BRITISH & IRISH DRAMA
ENG 127-01, Fall 2018
Tue / Thurs, 9:20–10:50 a.m. 110 Patterson Hall

Dr. Andrew Ade
adeaw@westminster.edu
x7349

Office: 301 Patterson Hall
Office hours: Mon/Wed 1:30-3; Tue 2-3:30;
or by appointment

Texts to Buy

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D2L Texts:  Gregory, Lady.  “Rising of the Moon.”
Pinter, Harold.  “The Dumbwaiter.”
Course Goals

Students in ENG 127 will:

- read representative and, in many cases, groundbreaking dramatic works by acclaimed British and Irish playwrights from the late 19th century to the present
- view these plays as reflections of their times in Britain’s social (and theater) history
- apply essential concepts of dramatic composition and theater production to their discussion of the selected plays
- analyze the play texts not only as representations of the human relationship issues of gender, marriage and family but also of the larger national health (e.g., politics, class structure, economic disparity).
- interpret film and video selections of the plays and analyze artistic choices in staging, directing, and acting key scenes

Outcomes Assessment: The instructor will assess your learning and acquisition of the course material by means of the following:

- your daily contributed discussion of the assigned play and textbook readings
- your work in periodic quizzes/exercises on the readings and presentations
- your ability to answer questions and build on your cumulative knowledge of modern British and Irish cultural and theater history
- your grasp of major playwriting terms, basic concepts and theater staging milestones
- your ability to follow the instructions for the short papers and discussion leader assignment
- your engagement in the plays under discussion and the presented video clips
- your careful rewriting of returned papers based on the course Style Sheet and instructor’s editing marks for style, grammar, and organization
- your diligent application of the skills you have learned in WRI 111 and SP 111 in your final project paper and/or in-class oral presentation

Course Requirements

**Papers: 60% (15 / 20 / 25).** Three short, analytical papers. Topics: salient dramatic or theatrical elements in the plays discussed; the current critical interest in the plays; a comparative study of two plays. I will provide guidelines for each assignment.

**Quizzes/Exercises: 20%.** Students will have several brief quizzes and exercises on the plays and our analytical approach to explicating dramatic texts.

**Creative Writing Exercise: 5%.** Each student will try her or his hand at a small exercise in playwriting as per handout guidelines.

**Class Discussant Duty: 5%.** Each student will select one day on the course schedule for which he or she will prepare questions to lead the class in the day’s discussion of the assigned play.

(Cont.)
Participation: 10%. You are required to participate actively and responsibly throughout the semester. Studying drama is a social activity, and your failure to participate will adversely affect you and your classmates. I divide the participation grade evenly into two areas:

1) Attention – (5%). Listening to the instructor and each other, without private chatter
2) Speaking – (5%). Contributing regularly, in small-groups or whole-class discussion

STEPS FOR TURNING IN PAPERS:

1. Ensure that the Microsoft Word document follows the College preferences for presentation: 1” margins; pagination (but not page 1); 12 pt. Times New Roman font; no added spacing.
2. Page 1, upper left corner info: your name, my name, “ENG 127” and the date. Have a title.
3. Double check that you have followed all the rules on the Style Sheet.
4. Run a “Spelling” check on your text and a “Word Count” to verify required length.
5. Make a hard-copy printout to staple and submit in class by the day it is due. If unable to print your paper, you may submit it as an email attachment to me. If possible, print your paper double-sided to save on paper.

Course Policies

Attendance: You are allowed two absences without penalty; for each additional absence, I will lower your final grade by one degree of letter grade (e.g. a B- becomes a C+). If you must miss class, contact me ASAP by phone: x7349 or email: adeaw@westminster.edu.

Cell phones: All cell phones must be turned off and stowed by the beginning of class and remain so for the duration.

Style Sheet: You will receive the general college style sheet before the first paper assignment. You are expected to learn and adhere to its principles. The style sheet, in fact, will serve as the main rubric for your written work. To disregard its tenets in your papers will rightfully displease your instructor and down-grade your work as careless and unworthy of college performance. Learn it!

Late Work: All work (papers, discussion prep, quizzes) is due on the day I indicate. As a general rule, I will not accept late work. You must also be present in class to get credit for your work.

