

**ENG 105: INTRODUCTION TO DRAMA**  
**CRN 32050**  
**MWF 1300 – 1350, CASCADE 202**  
**SPRING 2016**

**INSTRUCTOR: Jordan Green**  
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**OFFICE: PLC 254**  
**OFFICE HOURS: MW 1400-1530**  
**(and by appointment)**

**COURSE OVERVIEW**

Studying the entire global history of dramatic art in 10 weeks is an impossible task; therefore, this course is not intended to be a broad survey of dramatic literature, but rather seeks to offer a careful, sympathetic perspective on a small selection of tragic, comic, and absurd dramatic works from various countries and time periods, from classical Greece to modern Africa, and classical Japan to contemporary Britain. We will focus particularly on questions of love, loyalty, sacrifice, race, colonialism, feminism, and gender, among others, as we try to make sense of what drama is and how it works. As we move through our texts, we will investigate how they understand and challenge their historical contexts through plot, characterization, and action, as well as through language, style, and voice. In so doing, we will come to understand how diverse dramatic representations of these places and issues will open us up to experiences beyond our own. And along the way, we will continually inquire about the virtues of this way of reading.

**REQUIRED TEXTS**

Euripides. *Bacchae*. Trans. Paul Woodruff. Indianapolis: Hackett, 1998. Print.  
(ISBN-13: 9780872203921)

Euripides. *Medea*. [Trans. John Davie. New York: Penguin, 2003. Print. Edition TBD]\*

Soyinka, Wole. *Death and the King's Horseman*. New York: Norton, 2002. Print.  
(ISBN-13: 978-0-393-32299-6)

Keene, Donald (Ed & Trans). *Chushingura: The Treasury of Loyal Retainers*. New York: Columbia UP, 1971. Print. (ISBN-13: 9780231035316)

Pirandello, Luigi. *Six Characters in Search of an Author*. [Edition TBD]

Recommended: Richardson, Mark and Sakai, Stan. *47 Ronin*. Milwaukee: Dark Horse Comics, 2014. Print.

Any other assigned readings will be marked with \* on the Reading Schedule and posted on Canvas.

**COURSE WORK AND GRADING**

**Engagement (15%)**

**Engagement begins with attendance.** The full attendance policy is stated below. **Engagement is also dependent on thorough preparation and active participation in class.** This requires thoughtfully reading the texts, writing down key points and questions, and being willing to share your thoughts during class discussions. Your engagement grade will reflect the quality and thoughtfulness of your contributions in class. Coming to speak with me during my office hours is another way to be engaged in this course.

### Reading/Literary Analysis Quizzes (40%)

There will be 4 reading quizzes during the quarter. They will ask about the conceptual vocabulary and formal elements at work in our texts. At my discretion, there may be additional quizzes if I notice that the class is not keeping up with the reading. Details to follow.

### Writing Assignments (Close Reading—15%, Final Paper—30%)

There will be two formal writing assignments: the first will be a ~750 word close analysis of a single passage or episode from one of our texts, and the second will be a ~1500 word interpretive essay on a text of your choosing. Guidelines and rubric to follow.

You will submit all written assignments electronically, through Canvas. **They must be in .doc or .docx file formats only.** Do not submit work as .pages, .rtf, .pdf, or any other file type. Name your files using your name and the assignment name, for example: “Close Reading 1\_JordanGreen.docx” or “GreenFinalEssay.docx.”

ALL documents must be in 12 pt. Times New Roman or Garamond font, double-spaced, with one-inch margins. Use MLA format for quoting and citing sources. See Purdue OWL (<https://owl.english.purdue.edu/owl/resource/747/01/>) or *The Little Duck Handbook* for formatting guidelines.

Assignments are to be submitted by 4PM on the due date. Late essays will be graded down **1/3-letter per calendar day**. Absence from class on a due date **does not** excuse the lateness of an assignment. Assignments that are more than one week late will receive an F.

## COURSE POLICIES

### Academic Honesty

All work submitted in this course must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for any other course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please consult *The Little Duck* for a definition of plagiarism and information on documentation, and refer to the *Student Conduct Code* on the Office of Student Conduct and Community Standards website. In cases where academic misconduct has been clearly established, the award of an F for the final course grade is the standard practice. **Please see me if you have any questions about your use of sources.**

### Attendance

You are allowed three absences without penalty. A fourth absence will result in the **reduction of your final course grade by 1/3 of a letter**, a fifth absence will reduce your final grade by 2/3 of a letter, and so forth. For example, a fourth absence will reduce a B- to a C+, a fifth absence will reduce a B- to a C. As for tardiness, although the advice "Better late than never" should be heeded, arrival in class more than 5 minutes after it begins will be considered an absence, *unless you have a very convincing or amusing reason to share with us, or are willing to recite a soliloquy from one of our plays.*

You are responsible for contacting me if you miss a class, and you are expected to be fully prepared for the next class session. Sickness happens, accidents happen, bad weather happens, computer problems happen, oversleeping happens, family crises happen—save the three allowed absences for these kinds of unexpected situations.

### Student Athletes

Any student athlete who will miss a class due to team obligations must speak with me during Week 1 and present official documentation. These absences will be excused, but assignments must still be submitted on their scheduled due dates.

### Late Work

Absence from class does not excuse the lateness of an assignment. You must still submit your work by the due date even if you are not in class on that day. All late work will incur a 1/3-letter penalty per calendar day. Extensions may be granted at my discretion, but you must contact me at least 2 days before a due date to make this request.

