

English 105: Intro to Drama Performance, Identity, and Power

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Office Hours: TR 1:30-3:30pm & by appointment

Term: Fall 2014 (CRN: 12183)
Location: Anstett 191
Time: TR 12:00-1:20pm

Course Description. Welcome to English 105! As both ritual and art, drama unites communities and challenges social norms; it can alternately vitalize, confound, and disturb its audiences. As readers of dramatic literature, we will consider carefully a range of possible performative interpretations, paying attention not just to dialogue and plot but also to stage directions, characterization, and other textual details in order to understand how a play constructs its meanings. To deepen our understanding of this literary form, we will study and discuss six plays produced within a small historical window, 1989-2012. While the plays vary in style and subject, this approach allows us to consider more fully the social, political, and historical contexts informing each one so that we are better equipped to analyze its literary moves.

Finally, we will consider intersections of identity and performance throughout the term. Somewhat like a play, identity is a dynamic process, always in flux rather than a rigid state of being. If what separates drama from other literary genres is its dynamism (or performativity), then theatre may be uniquely suited to address issues of identity. We will examine a variety of identity “categories”—individual, political, collective, cultural, and so on—asking not just how each play constructs various identities but also what it might reveal about our own performances of identity.

Learning Outcomes. ENG 105 challenges students to learn tools of literary analysis that encourage us to attend to form and socio-historical context. To that end, students will study specific dramatic movements, theories, and critical lenses alongside basic literary and dramatic terminology. Like all English courses, ENG 105 is writing intensive. Students will learn to develop interpretive arguments about literary texts as well as how to support those arguments with focused, close analysis of textual quotations and passages.

Required Texts & Materials

Disgraced. Ayad Akhtar.

By the Bog of Cats... Marina Carr.

The Darker Face of the Earth. Rita Dove.

Stuff Happens. David Hare.

Angels in America, Part I. Tony Kushner.

Heroes and Saints. Cherrie Moraga.

* A UO Email Address

* Access to Blackboard (BB)

* Norton Glossary of Dramatic Terms (BB)

* Supplemental Glossary (BB)

Assignments & Grades

Preparation & Professionalism (25%)

Daily Work	5%	(50 pts.)
Quizzes	10%	(100 pts.)
Discussion Questions (3)	10%	(100 pts.)

Formal Writing (40%)

Analysis Papers (2)	20%	(200 pts.)
Interpretive Essay	20%	(200 pts.)

Examinations (35%)

Midterm Exam	15%	(150 pts.)
Final Exam	20%	(200 pts.)

Attendance. You may miss two class meetings without penalty. For each absence beyond two, your final grade will drop one-third of a letter grade (i.e. B+ drops to a B), *unless you have contacted me and we have agreed on alternative arrangements*. You cannot pass this course if you miss 30% or more of the class meetings (6+ absences). If/when you're absent, it is your responsibility to find out what you missed in class: check the agenda listed on the schedule at the end of this syllabus; go to our Blackboard site for lectures and handouts; contact a classmate for announcements and notes.

Daily Work. Arriving to class on time, with required texts and materials, having read the assigned texts, and ready to engage respectfully and thoughtfully with others is vital. Engagement and participation in the classroom reflects student preparedness. But “daily work” includes more than speaking aloud in a full-class conversation. This 5% accounts for your behavior during activities we work on in the classroom, including but not limited to: discussion, lecture, group work, independent work, and general attentiveness.

Quizzes. In order to keep you accountable to the readings and required terminology, we will have regular quizzes. Quizzes are designed to test reading comprehension (plays and secondary reading) and definitions of dramatic terms. Weekly terminology is listed on the schedule at the end of this syllabus. Use Norton's Glossary of Dramatic Terms (BB). Terminology not found in Norton will be listed in a separate “Supplemental Glossary” (BB). In order to earn a good quiz average, keep up with assignments, read carefully and actively, and study the weekly terminology prior to Tuesday's class. There are no make-ups.

Discussion Questions. Each student will contribute discussion questions for half of the plays we'll read this term (3 of 6). I will split the class into two groups, and groups will alternate plays. The group responsible for each play is listed (DQ_A or DQ_B) on the attached schedule. For each play assigned to your group, post three questions to the appropriate discussion forum on our BB site **by 9 pm Monday**—the evening *before* we first discuss the play in class.

