### I. ASCRC General Education Form

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<th>Group</th>
<th>V: Literary &amp; Artistic Studies</th>
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<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
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<tr>
<td>Course Title</td>
<td>Dramatic Literature (Script Analysis)</td>
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<td>Prerequisite</td>
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<td>Credits</td>
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### II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

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<th>Please type / print name</th>
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<tr>
<td>Requestor</td>
<td>Jere Hodgin</td>
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<tr>
<td>Phone / Email</td>
<td>x2877</td>
<td><a href="mailto:jere.hodgin@umontana.edu">jere.hodgin@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Mark Dean</td>
<td>x2879</td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
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### III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

This course is designed to familiarize the student with various aspects of both historical and contemporary dramatic literature. Students will investigate this topic through the lens of literary criticism and script analysis. Due to the nature of the material, attention will also be given to theatre as a practical art form (the acting, directing, design, etc.) inspired by the written text. In addition, students will position the literature through the lens of contextual dramaturgy (how playwriting and subsequent theatrical activity reflects the political, socio-economic and cultural activity of the period in which it was written).

In addition to reading and analyzing important dramatic literature, students of this course will attend all major Drama/Dance productions, and participate in subsequent discussions with practitioners from the production itself.

This course, faithfully undertaken, will provide students with a strong foundational knowledge of story, structure, dramatic action, character development, symbolic layering and theme as employed in various examples of dramatic literature—training that will enhance their skills and experiences as perceptive and participatory readers, writers, audience members, and potential practitioners of theatre.

### IV. Criteria:

Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

- Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works.
- Studying historic and contemporary examples of dramatic literature, preparing and critiquing live demonstrations, participating in class projects, and enjoying regular play attendance, students will learn to distinguish characteristics of dramatic literature and theatre that differentiate it from other literary and art forms. They will gain confidence in communicating in a variety of practical and theoretical vocabularies.
These courses provide mechanisms for students to receive instruction on the methods of analysis and criticism.

These courses provide mechanisms for students to develop arguments about the works from differing critical perspectives.

Through an introduction to dramatic literature, literary analysis and criticism, as well as response to live theatre, students will learn to identify the contemporary and personal relevance of various performance and theatrical styles, initiated by the dramatic literature, and gain experience in sharing these thoughts and ideas in a safe environment.

Through regularly-assigned response papers and critical analyses of both dramatic literature and live performance, students will improve written communication skills and deepen critical and analytical faculties, as well as increase their awareness of the breadth of the dramatic canon.

V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: http://www.umt.edu/facultysenate/ASCRCx/Documents/GE_Criteria5-1-08.htm

Upon completion of this perspective, students will be able to analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

Through the practice of literary criticism and analysis of various examples of dramatic literature, students will gain an understanding of dramatic structure and significance within literary and artistic traditions, including emergent movements and forms, as well as improve oral and written communications skills.

Upon completion of this perspective, students will be able to develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Through in-class discussions, exercises, live demonstrations by Drama/Dance personnel, and regular attendance, analysis and criticism of live performances, students will learn to demonstrate confidence in developing coherent arguments that critique these works from a variety of approaches such as historical, aesthetic, cultural, psychological, political, economic and philosophical. Ultimately, students will both broaden and strengthen their appreciation for theatre arts and their own significant role as audience members and informed critics.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

DRAMATIC LITERATURE

FALL 2008

DRAM 220—3 credits  TTh 11:10-12:30  Jeanette Rankin Hall 202

Professor: Dr. Ann C. Wright
Office: McGill 212A  Phone: 243-5846  Mailbox: PARTV 197
COURSE DESCRIPTION & OBJECTIVES:

This course is an introductory survey of Dramatic Literature from ancient times through the present. Throughout the course we will be considering, through various methodologies, what we mean by “drama” and “literature,” as well as what “Dramatic Literature” means to us audience member, community and global citizens, and potential practitioners of Theatre. This course will become a study of Script Analysis that explores the various components of Story, Structure, Dramatic Action, Character development, Symbolic Layering and Theme.

