

DRAMA

Course Description

This course covers drama from ancient to contemporary times, with a special emphasis on canonical texts from world literature. Students will analyze primary texts covering the different periods of western and non-western literature, and will discuss them from different critical stances. They will demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, authors, themes, and motifs. Students will demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, movements, authors, themes, and motifs. In addition, they will discuss the historical, social, cultural, or biographical contexts of the works' production. This course is intended for students who already possess a bachelor's and, ideally, a master's degree, and who would like to develop interdisciplinary perspectives that integrate with their prior knowledge and experience.

About the Professor

Dr. Susan Smith Nash has developed numerous literature courses in the humanities, including world literature, American literature, and film. She earned her Ph.D. from the University of Oklahoma, and is widely published in the areas of literature, e-learning, and discourse. In addition, she has served as editor for journals focusing on literature and literary criticism.

Study Guide

Instructions for the Study Guide: Please use the questions to develop a deeper understanding of the text and to review the concepts. As you read, consider the questions. Keeping careful notes or a journal will help you prepare to write the essays at the end of each section as well as the final essay. Your required and supplemental readings can be found in the "Readings" file.

Instructions for Essays: Please write a 1,250 – 1,500 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Instructions for Final Essay: Please write a 5,000 word essay that responds to the essay questions. Then, send your essay to your professor. You may send an outline and drafts to your instructor for feedback and guidance before you send your finished essay.

Required Texts

The Longman Anthology of Drama and Theater: A Global Perspective. Michael L. Greenwald, Roger Schultz, Roberto D. Romo, eds. NY: Addison-Wesley. 2002. ISBN: 0-321-29138-7.

Supplemental Reading is optional and is indicated by shading.

UNIT/	WORK	INTRODUCTION
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**WEEKS
I**

Early Drama (to 1500 A.D.)

1-2 Ancient
Drama

Sophocles ***Oedipus,
The King***

Sin and Wisdom in an Hellenic Perspective

Sophocles, contemporary to Euripedes, seems to later readers to have captured the essence of the spirit of classical drama: serenity, balance, tragic sense, discipline. The two Sophocles plays we are reading support such useful general perceptions. *Oedipus*, you might say, is the perfect murder mystery. The detective turns out to be the guilty person he is seeking. Given that thrilling dramatic invention, Sophocles plays ingeniously on the issue of Oedipus' awakening to his guilt. Each seemingly serendipitous turn in the plot reveals a new element of guilt. The audience will have suffered and groaned with each revelation, for though Oedipus has his flaws—chiefly a rash temper—he is also an Everyman, a representative of the fatal entrapments we all know in some degree from our own lives. Please imagine this life and death dramatic situation played out in stylized costumes, on an altar-like stage, and to lines of hewn verse which are the perfection of Greek. Don't forget the ever present element of the chorus! And kindly add to your reflections the reading of *Antigone*, another play in which the inevitable process toward conclusion holds the watcher in awed suspense.

Question Q1. Have we anything like these brilliantly packaged, tragic art forms with us today? Why did the democratic, and life affirming, Athenians take pleasure in such dark themes as we see here? Does Sophocles want us to learn from these plays, or just to feel awe at them?

Question Idea: Sins of the Fathers Q2. Describe the mythic story of the House of Thebes and the idea of a generational curse, and payment for the sins of fathers. How do the characters in the play attempt to escape the fates predicted for them? How do their choices and talents lead them to the predestined conclusion?

Question Theme: Growth Q2. Trace how Oedipus goes from having a firm belief in his own innocence to suspicion and fear, and then to the moment of recognition and self awareness of his own guilt. What does Oedipus most want? What means are he willing to use to achieve it? What are the most obvious traits of his character?

Aeschylus ***Promethe
us Bound***

Aeschylus was born in 525 B.C. Eleusis, his birthplace, was known for its mystical rituals of worship to the Earth goddess Demeter. Kratus and Bia, two servants of Zeus, carry in Prometheus and hold him against a rocky mountain in the Caucasus. Hephaestus, whose job is to chain Prometheus to the rock, follows them. Kratus states that this is a punishment for giving fire to human beings, and Prometheus must learn to like

Zeus's rule. Hephaestus expresses his pity for Prometheus, lamenting the fact that he must bind his friend to the rock. Kratus urges him on, insisting that pity for Zeus's enemies is both useless and dangerous. Hephaestus finishes his task and leaves with Kratus and Bia.

<http://www.sparknotes.com/drama/prometheus/summary.html>

Euripides ***Medea***

Terror and Instruction from the Woman Scorned

In 431 B.C., the year of the first production of *Medea*, the meteoric cultural development of the Athenian democracy was at its fervent height. The first histories are being written, philosophers abound, the Parthenon has just been constructed; a new world, for mind and society, is in the making. While Aeschylus, in the *Oresteia*, creates a founding myth for a venerable social institution, the law system, Euripides (in his more than twenty preserved plays) regularly reaches out, often melodramatically, to more personal issues--the to the underprivileged or passion-driven in his society. (While remaining within the dramatic stagecraft conventions of his colleagues, he brings something like a 'sociological' insight to bear on his themes.) The story of Jason and Medea opens unfamiliar vistas to the Athenian playgoer of the time. Medea, hailing from distant Colchis, exposed the quite provincial Athenian to a representative of a foreign and (as it was thought) barbaric culture. Her passion and violence whipped up a frenzy of fascination, as she flew off in her fiery chariot. But more intensely riveting yet was the way Euripides respected the world and needs of woman, as embodied in Medea. While Aeschylus tended to think and create on a symbolic level, moving high themes in lofty directions, Euripides descended to issues of daily life with its burdens of injustice and insensitivity.

Question Q1. Does Euripides, as you might be expected to respond, seem to you easily translatable into terms of our values and tastes today? If you answer yes, what would you say to the highly formalized stage setting and costuming of the ancient drama? Have we anything like that kind of ritual drama in our contemporary cultural experience?

Question
Theme:
Revenge Q2. Discuss the theme of revenge in *Medea*. Why does Jason choose Medea? Why, and by what process or for what motives, does he reject her? Does he attempt to justify his actions? How? Describe Medea's emotions and behavior after rejection and betrayal by Jason, and the process or stages by which how her love for Jason turns into hatred. What makes it Medea's behavior shocking? How does Euripides make her actions seem plausible, understandable, and, from some points of view, even forgivable?

