

University of Puerto Rico
Río Piedras Campus
College of Humanities
Department of English

Drama

INGL 3217

Monday and Wednesday

Spring 2023

Dr. Conlan

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Credit Hours: 3

Prerequisites: 5 on the English placement exam or its equivalent

Course Description: A study of examples of different genres of drama and the theories that inform them.

Course Objectives: At the end of the course, students should be able to

- recall famous examples of dramatic literature
- discuss the dramatic theory that informs them
- understand the role that different staging techniques play in creating meaning
- recognize the differing levels of knowledge that dramatic performance can make explicit

PHILOSOPHY OF THE COURSE AND CLASS ATTENDANCE:

In our technological era, Drama remains relevant as the most personal of the literary arts, as its performance and full appreciation requires as an *a priori* that the playwright locate the body of the actor in relation to the various members of the audience who, themselves, are located relative to each other within a specific architectural or open space. Thus, each performance creates a culture unto itself that involves a rhetorical exchange of provocation, internal and external reference, reaction and correction that may (and often has) extended well-beyond the confines of the theatrical space and the occasion of the theatrical event to enter into discourse in the larger world.

In this regard, of all literary works, dramatic performance is most like in-person classroom teaching. This is especially true where, as in this class, the professor assigns parts to students and asks them to read sections of the plays aloud before stopping the dramatic reading and asking the class what appears to be said and contrasts it with what is actually going on.

In-person attendance allows for a common culture of knowledge to develop over time among a particular group of students and the professor. The two elements missing, of course, are the original theatrical moment and access to the original theatrical space.

In this class, we shall do our best to recover them both. To the extent that the regulations allow us, we shall meet in person. And, with some little effort, we may be able to recover SOME of the audience dynamic within the architectural space by referencing and perhaps even visiting similar sites appropriate for theatrical production located in the Municipality of San Juan.

EMERGENCIES

So as to preclude problems or threats to health or safety that may be posed (or that you may fear shall be posed) from meeting in person, your professor, in situations sounding as emergency, shall post lectures and/or recordings of class meetings to the google drive assigned for the class. Attending remotely does not entirely defeat the purpose of a drama class, for you will notice immediately how much richer the understanding and how much greater the emotional engagement that shall arise from attending in-person.

REQUIRED TEXTS:

1. Gibaldi, Joseph. *The MLA Handbook for Writers of Research Papers*. Seventh Edition. New York: PMLA, 2009.

This text is a REQUIRED SUPPLEMENT for the MLA Style Sheet sent along with this syllabus.

2. Worthen, W.B. *The Wadsworth Anthology of Drama*. Fourth Edition. Boston: Wadsworth, part of Thomson Corp, 2004.

REQUIRED INFRASTRUCTURE:

THE CLASS CAN BE COMPLETED SUCCESSFULLY IN TWO WAYS:

1. The class can be completed successfully in the **IN-PERSON MODALITY** on campus – and, if we are permitted to explore off-campus venues -- if the student has dependable transportation, a lawn chair, cushion, towel or something similar to sit on, a smartphone with GPS capability, a microphone for that smartphone, an internet connection and a computer with internet search capability and word processing software.
2. The class can be successfully completed **REMOTELY** if the student has a smartphone, a microphone for that smartphone, an internet connection and a computer with internet search capability and word processing software.

NOTA BENE: There are FOUR GMAIL ACCOUNTS whereby students comply with responsibilities for this class:

1. lecturesINGL3217Fall2020@gmail.com to which account's google drive lectures and oral reports shall be posted in case of an emergency. Should posting lectures become necessary, you shall receive a link to a folder housed on this drive that shall contain recorded classes or lectures.
2. attendanceINGL3217Fall2020@gmail.com to which account attendance certifications shall be sent for the purpose of reporting class attendance
3. Conlan.Spring2021.essays@gmail.com to which account examinations and essays shall be sent to be graded.
4. james.conlan@gmail.com to which account you ought send correspondence about the class that you want your professor to respond to in real time.

Gmail is keeping me from setting up more email accounts than I already have, so I am using accounts I have set up in prior semesters.

The attendance codes and certifications that you need to post for this semester's class to attendanceINGL3217Fall2020@gmail.com shall begin with 2022/Fall/INGL3217/Class#.

Evidence of class attendance will typically be a selfie sent at the end of class from your UPR.edu account.