This course is divided into three Units:
- Unit I – Dramatic Literature: Origins in World History through 1642
- Unit II – European and English-Language Dramatic Literature from 1642 through 1950
- Unit III – European and English-Language Dramatic Literature from 1950 to the Present

Students will be spending each Unit (in part) working closely with small focus groups. In this way each student will be exposed to a variety of ways to approach the study of Dramatic Literature:

1. through the lens of literary criticism and script analysis,
2. through attention to Dramatic Literature as a foundational tool in the development and evolution of a practical art form (acting, directing, design, etc.), and
3. through the lens of contextual dramaturgy (Why this piece of Dramatic Literature, at this time, for this audience?)

Each focus group will have different assignments as you learn to explore Dramatic Literature through their particular lens. At the end of each Unit your group will rotate to a new focus area for exposure to another method of examining Dramatic Literature. Through readings, lectures, class discussions, videos, group presentations, writing and research, as well as focus group meetings, students will become familiar with Dramatic Literature from a variety of cultures and points of view. Students will be expected to demonstrate their knowledge both orally (in class discussions and group presentations), and in writing (in short papers and on tests).

This course, faithfully undertaken, will provide students with a strong foundational knowledge of past dramatic activity that will enhance both their skills and experiences as readers, writers, practitioners, audience members, and scholars as it relates to the broader umbrellas of Theatre and Performance Studies.

REQUIRED TEXTS:


POLICIES:
Basic Requirements:

– Students are required to **complete reading, writing, and presentation assignments** by the specified due date. Follow the course schedule carefully to keep track of assignments.

– Students are required to **bring the appropriate texts to class**, or for focus group sessions, for discussion. In addition, I recommend a **three-ring binder** for compiling copies of assigned material and handouts, taking notes, and maintaining a class journal.

– Students are required to bring **blue books** to class for use on Test days. *If you do not have a blue book on a test day, you may not take the Test, and you will not be able to take a make-up.* Pick up at least **three** of them from the bookstore now, and keep them ready in your notebook.

– Class participation is encouraged. Each student will receive a participation grade based not only on **productive participation**, but also on behavior and attitude in the classroom. Please be courteous and respectful to your peers and your instructors.

    * “Productive participation” means being prepared for class; asking relevant questions; contributing informed, relevant comments; engaging in the process of learning through group discussion; and being open to informed, intelligent debate. You do not always have to agree with your peers or your instructor, but you do always need to be respectful of differing opinions, and you must always be certain that your positions are informed by your own reading, research, and experience, not merely by what you’ve heard from someone else.

Blackboard, Electronic Reserves, and the Library
We will be using Blackboard for managing notification for all class assignments and announcements, as well as providing a location for chat rooms and focus group forums. We will maintain electronic reserves for supplemental reading material required in the class. It will be your responsibility to locate the assigned material from the electronic reserve section and print it for use in class on the appropriate day. In addition, we will be using Blackboard as a central location for information on grades and attendance records.

Several assignments require familiarity with the Library. If you haven’t already, gain this expertise. For special assistance, ask for Tammy Ravas, Fine Arts Librarian and Media Coordinator. She can be reached through her office at MLIB 315, by phone at 243-4402, or via Email at tammy.ravas@umontana.edu. She’s awesome, and very familiar with the needs of this class.

Rules and Regs:
All students participating in a course originating in the Department of Theatre-Dance must have an in-depth knowledge of the practices and procedures outlined in the Department of Theatre-Dance Handbook. This document is available online at [www.sfa.umt.edu/drama/index.html](http://www.sfa.umt.edu/drama/index.html). Please consult the 2008-2009 Handbook for specific information regarding attendance policies, absences, tardiness, missed or late assignments or tests, ways to challenge a grade, special accommodations, scholastic dishonesty, and other areas of interest.
A Note about Attendance, Late Policy, and Make-up Tests:
Departmental policy allows for two unexcused absences. Each subsequent unexcused absence will result in the lowering of your final grade by a full letter grade. The only excuses accepted for absences are illness accompanied by a doctor’s note; death in the family, also with a note; university obligation, with appropriate documentation; and, religious holidays as outlined in the departmental Handbook.

Class begins promptly at 11:10, and I’ll give you two tardies (after 11:15) because . . . well, stuff happens. After that, two excessive tardies count as an absence. You cannot enter class late on days of tests or Unit Presentations. Sorry, but out of consideration for your fellow classmates, we just do not interrupt performances!