Aristophanes ***Lysistrata***

Aristophanes's plays range from 427 to 387 BCE. Aristophanes lived in the time of Socrates and Thucydides and was a generation behind Sophocles and Euripides. *Lysistrata* has planned a meeting between all of the women of Greece to

discuss the plan to end the Peloponnesian War. As Lysistrata waits for the women of Sparta, Thebes, and other areas to meet her she curses the weakness of women. Lysistrata plans to ask the women to refuse sex with their husbands until a treaty for peace has been signed. Lysistrata has also made plans with the older women of Athens (the Chorus of Old Women) to seize the Akropolis later that day. The women from the various regions finally assemble and Lysistrata convinces them to swear an oath that they will withhold sex from their husbands until both sides sign a treaty of peace. As the women sacrifice a bottle of wine to the Gods in celebration of their oath, they hear the sounds of the older women taking the Akropolis, the fortress that houses the treasury of Athens.

<http://www.sparknotes.com/drama/lysistrata/context.html>

Terence **Brothers** Publius Terentius Afer (195/185–159 BC), better known in English as Terence, was a playwright of the Roman Republic. His comedies were performed for the first time around 170–160 BC, and he died young, probably in Greece or on his way back to Rome. Terentius Lucanus, a Roman senator, brought Terence to Rome as a slave, educated him and later on, impressed by his abilities, freed him. All of the six plays Terence wrote have survived.

One famous quotation by Terence reads: "Homo sum, humani nihil a me alienum puto", or "I am a man, I consider nothing that is human alien to me." This appeared in his play *Heauton Timorumenos*. <http://en.wikipedia.org/wiki/Terence>

3 Medieval
Drama

Everyman Everyman is the best surviving example of the type of Medieval drama known as the morality play. Moralities evolved side by side with the mystery plays, although they were composed individually and not in cycles. The moralities employed allegory to dramatize the moral struggle Christianity envisions universal in every individual.

Everyman, a short play of some 900 lines, portrays a complacent Everyman who is informed by Death of his approaching end. The play shows the hero's progression from despair and fear of death to a "Christian resignation that is the prelude to redemption."¹ First, Everyman is deserted by his false friends: his casual companions, his kin, and his wealth. He falls back on his Good Deeds, his Strength, his Beauty, his Intelligence, and his Knowledge. These assist him in making his Book of Accounts, but at the end, when he must go to the grave, all desert him save his Good Deeds alone. The play makes its grim point that we can take with us from this world nothing that we have received, only what we have given.

<http://www.luminarium.org/medlit/intro.htm>

The Brome Play of Abraham and Isaac

The Brome 'Abraham and Isaac' is a fifteenth century English play recounting the story of the sacrifice of Isaac. The play derives its name from Brome Hall in Suffolk originally owned by the Cornwallis family, where the manuscript appears to have been kept for most of its life. The manuscript is a common-place book and contains not only this play but part of John Lydgate's Pageant of Knowledge, various other poems and a number of late fifteenth-century accounts of nearby Stuston written by Robert Melton, a steward for the Cornwallis family. Since 1966 the manuscript has resided in Yale University Library.

<http://www.litencyc.com/php/sworks.php?rec=true&UID=9225>

Mankind

Mankind is, with good reason, the most widely-read example of the genre now known as the medieval morality play, a term coined by modern critics to describe a group of five plays – the others being The Pride of Life, The Castle of Perseverance, Wisdom, and Everyman. These plays constitute the sole surviving examples of what was once apparently a thriving and influential form of drama in pre-modern England. Written around 1465-1470 in the East Midlands dialect of Middle English and surviving in a single copy in what is known as the Macro manuscript, which also includes The Castle of Perseverance, Mankind tells the story of its eponymous hero's temptation, fall into sin.

<http://www.litencyc.com/php/sworks.php?rec=true&UID=3746>

The Apple Tree

Morality plays were allegorical, with characters such as Mankind (usually the Hero), the Seven Deadly Sins, and the Four Daughters of God (Mercy, Justice, Temperance, and Truth). The plays had elements of both religious and secular drama, and functioned as a transition from one type of drama to the other. They were typically short, and often farcical. The actors were quasi-professionals, who relied on public support. The morality plays were mostly performed in England, though other countries also had some. They likely originated from the Pater Noster prayers (which became plays), which had seven petitions relating to the seven cardinal virtues and seven deadly sins. With good and evil thus personified, it was a short step to create other plays with some of the same characters and themes. The Miraculous Apple Tree (Het Esbatement den Appelboom) is a humorous Dutch play in which God gives Staunch Goodfellow and Steadfast Faith an apple tree. The only hitch is that whoever touches it without permission... gets stuck.

<http://stronghold2.heavengames.com/history/drama>

II

Early Modern Drama (1500-1800 A.D.)

4-5

Renaissance Drama

Shakespeare *Hamlet*

Written during the first part of the seventeenth century (probably in 1600 or 1601), Hamlet was probably first performed in July 1602. It was first published in printed form in

1603 and appeared in an enlarged edition in 1604. As was common practice during the sixteenth and seventeenth centuries, Shakespeare borrowed for his plays ideas and stories from earlier literary works. He could have taken the story of Hamlet from several possible sources, including a twelfth-century Latin history of Denmark compiled by Saxo Grammaticus and a prose work by the French writer François de Belleforest, entitled *Histoires Tragiques*.

The raw material that Shakespeare appropriated in writing Hamlet is the story of a Danish prince whose uncle murders the prince's father, marries his mother, and claims the throne. The prince pretends to be feeble-minded to throw his uncle off guard, then manages to kill his uncle in revenge. Shakespeare changed the emphasis of this story entirely, making his Hamlet a philosophically minded prince who delays taking action because his knowledge of his uncle's crime is so uncertain. Shakespeare went far beyond making uncertainty a personal quirk of Hamlet's, introducing a number of important ambiguities into the play that even the audience cannot resolve with certainty.

<http://www.sparknotes.com/shakespeare/hamlet/context.html>

Christopher Marlowe	Dr. Faustus	<p><i>Cultural Overreaching in the New World of Capitalist Competition</i></p> <p>Many clichés surround our usual descriptions of the essence of the Renaissance. Among the most useable simplifications is this: that during this period, when Ancient Texts came pouring into the market and study, when new commercial and imperial worlds were opening, when physical and medical science were starting to mature, some men reached out boldly to embrace knowledge and action, started on personal quests which are hard to find in earlier periods. The mediaeval legend of a magician, Dr. Faustus, was just what this new cultural atmosphere could use, to express the extremities of the human quest for knowledge.</p>
	Question	<p>Q1. What do you think of Dr. Faustus' quest? Is he a noble friend of the human adventure, or a dangerous overreacher? What kind of fate does he call down onto himself? Does he deserve it? Does Marlowe think Dr. Faustus deserves his fate?</p>
	Question Character: Faustus	<p>Q2. How does the play depict the downside of the Renaissance belief in unbounded human potential? How far does Faustus go to obtain more knowledge? Once Faustus gets his power, what does he do with it? How is the ending satisfying to the audience?</p>
William Shakespeare	The Tempest	<p><i>Intellectual Comedy about Life as a Dream</i></p> <p>What is it about Shakespeare that makes him of 'universal appeal.'? His English is hard for us now—not as hard as Chaucer's, of course—and his terms of reference—to the imaginative mythology of Prospero, Caliban, etc.—not of easy access for us. Yet the more we read a play like this the wider</p>

and more relevant its implications for us. What is the source of that relevance? Is it that Shakespeare touches the essence of the human condition—in this case the sense we all have that life is both glorious and alarmingly fleeting, gone in an instant? (An ancient Greek poet called man the 'dream of a shadow.') The more we know any given Shakespeare masterpiece, and *The Tempest* is one, the more effectively we discover the layers of meaning that live within it.

