TRAGIC DRAMA: OEDIPUS REX, ANTIGONE, HEDDA GABLER, A DOLL’S HOUSE, THE GLASS MENAGERIE

The aim of the course is to help you to write clearly, forcefully, and coherently, and to develop your skills in critical thinking. During this semester you'll write two full essays (one analysis, one argument) and several shorter assignments, first on the topic of Oedipus the King and/or Antigone, and then on a topic that covers the more modern plays.

All your work should be typed. The class will be conducted mainly as a workshop where discussion will focus on the best ways to develop and improve paragraphs and papers overall. Be prepared to participate! One assignment will be writing critiques of your classmates’ drafts, which will help you to become good constructive critics of your own work as well as that of your classmates. Shorter assignments, peer reviews and class participation make up one-third of your grade, and the two longer essays make up the remaining two-thirds.

Usually we’ll discuss the papers of one half of the class each session. As I’ll need to see your work in advance, you must hand it in before it’s scheduled to be discussed; i.e. if your work is to be discussed on Tuesday, put a copy in my mailbox in TB1 (Temporary Building, next to Clare) by Monday afternoon, or e-mail it to me at halji123@uno.com no later than 5 P.M. that day, and bring copies to class. If it is to be discussed on Thursday, hand a copy to me and the rest of the class on Tuesday. Leave plenty of time for making copies, as it’s essential not to distract the rest of the class by being late.

Please regard attendance as mandatory, since more than three unexcused absences (for any reason) will affect your final grade. If you must miss class because of extended illness, you’ll need to provide medical evidence. Check the honor code at www.colorado.edu/academic/honorcode, and in particular, be careful not to plagiarize the work of another student or another source; otherwise, I will fail the course. I encourage you to consult with me in my office hours on Tu/Th, 12:15-1:45 P.M. in TB1, room 9 (ext. 3821). Should you need to contact me outside these hours, you can call me at 443-9717, between 9 a.m. and 9 p.m., and leave a message there rather than on the office voice mail. You can also e-mail me at halji123@uno.com, rather than using the campus e-mail address. Students who need academic accommodations because of disabilities should provide me with a letter from Disability Services as soon as possible. You can contact them in Willard 322, at 303-492-8641, or access www.colorado.edu/disabilityservices

WHAT YOU NEED
A notebook, which you should bring, with the text we’re working on, to class time every time, for taking notes and for in-class writing assignments.

Tennessee Williams, The Glass Menagerie (Dramatist’s Series)

Recommended: Diane Hacker, A Pocket Style Manual (Bedford/St. Martin’s, 2000), or an equivalent manual to check on questions of grammar style, citation, etc.
I recommend the movie version of Antigone (1988), and of Hedda Gabler (1980), both in Norlin.
Week 1 (Jan 16 - 18)
Introduction to the course and discussion of Oedipus the King (Worksheet provided)
Jan 18: Hand in answer (1-2 pages) to a question on the Worksheet.

Week 2 (Jan 23 - 25)
Jan 23: Continue discussion of Oedipus the King, also in relation to Aristotle’s definitions of tragedy.
Jan 25: Assignment on critical interpretation of the play (handout supplied for guidance on constructing opening paragraphs).

Week 3 (Jan 30 - Feb 1)
Jan 30: Hand in 1-2 page answer to one of the questions on the Worksheet on Antigone.
Continue to workshop assignment on critical interpretation of Oedipus the King; begin discussion of Antigone.
Feb 1: Continue discussion (and viewing) of Antigone.

Week 4 (Feb 6 - 8)
Workshop assignment on critical interpretation of Antigone (opening paragraphs), Handout supplied.
Feb 8: Hand in revised version of Week 3’s assignment, plus your original version (for a grade).

Weeks 5-8 (Feb 13 - March 8)
Workshop the First Paper (Analysis). Beginning with the opening paragraph, develop your own analysis (an interpretation with a strong thesis) of a particular issue arising from our discussion of tragedy. For this paper, you may concentrate exclusively on Oedipus the King or Antigone as the text for analysis, or develop a thesis that encompasses both plays. You might, for example, analyze the function of the Chorus in one or both of the plays, or compare the role of tragic determinism (the impact of circumstances outside the control of the protagonist) in both plays.
Feb 15: Hand in the revised version of Week 4’s assignment, plus your original version.

Week 9 (March 13 - 15):
March 15: Final workshop on full draft and conclusions of analysis paper
March 17: Hand in 1-2 page answer to one of the questions on the Worksheet on Hedda Gabler.
Discuss and view Ibsen’s Hedda Gabler.

Week 10 (March 20 - 22)
Mar 20: Discuss A Doll’s House and hand in a 1-2 page answer to one of the questions on the worksheet.
Mar 22: Continue discussion of A Doll’s House, and strategies and topics for the argument paper.
Mar 22: Analysis Paper Due (two copies)
WRTG: 3020, sec. 079; TRAGIC DRAMA, contin.

SPRING BREAK

Week 11 (Apr 3 -5)

Apr 3: Discuss *The Glass Menagerie* and hand in a 1-2 page answer to one of the questions on the worksheet.

Apr 5: Continue discussion of the play and brainstorm ideas for the argument paper.

You may concentrate on *Hedda Gabler*, *A Doll's House*, or *The Glass Menagerie* for this ARGUMENT paper, or compare one of these plays with *Antigone* (or *Oedipus the King*). Choose a controversial topic and be sure to deal with counterarguments. One possible topic would be to argue that *A Doll's House* is as much a tragedy as a play about social issues; that Hedda and Nora are too self-centered to qualify as tragic heroes; that Nora faces a tragic predicament as significant as that of Antigone; or that *The Glass Menagerie* can or cannot usefully be defined as tragedy.

Weeks 12 - 15 (Apr 10 - May 3)

Continue to workshop the argument paper. This replaces a final exam; two copies must be handed in on or before noon on **Monday, May 7**.

As you revise and add to your papers, please attach the immediately preceding draft to the copy of the new version that you give to me.
for your information: C.U.'s policies on religious observances, classroom behavior, honor code, discrimination and harassment

Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance.
See full details at http://www.colorado.edu/policies/fac_relig.html

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to differences of race, culture, religion, politics, sexual orientation, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html@student_code

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