

ENG202: Introduction to Drama (3 credit hours)

Fall 2016

Tuesday & Thursday 9:30-10:45am

QC Complex 2206

Dr. Dan Malachuk

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Office Hours: Tuesday 12:15-2:00, Wednesday 4:30-5:30, Thursday 12:15-2:00

Catalog Description

(General Education/Humanities) Reading and discussion of plays from around the world, introducing students to selected traditions, questions of social justice, and methods of interpretation.

Course Objectives

Focusing on drama as a written as well as performance art, this course requires students to complete traditional writing assignments, perform Shakespeare's *As You Like It* in class, and attend and review a performance of the same play by a local troupe.

Assignments

Final grades are determined solely by student performance on the assignments below. For more details about traditional writing assignments, see the "Guide to Writing Successful Papers" at the end of this syllabus. Details for non-traditional assignments are below; more details may be provided separately. Unless otherwise noted, all writing assignments should be double-spaced with 12-point font and submitted in hard copy in class.

- **Analysis Paper (5%)** This two-page paper will explain one or more dramatic elements in Sophocles' *Antigone*. The paper should engage the play and Gwynn's "Introduction" and follow the citation practice outlined in Gwynn's "Writing about Drama."
- **Explication Paper (10%)** This three-page paper will explicate a theme from Shakespeare's *Twelfth Night* through close attention to the language. The paper should engage the play and one additional assigned source and follow the citation practice outlined in Gwynn's "Writing about Drama."
- **Unit B Compare/Contrast Paper (15%)** This four-page paper will compare and contrast Ibsen's *An Enemy of the People* and Williams' *The Glass Menagerie*. The paper should engage these two plays and two additional assigned sources and follow the citation practice outlined in Gwynn's "Writing about Drama."
- **Unit C Compare/Contrast Paper (20%)** This five-page paper will compare and contrast Wilson's *The Piano Lesson* and Reza's *The Gods of Carnage*. The paper should engage these two plays and three additional assigned sources and follow the citation practice outlined in Gwynn's "Writing about Drama."
- **Review (20%)** This assignment requires students to attend the Prenzie Player production of *As You Like It* (in early December: dates to be announced in class) and then to write a three-page review of that play, following the models and guidelines provided in class. Students unable to attend any of the *As You Like It* performances may—with the permission of the instructor—attend and review another play.

- **One-Act Production (30%)** This assignment requires students, working in groups, to produce and perform in class an act from Shakespeare’s *As You Like It* (which they will subsequently see performed professionally). The student groups will have time in class to work on this assignment with the guidance of the instructor, but the groups should also plan to arrange additional time outside of class to complete the assignment. Each group will determine the roles (including non-performance roles) students will play. The performances will take place as scheduled below. The performance should include a program including specific components to be announced. All groups will also be invited to perform their productions again publically to receive the “Presentation Prize” (described below).

The Presentation Prize Students who prepare and present a version of any of their course papers at an instructor-approved event will receive a one-grade boost to their final grade: e.g., A- to A.

The Draftless Drop Students who do not bring a complete draft to class on the dates specified will be penalized with a two-grade demotion of their final grade for that paper: e.g., a final paper that receives an A will be demoted to a B+

The Writing Center

For all assignments, all students are always encouraged to make use of the WIU-QC and WIU-Macomb Writing Centers.

Required Books

These editions include important material not included in other editions; please use the ISBN numbers to make sure you have purchased the correct editions.

- *Drama: A Pocket Anthology*, Fifth Edition 0205032168

Other Readings

Readings not in the required books will be emailed to students.

Online Editions

Online editions may *not* replace the required paper editions; however they may be very useful when researching and writing papers.

Schedule

Date	Reading and Assignments
Unit A: Analysis and Explication of Sophocles’ <i>Antigone</i> and Shakespeare’s <i>Twelfth Night</i>	
08-23	<p>Introduction to ENG202</p> <p><u>In class</u></p>

	<ul style="list-style-type: none"> • An introduction to ENG202 and review of the syllabus
08-25	<p>Introduction, cont.</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Gwynn, “Introduction” and “Writing About Drama” (<i>Drama</i> 1-32) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss reading • Discuss Review assignment
08-30	<p>Antigone</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>Antigone</i> (<i>Drama</i> 35-56) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
09-01	<p>Antigone, cont.</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>Antigone</i> (<i>Drama</i> 56-68) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
09-06	<p>Antigone, cont.</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>Antigone</i> (<i>Drama</i> 68-82) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
09-08	<p>Workshop for Analysis Paper</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Workshop on Analysis Paper <p style="text-align: right;"><i>Analysis Paper draft due</i></p>