Question Q1. Do you find the same meaning- layering effect in, say, the Greek tragedies we read? What about *Oedipus the King*? *Antigone*?

Question Theme: Knowledge Q2. How are Ariel and Caliban enslaved by Prospero? What does Ariel do? What does Caliban do? Is part of Prospero's power dependent upon the enslavement of others? When Prospero breaks his staff and drowns his books, what are the implications? Clearly, Prospero voluntarily gives up the power he had through his books. At the same time, he is rejecting some of the Renaissance desire for and belief that boundless human power and potential are necessarily good. What are your insights into this core conflict, and how does the play make you question Renaissance ideals?

Moliere

Tartuffe

Drama as Social Criticism

'Enlightenment' is a term commonly applied, in the West, to a cultural and social movement toward rationalism, democratic perspectives, scientific development; broadly speaking to developments unfolding during the 18th century. Our first two texts, however, date from the 17th century, and *Tartuffe*, in particular, from a world which is some ways replays perspectives of the classical world of drama and satire. Moliere addresses himself to the new social world—middle or upper class—which was flourishing under the favorable economic climate of King Louis XIV.

Question Q1. Like other satirists before him—was Petronius one?—Moliere pillories characters who embody a generic flaw—in this play the hypocrite—and whose inherent weakness renders them socially dysfunctional laughing stocks. What kind of social climate seems to you propitious for the raw materials of satire? Is satire a living literary form today? Where do you encounter it, and what function does it seem to you to play in society?

Question Theme: Satire Q2: *Tartuffe* is a hypocrite and a con man. How does Moliere use his character / behavior to criticize the church, clergy, and laity? How does *Tartuffe* explore the nature of human relations, appearance vs. reality, and human weakness? If you were to rewrite *Tartuffe* so that it takes place in today's society, what and who would it include? What is the function of the other characters and how do they illustrate these points, comparing and contrasting with *Tartuffe*. Also, something about the structure of the play—how is the dramatic action organized to

		help Moliere make the thematic points?
Calderon	<i>Life's a Dream</i>	Life is a Dream (Spanish: La vida es sueño) is a philosophical allegory about the human situation and the mystery of life [1]. First published in 1635 (or possibly early in 1636)[2] it was written by Spanish playwright Pedro Calderón de la Barca and remains one of his best-known and most studied works. The central argument is the conflict between free will and fate. "Life is a dream from which only death awakens us". The central character is Segismundo, Prince of Poland. http://en.wikipedia.org/wiki/Life_is_a_Dream
De la Cruz	<i>The Divine Narcissus</i>	The Divine Narcissus is Sor Juana's play of evangelization, in which the allegorical characters of América and Religión write an auto about Christ, casting Narciso as Christ, portraying Eco as Satan, and featuring Naturaleza Humana as the third party in a pastoral romantic triangle. The play has been widely studied, as well as the loa which provides the frame story as for the auto itself. Women in this play ate the active, dominant forces. When Religión and Celo (Spaniards) come to conquer and convert América and Occidente (Aztecs), the female Religión restrains the male Celo from killing Occidente and América. Likewise, it is the female América who is receptive to Religión's words. In the auto sacramental which they co-write, the male Narciso is fought over by two women, Eco and Naturaleza Humana. Christ's rival and his beloved are both women.

6 Enlightenment Drama

Goldsmith	<i>She Stoops to Conquer</i>	Most everyone has been the target of practical jokes, and most have been out on blind dates. Oliver Goldsmith bases his 1773 comedy She Stoops to Conquer on two such incidents, creating a complicated, convoluted plot based on miscommunication and mistaken identities. At the same time, Goldsmith explores a series of ethical and aesthetic issues. Audiences responded favorably to She Stoops to Conquer when Goldsmith's play debuted in 1773 and have continued to do so ever since. Significantly, from its debut, it earned popular approval and remains today one of the few 18th century plays to be regularly performed for modern audiences. While the play proves funny and entertaining, it also marks an important step in the development of comic theory. Significantly, Goldsmith's play changed the face of comic theatre, eclipsing the popular sentimental comedy of the day, and inaugurated a new style of laughing comedy. http://www.enotes.com/she-stoops-conquer
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III

Modern Drama (1800 A.D. to Present)

7-8

19th-
Century
Drama

Ibsen

A Doll's House

IN "A Doll's House" Ibsen returns to the subject so vital to him, -the Social Lie and Duty,--this time as manifesting themselves in the sacred institution of the home and in the position of woman in her gilded cage.

Nora is the beloved, adored wife of Torvald Helmer. He is an admirable man, rigidly honest, of high moral ideals, and passionately devoted to his wife and children. In short, a good man and an enviable husband. Almost every mother would be proud of such a match for her daughter, and the latter would consider herself fortunate to become the wife of such a man.

Nora, too, considers herself fortunate. Indeed, she worships her husband, believes in him implicitly, and is sure that if ever her safety should be menaced, Torvald, her idol, her god, would perform the miracle.

When a woman loves as Nora does, nothing else matters; least of all, social, legal or moral considerations. Therefore, when her husband's life is threatened, it is no effort, it is joy for Nora to forge her father's name to a note and borrow 800 crowns on it, in order to take her sick husband to Italy.

In her eagerness to serve her husband, and in perfect innocence of the legal aspect of her act, she does not give the matter much thought, except for her anxiety to shield him from any emergency that may call upon him to perform the miracle in her behalf. She works hard, and saves every penny of her pin-money to pay back the amount she borrowed on the forged check.

<http://sunsite.berkeley.edu/goldman/Writings/Drama/doll.htm>

Ibsen

Hedda Gabler

Middle Class Marriage and its Perils

The date of this play, 1890, is 'close' to our time, and you will probably recognize a 'social consciousness' dimension here which we have seen in Mary Wollstonecraft, as well as earlier, but which in its Ibsen form strikes close our own social moment. Like many of Ibsen's plays --most clearly *The Doll's House*--this one analyzes the heart of a dysfunctional marriage, in which the spouse finds herself bored, unrecognized, ultimately tossed to the social winds, and in which the ultimate result is....ultimate. (Onstage today, in the West, would this play seem up to date, or out of style, old hat?)

