

## Syllabus

English 2200.02 Genres: Drama

Loyola Marymount University, Spring 2020, MWF 3:00-4:00pm, UNH 1401

Professor: Molly Youngkin  
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 Office Hours: Mondays 11:30am-1:30pm, Wednesdays 1:30-2:30pm, Fridays 11:30am-1:30pm

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### Course Description and Objectives:

This course assumes that the act of reading drama and writing drama inform each other, and each activity can be used to improve a student's ability to do the other well. With this premise in mind, we will read dramatic works by a variety of playwrights, analyze them using the language of both dramatic writers and critics, and complete writing exercises to improve our ability to use literary conventions creatively and critically. We will discuss conventions such as character, plot, setting, and dialogue, and we will engage a variety of critical perspectives as we read and write drama.

In keeping with the goals of the undergraduate programs in English, as well as the Core Curriculum's outcomes for the Writing flag, we will take as our objectives:

- enhance your critical reading skills, especially the "close reading" of specific texts
- enhance your writing skills, both creative and critical
- enhance your ability to articulate verbally your ideas about literary representation and interpretation

### Required Course Materials:

Dunne, Will. *The Dramatic Writer's Companion: Tools to Develop Characters, Cause Scenes, and Build Stories*. U of Chicago P, 2017. ISBN 9780226494081

Kelly, Joseph, editor. *The Seagull Book of Plays*. 4<sup>th</sup> ed., W. W. Norton & Company, 2017. ISBN 9780393631616

*Purdue Online Writing Lab (OWL)*. Purdue University. Access online at:  
[https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

Purchase ticket to *In the Heights*, Strub Theatre, LMU, Feb 20-23, 27-29.

Please purchase the editions I have specified, so that our class discussion will be most productive.

### Recommended Course Materials:

The Modern Language Association of America. *MLA Handbook*. 8th ed., The Modern Language Association of America, 2016. ISBN 9781603292627

An English handbook, such as *The Little, Brown Handbook* or *The Everyday Writer*.

A good dictionary, such as *Merriam-Webster's Collegiate Dictionary*.

### Grade Breakdown:

Participation	15%
Writing Exercises	35%
10-12 page Dramatic Work	25%
5-7 page Critical Paper	25%

### Course Requirements:

*Participation:* You are expected to have completed each reading and/or writing assignment before the class for which it is assigned. You should bring your texts and writing materials to every class, and you should come prepared with notes on and questions about the assignments for the day. Participation in class discussions is required and constitutes 15% of your course grade, so regular attendance is important.

If you miss a class, you are responsible for finding someone else in the class to catch you up; in other words, I will not repeat lecture material for you, but I will discuss what happened in class if it is evident that you've made an effort to get notes from another student first. Also, I do not distinguish between excused and unexcused absences, so you should save your absences for dire emergencies (death in family, illness, work commitments, etc.). Coming to class late or leaving early counts as a partial absence. If you miss more than 6 classes, there will be a significant reduction in your participation grade.

Around mid-term, I will give you a progress report about your participation, which will look like this:

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**Mid-term Progress Report--Participation Grade  
English 2200**

Student \_\_\_\_\_

To this point, your participation earns the grade of \_\_\_\_\_. If your participation continues at the same level for the rest of the semester, you will earn the grade of \_\_\_\_\_.

Criteria for grading participation:

A= Regular attendance (no more than 6 absences) and frequent participation in class discussions and other activities.

B= Regular attendance (no more than 6 absences) and consistent participation in class discussions and other activities.

C= Regular attendance (no more than 6 absences) and occasional participation in class discussions and other activities.

D= Irregular attendance (more than 6 absences) and infrequent participation in class discussions and other activities.

F= Irregular attendance (more than 6 absences) and rare or no participation in class discussions and other activities.

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*Writing Exercises:* You'll do a series of writing exercises, which will constitute 35% of the final grade. Each exercise should be at least 500 words, and the play review exercise should be at least 1000 words, since it will count as 4 writing exercises. You can type your responses or handwrite them, but please be sure to bring 1 hard copy of the exercise to class with you on the day it is due. The purpose of the exercises is not only to help you learn how to use specific dramatic conventions and critical perspectives but also to help you generate material for your 10-12 page dramatic work and 5-7 page critical paper. Expect to share what you've written in class. I will pick up the exercises on the day they are due, and I will not accept late exercises. I will give you an informal grade on your exercises around midterm, so you know how you're doing, and you will receive a formal letter grade for the entire set when you turn them in as part of a writing portfolio at the end of the semester.