Disability Policy

Students who desire some form of accommodation for a diagnosed learning disability or physical problem must inform their instructors at the beginning of each semester (within two weeks) as to the nature of the disability and type of accommodation requested. If the disability or physical problem is diagnosed during the semester, students should inform their instructors immediately of the problem and accommodations needed. Students with disabilities should also inform the Director of Disability Resources (Faith Craig, 414 Thompson-Clark Bldg, 724-946-7192), who is available to assist in evaluating the disability and to facilitate communication between the College and the student in considering special accommodations. The type of accommodation provided will depend on the needs of the student, the circumstances of the student’s classes, and the resources of the College. Because of limited resources, final determination of whether an accommodation can be provided will be at the discretion of the College.
Final grades will be assigned using the standard formula:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
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<tr>
<td>A-</td>
<td>90-92</td>
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<tr>
<td>B</td>
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<td>B-</td>
<td>83-86</td>
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<td>C</td>
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<td>C-</td>
<td>70-72</td>
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<tr>
<td>D</td>
<td>67-69</td>
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<tr>
<td>D-</td>
<td>60-62</td>
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Students will conduct themselves in a manner befitting the college policy on Academic Integrity. Consult this section in your Undergraduate Catalogue for official definitions of cheating, misconduct, plagiarism, and providing false information (and their consequences).

CLASS SCHEDULE

[NOTE: All listings below are subject to change during the semester.]

WEEK 1

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>IN-CLASS ACTIVITY</th>
<th>ASSIGNMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>T – 8/28</td>
<td>Introduction; Syllabus</td>
<td>Review: Elements of Drama; Ideas of Comedy / Tragedy</td>
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<tr>
<td>Th – 8/30</td>
<td>Irish Renaissance</td>
<td>Gregory, “The Rising of the Moon” + selected film clips</td>
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WEEK 2

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>IN-CLASS DISCUSSION</th>
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</thead>
<tbody>
<tr>
<td>T – 9/4</td>
<td>Writer, beware!</td>
<td>McDonagh, The Pillowman, Acts 1-2</td>
<td></td>
</tr>
<tr>
<td>Th – 9/6</td>
<td>Writer, beware!</td>
<td>McDonagh, The Pillowman, Act 3</td>
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WEEK 3

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<tr>
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<th>ASSIGNMENT</th>
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<tbody>
<tr>
<td>T – 9/11</td>
<td>Sociolinguistic farce</td>
<td>Wilde, Importance / Earnest, Acts 1-2</td>
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<tr>
<td>Th – 9/13</td>
<td>Sociolinguistic farce</td>
<td>Wilde, Importance / Earnest, Act 3</td>
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WEEK 4

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<tr>
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<th>New Women</th>
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<th>ASSIGNMENT</th>
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<tbody>
<tr>
<td>T – 9/18</td>
<td>The New Woman</td>
<td>Shaw, Pygmalion, Acts 1-2</td>
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<tr>
<td>Th – 9/20</td>
<td>The New Woman</td>
<td>Shaw, Pygmalion, Act 3</td>
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WEEK 5

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<tbody>
<tr>
<td>T – 9/25</td>
<td>The New Woman</td>
<td>Shaw, Pygmalion, Acts 4-5</td>
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<tr>
<td>Th – 9/27</td>
<td>Folk Comedy</td>
<td>Synge, Playboy of the WW, Act 1</td>
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### WEEK 6

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<tbody>
<tr>
<td>Th – 10/4</td>
<td>Pre-WWII modernity</td>
<td>Coward, <em>Design for Living</em>, Act 1</td>
<td>DUE: Paper 1</td>
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### WEEK 7

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<tr>
<td>T – 10/9</td>
<td>Pre-WWII modernity</td>
<td>Coward, <em>Design for Living</em>, Acts 2-3</td>
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<tr>
<td>Th – 10/11</td>
<td>Post-WWII modernity</td>
<td>Osborne, <em>Look Back in Anger</em>, Act 1</td>
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### WEEK 8

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<tbody>
<tr>
<td>Th – 10/18</td>
<td>Cosmic Trap</td>
<td>Beckett, <em>Waiting for Godot</em>, Act 1</td>
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### WEEK 9

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Saturday to Tuesday **Oct. 27-30** FALL BREAK

### WEEK 10

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<tr>
<td>Th – 11/1</td>
<td>Existential mystery</td>
<td>Pinter, “The Dumb Waiter”</td>
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### WEEK 11

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<tr>
<td>T – 11/27</td>
<td>Online “friends”</td>
<td>Walsh, <em>Chatroom</em></td>
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<tr>
<td>Th – 11/29</td>
<td>Online “friends”</td>
<td>Walsh, <em>Chatroom</em></td>
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### WEEK 15

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<td>T – 12/4</td>
<td>New Voices</td>
<td>Reiss, <em>Spur of the Moment</em></td>
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<td>Th – 12/6</td>
<td>New Voices</td>
<td>Reiss, <em>Spur of the Moment</em></td>
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### WEEK 16

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<tr>
<th>DATE</th>
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<th>DUE: Paper 3</th>
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<tr>
<td>W – 12/12</td>
<td>8 – 10:30 a.m.</td>
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