Formal Writing. During the term, you will write two short Analysis papers (600 words each) and a longer Interpretive Essay (1200 words). Analysis papers will target skills necessary for developing an interpretive argument about a literary text. Specific instructions and details to follow. All formal writing must be typed, follow the formatting guidelines outlined in the “Formatting & Documentation” section of this syllabus, reflect your best writing, and show thoughtful engagement. *Writing assignments that do not meet length requirement cannot earn above a C-.*

Exams. You will take a midterm exam in class during week five, as well as a final exam outside of class during finals week. The final will not be cumulative. The midterm will consist of multiple choice, terminology, passage identification, and short answer questions. Final exam format TBD. *In order to pass the course, you must sit for both exams. Except in cases of dire emergency, there are no make-ups.*

Late Work & Extensions. All Formal Writing is **due by 6pm via email** on the date indicated on the attached schedule. Failing to turn in an assignment by the time it is due means that it is late. Every day an assignment is late, it loses 1/3 of a letter-grade (i.e. an A- paper turned in two days late will earn a B). If you anticipate difficulty making a deadline, *contact me at least 24 hours in advance* to see if we can make alternate arrangements. You don't need to tell me why you need extra time (although you can), but if you request a reasonable extension at least one full day pre-deadline, I'm likely to grant it.

Electronic Submission. You will submit formal writing electronically. Send these assignments as file attachments to my UO email address (mganster). **I accept .doc and .docx file formats only.** Do not send as .pages, .rtf, PDF, or any other file type; do not copy and paste your work into the message field of an email. **Please name your files using your last name and the assignment**, for example: “gansterfinalessay.docx” or “Ganster_SceneAnalysis105.docx.”

Format & Documentation.

Your Name (Assignment)

ENG 105

Mary Ganster

Date

Original Title

All formal writing assignments must be typed and double-spaced with 1” margins on all four sides. Use a 12 pt. serif font like Times New Roman or Garamond, and please insert your last name preceding the page number on all pages except the first. You must adhere to MLA style documentation and citation guidelines (see “Resources for Writing” folder on our course BB site). Lastly, you must proofread carefully; spelling, punctuation, and grammar matter. Papers that are not written in clear language cannot be satisfactory. I will provide additional guidelines and instruction in class.

Grading Principles. In keeping with the UO’s policy, grades are based on a norm of “C.” Work done competently and adequately is “C” work. A “B” represents work that goes beyond the requirements of the assigned task, and an “A” represents superior achievement well above the norm. In grading, a teacher has several obligations: 1) To the individual student; 2) To other students in the class; 3) To the school; and 4) To potential employers or graduate schools. In grading your work, I strive for fairness and clarity, as well as to meet the obligations outlined above.

Office Hours & Making Appointments. I hold four hours of office hours each week. During these hours (listed above), I will be in my office (also above) and available to meet with students. Office hours are drop-in, on a first-come-first-seen basis. I encourage all students to visit me, especially for clarification on assignments, feedback on paper ideas, or to talk about how the course is going for you. If you would like to meet but are unable to make my scheduled hours, don’t hesitate to email me to set up an appointment. It’s unlikely that I’ll be able to meet “tomorrow morning,” so please be in touch at least 48 hours in advance and include two or three possible times you’re available to meet.

Communication Policy. I don’t always check email over the weekends, but I will reply within 48 hours (usually sooner). If you haven’t heard back after 48 hours, please re-send your message. Keep in mind that email is not a text message or a chat conversation, even if you’re sending it from a handheld device. Always include an opening salutation and sign your name. I reserve the right to ignore messages that are disrespectful or demanding.

A Note on Technology. If I notice you using your cell phone or any other non-approved device during class, I may count you absent without telling you.

University and Departmental Policies

Incompletes. “Incompletes” are only granted in cases when a student cannot complete some minor but essential aspect of the course due to unforeseen circumstances beyond his or her control.

Student Athletes. Student athletes are students first. Any student who needs to miss class for an away game or meet must meet with me in advance, showing their official travel schedule. These absences are excused, however, all assignments are still due by their scheduled due dates.

