



<b>Instructor</b>	Professor Lisa Balderston
<b>Meeting Days/Times</b>	T R 3:00-4:15 pm (Quad II)
<b>Meeting Location</b>	Liberty Station (Rm. 207)
<b>E-mail</b>	lbalders@pointloma.edu
<b>Office Hours</b>	<i>(Zoom session by appointment)</i>
<b>Office Location</b>	
<b>Final Exam</b>	Final Exams: TBA

**PLNU Mission** To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

**General Education Mission**

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world’s diverse societies and culture.

**Course Description**

**ENG 2000 Literature and Culture (GE) (2 Units)** A study of representative works of literature and cultural contexts. Specially, we will analyze Dramatic Writing designed as a study of representative works of literature and cultural contexts. We will be reading and discussing dramatic writing (plays) by diverse writers who explore diversity, reflect on history, traditions, beliefs and customs of different people. We will explore how theatre can shine a light on societal problems and attempt to find solutions. Drama, both as a standalone concept and within the realm of literature, holds significant importance as artistic expression. It is a *genre* that presents a *narrative* through the enactment of characters on a stage, often involving *dialogue*, actions, and *conflicts* that unfold in front of an audience. In the domain of

literature, drama often refers to written works intended for performance, encompassing plays and theatrical scripts that are designed to be enacted by actors on a stage.

It is remarkable to note that in literature, drama differs from other forms of *storytelling* in its focus on dialogue and the interaction between characters to convey the narrative, themes, and emotions. The structure of a *dramatic work typically includes acts and scenes*, which guide the progression of the storyline and offer distinct moments of *tension, climax, and resolution*. Through dialogue and actions, characters reveal their motivations, conflicts, and growth, making drama a dynamic medium for exploring the human experience.

### **Program & Course Learning Outcomes:**

*Students will be able to:*

1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation. **(GELO 2c)**
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts. **(GELO 2c)**
  - a. Standard literary terminology
  - b. Modes/genres of literature
  - c. Elements of literary genres
  - d. Literary periods (dates, writers, characteristics, and important developments)

Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors. **(GELO 2c)**

### **Communication:**

**Canvas:** Please check Canvas regularly, as the course materials are subject to change at any time. You will also receive announcements and grades there. The Canvas site for this class can be reached through [canvas.pointloma.edu](https://canvas.pointloma.edu). If you need support, email [oit@pointloma.edu](mailto:oit@pointloma.edu).

**Email:** Email is the best way to stay in contact with me outside of class. If other circumstances interfere with this course, contact me as early as possible and we will find a way to work with your situation to ensure that you still succeed in this class.

### **Required texts for students to purchase:**

- *God of Carnage* by Yasina Reza
- *The Whale* by Samuel D. Hunter
- *Real Women Have Curves* by Josefina Lopez
- *Disgraced* by Ayad Akhtar
- *Cost of Living* by Martyna Majok
- *The King's Speech*

### **PLNU Attendance and Participation Policy:**

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university withdrawal date or, after that date, receive an "F" grade.

### **PLNU Course Modality Definitions:**

1. Online Courses: These are courses with class meetings where all instruction and interaction is fully online.
  - a. Synchronous Courses: At least one class meeting takes place at a designated time.
  - b. Asynchronous Courses: All class meetings are asynchronous.
2. Hybrid Courses: These are courses with class meetings that take place both in the classroom and online synchronously and/or asynchronously.
3. In-Person Courses: These are courses that meet in person with the instructor and students in a physical classroom setting. With approval by the area dean, this may include up to 25% of qualified class interactions through a Learning Management System (such as Canvas).

In some courses, a portion of the credit hour content will be delivered asynchronously and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog.

**LJWL Department Policy on Plagiarism:** The Department of Literature, Writing, and Languages deems intellectual and academic integrity to be critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of others, which includes but is not limited to borrowing another student's work, buying a paper, or using the thoughts or ideas of others as if their own, re-using parts of or entire essays from a previous course you have taken, *as in self-plagiarizing* (using information in a paper without citation), commit plagiarism. Writing that has been edited and rewritten by anyone but the student in the class is considered to be plagiarized as well. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and possibly for the course. In either event, a written report will be filed with the department chair and area dean. The dean will review the report and submit it to the provost and the vice president for student development. It will then be placed in the student's academic file.

