

DRAMA 201: World Drama I

Fall 2007

(syllabus updated Sept 11, 2007)

Course Instructor:	Natalie Harrower
Office:	Theo 011
Office Hours:	Monday 2:30-4:00pm; Wednesday 1:00-2:30pm
Email:	harrower@queensu.ca
Class Meetings	Monday 4:00-5:30pm Wednesday 2:30-4:00pm
Location:	Theo 102
Website:	www.natalieharrower.com/dram201

COURSE GOALS: STUDENTS CAN EXPECT TO...

- ◆ Become acquainted with selected plays and key issues in dramatic literature
- ◆ Develop a vocabulary for discussing dramatic texts
- ◆ Cultivate an understanding of the relationship between text and performance
- ◆ Explore the critical relationship between theatre and society
- ◆ Deepen skills in research, writing, oral communication and critical thinking
- ◆ Broaden knowledge of drama and theatre, which will a) prepare you for future exploration in the area, and/or b) impress your friends, because you know about the Greeks AND Romans AND the Medieval period AND, AND...

COURSE DESCRIPTION

Drawing on a selection of plays from ancient Greece to the mid-17th century, this course provides both a broad survey of dramatic literature, as well as the opportunity to explore key dramatic and theatrical concepts in greater depth. A variety of approaches will be chosen to suit each week's material, including the study of form, genre, theme, theatrical devices, cultural/historical context, and the plays' relationship to audience. Lectures are designed to allow for a good deal of interaction, and students will be encouraged to scrutinise the links between plays and periods. Assignments are designed to foster creative thinking and to help develop research skills.

REQUIRED TEXTS:

All required readings are available at the Campus Bookstore for purchase, and are also on reserve at Stauffer Library.

Jennifer Walker and Craig S. Walker, eds. *The Broadview Anthology of Drama: Plays from the Western Theatre. Volume 1: From Antiquity Through the Eighteenth Century*. Peterborough, On: The Broadview Press, 2003.

William Shakespeare, *King Lear*. Arden Book Company, 3rd ed., 2002

*Online version also available at <http://www.bartleby.com/70/index43.html>

William Shakespeare, *As You Like It*. Arden, 2006

*Online version also available at <http://www.bartleby.com/70/index20.html>

Pedro Calderón de la Barca, *Life is a Dream*. Penguin Books, 2006

*Online version (older translation) also available at <http://www.bartleby.com/26/1/>

DRAM 201 Course Reader. Contains *The Jealousy of Isabella*, *The York Crucifixion*, and *Matsukaze*.

RECOMMENDED TEXTS:

Hughes, Ted. *The Oresteia of Aeschylus*. Farrar, Straus and Giroux, 1999.

* This is the version I will be using in the course.

VIDEO SCREENINGS:

Tuesdays 5:30-7:30pm, Con Hall. A variety videos chosen to complement course material will be screened on a weekly basis. There are also several excellent videos available online through the library. Please see the course website for a schedule. Unless otherwise noted, videos shown outside of class time are optional, and will most certainly enhance your learning.

ASSIGNMENTS & GRADES

Creative ThinkTank Sessions (2 x 10%)

Wednesday Oct 3 and Wednesday Oct 31 in class

Topics for these sessions will be assigned in advance, and will be derived from a concept, theme, or idea explored in the preceding group of plays. The session is designed to expand the ways the topic has been explored in the plays, thereby helping to expand our collective understanding and interpretation of the topic. Every student will be responsible for contributing an image, newspaper clipping, song, etc. that individually speaks to the topic, and for briefly explaining it to the class. At the beginning of class, students must submit a

written statement that explores the connections between their contribution and the day's topic (Max 500 words).

Research Package – 25% or 30%*

Monday Oct 22 at the beginning of class

Students choose a play from the first half of the course, and assemble a research package comprised of three components: critical responses to the play, stage design, and historical context. Details to follow.

Essay – 25% or 30%*

Monday Nov 19 at the beginning of class

Details to follow (Max 1500 words)

Final Test – 25% During December exam period, Date TBA

*The values for the Research Package and the Essay will depend on the grade you achieve for each assignment: whichever assignment attains the highest grade will constitute 30% of your grade, and the other one will constitute 25%

A NOTE ON ACADEMIC INTEGRITY AND EXPECTATIONS...

Stress can arise around assignments and deadlines and the use of academic formats, so I think it is important to make the 'rules' clear, so we can understand them, but not dwell on them. When submitting work for a course, ALL references, whether explicit or implicit, directly quoted or paraphrased, must be accurately documented, both in the body of the assignment (e.g. footnotes) and in a bibliography at the end of the paper. In addition, all work submitted for this course must be original to this course. For further information, carefully read "Plagiarism And How to Avoid It," which I have included in the course reader. Students and Instructors are equally bound by the University's policy on Academic Integrity, which can be found at:
<http://www.queensu.ca/calendars/artsci/pg532.html>

As for deadlines, I do think it is in everyone's best interest to just *get work in on time*. For late work, a penalty of 2% per weekday will be applied, up to a maximum of 20% (two weeks late). Assignments more than two weeks late may not be accepted. Exceptional circumstances may warrant a modification to this policy at the instructor's discretion, and students are responsible for adequately communicating their circumstances to the instructor. As for extensions, I am amenable to granting them if students email me early enough – that is, if you demonstrate planning, as opposed to last-minute panic. An extension can be considered granted if you receive an email confirmation from me. You must then print out and staple this confirmation to the assignment when you hand it in. Following these procedures is your responsibility. 'ThinkTank' sessions cannot be postponed because they take place during class time.

READING SCHEDULE

Please read each play *before* the first class in which it is discussed.

BA = Broadview Anthology

CR = Course reader

Mon Sept 10	Introduction
Wed Sept 12	Aristophanes, <i>The Frogs</i> (BA)
Mon Sept 17	Aristophanes, <i>The Frogs</i> (BA)
Wed Sept 19	Plautus, <i>Miles Gloriosus</i> (BA)
Mon Sept 24	Plautus, <i>Miles Gloriosus</i> (BA)
Wed Sept 26	Scala, <i>The Jealousy of Isabella</i> (CR)
Sept 26 or 27	Required: See <i>The Number 14</i> at TIP
Mon Oct 1	Scala, <i>The Jealousy of Isabella</i> (CR)
Wed Oct 3	ThinkTank 1: Comedy and Physicality
Mon Oct 8	THANKSGIVING - No Class
Wed Oct 10	Aeschylus, <i>The Oresteia</i>
Mon Oct 15	Aeschylus, <i>The Oresteia</i>
Wed Oct 17	Aeschylus, <i>The Oresteia</i>
Mon Oct 22	<i>Second Shepherd's Play</i> (BA) <i>Everyman</i> (BA), <i>The York Crucifixion</i> (CR)
Wed Oct 24	(CR)
Mon Oct 29	Matsukaze (CR)
Wed Oct 31	ThinkTank 2: Theatre and the Divine
Oct 31-Nov 3, Nov 6	See <i>King Lear</i> in Rotunda theatre
Mon Nov 5	Shakespeare, <i>King Lear</i>
Wed Nov 7	Shakespeare, <i>King Lear</i>
Mon Nov 12	Shakespeare, <i>As You Like It</i>
Wed Nov 14	Shakespeare, <i>As You Like It</i>
Mon Nov 19	Calderón, <i>Life is a Dream</i>
Wed Nov 21	Calderón, <i>Life is a Dream</i>
Mon Nov 26	Molière, <i>Tartuffe</i> (BA)
Wed Nov 28	Molière, <i>Tartuffe</i> (BA)