

The University of Tennessee at Martin
Department of English
English 375/575 Section 001 (1:00-1:50 MWF) (3 credit hours)
Humanities 314
(Development of English Drama)
Fall 2004
Dr. Daniel F. Pigg
Office Hours (130 F Humanities)
Monday 11:00-12:00, 2:00-3:30
Tuesday 8:30-9:30
Wednesday 11:00-12:00
Thursday 2:00-4:00
Friday 11:00-12:00
and by appointment
881-7284 (office)
587-4597 (home)
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Catalog Description

English 375 covers the beginnings of drama in England through the late nineteenth century. We will actually only reach the late 18th century, however.

Purpose of the course

The course is designed to introduce students to the range of drama in England before the movement that we call “modern drama.”

Goals/Objectives of the course

1. To increase awareness of the traditions of English drama and theatre.
2. To encourage further interest and appreciation in literature, drawing on previous reading experiences.
3. To build upon the skills of literary analysis through examinations and other writing assignments.
4. To strengthen writing skills.
5. To encourage collaborative learning as a supplement to other modes of instruction.
6. To use appropriate technology for understanding English drama.
7. To examine the nature of ritual and drama, and to note their differences.
8. To examine the way that the conflicting voices of religion, science, politics, and economics impact dramatic production.
9. To examine the role of professional and amateur acting upon the developing traditions of drama.

In addition, English 375 adheres to the guidelines for competencies that the National Council for Teacher Education mandates for those seeking certification in English as noted below:

1. The ability to relate language and literature, both classic and contemporary to students' lives.
2. Ability to instill an appreciation for the historical and social significance and the aesthetics of literature.
3. Knowledge and understanding of language and literary diversity (regional, colloquial, cultural, and national).
4. Knowledge of types (genres) and periods of literary development (American, British, and world) and the ability to relate it to class reading and class writing.
5. Understanding of the relationship between the fine arts and literature.
6. Ability to demonstrate competency in the skill of speaking for different audiences, purposes, and points of view.
7. Ability to demonstrate and encourage effective listening skills.

Textbooks

Gassner, John, ed. Medieval and Tudor Drama. New York: Applause, 1987.

Goldsmith, Oliver. The Stoops to Conquer. New York: Dover, 1991.

Harris, Brice, ed. Restoration Plays. New York: Modern Library, 1953.

Kinney, Arthur. Renaissance Drama. Malden, MA: Blackwell Publishers, 1999.

Jonson, Ben. Volpone. New York: Dover, 1994.

Course content and activities

The course will consist of lecture, discussion, collaborative group work on selected days where you will be asked to apply what you have learned, and brief group presentations as well as some access to non-print media--film. You will find on the Blackboard site under web resources in the external links lots of background material to the drama in various periods. You will also find some valuable information with regard to critical approaches to texts.

Evaluation

Three examinations (20% ea.)	60%
Presentation	10%
Paper	20%
Acting Out a Scene	<u>10%</u>
Total	100%

Presentations

A group of one or two students each will make a 10-15 minute presentation on one of the topics on the syllabus. Use of library sources is a must. You should think of this as a teaching presentation. How can you make this topic appeal to members of the class? Why is the topic important? How does it relate to what we have been reading and talking about? What do you want them to know about the topic you are presenting? How will you be able to assess what you have taught them? Don't make them passive listeners for the entire report. Members of the class should feel free to ask questions of the presenters. Provide members of the class with an outline of your presentation and bibliography. Let me know if you want to use powerpoint, so I can be sure to reserve the C.O.W. Have a look at the Assignments category on the Blackboard site for more details.

Acting Out a Scene

The best way to understand drama is to “do it.” For that reason, at the end of the semester, you will present a scene for a play that your group selects. You should think of this as amateur theatre—the kind of theatre that most certainly was the case at the beginnings of dramatic tradition in England. Not everyone will necessarily have a speaking part, but everyone should be involved in some aspect of the production. You may certainly still read from a script, but the experience should be more involved than our simple reading out in class. What I am after here is getting you to know some of the feel of participating in drama. None of the plays that we are reading were written to be read; they were written for the stage. I will give you a list of plays and scenes from those plays. The enactment will also be followed by a discussion in which you reflect on what you learned from participating and viewing the experience that you didn't see earlier.

Attendance

You are expected to attend class regularly. You are permitted four unexcused absences without penalty to your final grade. Beyond the fourth absence, I will subtract ½ letter from your final grade. After six unexcused absences, you will receive an "F" for the course.