<p>09-13</p>	<p><i>Twelfth Night</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>Twelfth Night</i>, Acts I & II (<i>Drama</i> 83-122) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
<p>09-15</p>	<p><i>Twelfth Night</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>Twelfth Night</i>, Act III (<i>Drama</i> 122-144) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading • Form One-Act Production groups <p style="text-align: right;"><i>Analysis Paper due</i></p>
<p>09-20</p>	<p><i>Twelfth Night, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>Twelfth Night</i>, Acts IV & V (<i>Drama</i> 144-165) • Two reviews of a 2012 Apollo (London) production [emailed] • Tilley, “Organic Unity of <i>Twelfth Night</i>” [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
<p>09-22</p>	<p>Workshop for Explication Paper</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Workshop on Explication Paper <p style="text-align: right;"><i>Explication Paper draft due</i></p>
<p>Unit B: Compare and Contrast Ibsen’s <i>An Enemy</i> and Williams’ <i>Glass Menagerie</i></p>	
<p>09-27</p>	<p><i>An Enemy of the People</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>An Enemy of the People</i> (<i>Drama</i> 166-207)

	<p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
09-29	<p><i>An Enemy of the People, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>An Enemy of the People (Drama 207-236)</i> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading • One-Act Production groups <p style="text-align: right;"><i>Explication Paper due</i></p>
10-04	<p><i>An Enemy of the People, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Two reviews of a 2012 Broadway production [emailed] • Roshwald, “Alienated Moralists” [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-06	<p>One-Act Production Groups</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • One-Act Production groups
10-11	<p><i>The Glass Menagerie</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>The Glass Menagerie (Drama 251-281)</i> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-13	<p><i>The Glass Menagerie, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>The Glass Menagerie (Drama 281-311)</i>

	<p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading • One-Act Production groups
10-18	<p><i>The Glass Menagerie, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Two reviews of a 2009 New Haven production [emailed] • Cardullo, “Liebstod, Romanticism, and Poetry” [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-20	<p>Workshop for Unit B Compare-Contrast Paper</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Workshop on Unit B Compare-Contrast Paper <p style="text-align: right;"><i>Unit B Compare-Contrast Paper draft due</i></p>
<p>Unit C: Compare and Contrast <i>Wilson’s The Piano Lesson and Reza’s The God of Carnage,</i> and Perform One-Act Productions of <i>As You Like It</i></p>	
10-25	<p><i>The Piano Lesson</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>The Piano Lesson (Drama 362-402)</i> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-27	<p><i>The Piano Lesson, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>The Piano Lesson (Drama 403-442)</i> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading • One-Act production groups <p style="text-align: right;"><i>Unit B Compare-Contrast Paper due</i></p>

11-01	<p><i>The Piano Lesson, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Two reviews of a 2012 Broadway production [emailed] • Singleton, “Some Losses Remain” [emailed] • Kildegaard, “Constructive Intersections” [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
11-03	<p>One-Act Production Groups</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • One-Act production groups
11-08	<p><i>The God of Carnage</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>The God of Carnage (Drama 469-488)</i> <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
11-10	<p><i>The God of Carnage, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • <i>The God of Carnage (Drama 488-514)</i> • Two reviews of a 2011 Davenport production [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading • One-Act production groups
11-15	<p><i>The God of Carnage, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Isenberg & White, “Carnage and All” [emailed] • Day, [Interview with Reza] [emailed] • Giguere, <i>The Plays of Yasmina Reza</i> (excerpt) [emailed] <p><u>In class</u></p>

	<ul style="list-style-type: none"> • Discuss assigned reading • One-Act production groups
11-17	<p>One-Act Production Groups</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Possible visit from the Prenzie Players • One-Act production groups
11-22	No class meeting - Thanksgiving Break
11-24	No class meeting - Thanksgiving Break
11-29	<p>Workshop for Unit C Compare-Contrast Paper</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Workshops on Unit C Compare-Contrast Paper • One-Act production groups <p style="text-align: right;"><i>Unit C Compare-Contrast Paper draft due</i></p>
12-01	<p>One-Act Productions</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Acts I & II of <i>As You Like It</i>
12-06	<p>One-Act Productions, cont.</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Act III & IV of <i>As You Like It</i> <p style="text-align: right;"><i>Unit C Compare-Contrast Paper due</i></p>
12-08	<p>One-Act Productions, cont.</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Act V of <i>As You Like It</i> • Discuss Review assignment
12-08?	

