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## ENGL 235-01, World Drama, Spring 2011

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**WORLD DRAMA**  
**ENGLISH 235 — CLOUGH 300**  
**TR 11:00–12:15**

Dr. Donald Jellerson  
306 Palmer

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office hours: MWF 10–11:30

TEXTS:

Sophocles, *Three Tragedies*  
Marlowe, *Dr. Faustus*  
Strindberg, *Miss Julie*  
Pinter, *The Homecoming*  
Fugard, *Master Harold and the Boys*  
*Nine Plays of the Modern Theater*  
Albee, *Who's Afraid of Virginia Woolf*  
Dorfman, *Death and the Maiden*  
Hwang, *M. Butterfly*  
Selections (provided on pdf)



COURSE DESCRIPTION: This course serves as an introduction to the critical reading of dramatic texts and to the various implications of the genre itself. It explores the stage not only as the site for the enactment of literary themes but also as a cultural arena where the representation of cultural values and discourses may be contested, subverted, reaffirmed, or celebrated.

Our version of the World Drama course will selectively examine the historical depth and cultural breath of dramatic representation. We will not attempt a history of drama; rather, we will highlight a few places and times in which dramatic literature takes on increased cultural significance. Along the way, we will read major statements in dramatic theory such as Aristotle's *Poetics* and Artaud's *Theatre of Cruelty*. Students should expect the classroom experience to include performance as a mode of learning.

I will give a midterm designed to test your knowledge of the plays (part one) and provide an opportunity to engage secondary texts (part two). Throughout the semester you will write short analyses and online "blog" posts. Toward the end of the semester you will present your analyses to the class. Your work in the course will culminate in an analytical essay that you will have been developing throughout the latter part of the semester. The goals of the course can be summarized as follows:

- Become fluent in reading, interpreting, and discussing dramatic works
- Acquire strategies for interpreting the relationship between culture and literature
- Appreciate the uses of dramatic representation for different times and cultures

<b>GRADING</b>		Short Analyses	12%	A = extraordinary
Discussion Posts	8%	Midterm part one	12%	A–/B+ = very good
Presentations	8%	Midterm part two	15%	B = good
Participation	15%	Final Paper	30%	C = satisfactory

<b>SCHEDULE</b>		<b>reading</b>	<b>assignment</b>	<b>moodle posts</b>
<i>January</i>	13 <sup>th</sup> Th	Introductions		
	18 <sup>th</sup> T	Sophocles, <i>Oedipus Rex</i>		question response
	20 <sup>th</sup> Th	Sophocles, <i>Oedipus Rex</i>		
	25 <sup>th</sup> T	Aristotle, <i>Poetics</i>	short analysis	
	27 <sup>th</sup> Th	Aristotle, <i>Poetics</i>		
<i>February</i>	1 <sup>st</sup> T	Sophocles, <i>Antigone</i>		question response
	3 <sup>rd</sup> Th	Sophocles, <i>Antigone</i>		
	8 <sup>th</sup> T	Marlowe, <i>Faustus</i>	short analysis	
	10 <sup>th</sup> Th	Marlowe, <i>Faustus</i>		
	15 <sup>th</sup> T	Strindberg, <i>Miss Julie</i>		question response
	17 <sup>th</sup> Th	Strindberg, <i>Miss Julie</i>		
	22 <sup>nd</sup> T	Ionesco, <i>Rhinoceros</i>	short analysis	
	24 <sup>th</sup> Th	Ionesco, <i>Rhinoceros</i>		
<i>March</i>	1 <sup>st</sup> T	Artaud, <i>Theatre of Cruelty</i>	Midterm Part One	
	3 <sup>rd</sup> Th	Artaud, <i>Theatre of Cruelty</i>	Midterm Part Two	
	8 <sup>th</sup> T	Beckett, <i>Waiting for Godot</i>		question response
	10 <sup>th</sup> Th	Beckett, <i>Waiting for Godot</i>		
-----Spring Break-----				
	22 <sup>nd</sup> T	Dorfman, <i>Death and the Maiden</i>	short analysis	
	24 <sup>th</sup> Th	Dorfman, <i>Death and the Maiden</i>		
	29 <sup>th</sup> T	Fugard, <i>Master Harold and the Boys</i>		question response
	31 <sup>st</sup> Th	Fugard, <i>Master Harold and the Boys</i>		
<i>April</i>	5 <sup>th</sup> T	Albee, <i>Who's Afraid of Virginia Woolf</i>	short analysis	
	7 <sup>th</sup> Th	Albee, <i>Who's Afraid of Virginia Woolf</i>		
	12 <sup>th</sup> T	Pinter, <i>The Homecoming</i>		question response
	14 <sup>th</sup> Th	Pinter, <i>The Homecoming</i>		
	19 <sup>th</sup> T	Hwang, <i>M. Butterfly</i>	short analysis	
	21 <sup>st</sup> Th	—Easter Recess—		
	26 <sup>th</sup> T	Hwang, <i>M. Butterfly</i>	Presentations	
	28 <sup>th</sup> Th	Hwang, <i>M. Butterfly</i>	Presentations	
	2 <sup>nd</sup> M	Final Paper Due		