Question

Q1. This play of ideas raises the issue of literature as philosophy. Have we read other works that raise philosophical questions, in this case moral questions? How about the work of Cervantes, Montaigne, Moliere? Would it be correct to say that those authors raise issues that they try to solve or clarify? Or is

that not what literature does, when it represents an author's thinking? By the way, just to make sure we are on the same page, what *is* Ibsen's attitude toward Hedda's suicide?

Question Character: Hedda Gabler Q2. Discuss the theme of unfulfilling marriages in the case of Hedda Gabler. Discuss how the characters in the play demonstrate how she feels bored, trapped, and oppressed in her marriage. Examine scenes in which she manipulates other people destructively. Explain how Mrs. Elvested is used as a kind of foil, or counterpart. Discuss the progression of her boredom, entrapment.

Chekhov	<i>The Cherry Orchard</i>	<p><i>Debt and Dissension Bring down a Family</i></p> <p>Anton Chekhov was a physician by profession, and invests in playwriting the same analytical skills required of the good physician: the ability to dissect human affairs (or bodies), then to see what makes them tick and what makes them dysfunctional. <i>The Cherry Orchard</i> typifies those skills: presenting in simple dialogue the pretensions, fears, and jealousies of a well to do family, then taking us to the ultimate breakdown of the family.</p>
Strindberg	<i>Miss Julie</i>	<p>Miss Julie (1888) remains Strindberg's most famous work. In the history of drama, it is primarily canonized for its stylistic innovations. Its preface serves as a classic manifesto of late-nineteenth century naturalism. In defining the new naturalist theater, Strindberg makes two major demands of contemporary playwrights. First, he demands that they adhere to an unflinching realism, whether in content (for example the explicit references to menstruation, blasphemy, lust, and bodily functions in Miss Julie); staging (the elimination of footlights and makeup); and time (Miss Julie, for example, takes place over a single, compressed, and unbroken ninety-minute episode). Strindberg also demands that the naturalist playwright strive toward a new conception of character.</p> <p>http://www.sparknotes.com/drama/missjulie/context.html</p>
Synge	<i>Riders to the Sea</i>	<p>Riders to the Sea is a tragedy portraying the sort of poor Irish peasant family which had previously supplied material for comedies on London stages. Though set in contemporary Ireland, the play provides a window into the life of the people in ancient times: the life of the Aran community is archaic: untouched by modern life, untouched by colonialism.</p> <p>The power of the sea is the main theme of the play: it is both provider and destroyer; it provides life, connection with the mainland, but it takes life. The dramatic structure of the play centres around the sea: in the beginning there is suspense as to whether the sea has given back the dead body of the young man it has taken. At the end there is suspense as to whether the last remaining son will survive the storm. The power of the elements is demonstrated to the audience in the opening scene as the wind tears open the door of the cottage. The main epic</p>

speech describes the destruction of the men of the family. As the old woman tells of past tragedies, the next and last one is re-enacted. This shows the audience that her presentiments and fears were justified; it demonstrates the struggle with the elements and the cycle of death; the ancient ritual of the community in the face of death; the stoic resignation and strength of the old woman. <http://www.uni-bielefeld.de/lili/personen/fleischmann/archsuse03/notesirl6onsynge.htm>

Glaspell ***Trifles***

Susan Glaspell's one-act play, *Trifles*, is based on actual events that occurred in Iowa at the turn of the century. From 1899-1901 Glaspell worked as a reporter for the Des Moines News, where she covered the murder trial of a farmer's wife, Margaret Hossack, in Indianola, Iowa. Hossack was accused of killing her husband, John, by striking him twice in the head with an ax while he slept.

Initially it was assumed that burglars had murdered the farmer, but a subsequent sheriff's investigation turned up evidence suggesting Mrs. Hossack was unhappy in her marriage. Ultimately, she was charged with and found guilty of the crime and sentenced to life in prison.

Over the course of sixteen months, Glaspell wrote twenty-six articles covering the case, from the announcement of the murder until Hossack's conviction. The author found herself feeling more and more sympathy for the accused, in spite of the grisly nature of the crime.

Years later, Glaspell and her husband, George Cook, along with some friends, founded the Provincetown Players, an amateur theatrical company on Cape Cod, Massachusetts. In 1916 the group presented a summertime series of plays that included Eugene O'Neill's *Bound East for Cardiff*. In need of a new play to end the season, Cook suggested Glaspell should write a one-act for the company. Her memory of the Hossack trial inspired *Trifles*.

Trifles is a murder mystery that explores gender relationships, power between the sexes, and the nature of truth. In the play, the farmer and his wife never actually appear; instead, the story focuses on the prosecutor, George Henderson, who has been called in to investigate the murder; Henry Peters, the local sheriff; Lewis Hale, a neighboring farmer who discovered Wright's body; and Mrs. Peters and Mrs. Hale, wives to the two local men. <http://www.enotes.com/trifles>

9-10 20th
Century
Drama

Brecht ***The Good*** Bertolt Brecht's powerful parable of morality and human society,

**Woman
of
Setzuan**

set in a fanciful version of the city of Szechuan, is marvelously realized by director Charles Otte and his talented ensemble of actors, musicians, and designers. Otte evokes the mysterious whimsy of Brecht's world while capturing the darkly political edge of Brecht's message.

Miller

***The
Death of
a
Salesman***

Death of a Salesman, Miller's most famous work, addresses the painful conflicts within one family, but it also tackles larger issues regarding American national values. The play examines the cost of blind faith in the American Dream. In this respect, it offers a postwar American reading of personal tragedy in the tradition of Sophocles' Oedipus Cycle. Miller charges America with selling a false myth constructed around a capitalist materialism nurtured by the postwar economy, a materialism that obscured the personal truth and moral vision of the original American Dream described by the country's founders. (from sparknotes.com)

O'Neill

***The Hairy
Ape***

Eugene O'Neill's *The Hairy Ape* was first produced on March 9 1922 by the Provincetown Players, a theatrical group that he co-founded. The work was staged in New York City at the company's own Provincetown Theatre. Publication of the play occurred that same year. By this time O'Neill was already an established playwright, having won two Pulitzer Prizes. *The Hairy Ape* represented something of a departure for him, being an exploration into a more expressionistic style than his previous plays.

