

**ENGLISH 233 Modern Drama and Theater Fall 2015**  
**Digital Humanities Pilot Program**  
**Wednesday and Friday 1:10-2:20 Zinzendorf Hall 100**

**Instructor: Dr. Nicole Tabor, taborn@moravian.edu**  
**Office Hours: Monday 1:15-3:15P, Wednesday 2:25-3:25P, and also by appointment**  
**Office Location and Phone: 304 Zinzendorf Hall, (610) 625-7842**

**COURSE DESCRIPTION:**

This 200-level English course investigates, interprets, and interrogates modern plays as literary texts. Students will also analyze modern drama's performative dimensions. We will closely read and discuss twentieth century plays in order to think critically about the major styles, techniques, and conventions that characterize modern drama. The class will provide a broad introduction to theoretical concerns (including periodization, diversity, and historical materialism) that stand at the center of modernist studies today. Students will 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. This semester we will participate in a Digital Humanities Pilot program made possible by the generous support of the Mellon Foundation.

**COURSE GOALS:**

- Develop a sophisticated vocabulary of key terms to closely read, discuss, digitally express, and write about modern drama
- Enrich our textual experience of modern drama by critically engaging with its historical tradition(s)
- Deepen our understanding and appreciation of multicultural contributions to dramatic literature
- Interrogate ideas about periodization and disciplinary distinctions related to modernism(s)
- 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 modern dramatic literature as textual evidence
- Create a digital artifact in response to Modern Drama supported by a digital humanities discourse community
- Utilize life experiences to make connections between modern drama and personal identity

**REQUIRED TEXTS:**

*Longman Anthology of Modern and Contemporary Drama, The Collected Shorter Plays of Beckett, Our Town: A Play in Three Acts, Resistible Rise of Arturo Ui, A Raisin in the Sun.* ISBNs on AMOS

**ASSIGNMENTS**

**PERCENT OF FINAL GRADE:**

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

**ESSAYS:** You are required to compose three essays. The first essay will be 5 pages, essay two will be 8-10 pages and the final essay will be a five page reflective essay. You will develop the second essay from a rough draft. The first two 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 text(s) 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 (*dates marked with a \**) and collected twice during the term.

**ORAL PRESENTATIONS:** You will be required to give two presentations. In one, you 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 provide in-depth analysis of the day's assigned play and key terms. In the second presentation you will explain, demonstrate, and interrogate an assigned digital methodology.

**2015 PILOT PROGRAM:**

This class is part of a pilot program in the Digital Humanities. Our final project will allow us the opportunity to create a digital artifact in response to the work of modern playwright Samuel Beckett. We will prepare for this project through discursive work with specific digital methodologies, readings, guest speakers, and research, as well as best practices as presented by members of the class. There will also be class time allotted to workshops and other opportunities related to the digital humanities.

**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.

**ENGLISH MAJORS:** In preparation for creating an English Major Portfolio in your senior capstone seminar, please save both digital and hard copies of your work for this class, including drafts with peer and instructor comments.

**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).

**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.

**Time Management.** In completing work for and preparing for this class, you should expect to spend at least 2 hours per week outside of class for every hour spent in class. Some assignments or readings may require more time than that. We will discuss time management extensively throughout the semester.

**Academic & Disability Support.** Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the event sponsor at least one week prior to the event. Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic and Disability Support at [610-861-1401](tel:610-861-1401) (office located on the first floor of Monocacy Hall). Accommodations cannot be provided until authorization is received from the Academic & Disability Support Office.

**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. A note from a doctor's office is required for an excused absence. Arriving to class more than 2 minutes late will count as 1/3 of an absence.

**Tentative Reading Schedule.** Readings are to be completed on the day assigned. (\*) Indicates a journal entry is due. The schedule is subject to change.

**Week One**

Wed Sep 2 Introduction

Fri Sep 4 \*Primary Reading: *Trifles*, <http://www.vcu.edu/engweb/eng384/trifles.htm>