### **PLNU Academic Honesty Policy:**

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. For all student appeals, faculty and students should follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

### **PLNU Artificial Intelligence (AI) Policy:**

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc.) to generate ideas, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be graded for this course. If you have any doubts about using AI, please gain permission from the instructor.

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc.) in this course. Any work that utilizes AI-based tools must be clearly identified as such, including the specific tool(s) used. Please use the following sources to guide your citations when using AI.

MLA Style Center: Citing Generative AI

APA Style: How to Cite ChatGPT

Chicago Manual of Style: Citing Content Developed or Generated by AI

### **PLNU State Authorization:**

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

**PLNU Copyright Policy:** Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

### **PLNU Recording Notification**

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel. Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

### **PLNU Academic Accommodations Policy:**

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PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center ([EAC@pointloma.edu](mailto:EAC@pointloma.edu) or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. The EAC makes accommodations available to professors at the student's request.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any special accommodations.

### **Language and Belonging**

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national

origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced a bias incident regarding language, you can find more information on reporting and resources at [www.pointloma.edu/bias](http://www.pointloma.edu/bias).

**Sexual Misconduct and Discrimination:**

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at [pointloma.edu/Title-IX](http://pointloma.edu/Title-IX). Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at [counselingservices@pointloma.edu](mailto:counselingservices@pointloma.edu) or find a list of campus pastors at [pointloma.edu/title-ix](http://pointloma.edu/title-ix).

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at [www.pointloma.edu/bias](http://www.pointloma.edu/bias)

**Assessment & Grading:**

Letter grades are converted to numerical equivalents for computation according to the following scale:



The grading scale for this course is as follows:

A	93-100	B-	80-82	D+	67-69
A-	90-92	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	F	0-59

**Course Requirements: 1000 Possible Points**

**Quizzes:** 8 Quizzes worth 25 points each – 200 points

**Writing Projects:** Play Analysis (4-5-pages) – 200 points

**Midterm Exam:** (This will comprise of True/False, Multiple-Choice & Short Answers) – 300 points

**Final Exam:** (This will comprise of True/False, Multiple-Choice, Short Answers) – 300 points

**PLNU Final Examination Policy:**

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the Traditional Undergraduate Records: Final Exam Schedules site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

**Content Warning:**

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In [class name], all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. These topics include [list topics]. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me or your friends or family about it. Class topics are discussed for the sole purpose

of expanding your intellectual engagement in the area of [subject/major], and I will support you throughout your learning in this course.

### **Trigger Warning:**

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive several types of information. In [class name], we will cover a variety of topics, some of which you may find triggering. These topics include [list topics]. Each time this topic appears in a reading or unit, it is marked on the syllabus. The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual engagement in the area of [subject/major], and I will support you throughout your learning in this course.

### **Spiritual Care:**

PLNU strives to be a place where students grow as whole people. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the Office of Student Life and Formations.

### **PLNU Inclusive Language**

Because the Literature, Journalism, Writing, and Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, should be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

### **PLNU Classroom Hospitality**

I try to maintain a friendly atmosphere in class, and I encourage you to debate and voice disagreement when we discuss readings. However, I expect this to be done respectfully. This includes not talking while others have the floor and never turning discussion into a personal attack. You should also, of course, show up on time, be alert, and ensure that your behavior with technology, food, or drink is not a distraction to the students around you. As stated above, if your classroom behavior becomes an issue, your grade will suffer. I will let you know if your behavior is becoming an issue, and if problems persist further action may be taken, such as asking you to leave class.

### **The Wellness Counseling Center**

The Wellness Counseling Center helps students maintain and develop emotional well-being to achieve their educational and personal goals and promotes a healthy and inclusive community through relationship building, education, crisis intervention, and support. They provide short-term therapy to all undergraduate students registered for classes on the main campus, and they can recommend and refer to other resources for more long-term care and support. If you could benefit from their assistance, contact them anytime:

Website: <https://www.pointloma.edu/offices/wellness-counseling-center>

- Email: [counselingservices@pointloma.edu](mailto:counselingservices@pointloma.edu)
- Phone: (619) 849-3020

