

ENGC26H | Drama: Tragedy
Tuesdays and Thursdays 12:00-1:30, HW 308

Dr. Rebecca Wiseman

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Office: HW 324 | Office Phone: 416-208-2236 | Office Hours: Tuesdays 1:30-3 & by appointment

Course Description

This course invites you to explore the history and development of tragedy, one of Western drama's most complex genres. Beginning with the plays of Aeschylus and Sophocles, moving through the great Renaissance tragedies of Marlowe and Shakespeare, and concluding with nineteenth- and twentieth-century European drama, we will examine the features of the tragic genre over centuries. Along the way, we will ask questions about staging, historical performance practice, and the role of the audience; look closely at the plays' depictions of gender, class, ethnic identity, and religion; and consider scholarly essays and articles that discuss the works' central themes.

Required Texts

Greek Tragedies I. Ed. David Grene and Richmond Lattimore (Chicago, 2013)

Marlowe, *Doctor Faustus: With the English Faust Book*. Ed. David Wootton (Hackett, 2005)

Shakespeare, *Othello* (Penguin, 2001)

Shakespeare, *King Lear* (Penguin, 2000)

Ibsen, *Hedda Gabler and Other Plays*. Trans. Una Ellis-Fermor (Penguin Classics, 2003)

O'Neill, *Long Day's Journey Into Night* (Yale, 2002)

Beckett, *Waiting for Godot* (Grove Press, 2011)

All course texts are available at the UTSC Bookstore.

Additional required readings (indicated by "BB" on the course schedule, below) are available on our course Blackboard site.

Course Requirements

Participation (10%)

I expect you to attend class regularly, to prepare for each class by carefully and thoughtfully completing the assigned readings, and to be an active participant in class discussion. If you have to miss class due to illness or another extenuating circumstance, you must inform me in writing before the class session in order for the absence to count as excused. No more than two excused absences are allowed before your grade will be affected.

Extra Credit Option: In-class performance of a monologue or scene of your choice from one of the assigned plays. More guidelines about this option will be available on our course Blackboard site.

This option can raise your participation mark by up to 5% (e.g. from 70% to 75%). However, it cannot make up for infrequent attendance in class.

Essay (20%)

The essay, eight pages in length, invites you to draw connections between two or more of the texts encountered in the course. There is no research component for this essay. Your analysis should focus on your critical reading of your chosen texts. There are two options for submitting this assignment. If you would like to write about the texts assigned during the first half of term, your essay will be due in class on **Thursday, October 9**. If you would like to focus on the texts we will be discussing during the second half of the term, your essay is due in class on **Thursday, November 27**. Essay topics will be posted on the

Blackboard site in advance of each due date. The essay must be submitted to me in hard copy and submitted to Turnitin.com.

Midterm Exam (15%)

The midterm exam will be held during class on **Tuesday, October 21**. It will consist of three sections: multiple choice questions, passage identifications, and a short essay. I will provide more information about the midterm closer to the date.

Final Exam (25%)

The final exam will be cumulative, but will place greater emphasis on the texts we read during the second half of the course. Like the midterm, it will be organized into three sections. The date, time, and location of the final exam are TBD by the Registrar's office.

Short Critical Responses (30%)

Over the course of the semester, you will be required to submit three critical responses of 300-400 words each. These responses will be due in class on **September 23, October 30, and November 25**. In advance of each due date, I will be providing you with a choice of prompts to help focus your writing. A document providing guidelines for writing the responses will be available on Blackboard, and will also be distributed in hard copy.

Course Policies

Late Submission of Work. In general, late work will not be accepted. If a serious medical or personal crisis arises, please contact me in advance of the due date, if possible. A note from your doctor or the registrar will normally be required. **It is your responsibility to ensure that your assignments are submitted on time.**

Academic Integrity. I expect that all work you submit will be your own, prepared specifically for this class. If you incorporate the ideas of other individuals into your work, those references must be properly acknowledged and cited. **Plagiarism is a serious academic offense and will be treated as such by me and by the University of Toronto.** If you have questions about how to avoid plagiarism, please speak with me during my office hours. Margaret Proctor's article "How Not to Plagiarize" is also an excellent resource. It can be accessed at the following site: <http://www.utoronto.ca/writing/plagsep.html>

Turnitin.com. Normally, students will be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site.

Email Policy. All emails to me must be sent from your University of Toronto email account and include your first and last name. The use of a professional tone is expected. In return, I pledge to respond to your e-mails within 48 hours on weekdays. I do not respond to e-mails on weekends.

AccessAbility Services. Students with a disability or health consideration are encouraged to contact Tina Doyle, Director, and/or the AccessAbility Services Office at (416) 287-7560. You can also drop by the office, S302, inside the Resource Centre. The Director is available by appointment to assess specific needs, provide referrals, and arrange appropriate accommodations.

Course Schedule

Tuesday, September 2

Introductions

Unit I: Classical Tragedy

Thursday, September 4

Aristotle, *Poetics* (excerpts) (BB)

Aeschylus, *Agamemnon*, pp. 1-37

Tuesday, September 9

Aeschylus, *Agamemnon*, pp. 37-63

Thursday, September 11

Sophocles, *Oedipus the King*, pp. 115-156

Tuesday, September 16

Sophocles, *Oedipus Rex*, pp. 156-186

Thursday, September 18

Sophocles, *Antigone*, pp. 187-221

Tuesday, September 23

Sophocles, *Antigone*, pp. 221-239

Segal, "Lament and Closure in *Antigone*" (BB)

First Short Critical Response Due in Class

Unit II: Tragedy in the Renaissance

Thursday, September 25

Marlowe, *Doctor Faustus*, Act I

Tuesday, September 30

Marlowe, *Doctor Faustus*, Acts II and III

Thursday, October 2

Marlowe, *Doctor Faustus*, Acts IV and V

Tuesday, October 7

"Tragedy" from *The Bedford Companion to Shakespeare* (BB)

Shakespeare, *Othello*, Acts I and II

Thursday, October 9

Shakespeare, *Othello*, Acts III, IV, and V

Deadline for Essay Option 1

Reading Week: No Class

Tuesday, October 21

Midterm Exam

Thursday, October 23

Shakespeare, *King Lear*, Act I

Tuesday, October 28

Shakespeare, *King Lear*, Acts II and III

Thursday, October 30

Shakespeare, *King Lear*, Acts IV and V

Foakes, "Performance and Text in *King Lear*" (BB)

Second Short Critical Response Due in Class

Unit III: Modern and Postmodern Tragedy

Tuesday, November 4

Ibsen, *Hedda Gabler*, Acts I and II

Thursday, November 6

Ibsen, *Hedda Gabler*, Acts III and IV

Tuesday, November 11

O'Neill, *Long Day's Journey Into Night*, Acts I and II

Thursday, November 13

O'Neill, *Long Day's Journey Into Night*, Act III

Tuesday, November 18

O'Neill, *Long Day's Journey Into Night*, Act IV

Raleigh, "Communal, Familial, and Personal Memories in O'Neill's *Long Day's Journey Into Night*" (BB)

Thursday, November 20

Beckett, *Waiting for Godot*, Act I

Tuesday, November 25

Beckett, *Waiting for Godot*, Act II

Cousineau, "Beckett contra Aristotle: A Choral Reading of *Waiting for Godot*" (BB)

Third Short Critical Response Due in Class

Thursday, November 27

Review Session

Deadline for Essay Option 2