TEACHING STRATEGY FOR A HYBRID MODALITY OFFERING OF THE CLASS, should circumstances require it in Spring 2023:

1. Classes will meet **IN PERSON** on campus and/or at various places in the Municipality of San Juan where plays shall be read aloud by students and discussed.
2. In situations when class cannot be held on campus, the professor shall record a lecture, post the lecture to the google drive for the class, and send you a link to the folder where the audiofile can be accessed at Lecturesingl3217fall2020@gmail.com.

NOTA BENE: Students **MUST** have a **paper text of the play open in front of them** AND pen and notebook before them while listening to in-class lectures or audiofiles.

REQUIREMENTS FOR PASSING THE CLASS

1. Students shall divvy up critical essays anthologized in the *Wadsworth Anthology* as facilitated by the professor, deliver an oral report on their assigned essay of no more than SEVEN MINUTES.

2. In the circumstance where classes cannot be held, students shall post an audiofile on their essay to lecturesINGL3217Fall2020@gmail.com that contains the last four digits of their student number that fellow students shall use to certify their attendance.

2. Students shall take two “take home” examinations. The professor shall send the examinations by email to students’ institutional accounts. Students shall answer the exam questions in THE WINDOW of the email, and return the examination by REPLY EMAIL to email address from which it was sent within the term specified for completing the exam.

3. Students shall submit an essay that compares a play read in class to a play included in the required anthology that was not read in class.

CLASS POLICIES:

1. The email list is ONLY for communication about class activities.
2. Attendance of lectures, either in IN-PERSON MODE or REMOTE MODE, is MANDATORY.
3. You shall certify your IN-PERSON ATTENDANCE by sending a selfie of yourself in class in a posture required by the professor on that date to attendanceingl3217fall2020@gmail.com.
4. You shall certify your REMOTE ATTENDANCE by compiling information that the lecture required you to recover in a file, uploading it into the email window, attaching the REMOTE ATTENDANCE CERTIFICATION FORM to the email, and then sending the email to attendanceingl3217fall2020@hotmail.com.
5. With the exception of *Hamlet*, which can be read in any edition, assigned plays should be read in the WADSWORTH ANTHOLOGY OF DRAMA before the first day of class discussion.
6. When administered, the two examinations received from Conlan.Spring2021.essays@gmail.com should be answered by REPLY email in the window of the email WITHOUT ATTACHMENTS
7. The final comparative essays should be sent to Conlan.Spring2021.essays@gmail.com.
8. Work not properly cited will be returned. The submission of plagiarized work will result in failure of the class and charges filed with the Dean.
9. Los estudiantes que reciban servicios de **Rehabilitación Vocacional** deben comunicarse con el profesor al inicio del semestre para planificar el acomodo razonable y equipo asistivo del semestre necesario conforme a las recomendaciones de la Oficina de Asuntos Estudiantes. También aquellos estudiantes con necesidades especiales que requieren de algún tipo de asistencia o acomodo deben comunicarse con el profesor.
10. Evaluación diferenciada a estudiantes con necesidades especiales:
In the spirit of the ancient rhetorical tradition, oral and written assignments may be interchanged in the event that special needs prevent one or the other from being completed.

GRADING SYSTEM: MODIFIED PORTFOLIO GRADING: A, B, C, D, F

The comparative essay will be evaluated on its thesis, organization, evidence, treatment of its audience, and style.

All written work must be properly cited. Improperly cited final comparative essays will not be graded.

Students must submit a complete portfolio to receive a passing grade in the class.

COMPONENTS OF THE GRADE:

- 30% First examination
- 30% Second examination
- 10% Oral report on an essay within the assigned anthology
- 30% Comparative essay

DESCRIPTION OF ASSIGNMENTS:

The first and second examinations shall be sent by email to the students from Conlan.Spring2021.essays@gmail.com. The first and second examinations shall cover the plays of the first and second section of the course, respectively. Students shall respond to the essay questions in a document file, cut the file and paste the answers within the email window and send the answers to the professor by reply email before the posted deadline for submission.

The oral report is a no-more-than-7-minute-long in-class presentation or audiofile that the student prepares on a critical essay in the *Wadsworth Anthology of Drama*, 4th Edition. The purpose of the assignment is to develop students' familiarity with specific examples of dramatic theory while at the same time providing students the opportunity to teach and engage in public speaking.

