# COURSE OUTLINE

## Fall 2014

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<th>Course Number</th>
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<td>English 201</td>
<td>Introduction to Literature: Drama</td>
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**Hours:**
- 3 Lecture

**Co- or Pre-requisite:**
- Minimum C grade in English 102

**Implementation:**
- sem/year

### Catalog description (2014-2015 Catalog):

Examines the evolution of staged presentations from religious ritual to secular theater, covering works from the classical Greek period to the present day. Focuses on Elizabethan theater, Restoration comedy, 19th century realism, and contemporary theater.

**Is course New, Revised, or Modified?** Modified

**Required texts/other materials:**
Care should be taken in this writing-intensive course to find dramatic works from across the globe such as Noh drama, Zaju drama, and Post-colonial drama to supplement the concentration on strictly English/American drama and history. The two anthologies listed below offer a wide range of selections from different dramatic traditions. Since we have the Kelsey Theater on the West Windsor campus and other regional theater opportunities, it is optimal to give students the experience of seeing live theater as a class, inviting the director to be a guest lecturer beforehand to discuss staging, casting, and other behind the scenes choices. Critical approaches to literary study of drama are also available on the Internet and listed below. Also, YouTube now provides many samples of world drama for class discussion.

**Sample Anthologies for Introduction to Literature: Drama**


or


**Revision date:** Fall 2014  
**Course coordinator:** Barbara Hamilton, x3354, hamiltob@mccc.edu
Information resources:

General literary studies resource websites:

Purdue OWL: Writing About Literature: http://owl.english.purdue.edu/owl/resource/618/1/
Dr. Kristi Siegel’s Introduction to Modern Literary Theory: http://www.kristisiegel.com/theory.htm
The Voice of the Shuttle: http://vos.ucsb.edu
Literary Research Tools on the Web: http://andromeda.rutgers.edu/~jlynch/Lit
Georgetown Medieval Studies Scholarly Resources: http://labyrinth.georgetown.edu

Specialized sites:

Institute for World Literature: http://iwl.fas.harvard.edu/icb/icb.do
Eclat! U.Penn’s “Essential” Comparative Literature and Theory Sites: http://ccat.sas.upenn.edu/Complit/eclat

Supplemental Web Texts:

Ancient Greek Theater: http://academic.reed.edu/humanities/110tech/theater.html
Dr. Janice Siegel’s Greek Drama: http://people.hsc.edu/drjclassics/lectures/theater/ancient_Greek_drama.shtm
Dr. Robin Mitchell-Boyask’s Temple U Drama Site: http://www.temple.edu/classics/dramadir/index.html
TheaterHistory.com’s Hrosvitha site: http://www.theatrehistory.com/medieval/hrosvitha001.html
Yuan Dynasty Zaju Drama: http://www.chinavoc.com/magicn/yzaj.asp
Folger Shakespeare Library: http://www.folger.edu/
The Aphra Behn Page: http://www.lit-arts.net/Behn/begin-ab.htm
BBC’s “Sex, Lice, and Chamberpots in Pepys’s London”: http://www.bbc.co.uk/history/british/civil_war_revolution/pepsys_gallery.shtml

Course Competencies/Goals

The student will be able to:

1. interpret complex texts which may include images, epic and lyric poetry, fiction, and drama
2. synthesize readings to create original interpretations
3. create original essays using course texts and scholarly research
4. analyze a piece of literature using the most appropriate critical framework for that particular work (psychological, historical, philosophical, feminist, Marxist, etc.)
5. explain how literature functions as both a cultural artifact and shaper of culture
6. use correct MLA documentation format for citing literature in essays

This course meets the following General Education Knowledge Goals and MCCC Core Skills.

General Education Knowledge Goals
Goal 1.1 Students will read, write, and listen actively, critically, and effectively.

1.2 Students will logically, informatively, persuasively, and creatively respond orally and/or in writing to what they read, hear, and see.

1.3 Students will evaluate and revise their written and/or oral communication.

1.4 Students will write and speak clearly and effectively in formal American English.

1.5 Students will understand, analyze, and assess nonverbal, cultural, and gender communication in both small group and public communication settings.

Goal 4. Technology.

4.1 Students will demonstrate proficiency with electronic communications as appropriate to academic and professional use.