*Dramatic Work:* You will write one 10-12 page dramatic work, double-spaced and typed, which is due at the end of the semester and worth 25% of the final grade. I don't expect you to become a genius dramatic writer in one semester, but I do expect you to produce an interesting dramatic work that uses the specific conventions we've discussed in class. You will be required to submit a plan for your dramatic work and a rough draft of it (at least 10 pages) in order to get credit for the final draft. You also will be expected to participate in an in-class workshop in which you will receive constructive criticism about your rough draft from your classmates. You will be responsible for providing additional copies of the rough draft for your classmates to critique.

*Critical Paper:* You will write a 5-7 page critical paper, double-spaced and typed, worth 25% of the final grade. The paper should demonstrate your ability to critically analyze one of the plays we've read from one of the critical perspectives we're studying this semester. You will be required to use outside sources for this paper. We will discuss the details regarding this paper as the semester progresses, and we will workshop rough drafts (at least 5 pages), just as we did the drafts of your dramatic works. You must complete a rough draft to get credit for the final draft.

### **Late Assignments:**

Expect deductions for late assignments. Typically, I deduct 10 points per 24 hours; for example, a paper that earns 90 points and is a day late will drop to an 80. No double submissions (same paper/project submitted for another class) allowed.

### **Grading Scale and Criteria:**

The grading scale is based on the grading system approved by LMU. I will assign numerical grades for all assignments, and I will use the final grade sheet attached to this syllabus to figure final grades. The numerical/letter grade correlation is as follows: 94-100=A, 90-93=A-, 87-89=B+, 84-86=B, 80-83=B-, 77-79=C+, 74-76=C, 70-73=C-, 60-69=D, and 0-59=F. See attached handouts for details about the grading criteria for the major assignments in the course.

### **Electronic Equipment and Visitors in the Classroom:**

You may bring a laptop or tablet to class to access Brightspace readings/assignments and take notes about the class discussion. If you use these items for other purposes, this will affect your participation grade negatively. No other electronic equipment (e.g. cell phones) allowed in the classroom. If you want to record lectures or bring a guest to class, you must get my approval first.

### **Plagiarism:**

Plagiarism is the act of presenting someone else's ideas or words as your own. It is a serious academic offence and may result in a failing grade for the assignment, a failing grade for the course, and/or university disciplinary action. For more details about the university's policy on this issue and other forms of academic dishonesty, see the Provost's website: <https://academics.lmu.edu/honesty/>. If you are unsure about how to integrate others' ideas or words into your work without plagiarizing, come talk to me. I'll be glad to help you avoid plagiarism!

The Provost has endorsed the use of Turnitin via this statement on the ITS website: "Loyola Marymount University has partnered with the third-party application Turnitin to help maintain our standards of excellence in academic integrity. Turnitin is a suite of tools that provide instructors with information about the authenticity of submitted work and facilitates the process of grading for instructors. Submitted files are compared against an extensive database of content comprising of over 165 million journal articles, 1 billion student papers, and 62 billion current and archived websites. Turnitin produces a similarity report and a similarity score. A similarity score is the percentage of a document that is similar to content held within the database. A similarity report gives the instructor

more information about any potential matches and their sources. Turnitin does not determine if an instance of plagiarism has occurred. Instead, it gives instructors the information they need to determine the authenticity of work as a part of a larger process. All submissions to this course may be checked using Turnitin.” For more about the Provost’s endorsement of Turnitin, see <https://its.lmu.edu/turnitin/>.

### Drop policy:

If you do not want a “W” on your record and want a full tuition refund, you must drop the course before the end of the first week of classes. From week 2-10, you may drop, but you will receive a “W” and will not receive a full tuition refund.

### Resources for Students:

Academic Resource Center: The Academic Resource Center is located in Daum Hall. Experienced tutors are available to help students who wish to improve their writing. For an appointment, call 310-338-2847.

Advising: For questions about the undergraduate curriculum in your major, see your faculty adviser. For questions about the Core, see the academic advisors in your College.

Disability Support Services: Persons with disabilities are welcome in this classroom. If you have a disability and need specific accommodations, please register with DSS as soon as possible and then come talk to me. DSS is located in Daum Hall. The phone number is 310-338-4216.

### Class Schedule

The workload expectations for this course follow LMU’s credit-hour policy. In a four-credit course, students are expected to spend at least 180 hours on the course, which is comprised of class instruction, preparation for class, time spent on major assignments, and other class-related activities.

