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ENG105: Introduction to Literature (Drama)
Credits 4
T/Th 2:00-3:50
RC Bldg 2, Room 121
Web: my.pcc.edu

Introduction to Drama
We've all got some drama in our lives, but this course will focus on the western dramatic tradition. We'll read plays written as many as 2,000 years ago and plays written in the last few years. In class, we'll enact scenes and talk about big issues, while also learning the language of the theatre and exploring the diversity of experience. After this course, you will know more about dramaturgy and literary history; you'll also have a clearer sense of the role of theatre in contemporary culture and in our community.

Expectations
I firmly believe a student-driven classroom produces the best learning experience. You are responsible for reading the assigned texts before class and sharing your ideas (or uncertainties) about them in our meetings. (This includes being attentive to what your classmates have written and posted in our online discussions.) I will do the same. To say something in class is always a risk; if we all enter our meetings with the understanding that this is a mutual venture—one in which most of us will make some "mistakes"—we can, I hope, have productive discussions. I will ask that you come to class with a willingness to take risks, to suspend closure, and to accept that asking questions is often more important than being "right." I also ask that you not use cell phones or computers in the classroom, as they can distract all of us from the hard work of learning.

Be especially wary of attendance. The learning that transpires in the classroom can't be "made up." If you need to miss class (or part of class), please be in touch in advance—talk to me or send an email. It is your responsibility to find out what you miss and your responsibility to turn in what was due. Grades of late papers drop one step every day they're not turned in. Please note: For each absence after your **third**, your final grade will decrease one step (B+ becomes B); if you miss more than **five** sessions, you will not pass this course. (Repeated late arrivals or early departures will also constitute absences. I will let you know if you run this risk.)

Office Hours & Communication
I strongly encourage you to visit me during office hours. I will help you do everything from make sense of a text to brainstorm paper topics to edit drafts. But I don't live in my office, so the easiest way to reach me is email, which I check regularly. Please check your PCC email regularly as well, as I will contact you with assignments and updates on occasion.

Texts
All are available at the Rock Creek bookstore (Bldg 9; 971-722-7209), though likely cheaper online. They are also on two-hour reserve in the library (2nd floor of Bldg 9); ask any librarian how to access them.

- Parks, Suzan-Lori. Topdog/Underdog. New York: Dramatists Play Service, 2004.

- Sophocles. Three Theban Plays. Trans. Robert Fagels. New York: Penguin Books, 1982.
- Shakespeare, William. Othello. Ed. Russ McDonald. New York: Penguin Books, 2001.
- Ibsen, Henrik. An Enemy of the People. New York: Dover Thrift Editions, 1999.
- Miller, Arthur. The Crucible. New York: Penguin Books, 1964.
- Hansberry, Lorraine. A Raisin in the Sun. New York: Vintage Books, 1994.
- PDFs (on our myPCC course website) of four one-act plays. You will need a hard-copy of them in class.

Schedule

	Tuesday	**Thursday**	**Work Due Dates**
Week 1 Sept 26-30	Welcome!	Parks, Topdog/Underdog (1992) Read: Scenes 1, 2, p. 1-40	
Week 2 Oct 3-7	Topdog/Underdog Scenes 3-5, p. 41-86	Topdog/Underdog Scene 6, p. 86-115	Essay #1 (Review) due noon Friday Oct 7 (online) via Files on myPCC
Week 3 Oct 10-14	Sophocles, Antigone (442 BCE) p.54-78, lines 1-387	Antigone p.79-101, l.378-805	
Week 4 Oct 17-21	Antigone p.102-128, l.806-1353	Shakespeare, Othello (1603) Act I, p. 1-31	
Week 5 Oct 24-28	Othello Act II, III, p. 31-93	Othello Act IV, V, p. 93-145	Essay #2 (Comparison) due noon Saturday Oct 29 (online) via Files on MyPCC
Week 6 Oct 31-Nov 4	Ibsen, An Enemy of the People (1882) Acts I, II, II, p. 1-50	An Enemy of the People Act IV, V, p.50-82	
Week 7 Nov 7-11	*[Student Group #1]* Glaspell, Trifles (1917) [PDF]	*[Student Group #2]* Hughes, Scottsboro Limited (1931) [PDF]	Teaching Groups due in class
Week 8 Nov 14-18	*[Student Group #3]* Albee, The Sandbox (1959) [pdf]	*[Student Group #4]* Sanchez-Scott, The Cuban Swimmer (1987) [pdf]	Teaching Groups due in class
Week 9 Nov 21-25	Miller, The Crucible (1952) Acts One & Two, p.3-82	[No class: Thanksgiving]	Essay #3 (Play Review) due 7pm Wed Nov 23 via Files on MyPCC
Week 10 Nov 28-Dec 2	The Crucible Acts Three & Four, p. 83-146	Hansberry, A Raisin in the Sun (1959) Act I, Scene 1, p23-53	

Week 11 Dec 5-9	A Raisin in the Sun Act I, Scene 2, Act II, Scene 1, p54-97	A Raisin in the Sun Act II, Scenes 2 & 3, Act III, p98-151	Staging Narrative due at our final meeting (time TBD)

NOTE: All papers (except the final) will be turned in through the Files option on our myPCC course website. Click on Files > Your Essays then the folder corresponding with the assignment to upload.

Grade Breakdown

- Participation: 200 points
- Review of Topdog/Underdog: 100 points
- Comparison of Topdog, Antigone, and/or Othello: 200 points
- Teaching: 200 points
- Staging Narrative: 200 points
- Play Review: 100 points

WORK

Participation / Due: Everyday / 200 points

Participation is, of course, showing up in class and sharing your ideas—both in the big group and in small group work—as well as small "daily" assignments, both in class and online. Disrupting our class—with behavior that contradicts the PCC code of student conduct—is the antithesis of participation. It will damage others' learning and your grade.

