### COURSE OUTLINE
#### Spring 2019

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<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>English 201</td>
<td>Introduction to Literature: Drama</td>
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<table>
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<tr>
<th>Hours:</th>
<th>Co- or Pre-requisite:</th>
<th>Implementation sem/year</th>
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<td>3 Lecture</td>
<td>Minimum C grade in English 102</td>
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**Catalog description (2018-2019 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 and Studio Theaters on the West Windsor campus and other regional theater opportunities, it is optimal to give students the experience of seeing live theatre as a class, possibly 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. YouTube now provides many samples of world drama for class discussion. Faculty and students alike will benefit from an MCCC library database resources such as Digital Theatre Plus.

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


**Revision date:** Spring 2019  
**Course coordinator:** Barbara Hamilton, x3354, hamiltob@mccc.edu

MCCC Course Outline; Approved by the Curriculum Committee 12/6/07
Information resources:

General literary studies resource websites:

Purdue OWL: Writing About Literature: https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_literature/index.htm
Purdue OWL: Reading a Play: https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_in_literature_detailed_discussion/reading_a_play.html
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
U. Penn’s “Essential” Comparative Literature and Theory Sites: https://complit.sas.upenn.edu/

Supplemental Web Texts:

Ancient Greek Theater: http://academic.reed.edu/humanities/110tech/theater.html
Dr. Janice Siegel’s Greek Drama: http://people.hsc.edu/drijclassics/lectures/theater/ancient_Greek_drama.shtm
TheaterHistory.com’s Hrotsvitha site: http://www.theatrehistory.com/medieval/hrotsvitha001.html
Yuan Dynasty Zaju Drama: https://disco.teak.fi/asia/the-yuan-dynasty-1279-1369/
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/pepys_gallery.shtml

Course Competencies/Student Learning Outcomes:

The student will demonstrate competency through successfully performing these tasks:

1. Close Reading: interpret complex dramas from the ancient Greeks through current playwrights, focusing on word choice and dialogue. (ILG 1, 6, 8) [Methods of assessment: in-class workshops, discussions, and individual writing assignments]

2. Literary Strategies: demonstrate knowledge of the distinctive ways playwrights, translators, directors, and actors use a variety of dramatic strategies such as plot structure, timing, characterization, and staging to shape an audience’s response to their work (ILG 1, 6, 8, 9) [Methods of assessment: in-class workshops, discussions, group staging of a short scene or play, and individual writing assignments]

3. Synthesis of Texts: create original essays using course texts and scholarly research, synthesizing readings to create original interpretations (ILG 1, 4, 6, 10, 11) [Method of assessment: essay]

4. Critical Analysis: analyze a drama using the most appropriate critical framework(s) for that particular work (psychological, historical, philosophical/ethical, feminist, Marxist, etc.) (ILG 1, 6, 8, 9, 10, 11) [Methods of assessment: small- and large-group discussion; individual writing assignments]
5. **Literary Context**: use textual evidence and research into major historical and social changes such as political, economic, or cultural shifts to evaluate drama’s role as product of its culture, challenge to its culture, and shaper of culture. (ILG 1, 6, 7, 8, 9, 10, 11)  
*Methods of assessment: in-class workshops, discussion, and individual writing assignments*

6. **Documentation of Sources**: use correct MLA documentation format for citing literature in essays (ILG 1, 4, 10)  
*Method of assessment: essay*

**This course meets the following Institutional Learning Goals:**

1. **Written and Oral Communication in English**: Students will communicate effectively in both speech and writing.

4. **Technology**: Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.

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 foreign language.

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

8. **Diversity and Global Perspective**: Students will understand the importance of a global perspective and culturally diverse peoples.

9. **Ethical Reasoning and Action**: Students will understand ethical frameworks, issues, and situations.

10. **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.

11. **Critical Thinking**: Students will use critical thinking skills to understand, analyze, and apply information or solve problems.

**Unit I  Introduction: Greek and Roman Drama  [SLO 1-6; ILG 1, 6-11]**

*Learning Objectives*

**The student will be able to…**

- recognize the fundamental importance of ancient Greek models of tragedy and comedy for all future theatre study, building vocabulary and close reading skills

- describe the ways classical Greek drama is embedded in religious, cultural, historical—and therefore linguistic and ethical—context and social changes.

