


English 308: Reading Drama

Fall 2021

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| <p>Dr. Dejan Kuzmanovic dkuzmano@uwsp.com</p> <p>Monday, 5:00-7:30 p.m. CCC 224</p> |  | <p>Office Hours: Monday, 3:30-4:15 p.m. CCC 427</p> <p>Zoom Office Hours: by appointment (request by email)</p> |
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By [the order of UWSP Chancellor](#), all students, employees and visitors are required to wear acceptable face masks when inside campus buildings. This policy is in effect until further notice. Failure to adhere to this requirement could result in withdrawal from the course. Rare exceptions must be approved by the Disabilities and Assistive Technologies Center (DATC@uwsp.edu). For other COVID-related UWSP policies and practices, visit <https://www.uwsp.edu/coronavirus/Pages/default.aspx>.

SAFE SPACE: A classroom must be a safe space for all students. Showing respect for every individual – regardless of their age, sex, race, ethnicity, religious or political opinions, gender identity, sexual orientation, and other forms of difference – is essential for everyone’s success and wellbeing. Please follow the Golden Rule: treat others as you expect to be treated!

SENSITIVE CONTENT: Drama often deals with sensitive and controversial subjects, so it is crucial that we create a climate of safe and open discussion. Engage with the material with an open mind and a critical lens. Feel free to express your views, but also listen respectfully to what others have to say, even when you disagree. Try to understand where others come from and empathize with their experiences.

Some plays you will read include explicit sexual content and sexual vernacular (“obscene words”). If reading and discussing such content offends you, this class might not be the right choice for you.

PURPOSE: This course will help you explore techniques for reading drama as literature. We will read a variety of plays in diverse styles from different historical periods in order to understand their formal elements, how they draw from their cultural contexts, and how they relate to us as 21st century readers.

| REQUIREMENTS: | % of course grade |
|--------------------------------|---------------------|
| • Daily Work Grade | 25% |
| • Presentation | 10% |
| • Two Short Essays (2-3 pages) | 30% (15% per essay) |
| • Exam | 15% |
| • Final Project | 20% |

In order to pass the course, you must:

- Turn in the final project, the exam, and at least one short essay.
- Miss no more than 3 class meetings.
- Miss no more than 5 Canvas quizzes/discussions.

Regular class attendance is mandatory. You may have one no-questions-asked, no-penalty absence. Additional unexcused absences will reduce your Weekly Work grade. More than three absences will mean failing the course. Excused absences (due to illness or quarantine) will require documentation.

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ACCOMMODATION: If illness or quarantine forces you to miss multiple classes or assignments, please talk to me right away. In such situations, I will allow extensions and make-up work if you keep me informed about your needs. Please do not disappear from class for multiple weeks without a word.

Students with documented disabilities or temporary impairments have a right to accommodations. Contact the Disability and Assistive Technology Center as soon as possible at 715-346-3365 or DATC@uwsp.edu. For more information, see <https://www.uwsp.edu/datc/Pages/default.aspx>.

REQUIRED TEXTBOOK (text rental):

The Bedford Introduction to Drama, 8th Edition, Lee A. Jacobus, Bedford St. Martin's, 2018.

LEARNING OUTCOMES:

As a course that satisfies the GEP Humanities requirement, this course will enhance your ability to:

- Read closely, think critically, and write effectively about texts or cultural artifacts that reflect on perennial questions concerning the human condition (such as the search for truth and meaning, the confrontation with suffering and mortality, or the struggle for justice, equality, and dignity).
- Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than your own.

More specific course learning outcomes relate to your growing ability to:

- Analyze plays from diverse cultural contexts, both as dramatic literature and in performance, using appropriate aesthetic criteria, critical tools, and disciplinary terminology.
- Explain differences between key dramatic genres, and between drama and other literary genres.
- Describe how dramatic texts are shaped by their social, historical, and cultural contexts, but also reflect on perennial issues, still of concern to present-day readers and viewers.
- Understand motivations, values, and worldviews of dramatic characters very different from you.

COURSE GRADE:

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|---------------------|---------------------|
| A = 940-1000 points | C = 740-769 points |
| A- = 900-939 points | C- = 700-739 points |
| B+ = 870-899 points | D+ = 670-699 points |
| B = 840-869 points | D = 640-669 points |
| B- = 800-839 points | D- = 610-639 |
| C+ = 770-799 points | F = 0-609 points |

Important: This course uses the Canvas default grading system. You must earn at least 64% of the points for a passing grade, for both the course and individual assignments. Avoid missing assignments. If you get an F on an assignment, you will still receive some points for it (say, 50%), but if you simply fail to turn it in, you will receive 0%. Missed assignments could lead to a low grade or failure.

PRESENTATION:

Presentations will be distributed over several weeks in the second half of the semester. Groups of 3 or 4 students will prepare a presentation (20-30 minutes) about a central conflict between two characters in the play discussed that week. You will receive more detailed instructions and a grading rubric later.

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SHORT ESSAYS:

Each short essay (2-3 pages) will be in response to one of several suggested topics or prompts, which will be grouped in these two categories. You must choose a different category for each of your essays. The first essay will be due in mid October and the second in mid November.

Analytical Essay: The prompt might be to analyze a character, or a scene, or a conflict, or some other specific component of one of the readings. The goal will be to tease out its meaning and significance.