The Hairy Ape's strong condemnation of the dehumanizing effects of industrialization made it appealing to many labor groups and unions, who seized upon its concepts to further their cause for better working conditions. The play also attracted the attention of the Federal Bureau of Investigation (FBI), which had kept a file on O'Neill. The organization's report on the playwright stated that "*The Hairy Ape* could easily lend itself to radical propaganda, and it is somewhat surprising that it has not already been used for this purpose." (from enotes.com)

Albee

***The
American
Dream***

In the history of drama, Albee has been canonized as the primary American practitioner of what critic Martin Esslin has termed the "Theater of the Absurd". Encompassing the work of playwrights as disparate and divergent as Beckett, Ionesco, Genet, and Pinter, the term "absurdism" refers to a dramatic movement, strongly influenced by Existentialism, that emerged from Europe during the mid-twentieth century. Absurdist plays dispense with conventional notions of character, plot, action, and setting in favor of deliberately unrealistic methods. (from enotes.com)

Beckett

Rockaby

Rockaby, one of Samuel Beckett's later, and more minimalist pieces, centers on heavy repetition of words and phrases to bring across a point. Similar to most of his other works, as well, *Rockaby* has an intense tone of finality to it, whether it is

immediately after some grave event or due to the end of the narrator's life, it's hard to say. However, the repetition, the mournful, droning quality of the recording seem to indicate that it is the woman herself who is the target of this mournful dirge, this despairing prophecy. (from enotes.com)

Churchill	<i>The Top Girls</i>	Since its earliest productions, Caryl Churchill's <i>Top Girls</i> was regarded as a unique, if difficult, play about the challenges working women face in the contemporary business world and society at large. Premiering on August 28, 1982, in the Royal Court Theatre in London before making its New York debut on December 28, 1982, in the Public Theatre, <i>Top Girls</i> won an Obie Award in 1983 and was the runner-up for the Susan Smith Blackburn Prize. The play is regularly performed around the world and has quickly become part of the canon of women's theater. <i>Top Girls</i> helped solidify Churchill's reputation as an important playwright. (from enotes.com)
Kushner	<i>Angels in America</i>	<p>Tony Kushner was born in Manhattan on July sixteen, 1956. His parents, both classical musicians, moved a year later to Lake Charles, Louisiana, and Kushner spent his childhood there. Kushner returned to the city for college, receiving a degree in medieval literature from Columbia University. After graduating, he taught in Louisiana for three years, then returned to New York for good, studying for an M.F.A. at New York University and writing and producing plays. His early works included an adaptation of Pierre Corneille's <i>The Illusion</i> in 1988 and <i>A Bright Room Called Day</i> in 1990.</p> <p>Nothing in Kushner's early career, however, predicted the overnight success he attained when <i>Part One of Angels in America, Millennium Approaches</i>, opened in Los Angeles in 1992. Critical reaction to the play was immediately and overwhelmingly positive: the influential New York Times theater critic Frank Rich, for instance, called it "a searching and radical rethinking" of American political drama and "the most extravagant and moving demonstration imaginable" of the artistic response to AIDS. (from enotes.com)</p>
Shepard	<i>Buried Child</i>	After more than a decade as Off-Broadway's most successful counter-culture playwright Sam Shepard achieved national fame and attention with his 1979 Pulitzer Prize-winning family drama, <i>Buried Child</i> . The play is a macabre look at an American Midwestern family with a dark, terrible secret: Years ago, Tilden, the eldest of three sons belonging to Dodge and Halie, committed an act of incest with his mother. She bore his child, a baby boy, which Dodge drowned and buried in the field behind their farmhouse. (from enotes.com)
Townsend	<i>The Great Celestial Cow</i>	Sue Townsend was born in Leicester in 1946 and left school at 15 years of age. She worked in a variety of jobs including factory worker and shop assistant, joining a writers' group at the Phoenix Theatre, Leicester in her thirties. At the age of 35,

she won the Thames Television Playwright Award for her play *Womberang* (published in *Bazaar and Rummage*, 1984) and started her writing career. Other plays followed including *The Great Celestial Cow* (1984), *Ten Tiny Fingers*, *Nine Tiny Toes* (1990), and most recently *Are You Sitting Comfortably?* but she has become most well-known for her series of books about *Adrian Mole*.

<http://www.contemporarywriters.com/authors/?p=authC2D9C28A18dac23605uLr31DC862>

Gambaro ***Personal Effects***

Griselda Gambaro was born in Argentina. She is considered by some to be one of the most prolific Latin American female dramatists, though she has also written novels and short stories. Her playwrighting career launched in the 1960s with one of her most well-known plays, *Las Parades* ("The Walls"). She has lectured internationally and moved to Spain in the 1970s. She acknowledges some of the influences on her drama: Shakespeare, Anton Chekhov, Pirandello, Bertolt Brecht, and Eugene O'Neill, as well as fellow Argentineans Discepolo, Osvaldo Dragun, and Florencio Sanchez. As stated in *The Longman Anthology of Modern and Contemporary Drama*, "Gambaro's themes are similar to those of her Argentine countryman, Dragun: the devastating effects of urbanization; the inability to communicate; destructive psychological games that avoid honest relationships; the inner strengths of humans who must survive the political conditioning of dictatorships" (890). <http://latinolines.wordpress.com/authors/griselda-gambaro/>

IV **Non-Western Drama**

11 Indian
Drama

Kalidasa ***Sakuntala*** Kalidasa's *Sakuntala* is the best-known Sanskrit drama, and widely considered a masterpiece. It is based on an episode from the *Mahabharata* (book 1, ch. 62-69), though Kalidasa takes significant liberties in his version.

Tagore ***The Post Office*** At age sixteen, Tagore led his brother Jyotirindranath's adaptation of Molière's *Le Bourgeois Gentilhomme*.^[71] At age twenty, he wrote his first drama-opera—*Valmiki Pratibha* (*The Genius of Valmiki*)—which describes how the bandit Valmiki reforms his ethos, is blessed by Saraswati, and composes the *Rāmāyana*.^[72] Through it, Tagore vigorously explores a wide range of dramatic styles and emotions, including usage of revamped kirtans and adaptation of traditional English and Irish folk melodies as drinking songs.^[73] Another notable play, *Dak Ghar* (*The Post Office*), describes how a child—striving to escape his stuffy confines—ultimately "fall[s] asleep" (which suggests his physical death). A story with worldwide appeal (it received rave reviews in Europe), *Dak Ghar* dealt with death as, in Tagore's words, "spiritual freedom" from "the world of hoarded

wealth and certified creeds".[74][75] During World War II, Polish doctor and educator Janusz Korczak selected "The Post Office" as the play the orphans in his care in the Warsaw Ghetto would perform. This occurred on 18 July 1942, less than three weeks before they were to be deported to the Treblinka extermination camp. According to his main English-language biographer, Betty Jean Lifton, in her book *The King of Children*, Dr. Korczak thought a great deal about whether one should be able to determine when and how to die. He may have been trying to find a way for the children in his orphanage to accept death. (from Wikipedia)

12 Chinese Drama

The Qing Ding Pearl

The Qing Ding Pearl is a Chinese play. It dates back to the Song Dynasty and is still performed in adapted forms in the Beijing Opera. The play tells the story of a fisherman, his daughter, and some Robin Hood-like bandits who combat a powerful baron and his corrupt officials.