If you are absent, or late, you are responsible for finding out what you missed and making up all work. If you know in advance that you are going to be absent, you are required to submit in advance any work that will be due during your absence, and you will be responsible for making up all work missed during the absence. It is obviously to your advantage to learn what you have missed. If necessary, arrange a meeting with me.

Written work is considered late if it is not available to be turned in at the beginning of the class period for which the assignment is due. Assignments should be submitted typed rather than hand-written. Computer/printer problems do not constitute a valid excuse for a late paper. Material submitted late will lose a full letter grade per day for the first two days, after which time they will no longer be accepted and will receive a zero.

Make-up tests are a nuisance for everyone, and are offered only with a proper excuse. You will need to schedule an appointment. Test material will be similar, but not identical, to that offered during the original testing period. Some sections may be conducted orally. Let’s try to avoid this circumstance if at all possible.

Group presentations and the accompanying written work may not be presented late. If the group presentation is not presented on the scheduled date, the assignment will count as a zero for all members of the group. Any individual not participating with their group (without an appropriate excuse) will receive a zero.

Grading/Assessment:
You will receive a Unit grade for each period – (three Unit Grades = final grade.)

- You will be assigned a Unit grade based on your completion of the assignments required in each Unit. Detailed criteria for each of these assignments will be distributed well in advance of the due date.
- You will also receive Unit grades for the test given in each Unit, class participation, and the final Unit Presentation given at the end of each Unit.

Completed work will be scored and returned to you no later than one week from the date you turned it in. Late assignments (if accepted) will suffer grade-wise – keep it simple, turn in your work on time (see late policy defined earlier in this syllabus).

Grading breakdowns for each of the three Units are as follows:

25%  Unit focus group assignments  250 pts.
Overview of Assignments and Study Aids:

Tests: There are three scheduled Tests that are designed to measure your progress with the material from the large lecture sessions and the readings assigned for the whole class. You will be responsible for all lecture material, as well as material from the anthology, and other outside reading assigned for Lecture/Discussion sessions. These tests will not cover any material discussed in, or readings assigned to, individual focus groups. Hint: Do your reading assignments religiously, and take good notes. There will be no cumulative final exam in this class.

Quizzes: May, or may not, happen. Be prepared!

Focus Group Assignments: You will receive detailed criteria for all focus group assignments throughout the course of this class. Often the turn-around is intentionally quick. This helps develop strong critical thinking and decision-making skills. Learn to work with it, and benefit from the experience. Written work will be returned to you, graded and with comments, no later than one week from the time it is turned in (that’s not carved in stone, but I’ll really, really try.)

Long and Short Response papers and Critical Analyses:
Response Papers:* Most reading assignments include written components. These short (2 paragraph,) or long (2-3 page) papers will be based on the material included in the class texts (whether specifically addressed in class or not), as well as selected handout materials. These essays are intended to demonstrate your understanding of the author’s arguments and point of view. You will discuss the author’s stance, and show how s/he arrived at his/her conclusions, using a defined methodology and approach. Evidence to support your assessment can be cited from other scholarly literature (no web sites on this one, please, unless otherwise instructed).

Initially, these papers are neither intended to serve as a criticism, nor should it present an opportunity for the writer to enter into debate with the author. Rather, we seek evidence of a grasp of the author’s intention, and the work’s significance in the greater scheme of things.

Later in the semester, we will turn our writing more to the critical analysis format. In these papers, with the inclusion of citable scholarly sources, we may address an argument with the author, or further defend their choices with scholarly evidence.
* Please turn in these written assignments typed, double spaced, 1.3” margins, 12 pt. Times New Roman (or other “readable font”), following MLA guidelines for style. Number all pages, after the first page, in the upper right-hand corner, and insert your last name as illustrated on this syllabus. Cover pages (title pages) are not necessary (save the trees!) Place your name, the course number, the title of the assignment, and the date in the top left-hand corner of the first page.

Show and Tell: Well, that’s pretty self-explanatory. Sometimes we ask for “artifacts.” You’ll see!

Unit Presentations: There will be three Unit Presentation sessions throughout the course of the semester—one for each Unit and focus area offered by the course.