UTM English Department Classroom Environment Policy Statement

Since the University of Tennessee at Martin is committed to appreciating and understanding cultural diversity, the members of the English department wish to confirm our conviction that a university is a safe place for the discussion of ideas. As such, we expect all of our colleagues and students to treat with tolerance ideas discussed from a variety of perspectives. We respect the dignity of every person, and we will not allow discrimination against anyone based on religion, age, disability, ethnic origin, race, class, gender, marital status or sexual orientation.

Paper

Each student will write a documented paper of approximately 1500 words. (Graduate students will

write a paper of 2500 words.) You should have at least five secondary sources, including books and articles from journals. Do not use internet sites for sources. Most of these are not judged by scholarly standards, and it is difficult to tell if the information is accurate. If the journal is online, that is an entirely different thing. MLA documentation is a must. The paper should directly engage the text. You will likely find the external link on the Blackboard site valuable; check out the web resources folder.

Exams

There will be three exams during the course of the semester. Each exam will have both in-class and out of class parts. In-class tests will have some short answer and multiple choice items. Out-of-class portions will consist of an essay for each test.

Reading and Class Schedule

I. Medieval Drama

1. 8.30 Introduction to the course. What is drama? How do we know when we have drama?
2. 9.1 MTD: “Quem Quaeritis” 33-43. Video.
3. 9.3 MTD: Corpus Christi Drama, York, “Creation and Fall” 46-56; Wakefield, Mactatio Abel 57-71.
4. 9.8 MTD: Wakefield, “Noah and His Sons” 72-88;
5. 9.10 MTD: Brome, “Abraham and Isaac” 88-101. **Report 1: Medieval Staging**
6. 9.13 MTD: Wakefield, “Second Shepherd’s Play” 102-27.
7. 9.15 MTD: Wakefield, “Crucifixion” 156-68. **Report 2: Medieval guilds and drama.**
8. 9.17 MTD: Everyman 207-230.

II. Early Renaissance Drama (before 1590)

9. 9.20 MTD: Gammer Gurton’s Needle 346-402.
10. 9.16 Gammer (cont’d). **Report 3: University and School Drama**

11. 9.18 MTD: Gorboduc 406-53.
12. 9.20 RD: Thomas Kyd, The Spanish Tragedy , Acts I-II.
Report 4: Seneca and Revenge Tragedy
13. 9.22 RD: The Spanish Tragedy, Acts III-IV
14. 9.24 RD: The Spanish Tragedy Act V
15. 9.27 **Examination One**

III. Renaissance Drama

16. 9.29 RD: Marlowe, Dr. Faustus
Report 5: The University Wits
17. 10.1 RD: Dr. Faustus (cont'd).
Report 6: Marlowe and the Morality Tradition
18. 10.4 RD: Marlowe, Edward II (Acts I-II)
19. 10.6 RD: Marlowe, Edward II (Acts III-V)
Report 7: The History Play
20. 10.11 RD: Thomas Dekker, The Shoemakers' Holiday
Report 8: The variety of Elizabethan theatres
21. 10.13 Shoemakers' Holiday (cont'd).
22. 10.18 RD: Francis Beaumont, Knight of the Burning Pestle Acts I-III.
23. 10.20 Knight of the Burning Pestle Acts IV-V.
24. 10.22 RD: Munday, The Triumphs of Re-United Britannia
25. 10.25 Holiday (Compensation for working on drama scene)
26. 10.27 RD: Jonson, Volpone (Acts I-III)
27. 10.29 Volpone (Acts IV-V)
28. 11.1 **Examination Two**

29. 11.3 RD: John Webster, *Duchess of Malfi* (Acts I-III)
30. 11.5 *Duchess of Malfi* (Acts IV-V)
Report 9: The Closing of the Theatres—Reasons

IV. Restoration and Eighteenth-Century Drama

31. 11.8 RestP: William Wycherley, *The Country Wife* (Acts I-III).
Report 10: The Restoration Audience
32. 11.10 *The Country Wife* (Acts IV-V). **Paper due.**
33. 11.12 RestP: William Etherege, *The Man of Mode* (Acts I-III)
34. 11.15 *The Man of Mode* (Acts IV-V)
35. 11.17 Video: *The Way of the World*
36. 11.19 Discussion of *The Way of the World*
37. 11.22 RestP: John Dryden, *All for Love* (Acts I-III)
37. 11.29 *All for Love* (Act IV-V)
38. 12.1 Oliver Goldsmith, *She Stoops to Conquer*
39. 12.3 *She Stoops to Conquer* (cont'd).
40. 12.6 Drama Group #1
41. 12.8 Drama Group #2
42. 12.10 Wrap up for final examination
43. 12.13 **Final Examination**
(Required Attendance)
12:45-2:45 P.M.