### Incompletes

Please see me if circumstances arise that make it difficult for you to complete the course. Such approval will be granted only in cases when an essential aspect of the course cannot be completed due to unforeseen circumstances.

### Observance of Religious Holidays

Students who observe their religious holidays at times when academic requirements conflict with those observances must inform instructors in advance of the holiday. Students are responsible for making up missed work according to a schedule determined with the teacher.

### Cell Phone and Laptop Use

Cell phones must be silenced or turned off before the start of class. If you are seen texting, tweeting, checking email, etc. during class, you will be asked to leave and it will result in an absence for that day.

Since this is not a lecture course, laptops are not necessary for note-taking and should not be used during class. If you require an accommodation for this policy, please speak with me at the end of the first class.

### Access

The University of Oregon is working to create inclusive learning environments. Please notify me in Week 1 if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or [uoac@uoregon.edu](mailto:uoac@uoregon.edu) with any questions or concerns.

### Emergencies

UO Emergency Management & Continuity Program (UOEMC) has an entire website dedicated to helping students, staff and faculty become better prepared in the event of an emergency: <http://emc.uoregon.edu/>. Although this website offers a wide range of helpful tips, including how to create your own emergency supply kit to updates on any recent alerts, three recommendations pertain to this class: confirm that you are signed up for emergency alerts (for both emails and text messages), practice at least two routes out of this classroom so that you already know them in the event of an evacuation (there are evacuation maps available in most hallways that you can consult to help you identify the best routes) and know the evacuation assembly area. For emergency assistance on campus call 911. For non-emergency assistance on

campus call 541-346-2919. Never assume others have called when you witness an emergency situation that endangers yourself or others.

Statement on Sexual and/or Gender-Based Violence

Students who experience sexual and/or gender-based violence (including assault, relationship violence, stalking, coercion, or harassment): If you wish to speak with someone confidentially, you can call 541-346-SAFE to discuss your options with a counselor. You can also visit the SAFE website at <http://safe.uoregon.edu/>. You may also seek confidential help by contacting Renae DeSautel, Sexual Violence Response & Support Services Coordinator, [desautel@uoregon.edu](mailto:desautel@uoregon.edu). In addition, the UO Ombudsperson, Bruce MacAllister (541-346-6400, or <http://ombuds@uoregon.edu>) can provide confidential support and assistance. All of these people, including all UO faculty members, have an obligation not to reveal your name or other specific information without your permission, although faculty members do have to provide “general information” (but nothing that identifies anyone) that will help us create a safer campus. As your instructor, I am also available to you, and can reassign work partners or make other necessary accommodations in our class.

**READING AND ASSIGNMENT SCHEDULE**

(Assignments and due dates are subject to change)

**WEEK 1:**

**M, 28 Mar**

In-class: Course Introduction  
Chimamanda Adichie, “The Danger of a Single Story” (video)

Homework:

**W, 30 Mar**

Due:

In-class: Introduction to classical Greece  
Introduction to Greek tragedy: Aristotle, *Poetics*

Homework: [Optional] Read Aristotle, *Poetics*, 4.1-4.4, 5.1-5.6, 6.1-6.6, 7.1-8.9, 12.1-12.2\*

**F, 1 Apr**

Due:

In-class: Continue Aristotle  
Introduction to Euripides, *Bacchae*

Homework: Read *Bacchae*, Introduction (ix-xxiv); Prologue, Scene 1 & 2

**WEEK 2:**

**M, 4 Apr**

Due:

In-class: Writing prompt  
Discuss *Bacchae*

Homework:

**W, 6 Apr**

Due:

In-class:

Homework:

**F, 8 Apr**

Due:

In-class:

Homework:

**WEEK 3:**

**M, 11 Apr**

Due:

In-class: Quiz #1?

Homework: Read Euripides, *Medea*, Introduction (p7-16); p17-25 (up to Creon)

**W, 13 Apr**

Due:

In-class:

Homework:

**F, 15 Apr**

Due:

In-class:

Homework:

**WEEK 4:**

**M, 18 Apr**

Due:

In-class:

Homework:

**W, 20 Apr**

Due:

In-class:

Homework:

**F, 22 Apr**

Due:

In-class:

Homework: Close Reading Assignment

**WEEK 5:**

**M, 25 Apr**

Due:

In-class:

Homework:

**W, 27 Apr**

Due:

In-class:

Homework:

**F, 29 Apr**

Due:

In-class:

Homework:

**WEEK 6:**

**M, 2 May**

Due:

In-class:

Homework:

**W, 4 May**

Due:

In-class:

Homework:

**F, 6 May**

Due:

In-class:

Homework:

**WEEK 7:**

**M, 9 May**

Due:

In-class:

Homework:

**W, 11 May**

Due:

In-class:

Homework:

**F, 13 May**

Due:

In-class:

Homework:

**WEEK 8:**

**M, 16 May**

Due:

In-class:

Homework:

**W, 18 May**

Due:

In-class:

Homework: Final Paper Prospectus

**F, 20 May**

Due: Final Paper Prospectus

In-class:

Homework:

**WEEK 9:**

**M, 23 May**

Due:

In-class:

Homework:

**W, 25 May**

Due:

In-class:

Homework:

**F, 27 May**

Due:

In-class:

Homework:

**WEEK 10:**

**M, 30 May**

Due:

In-class:

Homework:

**W, 1 June**

Due:

In-class:

Homework:

**F, 3 June**

Due:

In-class: Course wrap-up

Homework:

**FINAL PAPER DUE: Monday, 8 June, by 4pm**