

Animals on Stage
History of Drama/Theater History I
T/R, 3:30-5:10, Seney Hall 209

Instructor	McKenna Rose
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Course Site	animals.mckennarose.org
Office Hours	Tuesdays 9-11 and by appointment, Oxford Library 131

Course Description

In this course we will examine early drama, and its performance history, through the figure of the animal. The Eagles that figure the fall of the house of Atreus in the *Oresteia*, the lamb disguised as Christ in *The Second Shepherd's Play*, and the dog actor who played Crab in early modern productions of *Two Gentlemen of Verona*, are just a few examples of the indispensable animals we will investigate in this course on the history of drama from the 5th century BCE to the 17th century CE. In addition to works performed in classical festivals, medieval mystery cycles, and the playhouses of the English Renaissance and Restoration, we will also consider animal performers in less auspicious venues such as circuses, zoos, and baiting-pits. Our inquiry into animals on stages big and small will enable us to ask questions about political philosophy, environmental ethics, and the relative status of man. To answer these questions and help you develop close reading and critical writing skills, you will complete quizzes, create multimedia blog posts, produce a podcast, research and write essays, and design a final presentation. Readings to include *The Oresteia*, *The Wasps*, *The Shepherds' Play*, *The Jew of Malta*, *Two Gentlemen of Verona*, *Macbeth*, *The Witch of Edmonton*, and *The Country Wife*.

Domain of One's Own

Animals on Stage is part of [Domain of One's Own](#). Domain is a digital pedagogy project in which you are required to own and administrate your own websites that function as a component of curricula, professional portfolios, social media databases, and community outreach platforms. You are required to pay \$20.00 for server space and a domain name of your choice through [Reclaim Hosting](#). No prior experience with web design or digital authoring is required for successful completion of course work, and all major class projects work will be published to the web and available to reading publics beyond the class and university.

Outcomes	Description
Analysis	Close read verbal, visual, and audio texts from multiple genres and historical periods critically for form, rhetorical features, underlying assumptions, contrast, cultural context, audience, compliment, constraints, and validity
Fluency	Demonstrate fluency in major concepts in classical, medieval, and early modern drama such as genre; performance; animals studies, and media ecology/bibliography
Persuasion	Meet the needs of shifting audiences by composing multimodal texts that make the best choices among argument, description, narrative, synthesis, citation, and design
Collaboration	Work in face-to-face and digital groups, and assume key roles in group work

Course Texts

Aeschylus. *The Oresteia: Agamemnon; The Libation Bearers; The Eumenides*. The Norton Anthology of Western Literature, Vol 1. 8th Ed. Ed. WB Stanford. Trans. Robert Fagles. New York: WW Norton & Co., 2006. 502-606. eReserve.

Aristophanes, *The Frogs and Other Plays*. Penguin Classics. Ed. Shomit Dutta. Trans. David Barrett. London: Penguin, 2006. (Ereserve)

- The Wakefield Master. *The Wakefield Second Shepherd's Play*. The Norton Anthology of English Literature, Vol A. 8th ed. Eds. Alfred David and James Simpson. WW Norton & Co., 2006. 406-435. (eReserve.)
- Marlowe, Christopher. The Jew of Malta. Norton Anthology of Renaissance Drama. Eds. David Bevington, et. al. WW Norton & Co., 2002. 287-349. (eReserve)
- Shakespeare, William. *The Two Gentlemen of Verona*. Norton Shakespeare. 3rd ed. Eds. Stanley Wells and Gary Taylor. Norton. WW Norton & Co., 2015. 121-181. (eReserve)
- *Macbeth*. Norton Shakespeare. 3rd ed. Eds. Stanley Wells and Gary Taylor. Norton. WW Norton & Co., 2015. 2709-2775. (eReserve.)
- Dekker, Thomas, John Ford, and William Rowley. *The Witch of Edmonton*. Arden Early Modern Drama. Ed. Lucy Munro. London: Bloomsbury. (Bookstore)
- William Wycherley, *The Country Wife*. New Mermaids. 2nd Ed. Tiffany Stern. London: Bloomsbury Muthen Drama, 2014. (Bookstore)
- Ridley, Glynis. *Clara's Grand Tour: Travels with a Rhinoceros in 18thc. Europe*. New York: Grove/Atlantic Inc., 2004. (eReserve)