Goal 5. Social Science. Students will use social science theories and concepts to analyze human behavior and social and political institutions and to act as responsible citizens.

Goal 6. Humanities. Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a world language.

Goal 7. History. Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

Goal 8. Diversity. Students will understand the importance of a global perspective and culturally diverse peoples.

MCCC Core Skills

Goal A. Written and Oral Communication in English. Students will communicate effectively in speech and writing, and demonstrate proficiency in reading.

Goal B. Critical Thinking and Problem-solving. Students will use critical thinking and problem solving skills in analyzing information.

Goal C. Ethical Decision-Making. Students will recognize, analyze and assess ethical issues and situations.

Goal D. Information Literacy. Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

Goal E. Computer Literacy. Students will use computers to access, analyze or present information, solve problems, and communicate with others.

Goal F. Collaboration and Cooperation. Students will develop the interpersonal skills required for effective performance in group situations.

Goal G. Intra-Cultural and Inter-Cultural Responsibility. Students will demonstrate an awareness of the responsibilities of intelligent citizenship in a diverse and pluralistic society, and will demonstrate cultural, global, and environmental awareness.

Unit I Introduction: Greek Drama

Learning Objectives

The student will be able to...

- recognize the fundamental importance of ancient Greek models of tragedy and comedy for all future theater study, building vocabulary and close reading skills [Course competency 1; Gen Ed goals 1, 6; MCCC Core Skill G]

- describe the ways drama is embedded in cultural, historical--and therefore linguistic and ethical--context. [Course competencies 1, 5; Gen Ed goals 6, 7, 8, 9; MCCC Core Skills A, F, G]

- demonstrate understanding that interpreting world drama involves acknowledging and expanding one’s own cultural/critical boundaries [Course competency 1; Gen Ed goals 1, 6, 8, 9; MCCC Core Skills A, F, G]
• comprehend the connections between religion, ethics, and drama in the classical Greek world [Course competencies 1, 2, 4, 5; Gen Ed goals 1, 6, 9; MCCC Core Skill A]

• apply interpretive dramatic strategies and vocabulary from Aristotle’s *Poetics*, Freytag’s dramatic theory, and psychology to read Greek classical tragedy [Course competencies 1, 2; Gen Ed goals 1, 5, 6; MCCC Core Skills A, B]

• evaluate the impact of historical, social, political, and religious change on previously discussed themes in Greek thought [Course competencies 1, 2, 5, 6; Gen Ed goals 1, 5, 6, 7, 8; MCCC Core Skills A, B, C, G]

• create an original, peer-reviewed interpretation in essay form of one work from the Classical Period using the most helpful critical lens and synthesizing scholarly sources [Course competencies 1, 2, 3, 4, 7; Gen Ed goals 1, 5, 6, 7, 8, 9; MCCC Core Skills A, B, C, D, E, F]

**Unit II Medieval Drama**

**Learning Objectives**

_The student will be able to..._

• apply a variety of critical frames or lenses through which to interpret world drama [Course competency 4; Gen Ed goals 1, 5, 6, 7; MCCC Core Skill A, F]

• describe the historical and philosophical context of Confucius as a thinker working at a time of great cultural change. Recognize his pervasive impact on Asian thought as reflected in “Snow in Midsummer.” [Course competencies 1, 2, 5, 6; Gen Ed goals 1, 6, 7, 8, 9; MCCC Core Skills A, B, C, G]

• apply a variety of critical frames or lenses through which to interpret world drama [Course competency 4; Gen Ed goals 1, 5, 6, 7; MCCC Core Skill A, F]

• compare structural patterns, social function, and thematic content between Chinese *Zaju* drama, Japanese *Noh* drama, and Western drama following Greek and Roman models [Course competencies 1, 2, 4, 5, 6; Gen Ed goals 1, 6; MCCC Core Skills A, B, G]

• present in pairs a short original performance or creative presentation aiding in the class understanding of a work from the classical period [Course competencies 1, 2; Gen Ed goals 1, 6; MCCC Core Skills A, B, D, F]

• create an original, peer-reviewed essay analyzing one work from the Medieval Period using the most helpful critical lens and synthesizing scholarly sources [Course competencies 1, 2, 3, 4, 7; Gen Ed goals 1, 5, 6, 7, 8, 9; MCCC Core Skills A, B, C, D, E, F]

**Evaluation of student learning:** The weighted percentage of these means of assessing student learning will vary slightly, but the greatest emphasis should be on formal written work.