The manner in which your Group decides to present your material will be determined in advance with your instructor’s guidance, from an initial proposal through a final submission of a presentation abstract. I will provide detailed criteria for both the presentation, and the required written documentation that must accompany each presentation (both from the group and from individual participants), early in each Unit. I will be available during office hours, or by appointment, to meet with you to offer advice and encouragement. Plan to work closely with your group, both inside and outside of class, as well as on Blackboard, to prepare for each of these events.

These presentations involve extensive creative effort, serious research, careful planning, and intense collaborative work. Your group will be presenting to the entire class, working from the material covered and focus emphasized during your unit study. 100% participation is required. In addition, we expect high quality work, and a thorough knowledge of your subject matter. We look forward to significant issues of Dramatic Literature reaching the entire class.

Academic Misconduct and the Student Conduct Code:
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Students with Special Needs:
Students with disabilities or special needs should notify me as soon as possible after the onset of class work.

A Note about your Syllabus and Course Schedule:
This syllabus and course schedule is a guide for you to use to keep up with your assignments and to plan for important due dates—refer to your syllabus every day; that’s why it’s here. After the assignment has been discussed in class, if you are still confused about any assignment as it appears on the syllabus, please ask your TA or me about it before the day it’s due.

Work noted on the course schedule is DUE on the date marked. In other words, if the assignment for 8/28 says: Brockett – Chapter 1—handout, and Exploring the Nature and Scope of Theatre History—Brockett’s Appendix in 8th Edition—handout (and Blackboard),
then you must read and digest that material before 8/28 so you are prepared to discuss it in class on that day.
Due to the possibility of unforeseen delays and/or rapid progress, this syllabus and course schedule is subject to change at the discretion of the professor. You will always be notified well in advance if any changes, additions, deletions, or other modifications are needed.

**DRAMATIC LITERATURE**

**COURSE SCHEDULE**

**Autumn Semester 2008**

September 1 (Monday) - Labor Day, Holiday  
November 4 (Tuesday) - Election Day, Holiday  
November 11 (Tuesday) - Veterans Day, Holiday  
November 26-27-28 (Wednesday-Friday) - Thanksgiving Vacation  
December 8-12 (Monday-Friday) Final Examinations

**Tuesday, 8/26:** Class Introduction

**Unit I: Dramatic Literature: Origins in World History through 1642**

**Thursday, 8/28:** Lecture/Discussion: “Getting Our Terms Straight from the Beginning, and Exploring the Nature and Scope of Dramatic Literature Within the discipline of Theatre”

Assignment: Brockett – Chapter 1—handout  
Exploring the Nature and Scope of Theatre History—Brockett’s Appendix in 8th Edition—handout (and Blackboard)

**Tuesday, 9/2:** Lecture/Discussion: “The Development of Dramatic Literature in Classical Greece”

Assignment: Aristotle – “The Poetics” – Blackboard  
Sophocles – *Oedipus Rex* - Bedford

**Thursday, 9/4:** Lecture/Discussion: Hellenistic, Roman and Byzantine Drama

Assignment: Roman Drama and Theatre—Blackboard

**Tuesday, 9/9:** Focus groups:

Group I Assignment: Sophocles – *Antigone* – Bedford  
“Reading a Play” – Bedford
Levi-Strauss – “The Structural Study of Myth” – Bedford

Become familiar with Script Analysis – pay particular attention to Character and Dialogue

Using material from your own independent research, write a short analysis (2-pages) on what you believe to be the major differences between the writing styles and resultant dramas exhibited in Greece versus Rome. Why do you believe these differences existed?

Include bibliography – remember three sources: one our discussion regarding reliable sources.

Group II Assignment: Aeschylus – Agamemnon – Bedford

“Reading a Play” – Bedford

Become familiar with Script Analysis – pay particular attention to Character and Dialogue

Case, “Classical Drag: The Greek Creation of Female Parts” – Blackboard

Make notes for class discussion

Each student:

1) Locate 2 short commentaries on Aeschylus and/or the historical period surrounding the Golden Age of Greek theatre. Bring to class as examples of evidence for how the script can reflect and enhance our knowledge of the various aspects of practice during this era, as well as the tenor of the times in which it was crested.