The dates and activities listed below are subject to change, but I will do all I can to keep us on schedule. You are responsible for noting any changes in the syllabus. *SBP*=*Seagull Book of Plays* and *DWC*=*Dramatic Writer’s Companion*.

#### Week 1:

M, 1/13: Introduction to the Course

W, 1/15: Introduction to Drama  
Read pp. xi-xxxix in *SBP*.

F, 1/17: Gaspell, *Trifles*  
Read pp. 245-60 in *SBP*.

#### Week 2:

M, 1/20: No Class—Martin Luther King Jr.’s Birthday

W, 1/22: Writing Exercise: Basic Character Builder

Read pp. xv-xxii, 3-7 in *DWC*. Think of a character you potentially will write about in your dramatic work, and write up at least 500 words in response to the questions on pp. 4-7. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

F, 1/24:

Edson, *Wit*

Read pp. 513-66 in *SBP*.

Week 3:

M, 1/27:

Edson, *Wit*

Re-read any sections from *Wit* you think will help you understand the play better after 1/24 class discussion.

W, 1/29:

Writing Exercise: Other Character Exercises

Read pp. 24-26, 43-47, 64-69 in *DWC*. Choose one or more of the questions or points in this reading, and write up at least 500 words in response to these questions or points that will help you develop a character(s) you potentially will use in your dramatic work. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

F, 1/31:

Hudes, *Water by the Spoonful*

Read pp. 561-92 in *SBP*.

Week 4:

M, 2/3:

Hudes, *Water by the Spoonful*

Read pp. 592-625 in *SBP*.

W, 2/5:

Writing Exercise: Basic Scene Starter

Read pp. 93-96 in *DWC*. Think of a scene you potentially will place your character(s) in when writing your dramatic work, and write up at least 500 words in response to the questions on pp. 94-96. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

F, 2/7:

Wilson, *Fences*

Read pp. 444-85 in *SBP*.

Week 5:

M, 2/10:

Wilson, *Fences*

Read pp. 485-512 in *SBP*.

W, 2/12:

Writing Exercise: Other Scene Exercises

Read pp. 114-18, 137-41, 183-87 in *DWC*. Choose one or more of the questions or points in this reading, and write up at least 500 words in response to these questions or points that will help you develop a scene you potentially will use in your dramatic work. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

F, 2/14: Reviewing Drama

Read “How to Review a Play” at <https://writing.wisc.edu/handbook/assignments/playreview/> and excerpt from *The Critics’ Canon* (access through Brightspace). In class we’ll discuss how to write a review, in preparation for attending *In the Heights* at Strub Theatre.

Week 6:

M, 2/17: Writing Exercise: Building Your Story

Read pp. 210-16, 223-26, 235-39 in *DWC*. Choose one or more of the questions or points in this reading, and write up at least 500 words in response to these questions or points that will help you develop a storyline you potentially will use in your dramatic work. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

W, 2/19: Reading and Writing about Drama through Literary Theory

Read pp. xxxix-lvi in *SBP* and “Literary Theory and Schools of Criticism” at [https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_theory\\_and\\_schools\\_of\\_criticism/index.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/index.html).

F, 2/21: No class—Attend *In the Heights* at Strub Theatre on Feb 20, 21, 22, 23, 27, 28, or 29. You are responsible for purchasing your own ticket and ensuring you are ready to write a review of the play, which will count as the equivalent of 4 writing exercises.

Week 7:

M, 2/24: Writing Exercise: Dramatic Work Plan

No reading, but write up 500 words in which you articulate your plan for your dramatic work. Include a statement about your creative vision for this work, the main characters and plot points, and how you plan to use the various elements of dramatic writing we’ve discussed this semester.

W, 2/26: Psychoanalytic Criticism

Read “Psychoanalytic Criticism” at [https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_theory\\_and\\_schools\\_of\\_criticism/psychoanalytic\\_criticism.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/psychoanalytic_criticism.html) and Shakespeare, *Hamlet*, Acts 1 and 2, pp. 45-99 in *SBP*.

F, 2/28: Psychoanalytic Criticism Continued

Read Shakespeare, *Hamlet*, Acts 3 and 4, pp. 99-151 in *SBP*.