Chih-yuan ***Autumn in the Palace of Han***

This play, by Ma Zhiyuan 馬致遠 (1250-1321), also called Po youmeng guyan Hangong qiu 破幽夢孤雁漢宮秋 "Apparition of a lonely goose in a dark dream in the autumnal Han Palace" is one of the most famous Yuan Dynasty plays.

Emperor Yuandi 漢元帝 of the Han Dynasty(74BC-33BC) sends out the painter Mao Yanshou 毛延壽 to collect China's most beautiful girls for the emperor's palace. In a small town, Mao finds Wang Zhaojun 王昭君, beautiful and perfect, but her family is too poor to fulfill Ma's covetous wishes. He does not allow her and her picture to be seen by the emperor. Sitting in an adjoining palace, the emperor hears her one night playing the lute, and falls in love with her. Angry about Ma Yanshou, the emperor wants him being beheaded, but Ma flees to the Xiongnu nomads (a usual gateway for political refugees in China), taking Wang Zhaojun with him and marrying her to the Xiongnu chief. Not being allowed to go back home, Wang Zhaojun drowns herself. Regretting her death, the Xiongnu chief arrests Mao Yanshou and sends him as a host to the Han emperor. Emperor Yuandi himself, seeing the picture of beautiful Wang Zhaojun, repents the loss of her, but in a dream, she appears to him as a lonely autumn goose.

13 Japanese Drama

Gohei ***Kanjincho***

Kanjinchō (勸進帳, The Subscription List) is a Japanese kabuki play by Namiki Gohei III, based on the Noh play Ataka. It is one of the most popular plays in the modern kabuki repertory.

Belonging to the repertories of the Naritaya and Kōritaya guilds,

the play was first performed in March 1840 at the Kawarazaki-za, in Edo. Ichikawa Ebizō V, Ichikawa Kuzō II, and Ichikawa Danjūrō VIII played the leading roles of Benkei, Togashi, and Yoshitsune, respectively. The lines of Ichikawa Danjūrō and Matsumoto Kōshirō have come to be particularly celebrated for playing the role of Benkei in Kanjinchō.

Though bearing the same name and general narrative concept as a 1702 play, one of the Kabuki Jūhachiban, the modern version of Kanjinchō, going back to 1840, is believed to not be directly derived from or connected to this earlier aragoto piece.

Akira Kurosawa's film *The Men who Tread on the Tiger's Tail* is partly based on Kanjinchō.

<http://en.wikipedia.org/wiki/Kanjinch%C5%8D>

Zeami

***Komachi
at
Sekidera***

Sekidera Komachi (関寺小町, Komachi at Sekidera?) is a famous Noh play of the third category (plays about women) by Zeami Motokiyo. Its central character is a real life figure, the great 9th century poet Ono no Komachi, who was also famed for her beauty.

The play depicts Komachi at the end of her life, when her beauty has faded and she is living in great poverty. On the evening of the seventh day of the seventh month, during the Festival of Stars, the Abbot of Sekidera visits her in her hut, taking two priests and a child, so that they can hear her talk about poetry. During the course of their conversation, the abbot realizes her identity and is astonished and delighted. He invites her to come with them to the festival, but she declines.

The child dances part of a gagaku dance for her, the Manzairaku. Inspired, she starts to dance herself, and continues to do so until dawn. In the dawn light she ponders the transience of life, and her irrational shame at what she has become, which Zeami tragically underscores by setting the action during the Tanabata festival, which celebrates two young lovers.

The temple of Sekidera still exists; it is now called Chōanji, and can be found in the city of Ōtsu, Shiga.

http://en.wikipedia.org/wiki/Sekidera_Komachi

Abe

***The Man
Who
Turned
Into a
Stick***

he first performance of *The Man Who Turned into a Stick* was staged at Kinokuniya Hall in Tokyo in 1967. However, it was not until Kobo Abe directed the play in his own Kobo Abe Studio in 1976 that the play reached, in Abe's mind, a level of completion. Whenever Abe presented *The Man Who Turned into a Stick*, a short, one-act play, he joined it to two other short plays; but in the 1976 version, a new and more specific sequence came to Abe's mind, one he believed made the three-play set more comprehensive. The individual plays in the revised series were then given subtitles. The first play of the set, *The Suitcase*, was

subtitled Birth; the second play, The Cliff of Time, was subtitled Process; and the third, The Man Who Turned into a Stick was given the subtitle Death.

Even with the subtitle suggesting a theme, The Man Who Turned into a Stick is not a play that is easily understood, and many people believe that that is exactly how Abe wanted it. Abe did not like to write plays for passive audiences. He wanted his audiences to work. He liked that his plays made people feel uncomfortable because he believed that it was through this discomfort that people would begin to question their own lives rather than perfunctorily accept their fate. In The Man Who Turned into a Stick, he not only presents obscure characters and dialogue that demand attention, he deliberately ends his play with one of the characters pointing directly at the audience and telling the people sitting there that they all resemble sticks. The audience must therefore participate in the play and consider its meaning on a more personal level.

<http://www.enotes.com/man-stick>

14 African
Drama

Fugard *Master Harold and the Boys*

First produced at the Yale Repertory Theater in 1982, Athol Fugard's "Master Harold"...and the Boys is based on the playwright's early life in South Africa. But the play itself is not a simple retelling of an incident from his past. Rather, Fugard has presented a personal experience that extends to universal humanity. If the play were simply a polemic against the policy of apartheid, it would already be outdated now that sweeping change has transformed South Africa. Instead, Fugard wrote a play about human relationships that are put to the test by societal and personal forces.

Because Fugard (critically) focused most of his work on the injustices of the apartheid system of South Africa's government, government officials called many of Fugard's works subversive and several times attempted to prevent publication and/or production of his plays. <http://www.enotes.com/master-harold-boys>

Soyinka *Death and the King's Horseman*

Elements of classic Greek tragedy intermingle with Yoruban rites and beliefs in "Death and the King's Horseman," a vigorous and dreamlike play about racism and the effects of cultural superiority by Nigerian playwright and author Wole Soyinka, winner of the 1986 Nobel Prize in Literature.

Mr. Soyinka spent much of the late 1960s in solitary confinement as a political prisoner, which explains the bleak political tone of the play, written in 1975. After his imprisonment, he spent years living and writing in exile.

