



**MERCER**  
COUNTY COMMUNITY COLLEGE

## COURSE OUTLINE

Course Number	Course Title	Credits
ENG 201	Introduction to Literature: Drama	3
<b>Hours:</b>	<b>Co- or Pre-requisite:</b>	<b>Implementation Semester &amp; Year</b>
<b>3 Lecture</b>	<b>Minimum C grade in ENG102</b>	<b>Fall 2022</b>

**Catalog description:** 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, 19<sup>th</sup> century realism, and contemporary theater.

**General Education Category:**  
**Goal 6: Humanities**

**Course coordinator:** Barbara Hamilton, 609-570-3544,  
hamiltob@mccc.edu

**Required texts & Other materials:**

1. Sample Anthologies: Care should be taken in this writing-intensive course to find dramatic works from across the globe such as Noh, Zaju, and post-colonial along with European/American drama. The two anthologies listed below offer a wide range of selections from different global dramatic traditions.

Gainor, J. Ellen, Stanton B. Garner, Jr, and Martin Puchner, eds. *The Norton Anthology of Drama*.

Shorter 3rd ed. W. W. Norton, 2017. ISBN-13: 978-0393283501.

Jacobus, Lee A., ed. *Compact Bedford Introduction to Drama*. 8<sup>th</sup> ed. Bedford St. Martin's,

2018. ISBN-13: 978-1319054793

2. Live Performance. If possible, students should see a live performance as a class at the Kelsey, Studio, or other regional theaters. Inviting the director to be a guest lecturer before the performance to discuss staging, casting, and other behind the scenes choices is optimal.

3. Supplemental Web Sources. 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. Free web materials include:

Purdue OWL: Writing About Literature:

[https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/writing\\_about\\_literature/index.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/writing_about_literature/index.html)

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](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>  
Georgetown Medieval Studies Scholarly Resources: <http://labyrinth.georgetown.edu>  
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/>

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](http://people.hsc.edu/drjclassics/lectures/theater/ancient_Greek_drama.shtm)

TheaterHistory.com's Hrosvitha site: <http://www.theatrehistory.com/medieval/hrosvitha001.html>

Yuan Dynasty Zaju Drama: <https://disco.teak.fi/asia/the-yuan-dynasty-1279-1369/>

Introducing the World of Noh: <http://www.the-noh.com/en/world/index.html>

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](http://www.bbc.co.uk/history/british/civil_war_revolution/pepys_gallery.shtml)

### **Course Student Learning Outcomes (SLO):**

*Upon successful completion of this course the student will be able to:*

1. **Close Reading:** interpret complex dramas from the ancient Greeks through current playwrights, focusing on word choice and dialogue. [Supports ILG 1, 6, 8; PLO # 1, 3]
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. [Supports ILG 1, 6, 8, 9; PLO 1]
3. **Synthesis of Texts:** create original essays using course texts and scholarly research, synthesizing readings to create original interpretations [Supports ILG 1, 4, 6, 10, 11; PLO 2, 3, 4]
4. **Critical Analysis:** analyze a drama using the most appropriate critical framework(s) for that particular work (psychological, historical, philosophical/ethical, feminist, sociological, etc.) [Supports ILG 1, 6, 8, 9, 10, 11; PLO 3]
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. [Supports ILG 1, 6, 7, 8, 9, 10, 11; PLO 1]
6. **Documentation of Sources:** use correct MLA documentation format for citing literature in essays [Supports ILG 1, 4, 10; PLO 2]

### **Course-specific Institutional Learning Goals (ILG):**

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

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

**Institutional Learning 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 foreign language.

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

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

**Institutional Learning Goal 9. Ethical Reasoning and Action.** Students will understand ethical frameworks, issues, and situations.

**Institutional Learning Goal 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.

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

### **Program Learning Outcomes for Liberal Arts (PLO)**

1. **Concept Knowledge.** Understand the vocabulary, methods, and major concepts presented in the humanities, social sciences, and the natural sciences.
2. **Communication.** Articulate complex ideas clearly and effectively, both verbally and in writing.
3. **Critical Thinking.** Perform a series of thinking tasks including speculation, analysis, and synthesis (i.e., abstract reasoning).
4. **Research Methods.** Utilize research materials and methodologies.

### **Units of study in detail – Unit Student Learning Outcomes:**

#### **Unit I Introduction: Greek and Roman Drama [Supports Course SLOs #1, 2, 4, 5]**

##### **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

#### **Unit II Medieval Drama [Supports Course SLOs # 1-6]**

##### **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's ongoing impact on Asian thought as reflected in *Snow in Midsummer*.

- explain how Japanese Noh drama such as Zeami Motokiyu'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 European 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 [Supports Course SLOs # 1-6]**

#### **Learning Objectives**

##### ***The student will be able to:***

- understand Marlowe's *Doctor Faustus* or a Shakespeare tragedy 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 19<sup>th</sup> Century Realism / Early 20<sup>th</sup> Century Modernism [Supports Course SLOs # 1, 2, 4, 5]**

#### **Learning Objectives**

##### ***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 20<sup>th</sup> 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** [Supports Course SLOs # 1-6]

### **Learning Objectives**

#### ***The student will be able to:***

- analyze an African play such as Wole Soyinka's *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 reaction to colonial cultural subversion
- interpret contemporary American or European drama as a means of raising social consciousness on behalf of less- or misrepresented 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:** [Evaluates SLOs 1-6.]

Achievement of the course objectives will be evaluated by the following tools. The weighted percentage of these means of assessing student learning will vary slightly among different instructors, 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 it. 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 @ 15-17 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.