In the case that circumstance require the submission of an audiofile, students shall identify themselves and the article in the title of the audiofile at the start of the oral report, and post the oral report to lecturesINGL3217Fall2020@gmail.com **at the start of the last week of class.**

The posted audiofile shall have two attendance codes that their classmates shall have to submit to attendanceINGL3217Fall2020@gmail.com to verify their attendance.

The comparative essay requires students to compare an aspect of a play studied in class to a play contained in the *Wadsworth Anthology of Drama*, 4th Edition, that we did not read in class. Establishing interesting grounds of comparison that puts the plays in meaningful conversation with each other is crucial for success on this assignment.

PROCEDURES FOR SUBMITTING THE FINAL ESSAY REMOTELY TO conlan.Spring2021.essays@gmail.com:

1. You should use word processing software to produce the final draft of each response paper.
2. You should format the document file to be double-spaced, with 12-point font, and 1.25" margins.

3. You should include within the body of the essay PARENTHETICAL CITATIONS to the specific act, scene and line of every quotation from the play you use and/or the author and page number of the article you use when quoting from secondary sources. REFER TO THE MLA STYLE SHEET AND MLA HANDBOOK for more guidance and examples.
4. Once you have completed the final draft of the essay in the document file, you should put the Works Cited page FIRST RATHER THAN LAST where it would usually go if the document were handed in in hard copy. The unusual formatting helps me grade the essay, and allows you to complete the next instruction without problems.
5. You should then NUMBER the paragraphs of the essay that follow the Works Cited page so that I can refer to them by number in my comments.
6. You should then hit SELECT-ALL [CONTROL-A], COPY [CONTROL-C], and, after opening an email window from your official email account, PASTE [CONTROL-V] so that the essay (works cited page first followed by numbered paragraphs) appears in the email window.
7. When writing the subject heading, you should indicate the class, which examination it is, or which play you are discussing and what article the essay is addressing.
8. After ensuring that the essay is properly headed and formatted in accordance with the instructions above, you should send it to conlan.Spring2021.essays@gmail.com.
9. I SHALL ONLY GRADE ESSAYS SENT TO conlan.Spring2021.essays@gmail.com.
10. I will return improperly cited essays without a grade, so that they may be corrected and resubmitted.
11. YOU MUST SUBMIT YOUR ESSAYS IN ACCEPTABLE ACADEMIC FORMAT TO RECEIVE A PASSING GRADE IN THE CLASS.
12. If a student submits no written work whatsoever, I shall mark that student as not having attended the class.

ENUMERATION OF IN-PERSON CLASSES and/or LECTURES, ORDER THEY SHALL BE POSTED TO Lecturesing13217fall2020@gmail.com, AND SUBJECT OF THE LECTURE

- 1] Class Introduction (on campus)
- 2] Tragedy, Melodrama and Catastrophe
- 3] Shakespeare, *Hamlet* 1
- 4] *Hamlet* 2
- 5] *Hamlet* 3
- 6] *Hamlet* 4
- 7] *Aeschylus, Agamemnon* 1

- 8] *Aeschylus, Agamemnon 2*
- 9] Calderón de la Barca, *Life is a Dream 1*
- 10] Calderon de la Barca, *Life is a Dream 2*
- 11] Moliere, *Tartuffe 1*
- 12] Moliere, *Tartuffe 2*

FIRST EXAMINATION TO BE DISTRIBUTED ELECTRONICALLY

- 13] Ibsen, *A Doll's House 1*
- 14] Ibsen, *A Doll's House 2*
- 15] Strindberg, *The Father 1*
- 16] Strindberg, *The Father 2*
- 17] Susan Glaspell, *Trifles*
- 18] Eugene O'Neill, *The Hairy Ape 1*
- 19] Eugene O'Neill, *The Hairy Ape 2*
- 20] Harold Pinter, *The Homecoming 1*
- 21] Harold Pinter, *The Homecoming 2*
- 22] Caryl Churchill, *Cloud 9 1*
- 23] Caryl Churchill, *Cloud 9 2*

SECOND EXAM TO BE DISTRIBUTED ELECTRONICALLY

- 24] Discussion of oral reports and final paper project
- 25] Brian Friel, *Translations 1*
- 26] Brian Friel, *Translations 2*
- 27] Posting and listening to oral reports
- 28] Posting and listening to Oral reports
- 29] Wole Soyinka, *Death and the King's Horseman 1*
- 30] Wrap up: Wole Soyinka, *Death and the King's Horseman 2*

Bibliography: An excellent select bibliography is included for each playwright and essayist at the conclusion of *The Wadsworth Anthology of Drama*

XXXXXXXX Reasonable Accommodation

Students receiving Vocational Rehabilitation services must inform the instructor at the beginning of the semester so that reasonable accommodation and any necessary equipment can be provided, in keeping with the recommendations of the Coordinating Office for People with Disabilities (Oficina de Asuntos para las Personas con Impedimentos -- OAPI) under the Office of the Dean of Student Affairs. Students with special needs must also inform the instructor of any accommodation-related needs.