## SCHEDULE OF COURSE INSTRUCTION

### Week 1:

Date	Class Content
<p style="text-align: center;"><b>10/22</b> <b>(Tuesday)</b></p>	<p><b>LESSON 1: REVIEW THE SYLLABUS &amp; INTRODUCTION TO DRAMATIC WRITING</b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Review the syllabus</li> <li>• <i>“Read &amp; Discuss the Writing”</i></li> <li>• Understand the basics of dramatic writing.</li> <li>• The difference between analyzing dramatic writing as literature and traditional literature</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on the definition and elements of <b>Dramatic Writing</b>.</li> <li>• What Does Dramatic Literature Do?</li> </ul> <p><b>Quiz #1:</b> Elements of Dramatic Writing</p> <p><b>Assignments:</b> Start reading <i>God of Carnage</i> (PDF in Canvas) - Finish reading BEFORE class _____.</p>

Date	Class Content
<p style="text-align: center;"><b>10/24</b> <b>(Thursday)</b></p>	<p style="text-align: center;"><b>FALL BREAK – No Class Instruction</b></p>

### Week 2:

Date	Class Content
<p style="text-align: center;"><b>10/29</b> <b>(Tuesday)</b></p>	<p><b>LESSON 2: THEME AND MESSAGE</b></p> <p><b>Objective:</b> Identify and analyze the <b>themes and messages</b> in a dramatic work.</p> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on theme and message</li> <li>• Discuss the meaning of <b>Cultural Significance</b> in a play</li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Class Discussion:</b> Analyze <i>God of Carnage</i> by Yasmina Reza as a piece of dramatic writing and literature:</p> <ol style="list-style-type: none"> <li>1. Characterization and Character Dynamics</li> <li>2. Themes and Social Commentary</li> <li>3. Structure and Pacing</li> <li>4. Dialogue and Language</li> <li>5. Moral Ambiguity and Ethical Questions</li> <li>6. Role of the Setting</li> <li>7. Symbolism and Metaphors</li> <li>8. Comparison to Other Works</li> <li>9. Impact of the Play’s Ending</li> <li>10. Adaptations and Performances</li> </ol>

	<p><b>Quiz #2:</b> Understanding Theme and Message in Dramatic Writing &amp; <i>God of Carnage</i></p> <p><b>Assignments:</b> Start reading <i>The Whale</i> - Finish reading BEFORE class on _____.</p>
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Date	Class Content
<p><b>10/31</b> <b>(Thursday)</b></p>	<p><b>LESSON 3: PLOT STRUCTURE &amp; CHARACTER DEVELOPMENT</b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Understand and analyze the <b>structure of a dramatic plot</b>.</li> <li>• Analyze <b>character development and motivations</b>.</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on <b>plot structure</b> (Freytag's Pyramid).</li> <li>• Break down the plot structure of <i>The Whale</i>.</li> <li>• Lecture on character development in <i>The Whale</i></li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Quiz #3:</b> Understanding Plot Structure</p> <p><b>Assignments:</b> Finish reading <i>The Whale</i> before class on 9/24.</p>

**Week 3:**

Date	Class Content
<p><b>11/5</b> <b>(Tuesday)</b></p>	<p><b>LESSON 4: ANALYZE <i>THE WHALE</i> BY SAMUEL D. HUNTER</b></p> <p><b>Class Discussion:</b> Analyze <i>The Whale</i> by Samuel D. Hunter as a piece of dramatic writing and literature:</p> <ol style="list-style-type: none"> <li>1. Character Study and Psychological Depth</li> <li>2. Themes of Redemption and Forgiveness</li> <li>3. Isolation and Connection</li> <li>4. Symbolism and Metaphor</li> <li>5. The Role of Religion and Morality</li> <li>6. Structure and Use of Space</li> <li>7. Dialogue and Language</li> <li>8. Body and Identity</li> <li>9. Literary Connections and Inspirations</li> <li>10. Impact of the Ending</li> <li>11. Adaptation and Performance</li> <li>12. Mental Health and Emotional Resilience</li> </ol> <p><b>Quiz #4:</b> Analyzing Character Development &amp; <i>The Whale</i></p> <p><b>Assignments:</b> Start reading <i>The King's Speech</i> (PDF in Canvas) - Finish reading before class on 10/8.</p>

Date	Class Content
<p><b>11/7</b> <b>(Thursday)</b></p>	<p><b>LESSON 5: CONFLICT &amp; DIALOGUE</b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Identify and analyze different types of <b>conflict in dramatic writing</b>.</li> <li>• Analyze the function and <b>style of dialogue</b> in dramatic writing.</li> </ul>