"Death and the King's Horseman" is based on real-life events

Mtwa, Ngema, Simon	Woza Albert!	<p>that occurred in the city of Oyo, Nigeria, in 1946. The stiff upper-Brits of colonial Africa came up against Yoruban rituals after a district officer tried -- with disastrous repercussions -- to halt what he believed was a barbaric "native" practice. http://johnvreeke.com/deathandkingshorseman/</p> <p>The play opened at Johannesburg's Market Theater and toured in Europe and America as the most successful play to come out of South Africa, winning more than 20 prestigious awards worldwide. It was produced by Terence Frisby at the Criterion Theatre in 2003.</p> <p>Woza Albert! (which means "Rise Albert") was written by Percy Mtwa, Mbongeni Ngema, and Barney Simon in 1981. In 1983, it was performed in London by Patrick Ssenjovu and Lucky N. Ngema. In 2002, it was performed in London by Siyabonga Twala and Errol Ndotho.</p> <p>The two actors play roles of various black South Africans - a vendor, barber, servant, manual laborer, soldier - receiving the news that Christ (Morena) has arrived in South Africa, where a Calvinist white elite imposes apartheid. Christ's arrival precipitates a crisis, and the government launches a nuclear bomb against the peacemaker. In the ruins, great South African leaders in resistance to apartheid such as Albert Luthuli, assassinated president of the African National Congress, are resurrected. They play dozens of parts that involve them in using many skills - acting, mime, singing and dance. They also create images using a few words and actions. (from Wikipedia)</p>
15	Latin American Drama	<p>The Divine Narcissus is Sor Juana's play of evangelization, in which the allegorical characters of América and Religión write an auto about Christ, casting Narciso as Christ, portraying Eco as Satan, and featuring Naturaleza Humana as the third party in a pastoral romantic triangle.</p> <p>The play has been widely studied, as well as the loa which provides the frame story as for the auto itself. Women in this play ate the active, dominant forces. When Religión and Celo (Spaniards) come to conquer and convert América and Occidente (Aztecs), the female Religión restrains the male Celo from killing Occidente and América. Likewise, it is the female América who is receptive to Religión's words. In the auto sacramental which they co-write, the male Narciso is fought over by two women, Eco and Naturaleza Humana. Christ's rival and his beloved are both women.</p>
Garro	A Solid Home	This one-act play explores life beyond the grave as a group of eight deceased family members ranging in age between five and

eighty years (before death) together in their common plot, ponders their status and the purpose of their existence. Faint memories of their earthly lives are recalled during this entombment as they contemplate the attainment of their promised paradise. The "remains" are in varying degrees of decay, providing comic relief for the otherwise morbid theme. <http://www.yale.edu/ynhti/curriculum/units/1983/5/83.05.06.x.html>

Valdez

***No Saco
Nada de
la Escuela***

The acto *No sacó nada* is addressed to an audience composed primarily of students at high schools, colleges, and universities. Its title (literally: "He didn't get anything out of school") is a Mexican colloquialism used as a derogatory expression when referring to individuals who, having attended school, are lacking either in knowledge, manners, or judgment. It is an expression generally employed to censure the learner for failing to uphold the positive normative characteristics of the educated. But in the acto, this expression is employed sarcastically, since it is the teaching institution that is censured for failing the student. It is a criticism directed to the insensitivity of schools toward the educational needs of Chicano children.¹⁴ Thus, in *No sacó nada*, American education is the object of attack--Valdez' most pointed satire in the actos; and the teachers' prejudices are portrayed as the most formidable social barrier facing Chicano students. The importance of *No sacó nada* lies in its treatment of events

V

Finals

Review, Annotated Bibliography, Research Paper

Calendar

Drama

Required Texts

The Longman Anthology of Drama and Theater: A Global Perspective. Michael L. Greenwald, Roger Schultz, Roberto D. Romo, eds. NY: Addison-Wesley. 2002. ISBN: 0-321-29138-7.

Supplemental Reading is optional and is indicated by shading.

UNIT/ WEEKS	TOPIC	AUTHOR	WORK
I	Early Drama (to 1500 A.D.)		
1-2	Ancient Drama	Sophocles	<i>Oedipus, The King</i>
		Aeschylus	<i>Prometheus Bound</i>
		Euripides	<i>Medea</i>
		Aristophanes	<i>Lysistrata</i>
		Terence	<i>Brothers</i>
3	Medieval Drama	Anonymous	<i>Everyman</i>
		Anonymous	<i>The Brome Play of Abraham and Isaac</i>
		Anonymous	<i>Mankind</i>
		Anonymous	<i>The Apple Tree</i>
II	Early Modern Drama		
4-5	Renaissance Drama	Shakespeare	<i>Hamlet</i>
		Calderon	<i>Life's a Dream</i>

		De la Cruz	<i>The Divine Narcissus</i>
		Moliere	<i>Tartuffe</i>

6 Enlightenment
Drama

		Goldsmith	<i>She Stoops to Conquer</i>
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**III Modern
Drama (1800
A.D. to
Present)**

7-8 19th-Century
Drama

Ibsen *A Doll's House*

		Chekhov	<i>The Cherry Orchard</i>
		Strindberg	<i>Miss Julie</i>
		Synge	<i>Riders to the Sea</i>
		Glaspell	<i>Trifles</i>

9-10 20th Century
Drama

Brecht *The Good Woman of Setzuan*

		Miller	<i>The Death of a Salesman</i>
		O'Neill	<i>The Hairy Ape</i>

Albee *The American Dream*

		Beckett	<i>Rockaby</i>
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		Churchill	<i>The Top Girls</i>
		Kushner	<i>Angels in America</i>
		Shepard	<i>Buried Child</i>
		Townsend	<i>The Great Celestial Cow</i>
		Gambaro	<i>Personal Effects</i>

**IV Non-Western
Drama**

11	Indian Drama	Kalidasa	<i>Sakuntala</i>
		Tagore	<i>The Post Office</i>
12	Chinese Drama		<i>The Qing Ding Pearl</i>
		Chih-yuan	<i>Autumn in the Palace of Han</i>
13	Japanese Drama	Gohei	<i>Kanjincho</i>
		Zeami	<i>Komachi at Sekidera</i>
		Abe	<i>The Man Who Turned Into a Stick</i>
14	African Drama	Fugard	<i>Master Harold and the Boys</i>
		Soyinka	<i>Death and the King's Horseman</i>
15	Latin American Drama	De La Cruz	<i>The Divine Narcissus</i>
		Garro	<i>A Solid Home</i>
		Valdez	<i>No Saco Nada de la Escuela</i>
		De La Cruz	<i>The Divine Narcissus</i>

V **Finals**

Review,
Annotated
Bibliography,
Research
Paper

Readings

Drama

Required Texts

The Longman Anthology of Drama and Theater: A Global Perspective. Michael L. Greenwald, Roger Schultz, Roberto D. Romo, eds. NY: Addison-Wesley. 2002. ISBN: 0-321-29138-7.