- describe the ways Roman drama builds on the Greek model yet differs from it based on dissimilar cultural norms, ethical models, and objectives

- demonstrate understanding that interpreting world drama involves acknowledging and expanding one’s own cultural/critical boundaries
• apply interpretive dramatic strategies and vocabulary from Aristotle’s *Poetics*, Freytag’s dramatic theory, and psychology to analyze Greek and Roman plays

• create an original, peer-reviewed interpretation in essay on one work from the Classical or Medieval Period using close reading and synthesizing scholarly sources

**Unit II: Medieval Drama** [SLO 1-6, ILG 1, 4, 6-11]

**Learning Objectives**

*The student will be able to...*

• apply a variety of critical frames or lenses through which to interpret world drama

• describe the historical and philosophical context of Confucius working at a time of great cultural change, along with the impact of the Mongol conquest on *Zaju* drama in the Yuan dynasty. Recognize Confucius’ ongoing impact on Asian thought as reflected in *Snow in Midsummer*.

• explain how Japanese Noh drama such as Zeami Motokiyo’s *Atsumori* reflects historical realities of the Samurai period as well as Buddhist thought.

• compare structural patterns, social function, religious and ethical concerns, and thematic content between Western morality plays such as *Everyman* or *Dulcitius* following Greek and Roman models, Chinese *Zaju* drama, and Japanese *Noh* drama

• present in pairs a short performance or creative presentation aiding in the class’s understanding of a work from the medieval period

• create an original, peer-reviewed essay analyzing one work from the Classical or Medieval Period using the most helpful critical lens and synthesizing scholarly sources

**Unit III: Early Modern Drama; Restoration Drama** [SLO 1-6; ILG 1, 4, 6-11]

*The student will be able to:*

• understand Marlowe’s *Doctor Faustus* or a Shakespeare play in light of its historical, socio-economic, political, and religious context

• explain the way a female playwright such as Sor Juana or Aphra Behn both reflects and challenges traditional patriarchal dramatic norms

• describe the use of drama as contemporary commentary on European exploration and colonization

• create an original, peer-reviewed essay analyzing one work from the Early Modern or Restoration Period using the most helpful critical lens and synthesizing scholarly sources

**Unit IV: 19th Century Realism / Early 20th Century Modernism** [SLO 1, 2, 4-6; ILG 1, 6-9, 11]

*The student will be able to:*


- connect realism to an increasing democratization of literature and traditional theatre, focusing on the concerns of everyday people rather than royal and aristocratic heroes

- analyze realism in comparison to traditional plot structures, elements of comedy and tragedy, and Aristotelian unities

- explain the ethos of modernist literature and its contextual relationship to American and European anxieties between the two World Wars, as well as a burgeoning interest in Freudian/Jungian analysis and symbolism

- demonstrate recognition of modernist and postmodernist concepts in early 20th century dramas such as Brecht’s *The Good Woman of Setzuan* through small and large group discussion

- interpret *The Good Woman of Setzuan* as a postmodern re-telling of *Snow in Midsummer*, articulating similarities and differences

- demonstrate understanding of realism’s and modernism’s ability to more overtly critique social issues such as the status of women, especially in works such as Strindberg’s *Miss Julie*, Susan Glaspell’s *Trifles*, or Ibsen’s *A Doll’s House*

**Unit V: Post-Colonial and Contemporary Drama [SLO 1-6; ILG 1, 4, 6-11]**

*The student will be able to:*

- analyze an African play such as Wole Soyinka’s *Death and the King’s Horseman* or *The Strong Breed* as a product of post-colonial cultural hybridity, a synthesis of Yoruba culture and the British colonial schools emphasis on European dramatic structures inherited from Shakespeare and Aristotle

- demonstrate understanding of other short dramas such as Jane Harrison’s *Stolen* as a post-colonial attempt by indigenous peoples to express their outrage at colonial cultural subversion

- interpret contemporary American or European drama as a means of raising social consciousness and voicing anger over disparate treatment of minority cultures or less culturally-powerful groups

- through small and large group discussion, explore the extent to which traditional plot structures and dramatic strategies are employed, modified, or obliterated by contemporary dramatists in order to create an audience response

- work in small groups to stage a one act play of the group’s choice, thereby developing an appreciation for the choices playwrights, producers, directors, and actors make in staging a production

- create an original, individual, peer-reviewed essay analyzing the short drama their group staged using the most helpful critical lens and synthesizing scholarly sources

**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 and 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 or a short essay final examination at the instructor’s discretion. Research essays should demonstrate careful text-based close reading, use of an appropriate critical lens, location of the play within its social context, analysis of the characters or speakers in a variety of socially-defined categories, and integration of scholarly sources.

**Academic Integrity:** Students should be familiar with Mercer’s Academic Integrity Policy, found [here](#). 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 online discussion, in-class discussion, essay, presentation slides, 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.