**Participation 30%**. Students are expected to come to class having read the material, prepared to discuss. Students will also participate in informal small group work, opportunities for discussion leading, and peer review of essay drafts. At the end of the semester students will form groups to present a short play or scene from a larger play, presenting the class with a rationale for their staging and casting choices.

**Formal Written Work: 70%**. Students will submit @ 15-20 pages of peer-reviewed, final draft essay, split into individual essays at the instructor’s discretion. These research essays should demonstrate careful text-based
analysis, use of an appropriate critical lens, location of the text within an historical, social context, analysis of the characters or speakers in a variety of socially-defined categories, and integration of scholarly sources.

Academic Integrity: Claiming another’s work as one’s own is one of the most serious academic crimes. Students are guilty of plagiarism if they submit another person’s writing or ideas as their own in threaded discussion, in-class discussion, paper, or exam work. This includes both intentional (copy/pasting ideas from the web, another student, or any other source without citation) and unintentional plagiarism (providing a citation but not using quotation marks around exact borrowed wording, for instance). Students in doubt as to whether or not to cite an idea they borrow from someone else should always provide citation to be safe. We will review how to use other people’s ideas and words legally, and students will be graded on how carefully they do this. Except when students are clearly substituting another’s work for their own, most cases of plagiarism can be avoided by careful citation.

Plagiarism Policy: In English 201, all plagiarized work (whether homework, threaded discussion, or essay) will receive zero points toward the final course grade. If students plagiarize more than once, they will receive an “F” final course grade. All plagiarism will be reported to Mercer’s Academic Integrity Council

Accessibility Statement. Mercer County Community College is committed to ensuring the full participation of all students in its programs. If you have a documented differing ability, or think that you may have a differing ability that is protected under the ADA and Section 504 of the Rehabilitation Act, please contact Arlene Stinson in LB 216 stinsona@mccc.edu for information regarding support services.

Week 1
Day One:  Introduction to the class, Greek drama, some vocabulary for analyzing and discussing drama
Day Two: Sophocles, *Oedipus the King* (89-136)

Week 2
Day 1:  Sophocles, *Oedipus the King* (89-136)
Day Two:  Aristophanes, *Lysistrata* (137-68)

Week 3
Day One:  Aristophanes, *Lysistrata* (137-68)

Week 4
Day One:  Zaju theater: Guan Hanqing, *Snow in Midsummer* (227-48)
Day Two:  Wrap-up on Guan. Introduction to *Everyman* (265-90)

Week 5
Day One:  *Everyman* (265-90)

Week 6
Day Two: Essay 1 due on classical or medieval drama. Introduction to Early Modern Drama.
Week 7
Day One: Marlowe, *Doctor Faustus* (291-332)
Day Two: Marlowe, *Doctor Faustus* (291-332)

Week 8
Day One: Introduction to Restoration comedy and Behn, *The Rover* (573-650)

Week 9
Day One: Wrap-up on Behn and Restoration Comedy. Rough draft of essay 2 due on Early Modern or Restoration drama. Bring two copies to class.
Day Two: **Final draft of Essay 2 due.** Introduction to 19th century Realism. Strindberg, *Miss Julie* (673-710)

Week 10
Day One: Strindberg, *Miss Julie* (673-710)

Week 11
Day One: **Deadline for choosing a final project (see note at end of syllabus).** Postmodern drama: Brecht, *The Good Woman of Setzuan* (1005-62)
Day Two: Brecht, *The Good Woman of Setzuan* (1005-62)

Week 12
Day One: Post-colonial drama: Soyinka, *Death and the King’s Horseman* (1289-342)
Day Two: Soyinka, *Death* (continued).

Week 13
Day One: Kramer, *The Normal Heart*
Day Two: Kramer, *The Normal Heart*

Week 14
Day One: Time to work on final projects in class.
Day Two: No class—Thanksgiving Break

Week 15
Day Two: Student performance art. Group presentations and performances. Peer Review: bring two copies of your final essay for workshopping.

Week 16
Day One: Final Essay due. Last group presentations and performances (if needed). Course evaluation.