Creative Essay: The prompt might ask you to imagine a dialogue between characters from two different plays, to rewrite a scene from another character's point of view or place it in another setting, to write a plausible additional scene, or to transpose a scene from a play into a present-day situation.

There will be detailed instructions for each of these categories when you receive specific topics/prompts.

General rules: all papers should have titles, be double spaced, written in a standard 12-size font, with one-inch margins, and turned in on time. Late papers will be penalized, unless you ask for an extension.

EXAM:

The exam will take place in Canvas, in late October or early November. One part will be based on the terminology we cover up to that point. The other part will consist of close analysis of specific passages. Detailed instructions with a study guide will be distributed well in advance of the exam.

FINAL PROJECT:

All final projects will be based on the last reading of the semester: Ayad Akhtar's play "Disgraced." However, you will choose from several options: research-based analysis, comparative analysis, dramaturgical analysis, theatrical season analysis, and more. You will receive detailed instructions later.

DAILY WORK GRADE (DWG):

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| A = 230-240 points | B = 202-210 points | C = 178-186 points | D = 154-162 points |
| A- = 220-229 points | B- = 194-201 points | C- = 171-177 points | D- + 146-153 points |
| B+ = 211-219 points | C+ = 187-193 points | D+ = 163-170 points | F = 0-145 points |

All students will automatically receive 10 welcome points to bring the DWG total to 250.

Since the class meets only on Mondays, and I want to encourage you to work on it throughout the week, both class attendance/participation and required Canvas activities are included in your DWG.

12 Canvas quizzes/discussions, each worth 10 points, for the total of **120 points**.

These assignments, based on readings and lectures, should be easy if you read and view all assigned materials as scheduled. If you fall behind, catching up will be challenging.

12 class meetings, each worth 10 points, for the total of **120 points**.

For each session, you will receive 5 points just for attending and additional 0-5 points based on the frequency and quality of your participation in discussions. Keep in mind: you do not need to have brilliant ideas; any relevant thought or question is valuable. I just want to see that you are present in mind as well as in body. We will have more than 12 class meetings, but only 12 will count. That way, one no-questions-asked attendance will not impact your grade.

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ACADEMIC RESPONSIBILITIES AND RIGHTS:

Being a Pointer entails certain rights and responsibilities. You should be familiar with the UWSP policies regarding student conduct: <https://www.uwsp.edu/dos/Pages/Student-Conduct.aspx>.

Plagiarism, cheating, and other forms of academic misconduct are serious violations. Read about academic integrity: <https://www.uwsp.edu/dos/Documents/AcademicIntegrityBrochure.pdf>
If unsure whether certain actions are appropriate or not, please feel free to talk to me about it.

You have the right to be free from physical or verbal harassment: Bullying is unacceptable. Be aware of the policies (<https://www.uwsp.edu/dos/sexualassault/Pages/victims-bill-of-rights.aspx>) and of our Bias/Hate Incident Reporting (<https://www.uwsp.edu/dos/Pages/Bias-Hate-Incident.aspx>). You can report (anonymously, if preferred) any incidents of interpersonal violence or bias-based hateful behavior.

Copyright Note: All lecture materials and recordings are protected intellectual property. Students may use the materials and recordings only for personal use related to class participation. Copying or sharing lecture materials and recordings outside of class, including posting them on the Internet or selling them to commercial entities constitutes illegal copyright infringement and a violation of university policies.

Names and Pronouns: Let me know if you would like to be addressed by a different name from the one in official records or if you identify with pronouns other than “he” and “she” (ex.: “ze” or “they”). Please join me in doing our best to respect other people’s self-identification choices. If you want to learn more about why pronouns matter, visit <https://www.mypronouns.org/>.

TENTATIVE COURSE CALENDAR: All readings are from our textbook. The plays are indicated by the title, other texts by page numbers. Additional readings may be posted in Canvas.

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| Sept. 13 Ladu Gregory, <i>The Rising of the Moon</i> (19-32) Glaspell, <i>Trifles</i> | Nov. 1 Nineteenth-Century Drama (594-605) Ibsen, <i>A Doll House</i> |
| Sept. 20 Hansberry, <i>A Raisin in the Sun</i> | Nov. 8 Drama in Early & Mid-20 th Century (797-810) Fornés, <i>Fefu and Her Friends</i> |
| Sept. 27 Greek Drama (33-42) Sophocles, <i>Antigone</i> | Nov. 15 Contemporary Drama (1200-1218) Kushner, <i>Angels in America</i> |
| Oct. 4 Aristophanes, <i>Lysistrata</i> | Nov. 22 Nottage, <i>Ruined</i> |
| Oct. 11 Medieval drama (202-209) Hrosvitha, <i>Dulcitius</i> and Commentary (219-221) Anonymous, <i>Everyman</i> | Nov. 29 Akhtar, <i>Disgraced</i> Discussion of the Final Project Or this session might be used for catching up. |
| Oct. 18 Renaissance Drama (252-262); The Restoration (445-448) Discussion of <i>Red Velvet</i> (UWSP production) | Dec. 6 Akhtar, <i>Disgraced</i> (continued) Discussion of the Final Project |
| Oct. 25 Sheridan, <i>The Rivals</i> | Final Projects are due on Thursday, Dec. 16 No final exam |