	<p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on internal vs. external conflict.</li> <li>• Group activity to identify conflicts in <i>The King's Speech</i>.</li> <li>• Lecture on the elements of effective dialogue.</li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Quiz #5:</b> Analyzing Conflict in Dramatic Writing</p> <p><b>Assignments:</b> Write an analysis of the main types of conflict in a play.</p>
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**Week 4:**

Date	Class Content
<p><b>11/12</b> <b>(Tuesday)</b></p>	<p><b>LESSON 6: ANALYZE THE KING'S SPEECH BY DAVID SEIDLER</b></p> <p><b>Class Discussion:</b> Analyze <i>The King's Speech</i> by David Seidler as a piece of dramatic writing and literature:</p> <ol style="list-style-type: none"> <li>1. Character Development and Transformation</li> <li>2. Themes of Leadership and Duty</li> <li>3. The Power of Language and Communication</li> <li>4. Historical Context and Accuracy</li> <li>5. Symbolism and Metaphor</li> <li>6. The Role of Therapy and Healing</li> <li>7. Class and Social Status</li> <li>8. The Role of Family and Support</li> <li>9. Cinematic Adaptation and Stage Interpretation</li> <li>10. Personal Struggle vs. Public Role</li> <li>11. Language as Power and Vulnerability</li> <li>12. Impact of the Play's Climax</li> </ol> <p><b>Quiz #6:</b> Analyzing Dialogue in Dramatic Writing &amp; <i>The King's Speech</i></p> <p><b>Assignments:</b> Start reading <i>Real Women Have Curves</i> - Finish reading before class on 10/22.</p>

Date	Class Content
<p><b>11/14</b> <b>(Thursday)</b></p>	<p><b>LESSON 7: SETTING &amp; TONE &amp; MOOD</b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Understand the significance of setting in dramatic writing.</li> <li>• Analyze how <b>tone and mood</b> are created and their effects.</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on the role of setting</li> <li>• Group analysis of setting in a <i>Real Women Have Curves</i></li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Quiz #7:</b> Understanding the Significance of Setting in Dramatic Writing</p> <p><b>Assignments:</b> In-Class Review for Midterm Exam (Lessons 1-7, Student review of Lesson #8 from video lecture)</p>

**Week 5:**

Date	Class Content
<p style="text-align: center;"><b>11/19</b> <b>(Tuesday)</b></p>	<p><b>LESSON 8: TONE &amp; MOOD</b> (<i>Instructor Out-of-the-Country/Video Lecture Available in Canvas starting at 10/22 at 8:00 AM/ Quiz #8 Available to take in Canvas 10/22 from 6:00-12:00 PM</i>)</p> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Video lecture on <i>Real Women Have Curves</i> (in Canvas)</li> <li>• Topics analyzing <i>Real Women Have Curves</i> by Josefina López as a piece of dramatic writing and literature:</li> </ul> <ol style="list-style-type: none"> <li>1. Cultural Identity and Assimilation</li> <li>2. Body Image and Self-Acceptance</li> <li>3. Feminism and Female Empowerment</li> <li>4. Economic Struggles and Labor Issues</li> <li>5. Generational Conflict and Family Dynamics</li> <li>6. Identity and the American Dream</li> <li>7. Language and Communication</li> <li>8. Realism and Representation</li> <li>9. Symbolism and Metaphor</li> <li>10. Social and Political Commentary</li> <li>11. Impact of the Setting</li> <li>12. Coming-of-Age and Personal Growth</li> <li>13. Humor and Tone</li> <li>14. Comparison with Other Works</li> </ol> <p><b>Quiz #8</b> Analyzing Tone and Mood in Dramatic Writing &amp; <i>Real Women Have Curves</i> (in Canvas)</p> <p><b>Assignment:</b> Study for Midterm Exam</p>

Date	Class Content
<p style="text-align: center;"><b>11/21</b> <b>(Thursday)</b></p>	<p><b>MIDTERM EXAM</b></p> <p><b>True/False, Multiple Choice &amp; Short Answer – 300 Points Possible</b></p> <p><b>Assignment:</b> Start reading <i>An Enemy of the People</i> - Finish reading before class on 11/12.</p>

