

Fall 2015

ENGL 2208

Catherine Loomis
University of New Orleans

Follow this and additional works at: <https://scholarworks.uno.edu/syllabi>

This is an older syllabus and should not be used as a substitute for the syllabus for a current semester course.

Recommended Citation

Loomis, Catherine, "ENGL 2208" (2015). *University of New Orleans Syllabi*. Paper 448.
<https://scholarworks.uno.edu/syllabi/448>

This Syllabus is brought to you for free and open access by ScholarWorks@UNO. It has been accepted for inclusion in University of New Orleans Syllabi by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

ENGL 2208-001
Reading Drama
MWF 10:00-10:50 (LA 320)

Dr. Catherine Loomis
LA 177 / 280-6113
cloomis@uno.edu

Introduction

In this course, we will study the development of drama as a literary form. We will read classical, medieval, Renaissance and modern plays in order to understand the evolution of drama. Students can expect to improve their critical and analytical skills as well as their knowledge of the history of drama, of individual plays and playwrights, and of terms and concepts used to describe and analyze drama.

Content of Course and Course Requirements

We will read a selection of plays from *The Compact Bedford Introduction to Drama*, 7th edition, edited by Lee Jacobus (ISBN 978-1-4576-0633-5); this textbook is required and you must bring it to class. We will also read the introductory and supplemental material in this textbook. We will begin with two plays from classical Greece to study the origins of drama, the demands of dramatic genres, and the characteristics of drama as a literary form. We will then survey the major developments in the history of drama by reading a medieval morality play, two of Shakespeare's plays, and several 19th, 20th, and 21st century plays.

There will be two examinations along with regular reading quizzes. The examinations will feature essays, short-answer questions, and identifications of passages from the play; the final examination is not cumulative. You are required to write one short essay (4 to 6 pages); the topic will be discussed in class. The essay must be typed, must have a title, and must follow the attached style sheet. I do not accept late papers. I do not offer make-up examinations unless you have suffered an extreme and documentable emergency. It is not possible to earn extra credit in this course.

Grades

Your grade for the course will be calculated as follows:

Midterm: 30%

Final: 40%

Essay: 20%

Reading quizzes: 10%

To earn an A in the course, you must turn in all work, and the quality of the work must be excellent. Exams and the essay will be largely free from errors; essays written in and out of class will be original, thoughtful, and well-supported. Very good work will earn a B; adequate work a C; sub-standard work a D; work that is plagiarized or not turned in will earn an F, and plagiarized work will result in an F for the course. Your essays will be graded for form as well as content: errors in spelling, grammar, or punctuation will lower your grade. Please visit the Writing Center (LA 334) for help with these matters.

Contact information

My office is LA 177. My office phone number is (504) 280-6113. My e-mail address is cloomis@uno.edu. My office hours for the Fall, 2015 semester are MWF 11 to 12; Thursday 3 to 5; and by appointment.

Classroom Rules

- Please come to class prepared to discuss that day's poems or play. On the first day we study a play, you are responsible for reading the entire play and its introduction. Please plan to read each play at least twice. Although you are welcome to watch film adaptations of the plays, please do not attempt to substitute watching a film for reading the play; most film adaptations use less than half the play's text. Some plays are available as audio recordings.

- If you believe it is necessary to use a website for information about the plays, please use the Literature Resource Center on the UNO Library's home page. For plays by Shakespeare, use www.folger.edu.
- In order that everyone has the opportunity to study drama without unnecessary distractions, please make sure that cell phones, pagers, beeping watches, or other noise-making devices are turned off before class begins. If your phone rings during class, you will be asked to leave the classroom, and this will count as an unexcused absence. You may not use electronic devices during class. You may not bring guests to class, including children, without the instructor's permission.
- Attendance is mandatory. After three absences, I will assume you are no longer interested in the course, and I will report you to the Dean's Office; if you choose to remain in the class, each subsequent absence will result in five points being deducted from your final grade. If you have a legitimate excuse for your absence, please notify me ahead of time, if possible, or immediately upon your return to class.
- Please be on time for class. Latecomers will be marked as absent, and if I have collected written work or handed out a quiz, I will not accept these items from those who are late.
- Written work will be collected at the beginning of class on the due date listed on the syllabus. All written work must be handed in on paper and in person; I do not accept papers sent by e-mail.
- I do not accept late papers or give make-up exams except in cases of extreme and documentable emergencies. The paper due date is on the syllabus.
- Plagiarism is taking someone else's words and claiming they are your own. Examples of plagiarism include downloading all or part of an essay from an electronic source; turning in an essay you have purchased or borrowed from another writer; turning in work you wrote for another course; or using sources you do not cite properly. Do not plagiarize. If you plagiarize or cheat, your grade for that assignment and for the course will be F, and I will report the incident to the University for further action. If you need help with your written work, consult with the instructor or visit the Writing Center (LA 334).

