

World Drama II; Modern

English/THEA 432.001

Spring 2003

Office: Dunkle Hall 139; Telephone: x4316

Office Hours: M/W: 8:30 – 10:00, T/R: 8:30 - 9:30, and by appointment

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Catalog Description

World Drama II: Twentieth century. Representative dramatists and forms from the West and East. Multicultural emphasis on the variety of dramatic forms.

Student Resources

The Longman Anthology of Drama and Theatre, A Global Perspective

Two play productions in Performing Arts Center

Hand-outs

General Objectives

This course is designed to help you

1. Understand the development of western drama and its relationship through the centuries to the major non-western forms of drama.
2. Understand the relationships between cultures and their dramatic forms and expressions.
3. Understand a variety of theories of drama, both western and non-western.
4. Develop an ability to compare and contrast dramatic expressions from various cultures and historical eras.
5. Develop an ability to differentiate among various styles (classicism, absurdism, etc.) and genres (tragedy, comedy, etc.) within dramatic literature.
6. Develop an ability to clarify the major themes of a play and the emotional, intellectual, and cultural elements which support them.
7. Develop an ability to understand elements of the theatre, such as space, time, character, action, language, and energy, through the study of dramatic texts.

Class Activities

This section of world drama takes a multi-cultural approach to the literature of the theatre of the twentieth century. It emphasizes close examination of the text, and, to a lesser degree, of filmed stage presentations. Classes will include the following activities: discussions of works undergoing scrutiny (including closely related works and background material as well as PAC performances), viewing filmed performances and demonstrations, examinations, and consideration of student papers. Most classes are devoted mainly to close explication of the assigned reading with frequent questions directed to the student. There is some lecture material. You should prepare to engage in analysis and explication of the works in class and in some (non-graded) oral interpretation.

Papers

Two typewritten (word-processed) analytical papers, one of 750 words and one of 1000 words, based on primary materials, not on library research or secondary materials, are due on the dates shown on the tentative schedule, at the beginning of the class period. Two less formal play evaluations of approximately 200-250 words each are required. Their due dates are noted on the tentative schedule. For any paper to be graded at least a C, minimal English 101 standards must be met. Late papers are penalized at the rate of **5%** per day.

Note: Never give the only copy of any project to anyone.

Grades

Grades will be assigned on the basis of ten fifteen-minute mini-tests, a final exam, two reviews, and two papers to be assigned during the semester. Class participation is expected, but exemplary participation will be taken into account in borderline cases.

Performance Reviews	10%
Short Paper	10%
Long Paper	20%
Scheduled Quizzes	50%
Final Exam	10%

100%

Attendance

You are expected to attend every class meeting. The real value of a university course in world drama lies in the opportunity to share your own ideas and insights derived from the plays and to test your reactions against those of the instructor and other members of the class. There is no way to “make up” this experience or recapture a discussion once it is past. On the other hand, emergencies arise. You are allowed to miss three classes during the semester. Reserve your allotment for real emergencies. Your semester grade will be penalized three percentage points for each absence after the three (emergency) absences. Special exceptions, such as touring with a FSU theatre production, can be worked out between you and the instructor-- before the absence-- if your attendance is otherwise exemplary. Notice that the course schedule has conference days built into it. Although I want to talk to you about your paper, I strongly discourage scheduling a conference on the day before a paper is due. A missed conference counts as a missed class meeting unless you reschedule in advance. Three tardies (late arrivals) count as one absence.

Academic Dishonesty

Academic dishonesty relates to “any form of cheating and/or plagiarism” as defined and explained in [The Pathfinder](#). The University considers it “to be impermissible and subject to disciplinary action.” Penalties for academic dishonesty in this course will range from a zero (0%) for the assignment to a failing grade in the course and referral to the judiciary board for its consideration. For the full statement regarding academic dishonesty, see [The Pathfinder](#).

PROGRAM ASSESSMENT REQUIREMENT FOR ENGLISH MAJORS

A major goal of the English Department Assessment Program is to enable the faculty to assess the effectiveness of the English major and its requirements. By adhering to the following guidelines, you will help us to make improvements when they are needed. If your college curriculum is governed by a catalog prior to the 1999-2001 Undergraduate Catalog, you must submit at least one course paper from each of your English

major classes for inclusion in your writing portfolio. These papers can be graded versions or freshly revised versions. This portfolio is to be established and maintained in the department file cabinet in DH 117-D. If, however, your program of study is governed by the 1999 or later Undergraduate Catalog, you are required to maintain a writing portfolio on your own. You must include in this portfolio at least one graded paper from each of your major courses. Since your writing portfolio will provide a major focus for your work in ENGL 489, English Capstone, be diligent in your efforts each semester to identify and collect your best writing. This collection will also provide you with a body of work to support future applications for jobs and graduate school admission.

Tentative Schedule

January

- 29 Introduction to course
- 1 The drama as literature

February

- 3 The Importance of Being Earnest
- 5 The Importance of Being Earnest
- 7 **Quiz 1;** The Cherry Orchard
- 10 The Cherry Orchard
- 12 Writing about drama: Assignment, Paper 1
- 14 Conferences
- 17 **Quiz 2;** Major Barbara
- 19 Major Barbara
- 21 Riders to the Sea, Trifles
- 24 **Quiz 3;** Six Characters in Search of an Author
- 26 Six Characters in Search of an Author
- 28 Conferences

March

- 3 **Quiz 4;** The Hairy Ape
- 5 The Hairy Ape
- 7 **Paper #1 due;** The Good Woman of Setzuan
- 10 The Good Woman of Setzuan
- 12 Compensation for play attendance: no class
- 14 **Quiz 5;** The Good Woman of Setzuan
- 17 **Play Review due;** Death and the King's Horseman
- 19 **Quiz 6;** Death and the King's Horseman
- 21 Conferences

Spring Break -- March 22 - 3031 MASTER HAROLD and the boys**April**2 MASTER HAROLD and the boys

4 Compensation for play attendance: no class

7 **Quiz 7**; Anouilh's Antigone9 Anouilh's Antigone

11 Conferences

14 **Quiz 8**; Slave Ship16 A Solid Home18 **Quiz 9**; Mud21 The Dance and the Railroad

23 Conferences

25 The Dance and the Railroad28 Translations; **Paper #2 due**30 Translations**May**

2 Compensation for play attendance: no class

5 Travesties7 **Play Review due**9 Travesties12 **Quiz 10**; Travesties

14 Review for Final

Cumulative final examination: May 16, 2:30 PM