2) Write a short response paper (3 paragraphs) on each source to use during discussions.
Include bibliography. Remember our chat about the Internet.

Group III Assignment: Aristophanes – Lysistrata—Bedford
“Reading a Play” – Bedford
Become familiar with Script Analysis—
pay particular attention to
Character and Dialogue

Each student:
1) Locate two short articles,
or other types of evidence
(maybe from archeology), on the
social, economic, political, or
religious atmosphere during the
time of Aristophanes. Bring to
class as examples of how such
evidence broadens our
knowledge of theatre practices,
and how the play reflects the
cultural context the era.

2) Write a short response paper
on each example of evidence you
selected, and discuss how these
examples differ from those
available for the Roman period.
What cultural conditions may
account for these differences?

Include bibliography—remember
our discussion about reliable
sources.

Thursday, 9/11: Unit Presentation proposals due

Lecture/Discussion: What’s Going on in the Rest of the World?
The Dramatic Literature of Asia—India, China, and Japan

Assignment: “(Aside) Sanskrit Drama and Theatre”—
Blackboard
Zeami Motokiyo from “Teachings on
Style and the Flower”— Blackboard

Tuesday, 9/16: Final version of Unit Presentation Abstracts due.

Focus Groups:
Assignment for all groups: The Forty-Seven Samurai – (Blackboard)

Group I Assignment:
1) Be prepared to discuss the play from the point of view of Dramatic Literature.
2) Prepare a 2-page script analysis of The Forty-Seven Samurai. Be prepared to discuss the play's structure, and how it fits early Japanese requirements for style (per Zeami.)

Group II Assignment:
1) Be prepared to discuss the play from the point of view of Dramatic Literature.
2) Prepare a character analysis of one of the roles for The Forty-Seven Samurai. (Character analysis form required for this class is available on Blackboard. Be prepared to discuss your contribution in class.

Group III Assignment:
1) Be prepared to discuss the play from the point of view of Dramatic Literature.
2) Research early Japanese history as it may relate to the various dramatic and theatrical forms (i.e. religion, shogunate system, origins of various styles of performance and how they grew out of, or influenced cultural situations.)
3) Prepare a 2-page script analysis of this material as it relates to The Forty-Seven Samurai. Include bibliography—remember our discussion regarding reliable sources.

Thursday, 9/18: Lecture/Discussion: “European Theatre and Drama in the Middle Ages”

Assignment: Second Shepherd’s Play – Blackboard
“Why We Read the Second Shepherd’s Play”—Blackboard
Everyman – Blackboard
Tuesday, 9/23: Lecture/Discussion: “Spanish Theatre to 1700” and

Assignment: Lope de Vega – “The New Art of Writing Plays for Our Time” - Blackboard
Lope de Vega’s “The Sheep Well” (Fuente Ovejuna)—Blackboard
OR
Calderone’s Life is a Dream—Bedford

Thursday, 9/25: Lecture/Discussion: “English Theatre after the Middle Ages to 1642”

Assignment: Shakespeare, The Tempest – Bedford

Tuesday, 9/30: Test I

Thursday, 10/2: Unit #I—Presentations

Unit II: European and English-Language Dramatic Literature from 1642 through 1950

Tuesday, 10/7: Lecture/Discussion: “The British Theatre, 1642-1800”

Aphra Behn – “The Rover” – Bedford
Virginia Woolf – “On Aphra Behn” – Bedford
“Courtship and Marriage in “The Rover”—Bedford.

Thursday, 10/9: Focus Groups:

Group I Assignment: Jean Racine – Phaedra—Blackboard

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Compare/contrast Racine’s Phaedra with Euripides’ Hippolytus. Write a 2-page comparative play analysis on Racine/Euripides’ versions of the story.

Group II Assignment: Goldoni – The Servant of Two Masters – Blackboard
1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Select a relevant topic, conduct preliminary research, and design a proposal (one page) for extended research on some aspect of 18th C. dramatic criticism in Northern and Eastern Europe that could be valuable in practicing script analysis. (i.e. the dramatic theory and criticism of Goethe, Schiller?) Be prepared to discuss your proposal in class.