Academic Integrity

The University of Puerto Rico promotes the highest standards of academic and scientific integrity. Article 6.2 of the UPR General Student Bylaws (Certification No. 13, 2009-2010, of the UPR Board of Trustees) establishes that “academic dishonesty includes but is not limited to: fraudulent actions, obtaining grades or academic degrees using false or fraudulent pretexts, entirely or partially copying academic work from another person, entirely or partially plagiarizing the work of another person, entirely or partially copying responses from another person to examination questions, having another person take any test, oral or written examination on the student’s behalf, as well as assisting or facilitating any person to incur in the aforementioned conduct.” Fraudulent conduct refers to “behavior with the intent to defraud, including, but not limited to, malicious alteration or falsification of grades, records, identification cards or other official documents of the University of Puerto Rico or any other institution.” Any of these actions shall be subject to disciplinary sanctions in accordance with the respective disciplinary procedure, as stated in the current UPR Student Bylaws.

Discrimination / Sexual Harassment

The University of Puerto Rico prohibits discrimination in education, employment and in the provision of services based on race, color, sex, age, nationality, ethnicity, origin or social status, ancestry, marital status, religious or political ideas or beliefs, veteran status, other-abledness (disability), sexual orientation, and gender identity in any of its forms. The university also prohibits sexual harassment. According to the Institutional Policy Against Sexual Harassment at the University of Puerto Rico, Certification No. 130, 2014-2015 of the Board of Governors, any student subjected to acts constituting sexual harassment should contact the Office of the Student Ombudsperson, the Office of the Dean of Students, and/or the Coordinator of the Office of Compliance with Title IX for further orientation and/or to file a formal complaint.

Contingency Plan in Case of Emergency

In the event of an emergency or interruption of classes, your professor will communicate with you via institutional email to coordinate the continuity of the course offering.

SELECT ELECTRONIC RESOURCES

Theater of Dionysus

<https://www.gtp.gr/TDirectoryDetails.asp?ID=80327>

Banqueting Hall, Whitehall, 55' x 110'

<https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-england/a/the-banqueting-house-whitehall-palace-edit>

Corral del Príncipe

<http://aix1.uottawa.ca/~jmruano/Corral.html>

http://www.materialesdelengua.org/LITERATURA/HISTORIA_LITERATURA/TEATROBARROCO/corralyteatrobarroco.htm

<https://muse.jhu.edu/article/391550/pdf>

J.E. Varey & Charles Davis, "The Corral del Principe in 1609"
Bulletin of Hispanic Studies 70(1993): 53

<https://www.jstor.org/stable/10.5325/comeperf.7.1.0170?seq=1>

A.A. Mateo, "El teatro barroco por dentro" Dialnet (2007): 7-46.

https://www.google.com/url?sa=t&source=web&rct=j&url=https://dialnet.unirioja.es/descarga/articulo/2210222.pdf&ved=2ahUKewijj5O_jlXvAhVymeAKHbYtCnU4HhAWMAV6BAGGEAI&usq=AOvVaw3EOkyIDzSLvOfjpgOUd5yq

Louis XIV : Ceremony at Versailles

<http://en.chateauversailles.fr/discover/history/key-dates/day-life-louis-xiv>

Virtual Ibsen Centre

<https://www.hf.uio.no/is/english/services/virtual-ibsen-centre/>

Casino Theatre, Copenhagen

[https://wikivisually.com/wiki/Casino_Theatre_\(Copenhagen\)](https://wikivisually.com/wiki/Casino_Theatre_(Copenhagen))

On Hedge Schools

<https://www.raggeduniversity.co.uk/2017/01/02/educational-history-the-hedge-schools-of-ireland/>

(with photo of the set for a staging of *Translations*: <https://www.historyireland.com/volume-24/inciting-lawless-profligate-adventure-hedge-schools-ireland/>)