The University of New Orleans requires that each course syllabus contain the following notices:

** Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.*

*** It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.*

Syllabus

| | |
|-------------|---|
| August 19 | Introduction |
| August 21 | READ: Introduction, pages 1-6; 17-29 |
| August 24 | READ: Introduction, pages 7-15; Greek Drama introduction, pages 30-44 |
| August 26 | <i>Oedipus Rex</i> |
| August 28 | <i>Oedipus Rex</i> |
| August 31 | <i>Oedipus Rex</i> |
| September 2 | READ: Commentary, pages 67-76 |
| September 4 | <i>Lysistrata</i> |
| September 7 | Labor Day Holiday—class does not meet |
| September 9 | <i>Lysistrata</i> |

| | |
|--------------|---|
| September 11 | <i>Lysistrata</i> |
| September 14 | READ pages 104-108; 122-134 <i>Everyman</i> |
| September 16 | Research Day READ: Pages 1073-1083 |
| September 18 | <i>Everyman</i> |
| September 21 | READ: pages 146-164 <i>Hamlet</i> , Act One |
| September 23 | <i>Hamlet</i> |
| September 25 | <i>Hamlet</i> |
| September 28 | <i>Hamlet</i> |
| September 30 | <i>Hamlet</i> |
| October 2 | <i>Hamlet</i> |
| October 5 | <i>Hamlet</i> ; review for midterm |
| October 7 | MIDTERM EXAMINATION |
| October 9 | <i>The Tempest</i> |
| October 12 | <i>The Tempest</i> |
| October 14 | <i>The Tempest</i> |
| October 16 | Fall Break—class does not meet |
| October 19 | READ: pages 268-276 <i>The Tempest</i> |
| October 21 | READ: pages 300-309 <i>The Importance of Being Earnest</i> |
| October 23 | READ: Pages 361-371 <i>The Importance of Being Earnest</i> |
| October 26 | <i>The Importance of Being Earnest</i> |
| November 2 | <i>A Doll's House</i> |
| November 4 | <i>A Doll's House</i> |
| November 6 | READ: Pages 409-413 <i>A Doll's House</i> |
| November 9 | READ: Pages 494-506 <i>Mother Courage</i> |
| November 11 | <i>Mother Courage</i> |
| November 13 | READ: Pages 612-619 <i>Mother Courage</i> |
| November 16 | <i>Cat on a Hot Tin Roof</i> |
| November 18 | <i>Cat on a Hot Tin Roof</i> |
| November 20 | READ: Pages 661-667 <i>Cat on a Hot Tin Roof</i> |
| November 23 | <i>A Raisin in the Sun</i> |
| November 25 | <i>A Raisin in the Sun</i> |
| November 30 | <i>A Raisin in the Sun</i> |
| December 2 | READ: Pages 812-828 <i>Doubt</i> |
| December 4 | <i>Doubt</i> ESSAY DUE |

Things You Must Memorize

The Seven Deadly Sins

Pride Sloth Wrath Avarice
Lust Envy Gluttony

The Four Humors

Blood (air; hot and moist; sanguine)
Phlegm (water; cold and moist; phlegmatic)
Yellow bile (fire; hot and dry; choleric)
Black bile (earth; cold and dry; melancholy)

The Twelve Olympians

Zeus (Jupiter) – chief god
Hera (Juno)-sister and wife of Zeus; goddess of marriage
Poseidon (Neptune)-god of the sea
Hephaestus (Vulcan)-husband of Aphrodite/Venus; god of fire and craftsmen
Ares (Mars); god of war
Apollo (Apollo); god of the sun, reason, the arts (esp. music) and prophecy
Artemis (Diana); goddess of the hunt and the moon
Demeter (Ceres); goddess of the harvest
Aphrodite (Venus); goddess of love
Athena (Minerva); goddess of wisdom
Hermes (Mercury); messenger god; god of thieves
Dionysus (Bacchus); god of wine

