

ENGLISH 292 World Drama Spring 2011
Tuesday and Thursday 1:10-2:20P, Zinzendorf 103

Instructor: Dr. Nicole Tabor, ntabor@moravian.edu
Office Hours: Mon 2:30-4:00, Tue 10:15-11:30, Thu 10:15-11:30, and by appointment
Office Location and Phone: 302 Zinzendorf Hall, (610) 625-7842

COURSE DESCRIPTION:

Students will read, discuss, and analyze plays from a variety of periods and national traditions in order to become familiar with the major styles, techniques, and conventions that characterize world drama. Although this is a course on global drama as literature, with an emphasis on the interpretation and analysis of dramatic texts, students will explore the performative dimensions of drama as well. The course will provide a broad introduction to theoretical and historical debates that stand at the center of world drama today, and students will have the chance to enter into these debates through critical writing assignments. Our readings, discussions, and writing assignments will offer the opportunity to develop questions at issue for our discourse community. Writing especially will provide the chance to develop your own line of inquiry regarding specific texts.

COURSE GOALS:

- Develop a sophisticated vocabulary of key terms to closely read, discuss, and write about world drama
- Enrich our textual experience of world drama by critically engaging with its historical tradition(s)
- Deepen our understanding and appreciation of multicultural contributions to dramatic literature
- Work collaboratively to generate challenging questions at issue for our discourse community
- Design and implement an intellectually engaging research project drawing on original argumentation, writing, and research that substantiates claims utilizing global dramatic literature as textual evidence
- Utilize life experiences to make connections between world drama and personal identity

REQUIRED TEXTS:

Longman Anthology of Drama and Theater Ed. Greenwald ISBN: 978-0-321-29138-7

ASSIGNMENTS

PERCENT OF FINAL GRADE:

First Essay	20
Second Essay	20
Third Essay	20
Reading Journal	20
Oral Presentations	10
Class Participation	10

ESSAYS: You are required to compose three argumentative essays. The first essay will be 3-4 pages, essay two will be 5-6 pages and the final essay will be 10-12 pages in length. You will develop the final essay from an abstract and rough draft. These essays will be thesis-driven and follow MLA guidelines. Essays will be evaluated primarily on the quality of your ideas and the thoroughness of your critical argument (including appropriate citations of the text). Organizational, grammatical, and other writing matters will, however, also affect your grade. We will discuss these essays in further detail throughout the term.

READING JOURNAL: You will write a one-page journal entry for each date's assigned primary reading. This entry will consist of two parts. In part one you will briefly summarize the day's play in a page-long summary. Part two will consist of a discussion question. These questions are useful in generating class discussion and essays from our readings. Please refer to the handout "Discussion Questions as Post-reading." You may be asked to read from your response in class. These journals will be checked each class period and collected twice during the term. In addition, you will write a journal response/discussion question regarding the live production of *Frankly* which will take place on February 4th at the Arena Theatre.

ORAL PRESENTATIONS: You will be required to give one group presentation. Your group will summarize, historicize, and ask the class significant discussion questions related to your assigned topic as well as create/photocopy/distribute a handout. The presentations will also provide in-depth analysis of the day's assigned reading(s) from our syllabus. A sign-up sheet will be circulated in class.

PARTICIPATION: Our classroom comprises a *discourse community*, in which we gain knowledge and insight through mutual inquiry as a result of both verbal and written interaction with others in the class. This interaction will take the form of co-operation as well as respectful disagreement. As a member of this discourse community, you will be expected to contribute intelligently and frequently to the discussion. Along with speaking, effective participation requires active and open-minded listening to others. Respond to and interact with your peers, not just with me. The more you participate, the more interesting, exciting, and rewarding this class will be. Always bring your textbook and notes to class. Expect to read passages aloud and closely investigate details of the texts we are studying. There will be unannounced quizzes and in-class writings throughout the term. I highly encourage you to visit me during office hours (or make an appointment) to discuss your paper ideas or any other questions or concerns related to the course. There will be an extra-credit option related to the Multicultural Reading Group.

POLICIES:

Grades. It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

Format. All written work should include your name, the course number and instructor (Tabor), the date, and the assignment in the upper right-hand corner. Any pages after the first should be numbered and stapled. All work must be typed using a reasonable 12-point font, double-spaced, and conventional margins (one inch). No electronic assignments accepted without special arrangement.

Deadlines. Reading responses, quizzes, and other daily assignments will not be accepted late, including assignments due to absence. Assignments are due during the class period of the due date. Extensions may be given on essays, provided that a student asks for the extension at least one week in advance. Unless an extension is given, late essays will be reduced by one letter grade for each day that passes after the due date, e.g. an A becomes a B if one day late.