Over the course of the term participation will involve your contribution to our online discussion board. As you read, you should write down thoughts or questions you have (from "What does susurrate mean?" to "This reminds me of the Koran."). Your participation includes submitting these, either via myPCC (click on Message Board in our class) or by writing them on the board before class. We won't always speak directly to them, but seeing what you're thinking about helps me make the class more about your interests and less about mine. I'll expect to see at least two of these posts from each student each week—either your own idea or a response to something one of your classmates has said.

Essay #1: Review of Topdog/Underdog / Due: Oct 7 / 2pg / 100 points

This two-page response paper will be a review-response to Topdog/Underdog. I want you to review the play focusing on it as a work of drama (not just the ideas it explores): How is it written? How does it utilize setting, characterization, acts, scenes, and other dramatic structures? How would it work on stage? Would it be better as a novel or a poem or a song? (You can't answer ALL of these questions in two pages; they're just intended to give you some starting points.)

As with all of your writing, I will look first and foremost for your clearly stated, unique argument. Excellent papers will include attention to detail, the use of textual evidence, error-free prose, and appropriate MLA citation.

Essay #2: Comparison / Due: Oct 29 / 3pg / 200 points
This paper asks you to compare two of the plays we've read: Topdog/Underdog, Antigone, or Othello. You might compare the ideas they explore—what it means to be part of a community; how certain social ideas about power or race or nation have stayed the same or changed. Excellent papers will pay attention to their styles, too—in particular, what they tell us about western drama over the course of 2000 years: What's changed? What's stayed the same? Can we even compare such different works? (Again—don't try to answer all of these questions in one paper!)

As in all papers, I am pushing you to make an argument—a unique and contestable claim. I will look for clear, error-free language, use of appropriate evidence to prove your point, and a proof-read paper that uses MLA citation.

Teaching / Due: Weeks 7-8 / 200 points
This group assignment asks groups to lead our discussion of a one-act play and engage us in a performance of it during classtime. To prepare, you will need to read the play in advance. As a group, you will decide how to teach the play—that will typically include giving us some background (on the author, the play's original publication, notable performances) and designing discussions or lectures or activities to help us understand its key elements. Part of this will be selecting a portion (or portions) of the play to perform as part of the class meeting. On your assigned day, you will run the class and we will be your students. Your goal is for us to learn about the play, but also to develop your skills as active learners and leaders—as well as actors, directors, and dramaturges. It takes work to plan a full course meeting—start working with your group early!

Essay #3: Play Review / Due: November 23 / 2pg / 100 points
Go to a play. Then write a review. It's important for you to see plays in action, since so much of class will be plays on the page. You can go to any professional play—from PCC Theatre's own Footlight Frenzy to Oklahoma! at Portland Center Stage.

I will post a list of performances in Portland (and various reviews) on our myPCC website. You attend the play and write a review—positive or negative. I will look for the same signs of excellent writing in this as in all assignments: a clearly stated claim, evidence (that is, details of what you see), and an error-free presentation.

Essay #4: Staging Narratives / Due: Finals Week / 3pg/ 200 points
This is your "final" assignment. In it you will focus on one play we've read—it's up to you which one—and write a staging narrative for it. You will explain how you would stage the play today in the Portland area: Where would you stage it? Who would you include (as actors, as audience)? What costumes would they wear? What would the set look like? What is the "idea" behind your staging choices? And, of course, why you think these are good choices: why does the play matter now? Why does staging it like this matter?

Excellent papers will be detailed (both in their description of staging and their engagement with the play), have a clear argument, and prove it with evidence drawn from the play and from the community in which you imagine staging the play. As always, appropriate MLA citation is important.

Academic Integrity Policy
Plagiarism is the act of copying the words and ideas from a source without crediting that source. To avoid plagiarism, do not copy text directly or use the ideas of another writer or interviewee without crediting the source. Plagiarism is a serious offense. Possible penalties include a grade of "F" or "NP" for the assignment and/or course; lesser or more extreme penalties are also possible. From the PCC Catalog:

"Students assume full responsibility for the content and integrity of the coursework they submit." "To falsify or fabricate the results of one's research; to present the words, ideas, data, or work of another as one's own; or to cheat on an examination corrupts the essential process of higher education." "Students must do their own work and submit only their own work on examinations, reports, and projects, unless otherwise permitted by the instructor." Each student is responsible for knowing the complete academic integrity policy in the PCC Catalog: http://www.pcc.edu/about/policy/student-rights/student-rights.pdf#academic-integrity

Student Rights and Code of Conduct
For more information about your rights and college codes, visit:
http://www.pcc.edu/about/policy/student-rights/

Disability Services
PCC is committed to supporting all students. If you have an accommodation form from the Disability Services, please make arrangements to meet with me to discuss your needs.

If you would like to request academic accommodations due to a disability, then please call 971-722-7550 to make an appointment with an DS Counselor. Please note: Accommodations are not retroactive, but begin when the instructor receives the DS Approved Academic Accommodations form from the student. For additional information: http://www.pcc.edu/resources/disability

Writing Center
The Rock Creek Writing Center helps PCC students from all disciplines and writing levels achieve their writing goals and become better writers. Their consultants can help you with any stage of the writing process. You can find them in building 2, room 212 (in the Student Learning Center). The Writing Center is open Monday-Thursday 9:00AM-6:00PM, Friday 9:00AM-12:00PM, and Saturday 10:00AM-2:00PM. You can make an appointment or learn more at 503-614-7733 and www.pcc.edu/writing.