Additional Classical Gods

Hades (Pluto)-god of the underworld
Persephone (Proserpina)-goddess of the spring; wife to Hades/Pluto
Hestia (Vesta)-goddess of the hearth
Ganymede--cupbearer to Zeus
Eros (Cupid) – child of Venus; god of love
Hecate – goddess of the moon and witches

The Nine Muses

Calliope (epic poetry)
Clio (history)
Erato (love poetry and divine hymns)
Euterpe (lyric poetry)
Melpomene (tragedy)
Polyhymnia (sacred music)
Terpsichore (dance)
Thalia (comedy)
Urania (astronomy)

The Three Fates (Moirai or Parcae)

Clotho (The Spinner)
Lachesis (The Measurer)
Atropos (The Cutter)

The Furies (Erinyes)

Alecto
Megaera
Tisiphone

Dates

1558-1603 - Reign of Queen Elizabeth I (Elizabethan era)
1603-1625 – Reign of King James I (Jacobean era)
1564-1616 – Shakespeare's birth and death
1476 – William Caxton introduces the printing press in England
1642-1660 – English theaters closed because of the Civil War

Agon- the Greek word for “contest”

Protagonist – the central character in a work of fiction; the hero or heroine; the character to whom the most significant action happens; the character with whom the reader most closely identifies; the character we want to see win the contest

Antagonist – the character who opposes or blocks the protagonist; the character who tries to prevent the protagonist from achieving his or her goal; the protagonist’s enemy; the character we want to see lose the contest

Plot – the main story of a work of literature; the plot is shaped by the author to create an artistic account of the events that happen to the protagonist

Subplot-a secondary plot featuring minor characters; the subplot sometimes comments on the main plot

Peripeteia—Aristotle’s term for the point at which the action of a tragedy shifts from rising to falling, and when the fate of the protagonist undergoes a reversal.

Anagnorisis—Aristotle’s term for the protagonist’s recognition of his or her situation; this recognition leads to the peripeteia.

Genre – the category of a work of literature. With written work, the first division is between fiction (stories, poems, and plays) and non-fiction (histories, memoirs, diaries, letters, news accounts).

Drama genres: comedy; tragedy; history; romance

Comedy: A play in which the protagonist reaches a happy ending and is incorporated into an orderly community; comedy “implies a positive understanding of human experience Comedy moves from confusion to order, from ignorance to understanding, from law to liberty, from unhappiness to satisfaction, from separation to union, from barrenness to fertility, from singleness to marriage, from two to one” (McDonald)

Tragedy: A play in which the protagonist suffers a fall from greatness due to his or her hamartia, or error in judgment; tragedy “moves toward an unhappy ending and thus implies an unfavorable assessment of human experience. Death is the tragic counterpart to the marriage that concludes comedy. Not only does the hero or heroine die, but others do also, often at the hands of the tragic figure. Tragedy ends in annihilation, misery, separation, loss. . . The emphasis is on failure, waste, disappointment, and self-destruction. . . . Tragic drama presents its audience with a spectacle in which heroic men and women are destroyed by their own capable hands, victims of the very traits that set them apart from the rest of us” (McDonald).

History – a play providing a shaped account of historical events

Romance – a play depicting an adventure, combining magic and loss; “a distinctive kind of comedy [that] arrives at a happy ending by an unusually perilous route The main characters must endure a series of hazards and trials that lead ultimately to success and reward. . . . Characters in these plays are able to recover what seems irretrievably lost, what they themselves have foolishly attempted to destroy” (McDonald). More generally, as “works with extravagant characters, remote and exotic places, highly exciting and heroic events, passionate love, or mysterious or supernatural experiences . . . relatively free of the more restrictive aspects of realistic verisimilitude” (Harmon and Holman).

Harmon and Holman quote Clara Reeve’s 1785 definition of prose romance: “The novel is a picture of real life and manners, and of the times in which it was written. The Romance in lofty and elevated language, describes what has never happened nor is likely to.”

Catharsis – According to the philosopher Aristotle, the goal of tragedy is to purge humans of pity and terror, two harmful emotions. This purging is called “catharsis.”

Writing in the late 16th century, Sir Philip Sidney argued that the purpose of literature is “the winning of the mind from wickedness to virtue.”