12-09 12-10 12-11	Prenzie Players perform <u>As You Like It</u>: show details available at www.prenzieplayers.com
12-13	<p>Workshop for Review</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Review workshop • Sharing and Course Evaluations
12-15	<p>Sharing and Course Evaluation</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Sharing and Course Evaluations <p style="text-align: right;">Review due</p>

WIU General Policies

In accordance with the WIU Course Syllabus Policy (www.wiu.edu/policies/syllabus.php), the following information is provided.

Prerequisites/Corequisites

“It is the responsibility of the student to comply with the prerequisites/corequisites for a course that he/she plans to take. Instructors who place the appropriate information on the syllabus and emphasize it during the first three class periods may exclude a student from the class who does not meet the prerequisites/corequisites by sending a note to the student with a copy to the registrar within the first two weeks of the term.”

Students with Disabilities

Students with disabilities: In accordance with University values and disability law, students with disabilities may request academic accommodations where there are aspects of a course that result in barriers to inclusion or accurate assessment of achievement. To file an official request for disability-related accommodations, please contact the Disability Resource Center at 309-298-2512, disability@wiu.edu or in 143 Memorial Hall. Please notify the instructor as soon as possible to ensure that this course is accessible to you in a timely manner.

Counseling Services

“Confidential counseling services are available for WIU-QC students. Time management, stress management, balancing work and family, study skills, low self-esteem, relationship problems, depression, and anxiety are some examples of issues that students may address in personal counseling. Students may call 309/762-1988 to make an appointment with Counseling and Career Services.”

Sex Discrimination

University values, Title IX, and other federal and state laws prohibit sex discrimination, including sexual assault/misconduct, dating/domestic violence, and stalking. If you, or someone you know, has been the victim of any of these offenses, we encourage you to report this to the Title IX Coordinator at 309-298-1977 or anonymously online at:

http://www.wiu.edu/equal_opportunity_and_access/request_form/index.php . If you disclose an incident to a faculty member, the faculty member must notify the Title IX Coordinator. The complete Title IX policy is available at:
<http://www.wiu.edu/vpas/policies/titleIX.php> .

Student Rights and Responsibilities

The web address for student rights and responsibilities is
<http://www.wiu.edu/provost/students.php>

Academic integrity

The web address for academic integrity is
<http://www.wiu.edu/policies/acintegrity.php>

All General Academic and Student Services at WIU-QC

Please call 309/762-9080 for all general academic & student services assistance.

Policies Specific to Dr. Malachuk's Courses

These policies establish guidelines for the successful conduct of class meetings and student completion of course assignments. If you have any questions or concerns about these policies, please discuss these directly with the instructor.

- **Evaluation.** All written work is evaluated according to three criteria: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. These criteria are always reviewed at the first class meeting. Please also see the section of the syllabus titled “A Short Guide to Writing Successful Papers” below. With the exception of assignments completed at the end of the semester, students will receive written comments on every assignment stated on the syllabus; these written comments will refer to these three criteria. Unless announced otherwise in class, assignments completed during the semester will be returned one week after they were submitted.
- **Grades.** All of the assignments stated on the syllabus will be awarded a grade, from F to A, including the + and - grades. To calculate the grade for the course, each of these assignment grades is first translated into a numeric grade from the traditional 100 point scale (where F = 0, D- = 62, D = 65, D+ = 68, C- = 72, C = 75, C+ = 78, B- = 82, B = 85, B+ = 88, A- = 92, A = 95, A+ = 100). Each assignment's numeric grade is then multiplied by the percentage worth of that grade: for example, a grade of A (95) on an assignment worth 10% (.1) is 9.5

total, while a grade of C+ (78) on an assignment worth 25% (.25) is 19.5 total. These totals are added together and then translated back into a final letter grade.

- Lates. Class will start and end as listed on STARS. Late students will receive one-half of an absence.
- Absences. Students who miss more than one-fifth of class meetings (i.e., more than three of fifteen class meetings during a traditional semester, including half-absences for lates) will normally fail the class. Students aware of unavoidable absences are asked to notify the instructor in advance.
- Deadlines. Unless stated otherwise in class, all assignments are due on the days listed on the schedule in this syllabus. After the stated deadline, there are *no* opportunities for revision for a new grade. Students should draft and revise their papers and seek feedback from the instructor during office hours.
- Electronic Devices. So that class meetings are as productive as possible, students are asked to turn off all electronic devices except for laptops (for notes only) and e-readers (for course texts only). Phones may be left on buzz; students should leave the room for emergency calls.
- Email. Students are welcome to email the instructor with questions or concerns about the course. Emails received during work hours (weekdays, 9-5) will usually be answered same day. Evening and weekend emails will be answered the next workday. Students should use their @wiu.edu accounts. For feedback on drafts, students should approach the instructor in class or during scheduled office hours.
- Plagiarism. Students must cite properly all sources that are directly quoted, paraphrased, or reworded; unless directed otherwise, students should use the MLA documentation system. For more information on what constitutes plagiarism and academic integrity generally, please see WIU's Student Academic Integrity Policy: <http://www.wiu.edu/policies/acintegrity.php>

A Short Guide to Writing Successful Papers Dr. Malachuk

When evaluating traditional papers, I consider three criteria: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. This guide provides additional information about each of the criterion and introduces the terminology I tend to use when talking with students about their papers.