Assignment Sequence	Value	Description
Web Portfolio	10%	From the start of the semester you will be responsible for building a WordPress website where you will publish all major assignments, as well as a series of blog post.
Blog Posts	10%	Series of posts written in response to assigned prompts that function as drafts and invention exercises
Reading Quizzes	20%	Periodic quizzes over the course of the semester designed to help you retain and organize information from the reading that you will develop in the writing assignments
Short Essay	10%	1000-1200 word argument written in response to an assigned prompt on <i>The Oresteia</i> in MLA format and embedded on static page of your site as a .docx
Podcast	15%	A 5-7 minute audio theater review or dramatic scene reading composed in GarageBand or Audacity on animals in <i>Wasps</i> , <i>The Shepherd's Play</i> , or <i>Jew of Malta</i> , published as an .mp3 to a static page on your site with a headnote and works cited
Literary Analysis	20%	A 3,500-4,000-word argument driven literary analysis essay on animals on stage developed through close analysis of a course text of your choice and secondary research. MLA format and embedded on a static page of your site as a .docx.
Presentation	15%	A slideshare presentation in which you make an argument that connects the political animals of early drama to a contemporary event. For full credit you will convert your presentation into a slideshow with an audio track, and upload it to a static webpage with a short head note and a works cited of at least 5 sources.
Participation/Attendance	10%	Please arrive to class on time, with all reading and writing assignments completed, and then contribute significantly to class discussions and workshops.

Universal Design and Accessibility

Issues of accessibility are an integral component of instruction for all students. While students should disclose non-standard needs in keeping with guidelines provided by the Office of Disability Services in order to have those needs augmented by digital tools such as voice to text software or close captioning. Major assignments can be adapted into more accessible modes upon request.

Electronics

Since we are composing multimodally throughout the course, you are encouraged to bring to class and operate laptops, tablets, and smart phones. This class is devoted to developing in students best practices for negotiating among virtual communities and the real time of the classroom.

Late or Missing Assignments

All work is due on the date and at the time specified on the calendar. Late work may not be accepted. If you know you will be absent the day an assignment is due or a quiz given, please let me know in advance. Whether the absence is planned or unplanned, you will be responsible for getting the work to me on time, and we will need to make the appropriate arrangements, including your provision of a documented excuse.

Attendance

0-2 missed day(s)=100, 3 missed =50, 4 missed =0, 5 or more=may fail course. Please keep track of your own absences, and let me know in advance if you have to miss class. You are marked late if you more than 10 minutes late. All school sponsored and religious holidays will be excused if you let me know in advance. You are required to hand-in any missed work regardless of absences.

Plagiarism

Cheating and plagiarism are serious violations of the [Student Honor Code](#). Plagiarism is intentionally passing off sentences, paragraphs, or entire papers written by someone else as your own original work. **All plagiarized assignments will earn an F and incidents of academic misconduct may be reported to the Honor Council. First Honor Code violations can result in “F in the course on the student’s permanent transcript” (SHC).** We will discuss how to locate, summarize, incorporate, and document secondary sources throughout the semester to avoid any inadvertent mistakes.

Writing Center Support

Please consider setting up a tutoring session at the Writing Center. By talking with a tutor, you can gain perspective over the purpose, design, and usability of your analogue and digital texts, as well as the choices you make as a writer. The Writing Center is located on the second floor of the Oxford Library.