Group III Assignment: Beaumarchais – The Marriage of Figaro
– Blackboard

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Conduct independent research on French social conditions of the time.
3. Locate one outside resource that could be used to contribute to the contextual dramaturgy for The Marriage of Figaro.
4. Write a short (3-paragraph) response paper outlining the significance of the source. Include bibliography (remembering our source criteria.)

Tuesday, 10/14:

Unit Presentation proposals due.

Lecture Discussion: Continental European and English Language Dramatic Literature in the Nineteenth Century

Assignment: Read Victor Hugo’s Hernani (Blackboard)
“Approaching French Romanticism,”
“The Action,” “Structure and Language,”
“Reflections on Hernani” and “About the Translation.” (Blackboard)

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Research Neo-classicism and Romanticism.
3. Prepare a short response paper on each assigned reading to facilitate class discussion.
4. Prepare a 2-3 page paper using Script Analysis, information from your own independent
research, and the text. You may choose from the following assignment options: (Pick only ONE.)

a. Cite and describe three elements of French Romanticism that are prominently featured in the play.
b. Discuss how character dualities and physical disguises contribute to the dramatic outcome.
c. Explore the use and effectiveness of Hugo’s stage directions, the themes that propel the action of the script, and how styles of language reflect stage characters in the play.
d. Research the “great conflict” between the entrenched neoclassicism and the rise of romanticism in early 19th century France.
e. Complete a character analysis of one of the leading male characters and discuss the nature and consequences of his relationship to Dona Sol as demonstrated by the text.

(All contributions to be turned in at the end of class.)

Thursday, 10/16: Focus Groups:

Group I:
Read Chekhov’s The Cherry Orchard, and additional essays:
“On Chekhov” (Peter Brook),
“On the Cherry Orchard” (Virginia Woolf),
“Recollections” (Gorky), and
“Review of The Cherry Orchard” (John Corbin).

(All assigned reading available in the Bedford)

1) Be prepared to discuss the play from the point of view of Dramatic Literature.
2) Be prepared to discuss, with notes, creating mood and atmosphere through dialogue. (see Script Analysis)
3) Research and discuss literary styles in post-revolutionary Russia.
Prepare a short—3 paragraph—response paper on your findings for discussion in class. (To be turned in at end of discussion)

4) Be prepared to discuss the additional source material from the Bedford. Bring notes.

Group II:

Read Shaw’s *Major Barbara*, and additional essays:

- Strindberg’s “Preface to Miss Julie,” and “An Effective Play”, and Shaw’s “The Technical Novelty of Ibsen’s Plays”

(All assigned reading available on Blackboard)

1) Be prepared to discuss the play from the point of view of Dramatic Literature.

2) Prepare a response paper on the two Strindberg essays and the Shaw essay noted above. You know the drill. Be prepared to discuss in class. (Three 3-Paragraph response papers due at end of class today.)

3) Be prepared, with notes, to discuss the dramatic arc and character relationships in the play. Bring notes.

Group III:

Assignment: Ibsen’s *A Doll’s House*, and “Letters and Speeches of Ibsen” (559-563). (Bedford)

1) Be prepared to discuss the play from the point of view of Dramatic Literature.

2) Prepare a short response paper on “Letters and Speeches.”

3) Through independent research, locate three critical essays focusing on a single aspect of late 19th Century Dramatic Literature. Select from such topics as the beginnings of modern realism, or alternatives to realism being introduced during this
era. Write a 2-page response paper comparing and contrasting the views expressed by the authors.

Tuesday, 10/21:  
*Unit Presentation abstracts due.*

Lecture/Discussion: “Continental European and Latin American Theatre, and English-language Theatre in the Early Twentieth Century”

Assignment: “Drama in the Early and Mid-Twentieth Century” (Bedford)

Thursday, 10/23:  
*Focus Groups:*

**Group I Assignment:** Glaspell’s *Trifles* (Bedford.)

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Using *Script Analysis*, the text, and outside resources of your choice, construct an argument for this play as a study in gender differences, and cite evidence of this work being an early example of feminist expression. Write a 2-page analysis of this play from the point of view of gender studies. Include a bibliography, remembering our discussions regarding sources. Be prepared to discuss in class.