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		Aeschylus	<i>Prometheus Bound</i>	
		Euripides	<i>Medea</i>	
		Aristophanes	<i>Lysistrata</i>	
		Terence	<i>Brothers</i>	
3	Medieval Drama	Anonymous	<i>Everyman</i>	
		Anonymous	<i>The Brome Play of Abraham and Isaac</i>	
		Anonymous	<i>Mankind</i>	
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II	Early Modern Drama			
4-5	Renaissance Drama	Shakespeare	<i>Hamlet</i>	

		Calderon	<i>Life's a Dream</i>
		De la Cruz	<i>The Divine Narcissus</i>
		Moliere	<i>Tartuffe</i>

6 Enlightenment
Drama

		Goldsmith	<i>She Stoops to Conquer</i>
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**III Modern
Drama (1800
A.D. to
Present)**

7-8 19th-Century
Drama

Ibsen *A Doll's House*

		Chekhov	<i>The Cherry Orchard</i>
		Strindberg	<i>Miss Julie</i>
		Synge	<i>Riders to the Sea</i>
		Glaspell	<i>Trifles</i>

9-10 20th Century
Drama

Brecht *The Good Woman of Setzuan*

		Miller	<i>The Death of a Salesman</i>
		O'Neill	<i>The Hairy Ape</i>

Albee *The American Dream*

		Beckett	<i>Rockaby</i>
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		Churchill	<i>The Top Girls</i>
		Kushner	<i>Angels in America</i>
		Shepard	<i>Buried Child</i>

		Townsend	<i>The Great Celestial Cow</i>
		Gambaro	<i>Personal Effects</i>

IV Non-Western Drama

11 Indian Drama

Kalidasa *Sakuntala*

Tagore *The Post Office*

12 Chinese Drama

Chih-yuan *The Qing Ding Pearl*

Autumn in the Palace of Han

13 Japanese Drama

Gohei *Kanjincho*

Zeami *Komachi at Sekidera*

Abe *The Man Who Turned Into a Stick*

14 African Drama

Fugard *Master Harold and the Boys*

Soyinka *Death and the King's Horseman*

15 Latin American Drama

De La Cruz *The Divine Narcissus*

Garro *A Solid Home*

Valdez *No Saco Nada de la Escuela*

De La Cruz *The Divine Narcissus*

V Finals

Review,
Annotated
Bibliography,
Research
Paper

Syllabus

Course Objectives

- O1. Identify major works of drama and to analyze them from different critical stances.
- O2. Demonstrate their knowledge and understanding of the works by responding to questions focusing on the works, authors, themes, and motifs.
- O3. Compare works of literature from different periods, traditions, and sub-genres.
- O4. Apply critical reading strategies to drama in order to describe archetypes, characters, archetypal narratives and potential interpretive possibilities,
- O5. Discuss the historical, social, cultural, or biographical contexts of the works' production
- O6. Compare and contrast themes, genres, and movements.

General Program Objectives

1. To provide students with a broad perspective of approaches to world literature and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse literary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of literary analysis and interpretation methods at a graduate level and help students apply these skills in writing essay examinations and a critical essay.
4. To read widely and critically in a variety of literary forms found in different genre studies and to demonstrate the depth and breadth of this reading in a critical essay.
5. To conduct graduate-level library research on a particular work of literature, an individual writer, or an issue in the area of genre studies and to write a critical essay which incorporates their research.

Course Content:

1. Literary works that have been designated as being produced within the category of the course topic.
2. Discussion of the historical, social, cultural and biographical contexts in which those works were produced.
3. Literary movements in various periods.
4. Discussion of the theoretical issues and questions related to historical, social, cultural, and biographical approaches to the study of the course topic.
5. Figurative, archetypes, and stylistic considerations.
6. Criticism and reflection upon political and economic systems as reflected in literature.
7. Discussion of the relevance of course readings to the understanding of contemporary global

- issues.
8. Critical analysis and interpretation.
 9. Conducting scholarly research on and off-line.

Course Outline:

For the detailed course outline, please see the calendar.

Course Readings:

For a list of course readings, please see the Readings page on the course website

Course Preparedness:

This course is a graduate-level literature course. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in world literature and does not address remedial writing issues at the sentence, paragraph, or essay level.

This course focuses on literary texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

However, in some cases, students who have not yet completed a bachelor's degree may be allowed to take the course.

Course Workload:

For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework. If students are taking the course in an accelerated 8-week mode, they can expect to devote a minimum of 12 hours per week of study.

Assessment Strategy

Learners will demonstrate their knowledge of the subject and their ability to engage in critical thinking and problem solving activities.

- *Journal Entries/Discussion Questions.* Designed to help students identify authors, their works, literary terms, and concepts. Students will also analyze texts, connect the authors, texts, and critical concepts. Finally, students look at texts from multiple perspectives in order to evaluate their own thought processes.
- *Synchronous Online Activities.* Designed to help learners apply the concepts in the course to texts, and to share their insights.
- *Essay / Research Paper.* Designed to help students write scholarly papers and engage in literary analysis. Students will develop a clear thesis which they support with literary citations, a close reading of the text, application of critical theories and perspectives. Students will focus on developing multiple interpretations of a single text, or will look at multiple texts within a movement, genre, or author's oeuvre.

Activities

1---READING

Please read the textbook assignments in your reading lists.

2---REVIEW

Students will review Study Guide questions to develop a deeper understanding of the text and the concepts. Keeping careful notes or a journal will help them write the essays.

3---WRITING

Students are required to write a total of five (5) unit essays and a final essay. The unit essays will be at least 1,250 words in length, and will be turned in at the end of each unit. The final essay will be at least 5,000 words in length and will be turned in at the end of the course.

Type of Essay	Minimum Word Count	Percentage of Grade	Due Date
Unit Essay	1,250	10% per unit	End of unit
Final Essay	5,000	50%	End of course

The essays are comprehensive literary analyses and should contain the following elements:

- Clear thesis statement
- Analysis of the text, with supporting textual evidence
- Insights and interpretations
- Clear conclusion
- Works Cited (use MLA style: <http://owl.english.purdue.edu/owl/resource/557/01/>)

Definition of Grades:

Graduate Courses

- A** Outstanding Achievement
- B** Commendable Achievement
- C** Marginal Achievement
- D** Unsatisfactory*
- F** Failing*

* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

- I Incomplete** The "I" grade is given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

- W Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

Plagiarism:

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of

many websites that provide helpful information concerning plagiarism for both students and faculty:
<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Ethics:

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

Technology:

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

Diversity:

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

Civility:

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

Students with Disabilities:

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

Writing Across the Curriculum:

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers. <http://www.bibme.org>