Week 8:

- M, 3/2: Psychoanalytic Criticism Continued
- Read Shakespeare, *Hamlet*, Act 5, pp. 151-73 in *SBP* and “More Strange Return: What Freud Owes Literature” (access through Brightspace).
- W, 3/4: Writing Exercise: Psychological Criticism
- Choose any play we’ve read this semester except *Hamlet* and analyze it from a psychological perspective. 500 words. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.
- F, 3/6: No class—Time to work on your review of *In the Heights* and your dramatic work.
- M, 3/9 – F, 3/13 NO CLASSES—SPRING BREAK
- Week 9:
- M, 3/16: Writing Exercise: Review of *In the Heights* due. 1000 words. This review will count as the equivalent of 4 Writing Exercises. Your review can be handwritten or typed. Bring 1 hard copy to class.
- W, 3/18: Rough Draft of Dramatic Work Due
- Also, in class, we will discuss the critical paper assignment, including how to gather sources using the MLA database.
- F, 3/20: In-class Workshop of Dramatic Work Rough Drafts
- Week 10:
- M, 3/23: Feminist Criticism
- Read “Feminist Criticism” at [https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_theory\\_and\\_schools\\_of\\_criticism/feminist\\_criticism.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/feminist_criticism.html) and Sophocles, *Antigone*, pp. 3-45 in *SBP*.
- W, 3/25: Feminist Criticism Continued
- Read article “Antigone and the Politics of Sisterhood” (access in Brightspace) and re-read any sections of *Antigone* you need to re-read to understand this article better.
- F, 3/27: Writing Exercise: Feminist Criticism
- Choose any play we’ve read this semester except *Antigone* and analyze it from a feminist perspective. 500 words. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.
- Week 11:
- M, 3/30: Marxist Criticism

Read “Marxist Criticism” at [https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_theory\\_and\\_schools\\_of\\_criticism/marxist\\_criticism.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/marxist_criticism.html) and Ibsen, *A Doll’s House*, pp. 174-224 in *SBP*.

W, 4/1: Marxist Criticism Continued

Read Ibsen, *A Doll’s House*, pp. 224-245 in *SBP*.

F, 4/3: Marxist Criticism Continued

Read article “Exchange in *A Doll’s House* and in *The Lady from the Sea* – Barter, Gift, and Sacrifice” (access in Brightspace) and re-read any sections of *A Doll’s House* you need to re-read to understand this article better.

Week 12:

M, 4/6: Writing Exercise: Marxist Criticism

Choose any play we’ve read this semester except *A Doll’s House* and analyze it from a marxist perspective. 500 words. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

W, 4/8: No class—Easter

F, 4/10: No class—Easter

Week 13:

M, 4/13: Critical Race Theory

Read “Critical Race Theory” at [https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_theory\\_and\\_schools\\_of\\_criticism/critical\\_race\\_theory.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/critical_race_theory.html) and Hansberry, *A Raisin in the Sun*, pp. 355-94 in *SBP*.

W, 4/15: Critical Race Theory Continued

Hansberry, *A Raisin in the Sun*, pp. 394-428 in *SBP*.

F, 4/17: Critical Race Theory Continued

Hansberry, *A Raisin in the Sun*, pp. 428-44 in *SBP* and “The Politics of Home in Lorraine Hansberry’s *A Raisin in the Sun*” (access through Brightspace).

Week 14:

M, 4/20: Writing Exercise: Critical Race Theory

Choose any play we’ve read this semester except *A Raisin in the Sun* and analyze it from a critical race theory perspective. 500 words. Your response can be typed or handwritten. Bring 1 hard copy of your response to class.

W, 4/22: Rough Draft of Critical Paper Due



F, 4/24: In-class workshop of Critical Paper

Week 15:

M, 4/27: No class—Time for Prof. Youngkin to review Critical Paper workshop materials

W, 4/29: Meet as a class. Wrap Up Course, Course Evaluations, and Receive Feedback from Prof. Youngkin on Critical Paper Rough Drafts

F, 5/1: No class—open office hours to discuss last-minute questions about the critical paper and/or dramatic work revisions.

Your Writing Portfolio (which includes all your writing exercises, the rough draft of your dramatic work, the final draft of your dramatic work, the rough draft of your critical paper, and the final draft of your critical paper) is due by 2:00 pm on Wednesday, May 6. There is no final exam for this course.

**Molly Youngkin**  
**Grading Criteria—Critical Paper**  
**English 2200**

Below are the grading criteria for the 5-7 page Critical Paper. When I refer to the paper's thesis, I am referring to the main statement of your argument, which I expect to see early in the essay. When I refer to the argument, I mean the way in which the thesis is developed in the rest of the essay, through clear statements about where the argument is going at key points in the essay. Finally, when I refer to supporting evidence, I mean the specific examples from the text you are using to flesh out your argument. If you have not written this type of paper before, feel free to come talk to me about how to go about it.