Figures of Speech

From Edward P. J. Corbett, *Classical Rhetoric for the Modern Student* (Oxford: Oxford University Press, 1971).

Metaphor--an implied comparison between two things of unlike nature that yet have something in common.

[A metaphor's "tenor" is its subject; a metaphor's "vehicle" is the image it uses to characterize the subject. In the metaphor "My love is a red, red rose," the tenor is the beloved and the vehicle is the rose.]

Simile--an explicit comparison between two things of unlike nature that yet have something in common. [Similes almost always contain the word "like" or "as."]

"The difference between metaphor and simile lies mainly in the manner of expressing comparison. Whereas metaphor says, 'David was a lion in battle,' simile says, 'David was *like* a lion in battle.' Both of these tropes are related to the topic of similarity, for although the comparison is made between two things of unlike nature (*David* and *lion*), there is some respect in which they are similar (e.g. they are courageous, or they fight ferociously, or they are unconquerable in a fight)."

(Related terms: **allegory**-- "an extended or continued metaphor"; **parable**-- "an anecdotal narrative designed to teach a moral lesson"; **cataphoresis**-- a mixed metaphor.)

Synecdoche--a figure of speech in which a part stands for the whole.

Examples:

genus substituted for the species: *weapon* for *sword*; *creature* for *man*; *arms* for *rifle*

species substituted for the genus: *bread* for *food*; *cutthroat* for *assassin*

part substituted for the whole: *sail* for *ship*; *hands* for *helpers*

matter for what is made from it: *silver* for *money*; *canvas* for *sail*

Literary examples:

Give us this day our daily *bread*.

Not *marble* nor the gilded monuments of princes, shall outlive this powerful *rhyme*.

Periphrasis--substitution of a descriptive word or phrase for a proper name or of a proper name for a quality associated with the name.

Examples: The *Splendid Splinter* hit two more *round-trippers* today.

He became a *Quixote* of the Cotswolds who abdicated his century...

They do not escape *Jim Crow*; they merely encounter another, not less deadly variety.

When you're out of *Schlitz*, you're out of beer.

Puns--generic name for those figures which make a play on words.

(1) **Antanacsis**--repetition of a word in two different senses.

If we don't *hang* together, we'll *hang* separately.

Your argument is *sound*--nothing but *sound*.

Though we're *apart*, you're *a part* of me still.

[A local example is the slogan for the Winn-Dixie card: "Lower prices? Yes it does!"]

(2) **Paronomasia**--use of words alike in sound but different in meaning

One's metaphoric *retch* exceeds one's metaphoric *gasp*.

[She's] waiting for her paramour to obtain a divorce and *altar* her situation.

From Richard A. Lanham, *A Handlist of Rhetorical Terms* (Berkeley: University of California Press, 1968):

Hyperbole--Exaggerated or extravagant terms used for emphasis and not intended to be understood literally; self-conscious exaggeration:

"For instance, of a Lion;

He roared so loud, and looked so wondrous grim,

His very shadow durst not follow him."

Asyndeton--Omission of conjunctions between words, phrases, or clauses.

Anaphora--Repetition of the same word at the beginning of successive clauses or verses.

Antimetabole or **Chiasmus**--Inverting the order of repeated words to sharpen their sense or to contrast the ideas they convey or both (AB:BA); chiasmus. . . sometimes [implies] a more precise balance and reversal, antimetabole a looser, but they are virtual synonyms: "I pretty, and my saying apt? or I apt, and my saying pretty?"

Zeugma--One verb governs several congruent words or clauses, each in a different way; as in *The Rape of the Lock*:

Here thou, great *Anna*! whom three realms obey
Dost sometimes counsel take--and sometimes tea.

Epiplexis--Asking questions in order to reproach or upbraid, rather than to elicit information.

Hendiadys--Expression of an idea by two nouns connected by "and" instead of a noun and its qualifier: "by length of time and siege" for "by a long siege."

Malapropism--[A] vulgar error through an attempt to seem learned; not, properly, a rhetorical term. The word comes from Mrs. Malaprop, a character in Sheridan's *The Rivals* (1775).

From William Harmon, *A Handbook to Literature*, 9th edition (New Jersey: Prentice Hall, 2003):

Irony--A broad term referring to the recognition of a reality different from appearance. Verbal irony is a figure of speech in which the actual intent is expressed in words that carry the opposite meaning. We may say, "I could care less" while meaning "I couldn't care less."