**Group II Assignment:** Brecht’s *Mother Courage and Her Children* (Bedford.)

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Write a 2-3 page response paper defining the play’s theme as it fits into world events of the time, and how such matters are reflected in Dramatic Literature. Include a brief discussion of how Brecht chose to express this theme (his various “epic theatre” techniques for achieving “alienation”), and why these techniques are particularly effective for achieving his goals. Be prepared to discuss in class.

**Group III: Assignment:** Pirandello’s *Six Characters in Search of an Author,* (Bedford.)

1. Be prepared to discuss the play from the point
of view of Dramatic Literature.

2. Write a critical analysis (two pages) on the relationship between art (drama) and life, between characters and actors. Be prepared to discuss in class.

Tuesday, 10/28:   Test II
Thursday, 10/30:  Unit #2—Presentations
Tuesday, 11/4:    Holiday—Election Day

Unit III – European Theatre to 1800

Thursday, 11/6:   Lecture/Discussion: “Some Wild and Crazy Things Going On!”

Assignment:

1. I can’t believe I’m even saying this: Google Artuad and “The Theatre and It’s Double.” Be familiar with the man, his general ideas, and his legacy before this lecture. Bring notes to class, and an indication of where you found your material.

2. Research a leading playwright/theorist of this period—your choice. Using at least two sources, write a critical analysis (2-3 pages) of their philosophy toward theatre and playwriting, as well as their influence on future theatre practitioners. Be prepared to discuss in class.

3. Research Dada, Surrealist, and Futurist Performance. Bring one example of this dramatic (that’s the literature, remember) style to “show and tell.”

Tuesday, 11/11:   Holiday

Thursday, 11/13:  Focus Groups: Continental European, Latin American, and English Language Dramatic Literature in the Late Twentieth Century

Group I: Samuel Beckett’s *Happy Days*, and commentaries.

1. Be prepared to discuss the play from the point of view of Dramatic
2. Prepare short response papers on each of the commentaries. Be prepared to discuss in class.

Group II: Arthur Miller’s *Death of a Salesman*, and commentaries (Bedford)

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Prepare a short response paper on each of the three essays, or the casebook, paying particular attention to how the play reflects tragedy as written to be played by the common man.

Group III: Tennessee Williams’ *Cat on a Hot Tin Roof*, and commentaries (Bedford)

1. Be prepared to discuss the play from the point of view of Dramatic Literature.
2. Prepare a response paper on each of the three essays, paying particular attention to how the play reflects social and economic conditions of the time in which the play was written.

Tuesday 11/18: Focus Groups:

All Groups:
1. Read “Contemporary Drama,” (Bedford, pp. 1289-1298)
2. Prepare a short response paper for discussion in class.
3. Select one play from the anthology (pp. 1303-1785). Read it.
4. Write a 2-3 page critical analysis of your selection, discussing the play’s content and potential impact on contemporary practice and culture. Stress your focus group emphasis. Be prepared to share your discoveries in class.

Thursday, 11/20: *Unit Presentation proposals due.*

Lecture/Discussion: “The Theatre of Africa”
Tuesday, 11/25:  Lecture/Discussion:  “Contemporary Theatre:  What’s to Come?  Intercultural Performance, the Post-Colonial Body, and Other Considerations of Race, Gender, and Class”

Assignment:  “Death and the King’s Horseman,” Wole Soyinka (Blackboard)

Tuesday, 11/25:  Lecture/Discussion:  “Contemporary Theatre:  What’s to Come?  Intercultural Performance, the Post-Colonial Body, and Other Considerations of Race, Gender, and Class”

Assignment:  Highway’s Dry Lips Oughta Move to Kapuskasing, and Performance Review (Blackboard)

Thursday, 11/27:  Thanksgiving Holiday

Tuesday, 12/2:  Unit Presentation abstracts due.

Lecture/Discussion:  So what do we know now about Story, Structure,
Dramatic Action, Character development, Symbolic Layering and Theme?

Thursday, 12/4:  Test III

Final Exam Day (TBA):  Unit #3 Presentation—All events!  This is the biggie!!  Make it Fabulous!!!  Informative, provocative, entertaining, and very well-rehearsed!

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.