Academic Honesty. Unacknowledged borrowing of others’ words or ideas constitutes plagiarism, a serious academic infraction that results in disciplinary action up to expulsion. So don’t do it. If you use someone else’s words or ideas, quote them and provide the relevant source info—when in doubt, cite. Further, recycling work you’ve done for another class also constitutes plagiarism under the UO policy. So don’t do that, either. All work submitted in this course must be original. If you have concerns or questions about plagiarism or UO’s policy on it, come talk to me or refer to the *Code of Student Conduct* on the Office of Student Conduct and Community Standards website.

Access. I am committed to creating inclusive learning environments. Please notify me in week one if there are aspects of the course instruction or design that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Schedule of Readings & Assignments

- Always bring the appropriate reading with you to class
- For readings on BB, either print or digital copies are acceptable

WEEK ONE

Date	Agenda & Readings	Assignments Due
T 9/30	The Syllabus & How to Read It Discourse Community & Introductions	
R 10/2	Aristotle’s <i>Poetics</i> (BB) Drama & its Origins	
F 10/3	Introductory Email due by 6pm	Intro Email

★ Terms: *agon*, anagnorisis, catharsis, chorus, dithyramb, *hamartia*, hubris, *mimesis*, *parados*, *peripeteia*, unities

WEEK TWO

Date	Agenda & Readings	Assignments Due
T 10/7	<i>By the Bog of Cats</i> Marina Carr	DQ_A
R 10/9	<i>By the Bog</i> , cont’d.	

★ Terms: act, character, foreshadowing, *Medea*, plot (rising action, conflict, climax, falling action, *dénouement*, resolution), point of attack, scene, setting, tragedy

WEEK THREE

Date	Agenda & Readings	Assignments Due
T 10/14	<i>Heroes and Saints</i> Cherrie Moraga	DQ_B
R 10/16	<i>Heroes</i> , cont’d. Boal, Augusto: <i>Theatre of the Oppressed</i> (BB) (xxiii-42)	

★ Terms: dialogue, diction, environmental theater, El Teatro Campesino, guerilla theater, *mise-en-scène*, scenery, stage directions, symbol, symbolism, verisimilitude

WEEK FOUR

Date	Agenda & Readings	Assignments Due
T 10/21	<i>The Darker Face of the Earth</i> Rita Dove	DQ_A
R 10/23	<i>Darker Face</i> , cont'd. Boal: <i>Theatre of the Oppressed</i> (BB) (95-108)	

★ Terms: allegory, aside, anti-hero, Black Arts Movement, blackface, dramatic irony, hero/heroine, minstrelsy, *Oedipus Rex*, soliloquy, tragic hero

WEEK FIVE

Date	Agenda & Readings	Assignments Due
T 10/28	<i>Angels in America, Part I</i> Tony Kushner	* Analysis 1 DQ_B
R 10/30	<i>Angels</i> , cont'd. (optional) Boal: <i>Theatre</i> (BB) (108-135)	

★ Terms: aestheticism, dramatic structure, Epic Theater, episodic plot, estrangement effect, flat character, fourth wall, metaphor, round character, stock character

WEEK SIX

Date	Agenda & Readings	Assignments Due
T 11/4	Review for Midterm	
R 11/6	Midterm Exam—In Class	* Midterm Exam

WEEK SEVEN

Date	Agenda & Readings	Assignments Due
T 11/11	<i>Stuff Happens</i> David Hare Boal: <i>Theatre of the Oppressed</i> (BB) (169-172)	DQ_A
R 11/13	<i>Stuff</i> , cont'd. Go over Interpretive Essay Assignment	* Analysis 2
Sun 11/16	<i>Last Day to Withdraw from a Course</i>	

★ Terms: *deus ex machina*, downstage, epilogue, exposition, foil, monologue, prologue, satire, subtext, theme, upstage

WEEK EIGHT

Date	Agenda & Readings	Assignments Due
T 11/18	<i>Disgraced</i> Ayad Akhtar	DQ_B
R 11/20	<i>Disgraced</i> , cont'd.	

★ Terms: context, cyclic plot, leitmotif, linear plot, mood, motif, motivation, pastiche, spectacle, tableau

WEEK NINE

Date	Agenda & Readings	Assignments Due
T 11/25	No Class—Essay due by 6pm!	* Interpretive Essay
R 11/27	No Class—Happy Thanksgiving!	

WEEK TEN

Date	Agenda & Readings	Assignments Due
T 12/2	Review for Final Exam	
R 12/4	Wrap-up & Farewell	

FINALS WEEK: **Final Exam:** Wednesday, December 10th at 8 a.m.