**Week Two**

Wed Sep 9 Primary Reading: *Trifles*

- Fri Sep 11 \*Primary Reading: *Good Woman of Setzuan* pp. 280-320  
 Secondary Reading: *Epic Theatre: The Berliner Ensemble of Bertolt Brecht* pp. 201-203  
 Terms: Epic Theatre, "A" Effect, *gestus*
- Week Three**  
 Mon Sep 14 No class meeting, **Essay One Due at noon (electronic or hard copy)**
- Wed Sep 16 Primary Reading: *Good Woman of Setzuan* pp. 280-320  
 \*Secondary Reading: *The Work of Art in the Age of Mechanical Reproduction*  
 by Walter Benjamin  
<http://faculty.winthrop.edu/stockk/contemporary%20art/benjamin%20mechanical%20reproduction.pdf>  
 \*Secondary Reading: *Digital Humanities*  
[http://jeffreyschnapp.com/wp-content/uploads/2013/01/D\\_H\\_ShortGuide.pdf](http://jeffreyschnapp.com/wp-content/uploads/2013/01/D_H_ShortGuide.pdf)
- Terms: Historical Materialism, Aura
- Fri Sep 18 \*Primary Reading: *Resistible Rise of Arturo Ui*  
 Secondary Reading: *What Is Digital humanities and What's It Doing in English Departments?*  
<https://mkirschenbaum.files.wordpress.com/2011/03/ade-final.pdf>
- Week Four**  
 Wed Sep 23 Yom Kippur, No Class
- Fri Sep 25 Library Visit: Primary and Secondary Sources, please meet at the computer lab next to the Reference Desk on the library's main level
- Week Five**  
 Wed Sep 30 Primary Reading *Resistible Rise of Arturo Ui*  
**Thesis Workshop, Thesis Due**  
 Digital Methodology I: *Facebook* and Social Networking
- Fri Oct 2 \*Primary Reading: *Blood Wedding* pp. 250-279  
 Secondary Reading: *Visualizing Theatrical Text: From Watching the Script to the Simulated Environment for Theatre*  
<http://www.digitalhumanities.org/dhq/vol/7/3/000166/000166.html>  
 Terms: *Duende*, Surrealism
- Week Six**  
 Wed Oct 7 **Draft Workshop, Draft Due**
- Fri Oct 9 Primary Reading: *Blood Wedding* pp. 250-279  
 Digital Methodology II: *imovie* and Digital Narrative
- Week Seven**  
 Wed Oct 14 \*Primary Reading: *Machinal* pp. 214-249  
 Secondary Reading: *Theatre as ecosystem: combining tangible and intangible heritage through a digital humanities approach to the Splinters Theatre archive*  
[http://www.academia.edu/5116443/Theatre\\_as\\_ecosystem\\_combining\\_tangible\\_and\\_intangible\\_heritage\\_through\\_a\\_digital\\_humanities\\_approach\\_to\\_the\\_Splinters\\_Theatre\\_archive](http://www.academia.edu/5116443/Theatre_as_ecosystem_combining_tangible_and_intangible_heritage_through_a_digital_humanities_approach_to_the_Splinters_Theatre_archive)  
 Terms: Expressionist Theatre, Stream of Consciousness
- Fri Oct 16 Primary Reading: *Machinal* pp. 214-249  
**Essay Two Due**

**Week Eight**

Wed Oct 21 \*Primary Reading: *Krapps Last Tape* pp. 452-462 (or Beckett Text, 47-58)  
Secondary Reading: *The Theatre of the Absurd*, pp. 210-213  
Terms; Absurdist Drama, Existentialism  
Digital Methodology III: *StorymapJS* and Digital Cartographies

Fri Oct 23 Digital Humanities Special Guest: Dr. Cheryl Ball  
\*<http://ceball.com/>  
**Reading Journal Due**

**Week Nine**

Wed Oct 28 Primary Reading: *Krapps Last Tape* pp. 452-462 (or Beckett Text, 47-58)  
Digital Methodology IV: *Omeka* and Narrative Construction

Fri Oct 30 \*Primary Reading: Beckett Text, *Rockabye* pp. 269-280, *Footfalls* pp. 235-243  
Secondary Reading: <http://www.samuel-beckett.net/beckapple.html>  
Digital Methodology V: *Storyteller* and Storyboard Tools

**Week Ten**

Wed Nov 4 \*Primary Reading: Beckett Text, *Come and Go* pp. 193-198  
Digital Methodology VI: *Storify* and the Curatorial Lens

Fri Nov 6 Digital Artifact Workshop

**Week Eleven**

Wed Nov 11 Beckett and Technology: Performative Art in the Age of Mechanical Reproduction  
\*Secondary Reading: \*<http://www.paleycenter.org/we-are-all-krapp>  
\*<http://www.nytimes.com/1984/12/23/weekinreview/who-s-to-say-whether-a-playwright-is-wronged.html>

Fri Nov 13 Individual Conferences

**Week Twelve**

Wed Nov 18 \*Primary Reading: *Our Town*  
Terms: Narrator. Metatheatrical

Fri Nov 20 **Workshop: Rough Cut Due**

**Week Thirteen**

Wed Nov 25 Thanksgiving Recess: No Class

Fri Nov 27 Thanksgiving Recess: No Class

**Week Fourteen**

Wed Dec 2 \*Primary Reading: *Raisin in the Sun*  
Secondary Reading: *Portrait of America in Transition*, pp. 204-205  
Terms: Second Generation Realists, Harlem Renaissance

Fri Dec 3 Digital Artifact Presentations  
**Reading Journal Due**

**Week Fifteen**

Wed Dec 9 Digital Artifact Presentations

Fri Dec 11 Digital Artifact Presentations  
Conclusions and Evaluations

**Finals**

Mon Dec 14 **Essay Three Due**