**Week 6:**

Date	Class Content
<p style="text-align: center;"><b>11/26</b> <b>(Tuesday)</b></p>	<p><b>LESSON 9: SYMBOLISM &amp; LESSON 10: PACING &amp; LESSON 11: SUBTEXT</b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Identify and interpret <b>symbolism</b> in dramatic writing.</li> <li>• Analyze how <b>pacing</b> affects the narrative.</li> <li>• Understand and analyze the <b>subtext</b> in dramatic writing.</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on common symbols and their meanings.</li> <li>• Symbolism in <i>An Enemy of the People</i></li> <li>• Lecture on pacing techniques.</li> </ul>

	<ul style="list-style-type: none"> <li>• Group analysis of pacing in <i>An Enemy of the People</i></li> <li>• Lecture on subtext regarding <i>An Enemy of the People</i>.</li> <li>• Practice identifying subtext in dialogue in <i>An Enemy of the People</i>.</li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Assignments:</b> Discuss the writing prompt for class essay - Analyzing Dramatic Writing Essay - Choose One: <i>God of Carnage, The Whale, The Kings Speech, Real Women Have Curves, An Enemy of the People, Cost of Living or Disgraced</i>.</p>
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<b>11/28</b> <b>(Thursday)</b>	<b>Thanksgiving Day – No Class Instruction</b>
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**Week 7:**

Date	Class Content
<b>12/3</b> <b>(Tuesday)</b>	<p><b>LESSON 9: SYMBOLISM &amp; LESSON 10: PACING &amp; LESSON 11: SUBTEXT</b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Identify and interpret <b>symbolism</b> in dramatic writing.</li> <li>• Analyze how <b>pacing</b> affects the narrative.</li> <li>• Understand and analyze the <b>subtext</b> in dramatic writing.</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on common symbols and their meanings.</li> <li>• Symbolism in <i>An Enemy of the People</i></li> <li>• Lecture on pacing techniques.</li> <li>• Group analysis of pacing in <i>An Enemy of the People</i></li> <li>• Lecture on subtext regarding <i>An Enemy of the People</i>.</li> <li>• Practice identifying subtext in dialogue in <i>An Enemy of the People</i>.</li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Assignments:</b> Discuss the writing prompt for class essay - Analyzing Dramatic Writing Essay - Choose One: <i>God of Carnage, The Whale, The Kings Speech, Real Women Have Curves, An Enemy of the People, Cost of Living or Disgraced</i>.</p>

Date	Class Content
<b>12/5</b> <b>(Thursday)</b>	<p><b>LESSON 11: ANALYZING AN ENEMY OF THE PEOPLE BY HENRIK IBSEN</b></p> <p><b>Class Discussion:</b> Analyze <i>An Enemy of the People</i> by Henrik Ibsen as a piece of dramatic writing and literature:</p> <ol style="list-style-type: none"> <li>1. Themes of Truth and Integrity</li> <li>2. The Role of the Public and Democracy</li> <li>3. Character Study: Dr. Thomas Stockmann</li> <li>4. Power, Corruption, and Authority</li> <li>5. Social Responsibility and the Common Good</li> <li>6. The Role of Science and Expertise</li> <li>7. Ibsen's Critique of Society</li> <li>8. Symbolism and Allegory</li> <li>9. Moral Ambiguity and Ethical Dilemmas</li> </ol>

	<p>10. The Role of Women in the Play  11. Public vs. Private Interests  12. Realism and Dramatic Structure  13. Relevance to Modern Issues  14. The Ending and Its Implications</p> <p><b>Assignments:</b></p> <ul style="list-style-type: none"> <li>• Start reading <i>Cost of Living</i> - Finish reading BEFORE class on 11/26.</li> <li>• Work on Analyzing Dramatic Writing Essay - Choose One: <i>God of Carnage</i>, <i>The Whale</i>, <i>The Kings Speech</i>, <i>Real Women Have Curves</i>, <i>An Enemy of the People</i>, <i>Cost of Living</i> or <i>Disgraced</i>.</li> </ul>
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**Week 8:**