Grade Scale	Description
A 4.0 A- 3.7	Extremely high quality work, effort, and performance beyond minimum requirements. Excellent attendance and substantial contributions to discussions.
B+ 3.3 B 3.0 B- 2.7	Well-written work that continues to improve. A level of effort and performance beyond minimum requirements. Good attendance and contributions to discussions.
C+ 2.3 C 2.0 C-1.7	Generally competent work and a level of effort that meets course requirements. Regular attendance and contributions to discussions.
D+ 1.3 D 1.0	Work that is uneven in quality or suggests incompetence. Irregular attendance and minimal contributions to discussions.
F 0.0	Incomplete or unacceptable work. No real effort to participate in class discussions. Four or more absences.

Calendar

(Please note: all assignments are due on the dates listed and calendar is subject to change)

Date	Assignment
T, Jan 10	Introduction
R, Jan 12	Introduction to Greek Tragedy/Aeschylus (Recommended, Norton 104-13 & 533-37) <i>Agamemnon</i> , (lms. 1-766)
T, Jan 17	<i>Agamemnon</i> , (lms. 768-1708) Add, Drop, Swap ends
R, Jan 19	<i>The Libation Bearers</i> (summary/excerpts) The <i>Eumenides</i> , (1-590) Quiz 1
T, Jan 24	<i>The Eumenides</i> , (590-1058)
R, Jan 26	Introduction to Comedy/Aristophanes (Recommended, Preface 3-9) <i>Wasps</i> , (3-29) Blog Post 1 Short Essay Workshop
T, Jan 31	Introduction to Comedy/Aristophanes (Recommended, Preface 3-9) <i>Wasps</i> , (30-52) Short Essay Due
R, Feb 2	<i>Wasps</i> , (52-71) Quiz 2
T, Feb 7	Introduction to Medieval Mystery Plays (Recommended, Norton 1-21) <i>Second Shepherd's Play</i> (407-422)
R, Feb 9	<i>Second Shepherd's Play</i> (422-435) Quiz 3
T, Feb 14	Introduction to Early Modern Drama (Recommended, Norton xii-lx) <i>Jew of Malta</i> , (Act 1)
R, Feb 16	<i>Jew of Malta</i> , (Acts 2-3) Quiz 4
T, Feb 21	<i>Jew of Malta</i> , (Act 5) Blog Post 2 Podcast Workshop
R, Feb 23	<i>Two Gentlemen of Verona</i> , (Act 1) Podcasts due posted to your websites with a short header by 2:00 PM

T, Feb 28	<i>Two Gentlemen of Verona</i> , (Act 2-3)
R, March 2	<i>Two Gentlemen of Verona</i> , (Acts 4-5) Quiz 5
T, March 7	Spring Break
R, March 9	Spring Break
T, March 14	<i>Macbeth</i> , (Acts 1)
R, March 16	<i>Macbeth</i> , (Acts 2-3)
T, March 21	<i>Macbeth</i> , (Acts 4-5) Quiz 6
R, March 23	<i>Witch of Edmonton</i> , (Act 1-2)
T, March 28	<i>Witch of Edmonton</i> , (Act 2-3)
R, March 30	<i>Witch of Edmonton</i> , (Acts 5) Quiz 7
T, April 4	<i>The Country Wife</i> , (Act 1) (Recommended, Introduction, Stern, & Act 1) Blog Post 4 Writing Workshop
R, April 6	Prep Day, No class Literary Analysis due embedded in a static page on your site by 5:00 PM
T, April 11	<i>The Country Wife</i> , (Act 2-3) Blog Post 5 Presentation Workshop
R, April 13	<i>The Country Wife</i> , (Act 4-5) Presentations
T, April 18	<i>Clara's Grand Tour: Travels with a Rhinoceros in 18th c. Europe</i> Presentations
R, April 20	<i>Clara's Grand Tour: Travels with a Rhinoceros in 18th c. Europe</i> Presentations Website Workshop Reflections
M, May 1 2:00-5:00 PM	Meeting Location TBA Web Portfolio due by 5:00PM