232)

Alexander Pope, “Sound and Sense” (*S&S*, 218)

Emily Dickinson’s “A bird came down the walk” (Bb or internet)

**Phonetic Intensives**

**W, February 13**

Michael McFee, “Valentine’s Afternoon” (Internet; Bb)

\*with some other love poems and songs

**F, February 15**

Part Two: Writing About Poetry: V. Proving Your Point (*S&S*, 296-297)

Writing About Poetry: VI. Writing the Paper (*S&S*, 298-300)

Writing About Poetry: VII. Introducing Quotations (*S&S*, 300-306)



## **Week 5: Deeper and Broader Meanings**

### **M, February 18**

Writing About Poetry: IX. Stance and Style (S&S, 314-317)

Part Two: Writing About Poetry: X. Grammar, Punctuation, and Usage: Common Problems (S&S, 317-322)

### **W, February 20**

Chapter Six: Figurative Language 2: Symbol, Allegory (S&S, 85-110)

Chapter Seven: Figurative Language 3: Paradox, Overstatement, Understatement, Irony (S&S, 111-128)

### **F, February 22**

#### **\*Poetry Explication Due**

Chapter Nine: Meaning and Idea (S&S, 142-154)

## **Week 6: Tone, Pattern, and Allusion**

### **M, February 25**

\*Assign Researched Poetry Analysis

Part Two: Writing About Poetry: XI. Writing Samples: 2. Analysis (S&S, 325-326)

Chapter Ten: Tone (S&S, 155-172)

### **W, February 27**

Chapter Fourteen: Pattern (S&S, 233-250)

### **F, March 1**

Chapter Eight: Allusion (S&S, 129-141)

Explore the MLAIB

## **Week 7:**

### **M, March 4**

Part Two: Writing About Poetry: VIII. Documentation (S&S, 306-314)

### **W, March 6**

Midterm Exam Review

### **F, March 8**

#### **Midterm Exam**

## **Week 8: Mon., March 11-Fri., March 15**

**SPRING BREAK—NO CLASSES!**

## **Week 9: Drama and Aeschylus, *Prometheus Bound***

### **M, March 18**

Dramatic History

### **W, March 20**

Aeschylus, *Prometheus Bound*

### **F, March 22 \*SPRING LAST DAY TO WITHDRAW**

#### **\*Researched Poetry Analysis Due**

*Prometheus Bound*

## **Week 10: Aeschylus, *Prometheus Bound***

### **M, March 25**

*Prometheus Bound*

### **W, March 27**

*Prometheus Bound*

### **F, March 29**

*Prometheus Bound*

**Week 11: Aeschylus, *Prometheus Bound* and William Shakespeare, *As You Like It***

**M, April 1**

*Prometheus Bound*

**W, April 3**

*Prometheus Bound*

**F, April 5**

*Prometheus Bound*

**Week 12: William Shakespeare, *As You Like It***

**M, April 8**

William Shakespeare and Elizabethan Theatre

*As You Like It*

**W, April 10**

*As You Like It*

**F, April 12**

*As You Like It*

**\*Drama Analysis due**

**Week 13: William Shakespeare, *As You Like It***

**M, April 15**

*As You Like It*

**W, April 17**

*As You Like It*

**F, April 19**

GOOD FRIDAY—NO CLASSES

**Week 14: William Shakespeare, *As You Like It* and August Wilson, *Fences***

**M, April 22**

*As You Like It*

**W, April 24**

August Wilson, *Fences*

**F, April 26**

*Fences*

**Week 15: August Wilson, *Fences***

**M, April 29**

*Fences*

**W, May 1**

*Fences*

**F, May 3**

*Fences*

**Week 16: August Wilson, *Fences***

**M, May 6**

*Fences*

**W, May 8**

*Fences*

**F, May 10**

**\*Drama Analysis 2 due**

Final Exam Review

**Week 17: Final Exam Week**

**M, May 13**

NO CLASS

**W, May 15**

NO CLASS

**F, May 17**

**Final Exam 9:00 a.m.-11:00 a.m.**