1. Thesis and Structure

- *The Thesis (or claim, argument)*. An interesting thesis is one about which reasonable people can disagree. The thesis should also be provable in the assigned number of

pages for the paper. The thesis should above all be clearly stated; the success of the paper's structure depends on it.

- *The Thesis Paragraph.* The thesis should normally be clearly stated in the first paragraph, or “thesis paragraph.” That thesis paragraph should also normally suggest to the reader the organization of the paper: i.e., provide a “blueprint” for the structure of the paper. For this reason, this paragraph is the most heavily revised throughout the writing process: the thesis paragraph may come first, but it is often finished last.
- *The Body Paragraphs.* Each body paragraph should make one “step” in the proof of your thesis. The step that each paragraph makes should be stated in the first sentence of the paragraph, or “topic sentence” or “transition sentence.” The topic/transition sentence is your best opportunity to remind readers where they are in relation to the thesis, and where they are in the course of the argument.
- *The Counter-Argument.* Some papers can simply prove a thesis without reference to a counter-argument, usually because the thesis is so surprising that there is no imaginable counter-argument. In such cases, it is enough work to articulate and prove this surprising thesis. Generally, however, students will argue a thesis that is more contentious than surprising, and in these cases it is helpful to underscore this contentiousness by arguing not only the thesis but the counter-argument, too. Given its importance to your paper, that counter-argument should normally be articulated in the thesis paragraph along with the thesis (as part of the blueprint); one or more of the body paragraphs should be dedicated to elaborating that counter-argument. The counter-argument is an essential step (or steps) in your argument.
- *The Paper.* One way to test the basic clarity of the thesis and structure in your fully drafted paper is to read only the thesis paragraph and first sentence of each body paragraph. The paper is well-structured if you can follow the basic argument of your paper by reading only these parts of the paper.

2. Use of Evidence

A paper that has an interesting thesis and that is clearly structured will nevertheless be unsuccessful if it does not also provide evidence to prove that thesis.

- *How Much Evidence and in What Form? Consider the Paper's Length.* The length of the paper can help you to determine how much evidence to provide, and how to provide it. Certainly each body paragraph normally includes some evidence: that (and moving the argument forward one step) is the purpose of a body paragraph. In a short paper, the evidence is usually provided in the form of paraphrase and short quotation. In a longer paper, there is more room to cite several lines of evidence at a time in indented or “block” form.
- *How Much Evidence and in What Form? Establishing Authority through Integration.* Students also need to establish and maintain an authoritative voice throughout their papers, and the good use of the right amount of evidence is crucial to accomplishing this. The evidence should never be so much that the student's voice is lost: this is your paper, not the authors of the texts under analysis. So students should take care to “integrate” evidence into their papers. By integration I mean first of all that the evidence is efficiently cited so as not to disrupt the argumentative voice that you are trying to cultivate. This may mean making use of brackets and ellipses (i.e., [] and) to edit the quotation to fit into the flow of your own sentences. But, by integration I also mean that the evidence is persuasively interpreted to support the particular claim you are trying to make.

3. Clarity and Accuracy of the Writing

- *Clarity.* Clarity is the most important virtue for writers in my classes. Clarity is not the same as simplicity. Taking into consideration the paper length and the students' ability to support that argument with a clear structure and persuasive use of evidence, I will always encourage students to pursue the most sophisticated, nuanced argument possible. At the sentence level, clear writing requires making the right vocabulary choices, cleverly

manipulating sentence structure, and using punctuation properly. At the paragraph level, clear writing requires making use of a consistent vocabulary to develop your thesis and structure.

- *Sentence-level accuracy.* The most common reasons students fail to fulfill this criterion are fragmented sentences, run-on sentences, incorrect punctuation, and poor word choice.
- *Style.* Students are encouraged to develop their own style when writing for my classes, including the use of irony, occasional informality, humor, complex vocabulary, and so forth. That said, the question “am I being clear?” should always be foremost in your considerations when writing and revising papers for my classes.
- *MLA Formatting and Citation.* Students are required to use MLA Formatting and Citation for all written work. Guidelines are available online.