**SHORT ANALYSES:** I require four short written analyses (700 words). The schedule gives you six dates marked “short analysis.” You need only turn in analyses on four of those dates. But everyone must turn an analysis on the first date, January 25<sup>th</sup>. For these short papers, you will consider our discussions in class as you write about the assigned texts. I will provide guidelines for these assignments early in the semester. I will not expect you to draw on secondary sources other than those we discuss in class; should you use such sources, however, they must be acknowledged. Papers should be word-processed (i.e. not handwritten) in 12 point, Times New Roman font with one inch margins.

DISCUSSION POSTS: This form of engagement provides you with an ongoing opportunity to discuss your interpretation of the plays with your colleagues. It will also help focus our in-class discussion. Where the schedule says “question,” frame an interpretive question about the play and post it online. About three to five sentences should be adequate. Where the schedule says “response,” post a thoughtful response to a colleague’s question. Again, three to five sentences should be fine. Post by midnight the night before the class meets. I will not grade posts that are late, too brief, insufficiently analytical, or disrespectful. I will say more in class about what qualifies as an “interpretive question” and a “thoughtful response.”

MIDTERMS AND FINAL PAPER: I will give a midterm in two parts: an objective test and a take-home analysis. Your semester’s work will culminate in a research paper of 2300+ words. I will provide detailed guidelines for these assignments.

PRESENTATIONS: The final play of the semester you will be interpreting on your own. You will present your analyses of the play in class. I will provide guidelines for this as the time approaches.

READING AND PARTICIPATION: You should complete the reading by the assigned class period and be ready to discuss it. Remember, reading passively is not reading. Active reading requires writing, so be sure to mark your text and make notes. Plan to read each play twice. Class participation is a mandatory part of this course. Since this course runs as a discussion section, individual preparation and participation are crucial to group success. If you are not ready to speak, listen, and engage when you come to class on any given day, then you are not prepared for class. Participation is a large percentage of your grade, so be sure to come to class with something to contribute. I reserve the right to give unannounced quizzes should I feel that you are not reading the text carefully enough.

ATTENDANCE: You may miss up to two class periods without any penalty. If you accrue more than two absences, your grade will decrease by 5% per absence. Should you miss a class for any reason, you are responsible for knowing what went on, including changes of assignment. If you have a school sanctioned absence (e.g. for sickness or special academic opportunities), I will do my best to give you the opportunity to make it up, but you must discuss it with me in advance (for planned absences) or in a timely manner (for unplanned absences). If you miss six class sessions or more, I will consider you habitually absent and you will fail the course.

LATENESS: Walking into class late is a disruption. Please be on time. Timeliness factors into your participation grade.

COURTESY: Class time is for discussion and engagement with the text. You do not need (and I do not allow) electronic devices in class. Please do not bring food into class. In all activities related to this course, I will expect courtesy and respect in communications with me and your classmates.

OFFICE HOURS: If you want to talk with me but you are not available during my listed office hours, please send me an email or talk to me after class. I am happy to find a time to meet with you. On occasion I may not be available even during listed office hours. If you would like to meet, it is generally a good idea to speak to me after class or send me an email. We can always find a time to meet that works for both of us, usually within a day or two.

A FINAL DISCLAIMER: The policies, procedures, schedules, and requirements in this syllabus are subject to change. I do not anticipate such changes, but should any occur I will make every effort to give you plenty of notice.

## **Department of English Expectations and Policies**

A college course is more than simply a set of assignments; it is an intellectual process, one which requires active engagement from beginning to end in order to achieve its intended results. With this in mind, the Department of English has formulated a number of expectations and the policies that support them. If you have questions about how these policies relate to the syllabus for a particular course, you should address them to the instructor.

**Attendance:** The success of a course depends to a significant extent upon the presence of students alert and prepared to address the subject under discussion. Unavoidable absences should be discussed with the instructor, ideally before they occur. Excessive absences will result in a lowering of grade, in some cases to an F.

**Deadlines:** Writing assignments, tests, etc., are carefully scheduled as stages toward the fulfillment of the course's goals and cannot be indefinitely deferred without frustrating those goals. Brief extensions for good reasons may be permissible with the instructor's prior approval; otherwise, late assignments will be penalized and may result in their not being accepted for credit.

**Submission of all work:** All major assignments are integral to the goals of the course. Failure to complete any major assignment will result in a grade of F for the course.

**Intellectual honesty:** All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted will receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult your teacher.