Dramatic Irony--The words or acts of a character may carry a meaning unperceived by the character but understood by the audience. Usually, the character's own interests are involved in a way that he or she cannot understand. The irony resides in the contrast between the meaning intended by the speaker and the different significance seen by others.

Litotes--A form of understatement in which a thing is affirmed by stating the negative of its opposite. To say "She was not unmindful" when one means that "She gave careful attention" is to employ litotes. [One of Lanham's definitions is "understatement that intensifies." Another good definition is "deliberate understatement."]

Metonymy--The substitution of the name of an object closely associated with a word for the word itself. We commonly speak of the monarch as "the crown," an object closely associated with royalty thus being made to stand for it. So, too, in the book of Genesis we read, "In the sweat of thy face shalt thou eat bread," in which sweat represents that with which it is closely associated, hard labor.

Apostrophe--A figure of speech in which someone (usually but not always absent), some abstract quality, or a nonexistent personage is directly addressed as though present.

Conceit--Originally the term, cognate and almost synonymous with "concept" or "conception," implied something conceived in the mind. Its later application to a type of poetic metaphor retains the original sense, in that *conceit* implies ingenuity. . . . The term designates fanciful notion, usually expressed through an elaborate analogy and pointing to a striking parallel between ostensibly dissimilar things. A *conceit* may be a brief metaphor, but it also may form the framework of an entire poem. In English there are two basic kinds of *conceit*: The Petrarchan conceit, most often found in love poems, in which the subject is compared extensively and elaborately to some object, such as a rose, a ship, a garden; and the Metaphysical conceit, in which complex, startling, paradoxical, and highly intellectual analogies abound.

Style Sheet

1. All papers must be turned in on time and in person.
2. All papers must be of the required length.
3. All papers must be typed (in black ink; on white paper) and stapled. Do not use folders or plastic covers.
4. The Title Page
 - The title should be centered on the page
 - Your name, the course, and the date should be in the lower right corner
 - Your title should be in the same size and font of type as the rest of the paper
 - Do not put quotation marks around your title unless the title IS a quotation
 - Capitalize the first word and each substantive word in your title
5. Your first page
 - Should not have a header or a footer that includes your name
 - Should not be numbered
 - Should have a 1-1/2 inch TOP margin
 - Should have one inch margins on all other sides
 - Should be DOUBLE SPACED
6. All other inside pages
 - Should have one-inch margins all around
 - Should be DOUBLE SPACED
 - Should be numbered; numbering starts with page 2 which should have the number 2
 - Should not have a header or footer that includes your name
7. Quoting
 - All direct quotations must go in quotation marks and must be followed by a parenthetical citation identifying the page number on which the quotation is found in the source you are quoting from.
 - Make the quotation fit your sentence grammatically. If this means leaving words out, indicate their absence by an ellipsis (...). If this means adding words, do so in [square brackets].
 - If a quotation is five typed lines or longer, isolate the quotation by embedding it (indent five spaces on both sides). An embedded quotation does not have opening and closing quotation marks. It must be followed by a parenthetical citation.
 - When quoting a POEM, cite the line numbers in parentheses after the quotation. When citing a PLAY, cite the act, scene, and line number(s) in parentheses after the quotation. Use Arabic, not Roman, numerals. Do not cite a play or a poem by page number unless the play is not divided into acts or scenes.
 - When quoting more than one but fewer than five lines of poetry, use a slash mark to indicate the line break. When citing five or more lines, embed the quotation and use the exact line breaks of the original source.
8. General rules
 - Indicate a new paragraph EITHER by indenting five spaces OR by skipping an extra space between paragraphs. Do not do both. Microsoft Word automatically does both; you will need to disable this feature.
 - Academic writing should be clear, concise, and formal.
 - Write in complete sentences using the active voice.
 - Keep summary in the present tense.
 - End all questions with a question mark.
 - Avoid run-on sentences and comma splices; if you do not know what these terms mean, consult a grammar handbook.
 - The titles of long works (plays, movies, novels, epic poems, television series, collections) and newspaper and magazine names should be *italicized*. The titles of short works (short poems, short stories, individual episodes of a television series, articles, essays) go in quotation marks.
 - Leave yourself time to proofread.
 - Be proud of your work.