A= All material required for the assignment is present. The paper's thesis goes way beyond the obvious, and the argument presents a precise, informed, incisive, and satisfying critical investigation of the topic. The implications of the thesis are fully developed through the use of supporting evidence. The ideas within the essay are well organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

B= All material required for the assignment is present. The paper's thesis goes beyond the obvious, and the argument presents a clear and accurate investigation of the topic. There is some strong supporting evidence for the thesis, but the ideas may not be fleshed out as fully as they might be, or some readings may not be as precise as they could be. The ideas within the essay are well organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

C= All material required for the assignment is present. The essay has a thesis and details to support that thesis. The argument is adequate, but does not fully explore the implications of the topic or does not present a critical viewpoint that goes very far beyond the obvious. The supporting evidence for the argument may be adequate but not as fully developed as it could be and less convincing than it could be. The ideas within the essay are appropriately organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

D= Material required for the assignment may be missing. The essay has a weak thesis, and details to support the thesis are not developed adequately. The thesis does not go beyond the obvious or is more descriptive than analytical. Supporting evidence for the thesis may be missing or is so far off-base to be unconvincing. The ideas within the essay are not well organized, and the language used in the essay may not be appropriate to the audience. The essay may lack items related to MLA format.

F= Material required for the assignment may be missing. The essay has a very weak thesis or no thesis, and details to support the thesis are not developed adequately or are missing. The thesis does not go beyond the obvious or is more descriptive than analytical. Supporting evidence for the thesis may be missing or is so far off-base to be unconvincing. The ideas within the essay are not well organized, and the language used in the essay may not be appropriate to the audience. The essay may lack items related to MLA format.

**Molly Youngkin**  
**Grading Criteria—Dramatic Work**  
**English 2200**

The grading criteria for the 10-12 page Dramatic Work are similar, except that I will use principles appropriate to creative rather than critical writing. Again, if you have not done this type of writing before, feel free to come talk to me about these principles.

A= All material required for the assignment is present. The creative vision of the dramatic work goes way beyond the obvious, and the dramatic work presents this vision in a precise and compelling manner. The complexity of this vision is fully developed through the use of specific literary conventions. The ideas within the dramatic work are well constructed, and the language used is inventive.

B= All material required for the assignment is present. The creative vision of the dramatic work goes beyond the obvious, and the dramatic work presents this vision in a clear manner. The creative vision of the dramatic work is well developed through the use of specific literary conventions, but some aspects of the dramatic work may not be fleshed out as fully as they might be, or some aspects may not be as precise as they could be. The ideas within the dramatic work are well constructed, and the language used is interesting.

C= All material required for the assignment is present. The dramatic work has a creative vision and uses literary conventions to present this vision. The vision and the conventions used to express this vision are adequate, but the vision is not strong enough and/or the conventions are not crafted well enough to present this vision in more than an obvious way. The ideas within the dramatic work are appropriately constructed but not well constructed, and the language used is appropriate but not interesting or inventive.

D= Material required for the assignment may be missing. The dramatic work has a weak creative vision, and the literary conventions to support this vision are not developed adequately. The work may be an unthoughtful use of literary conventions rather than use of these conventions in connection with a creative vision. The ideas within the dramatic work are not well constructed, and the language used in the dramatic work may not be appropriate to the audience.

F= Material required for the assignment may be missing. The dramatic work has a very weak creative vision or no creative vision, and the literary conventions are not developed adequately or are missing. The work may be an unthoughtful use of literary conventions rather than use of these conventions in connection with a creative vision. The ideas within the dramatic work are not well constructed, and the language used in the dramatic work may not be appropriate to the audience.

**Molly Youngkin  
Grade Calculation Sheet  
English 2200**

Student \_\_\_\_\_

	Numerical Value		Percentage Weight	Total Weight
Participation	_____	x	____.15_____	= _____
Writing Exercises	_____	x	____.35_____	= _____
10-12 page Dramatic Work	_____	x	____.25_____	= _____
5-7 page Critical Paper	_____	x	____.25_____	= _____
			Numerical Total	_____
			Final Grade	_____

**Final Grade Scale**

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
60-69	D
0-59	F

**Directions**

1) Fill in the appropriate numerical value for each assignment; 2) Multiply that value by the percentage weight in the second column; 3) Add the amounts in the "total" column; 4) Use the "final grade scale" to calculate your final letter grade.