Access for Students with Disabilities. Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Plagiarism. All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please see the Student Handbook if you have any questions about your use of sources.

Attendance. It is your responsibility to sign the attendance sheet at each class. Your final course grade will be dropped by 10% for each unexcused absence after the third. Arriving to class more than 10 minutes late will count as 1/3 of an absence. A note from a doctor's office is required for an excused absence.

Tentative Reading Schedule. Readings are to be completed on the day assigned. The schedule is subject to change.

Week One

Tue Jan 18 Introduction

Thu Jan 20 Primary Reading: *Oedipus* pp. 132-156
Secondary Reading: Aristotle's *Poetics* pp. 34-36

Week Two

Tue Jan 25 Primary Reading: *Oedipus* pp. 132-156
Secondary Reading: Ancient Greece and Drama pp. 106-114

Thu Jan 27 Primary Reading: *Oedipus* pp. 132-156
Secondary Reading: *Common Ground for Uncommon Cultures* pp. 11-12
Essay One Due

Week Three

Tue Feb 1 *Campus Spotlight: China*
Primary Reading: *Qing Ding Pearl* pp. 346-353
Secondary Reading: *Conventions of Chinese Theatre* pp. 329-332

Thu Feb 3 Primary Reading: *Frankly* (handout)

Fri Feb 4 8:00P *Frankly* at the Arena Theatre, Moravian College

Week Four

Tue Feb 8 Primary Reading: *Autumn in the Palace of Han* pp. 333-344
Secondary Reading: *The World of Chinese Drama* pp. 354-357

Thu Feb 10 Primary Reading: *Letters to a Student Revolutionary* (handout)
Secondary Reading: *Symbol and Setting* by David Ball (handout)

Week Five

Tue Feb 15 Primary Reading: *Hamlet* pp. 523-583
Secondary Reading: *The European Renaissance* pp. 460-462

Thu Feb 17 **Thesis Workshop, Thesis Due**

Week Six

Tue Feb 22 Primary Reading: *Hamlet* pp. 333-344
Secondary Reading: *Classic Tragedy* by David Rush (handout)

Thu Feb 24 Primary Reading: *Hamlet* pp. 333-344
Reading Journal Due

Week Seven

Tue March 1 Primary Reading: *Life's a Dream* pp. 588-616
Secondary Reading: *The Spanish Theatre* p. 617

Thu March 3 Primary Reading: *Life's a Dream* pp. 588-616
Essay Two Due

Week Eight

Tue Mar 8 Spring Recess – No Class

Thu Mar 10 Spring Recess – No Class

Week Nine

Tue Mar 15 Primary Reading: *Riders to the Sea* pp. 966-972
Secondary Reading: *Nationalism and the Irish Theatre* handout

Thu Mar 17 Primary Reading: *Riders to the Sea* pp. 966-972

Week Ten

Tue Mar 22 Primary Reading: *Good Woman of Setzuan* pp. 1121-1154
Secondary Reading: *Epic Theatre* pp. 1096-1098
Abstract Due

Thu Mar 24 Primary Reading: *Good Woman of Setzuan* pp. 1121-1154
Secondary Reading: *A-Effects in Chinese Acting* pp. 1155-1158

Week Eleven

Tue Mar 29 Primary Reading: *No Saco Nada De La Escuela* pp. 1504-1514
Secondary Reading: *Theatre of the Oppressed* pp. 1515-1518

Thu Mar 31 **Draft Workshop: Two Copies of Rough Draft Due**

Week Twelve

Tue Apr 5 **Conferences**

Thu Apr 7 **Conferences**

Week Thirteen

Tue Apr 12 Primary Reading: *Death and the Kings Horseman* pp. 1301-1328
Secondary Reading: *Postcolonial Drama in Africa* pp. 1253-1254

Thu Apr 14 Primary Reading: *Death and the Kings Horseman* pp. 1301-1328
Secondary Reading: *Yoruba Tragedy* pp. 1331-1333

Week Fourteen

Tue Apr 19 Primary Reading: *Trifles* pp. 1056-1063
Secondary Reading: *The Student as Critic* pp. 1761-1762
Reading Journal Due

Thu Apr 21 Holiday Break – No Class

Week Fifteen

Tue Apr 26 Primary Reading: *Twilight Los Angeles, 1992* pp. 1725-1754
Secondary Reading: *Korean Americans and the Los Angeles Riots* handout

Thu Apr 28 Conclusions and Evaluations
Essay Three Due