Date	Class Content
<p><b>12/10</b>  <b>(Tuesday)</b></p>	<p><b><u>LESSON 12: GENRE CONVENTIONS &amp; NARRATIVE TECHNIQUES</u></b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>• Explore the conventions of different dramatic genres.</li> <li>• Analyze <b>narrative techniques</b> like flashbacks and foreshadowing.</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>• Lecture on genre conventions</li> <li>• Group comparison of genre conventions in <i>Cost of Living</i></li> <li>• Lecture on narrative techniques.</li> <li>• Identify techniques in <i>Cost of Living</i>.</li> <li>• Discuss Cultural Significance of the play</li> </ul> <p><b>Assignments:</b> Work on Analyzing Dramatic Writing Essay - Choose One: <i>God of Carnage</i>, <i>The Whale</i>, <i>The Kings Speech</i>, <i>Real Women Have Curves</i>, <i>An Enemy of the People</i>, <i>Cost of Living</i> or <i>Disgraced</i>.</p> <p><b><u>LESSON 13: ANALYZE COST OF LIVING BY MARTYNA MAJOK</u></b></p> <p><b>Class Discussion:</b> Analyze <i>Cost of Living</i> by Martyna Majok as a piece of dramatic writing and literature:</p> <ol style="list-style-type: none"> <li>1. Themes of Disability and Caregiving</li> <li>2. Class and Economic Struggles</li> <li>3. Loneliness and Human Connection</li> <li>4. Power Dynamics in Relationships</li> <li>5. Identity and Self-Perception</li> <li>6. Realism and Emotional Intensity</li> <li>7. The Role of Humor in the Play</li> <li>8. Intersectionality and Representation</li> <li>9. Structure and Pacing</li> <li>10. The Impact of the Title</li> <li>11. Moral Ambiguity and Ethical Dilemmas</li> <li>12. The Ending and Its Implications</li> <li>13. Comparison with Other Works</li> <li>14. Social and Political Commentary</li> </ol> <p><b>Assignments:</b></p>

	<ul style="list-style-type: none"> <li>Start reading <i>Disgraced</i> - Finish reading BEFORE class on 12/10.</li> </ul> <p>Work on Analyzing Dramatic Writing Essay - Choose One: <i>God of Carnage</i>, <i>The Whale</i>, <i>The Kings Speech</i>, <i>Real Women Have Curves</i>, <i>An Enemy of the People</i>, <i>Cost of Living</i> or <i>Disgraced</i>.</p>
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Date	Class Content
<b>12/12</b> <b>(Thursday)</b>	<p><b><u>LESSON 14: POINT OF VIEW &amp; LESSON 15: IMAGERY &amp; LESSON 16: AUDIENCE IMPACT</u></b></p> <p><b>Objective:</b></p> <ul style="list-style-type: none"> <li>Understand and analyze the impact of <b>point of view</b>.</li> <li>Analyze the <b>use of imagery</b> in dramatic writing.</li> <li>Analyze the <b>emotional and intellectual impact</b> on the audience.</li> </ul> <p><b>Activities:</b></p> <ul style="list-style-type: none"> <li>Lecture on narrative point of view</li> <li>Group discussion on the point of view in <i>Disgraced</i>.</li> <li>Lecture on the function of imagery</li> <li>Imagery analysis in <i>Disgraced</i>.</li> <li>Lecture on audience engagement and impact.</li> <li>Group discussion on personal responses to any of the plays discussed in class.</li> </ul> <p><b>Assignments:</b> Finalize the Analyzing Dramatic Writing Essay - Choose One: <i>God of Carnage</i>, <i>The Whale</i>, <i>The Kings Speech</i>, <i>Real Women Have Curves</i>, <i>An Enemy of the People</i>, <i>Cost of Living</i> or <i>Disgraced</i>.</p> <p><b><u>LESSON 17: ANALYZE DISGRACED BY AYAD AKHTAR</u></b></p> <p><b>Class Discussion:</b> Analyze <i>Disgraced</i> by Ayad Akhtar as a piece of dramatic writing and literature:</p> <ol style="list-style-type: none"> <li>Identity and Self-Perception</li> <li>Islamophobia and Prejudice</li> <li>The American Dream and Assimilation</li> <li>Power Dynamics and Interpersonal Conflict</li> <li>Art and Representation</li> <li>Religion and Secularism</li> <li>Cultural Clash and Multiculturalism</li> <li>The Role of Race and Ethnicity</li> <li>The Title and Its Implications</li> <li>Moral Ambiguity and Ethical Dilemmas</li> <li>The Climax and Its Impact</li> <li>Dialogue and Realism</li> <li>The Role of Marriage and Intimacy</li> <li>Relevance to Contemporary Issues</li> </ol> <p><b>Activities:</b> <i>Review for Final Exam</i>  <b>Assignments:</b> Study for Final Exam!</p>

**Week 9:**

Date	Class Content
<b>12/16-12/20</b> <b>(Monday -Friday))</b>	<b>Finals Week!</b>