

ENGLISH 292: World Drama
Spring 2013
Monday and Wednesday 10:20-11:30, Zinzendorf 103

Instructor: Dr. Nicole Tabor, ntabor@moravian.edu

Office Hours: Mon 1-2P, Tue 10:30-11:30A, Wed 1-2P, Thu 10:30-11:30A, 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 6 pages, essay two will be 8 pages and the final essay will be 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 *The Memorandum* which will take place on February 21-24th at the Arena Theatre. You will also write a journal entry in response to Student Scholarship and Creative Endeavors Day.

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 or left-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 Elaine Mara, Assistant Director of Learning Services for Academic and Disability Support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center. Also, the Writing Center is located in a building that is not accessible to students with mobility impairments. If you have any impairments and need the services of the Writing Center please call 610-861- 1392.

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 second. Arriving to class more than 2 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. A star (*) next to page numbers signifies that a reading journal entry will be due in class that day for those assigned pages.

Week One

Mon Jan 14 Introduction

- Wed Jan 16 Primary Reading: *Oedipus* pp. 132-156*
Secondary Reading: Aristotle's *Poetics* pp. 34-36
- Week Two**
Mon Jan 21 MLK Day – No Class Meeting
- Wed Jan 23 Primary Reading: *Oedipus* pp. 132-156
Secondary Reading: Ancient Greece and Drama pp. 106-114
- Week Three**
Mon Jan 28 Primary Reading: *Oedipus* pp. 132-156
Secondary Reading: *Common Ground for Uncommon Cultures* pp. 11-12
- Wed Jan 30 Primary Reading: *Qing Ding Pearl* pp. 346-353*
Secondary Reading: *Conventions of Chinese Theatre* pp. 329-332
Essay One Due
- Week Four**
Mon Feb 4 Primary Reading: *Hamlet* pp. 523-583*
Secondary Reading: *The European Renaissance* pp. 460-462
- Wed Feb 6 Primary Reading: *Hamlet* pp. 333-344
Secondary Reading: *Classic Tragedy* by David Rush (H)
- Week Five**
Mon Feb 11 Primary Reading: *Hamlet* pp. 333-344
- Wed Feb 13 Primary Reading: *Life's a Dream* pp. 588-616*
Secondary Reading: *The Spanish Theatre* p. 617
Thesis Workshop, Thesis Due
- Week Six**
Mon Feb 18 Primary Reading: *Life's a Dream* pp. 588-616
- Wed Feb 20 Primary Reading: *Riders to the Sea* pp. 966-972*
Secondary Reading: *Nationalism and the Irish Theatre* (H)
Reading Journal Due
- Feb 21-24 8:00P *Memorandum* at the Arena Theatre, Moravian College
- Week Seven**
Mon Feb 25 *Memorandum* (H) Guest Artist: Prof. Shorr, Director
- Wed Feb 27 Primary Reading: *Riders to the Sea* pp. 966-972*
Essay Two Due
- Week Eight**
Mon Mar 4 Spring Recess – No Class Meeting
- Wed Mar 6 Spring Recess – No Class Meeting
- Week Nine**
Mon Mar 11 Primary Reading: *Good Woman of Setzuan* pp. 1121-1154*
Secondary Reading: *Epic Theatre* pp. 1096-1098
- Wed Mar 13 Primary Reading: *Good Woman of Setzuan* pp. 1121-1154

Secondary Reading: *A-Effects in Chinese Acting* pp. 1155-1158

Wed Mar 13 4-5 Multicultural Reading Group: Extra Credit Option

Week Ten

Mon Mar 18 Reeves Library Research Session

Wed Mar 20 Primary Reading: *No Saco Nada De La Escuela* pp. 1504-1514*
Secondary Reading: *Theatre of the Oppressed* pp. 1515-1518

Week Eleven

Mon Mar 25 Primary Reading: Kneubuhl *Ola Na Iwi* (H)*
Secondary Reading: Trask "From a Native Daughter:
Colonialism and Sovereignty in Hawaii" (H)
Abstract Due

Wed Mar 27 Primary Reading: Kneubuhl *Ola Na Iwi* (H)

Week Twelve

Mon Apr 1 Break – No Class Meeting

Wed Apr 3 **Draft Workshop: Two Hard Copies of Rough Draft Due**

Week Thirteen

Mon Apr 8 Conferences

Wed Apr 10 Conferences

Week Fourteen

Mon Apr 15 Primary Reading: *Death and the Kings Horseman* pp. 1301-1328*
Secondary Reading: *Postcolonial Drama in Africa* pp. 1253-1254

Wed Apr 17 Primary Reading: *Death and the Kings Horseman* pp. 1301-1328
Secondary Reading: *Yoruba Tragedy* pp. 1331-1333
Reading Journal Due

Week Fifteen

Mon Apr 22 *Student Scholarship and Creative Endeavors Day*

Mon Apr 22 Primary Reading: *Twilight Los Angeles, 1992* pp. 1725-1754*
Secondary Reading: *Korean Americans and the Los Angeles Riots* (H)

Wed Apr 24 Conclusions and Evaluations
Essay Three Due