

FIRST-YEAR SEMINAR COURSE PROPOSAL
UNIVERSITY OF MARY WASHINGTON

Use this form to submit **FSEM 100 topics** courses for review **or** any **other existing course** that you wish to have designated to meet the first-year seminar requirement.

COURSE NUMBER:	FSEM100L2		
COURSE TITLE:	HEROES AND LOVERS ON THE WORLD STAGE		
SUBMITTED BY:	Dr. Eva Martin	DATE:	September 26, 2014
<i>This course proposal has the department's approval. (Put a check in the box to the right.)</i>			X

COURSE DESCRIPTION. In the space below, provide a one- to two-sentence description of this class. The description will be entered in Banner and will also be used in other publications about the first-year seminar program (such as the “Eagle Essentials” booklet).

Is it possible to remain true to honor and to love? Classic stage heroes have been defined by their personal sacrifice in favor of their duty; while dramatic lovers have come to tragic ends because of conflicting patriotic or familial bonds. This seminar will investigate this conflict as we study masterpieces of world-theater from the seventeenth century to post-Modernity.

RATIONALE. Include short statement addressing how this course meets the FSEM's basic components and new student learning outcomes (see FSEM call above), and why this course should be approved to meet the FSEM General Education requirement.

This class strives to fulfill the FSEM pedagogical goals of participatory and exploratory learning through group investigation of the common thematic opposition in masterpieces of world theatre from the Renaissance until the 21st century. The class will include reading intensive, writing intensive, research intensive, speaking intensive and creative components. The semester will begin with an introduction to classical dramatic theory and a premise based on a well-known theatrical masterpiece: the irreconcilable opposition of duty and affection in tragedy. As students investigate the softening or resolution of this opposition across time-periods, nations and authors, they will write weekly blog responses, take turns leading small group discussions, give midterm presentations, participate in speech and theater workshops, complete a multistep research paper synthesizing findings, and will participate in a final filmed performance project of their choice (public speaking or acting). The study of theatre is particularly well-suited for participatory learning. It is hoped that after kinetically and intuitively encountering great theatrical texts, students will be more engaged in their own analytical and creative responses. The themes of honor, service and kindness, repeatedly stressed in the seminar, seem appropriate for new members of the Mary Washington community.

SYLLABUS. *Attach a course syllabus.*

SUBMIT this form and attached syllabus **electronically as one document** to Dave Stahlman (wdstahlm@umw.edu). All submissions **must** be in electronic form.

Heroes and Lovers on the World Stage

First-Year Seminar

Spring 2014

University of Mary Washington

Instructor: Éva Madeleine Martin

Office Hours: MWF 9:00-10:00 & by appointment

Class time/location: TR 9:30-10:45/ Combs Hall

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Course materials (in order of reading, viewing and discussion):

Shakespeare, *Romeo and Juliet*, 1597, (viewing)

Lope de Vega, *Fuente Ovejuna*, 1619, ed. and trans. Victor Dixon

Calderón, *Life is a Dream*, 1635 (excerpts)

Corneille, *Horace*, 1640 trans. A. Brownjohn

Corneille, *Cid*, 1637 (excerpts) (viewing)

Racine, *Andromaque*, 1667(excerpts)

Molière, *Dom Juan*, 1665, trans. R. Wilber (viewing)

Molière, *School of Wives*, 1665, trans. R Wilber

Chikamatsu, *The Love Suicides at Sonesaki*, 1703

Duras, *Hiroshima mon amour*, 1959 (viewing)

Beaumarchais, *Le Mariage de Figaro*, 1784

Mozart, *Le Nozze de Figaro*, 1786 (viewing)

Goethe, *Faust*, 1808

Wagner, *Tristan und Isolde*, 1865 (viewing)

Ibsen, *A Doll's House*, 1879, trans. R. Cole (viewing)

Ibsen, *An Enemy of the People*, 1882

Apollinaire, *Breasts of Tiresias*, 1917 (viewing)

Brecht, *Mother Courage and her Children*, 1939

Moawad, *Incendies*, 2003

Additional critical readings available on our Canvas course website.

Additional films, musical recordings, and other media, linked on our Canvas website.

Course Description:

“I can be forced to live without happiness, but I will never consent to live without honor.” – Pierre Corneille

Is it possible to remain true to honor and to love? For millennia, literary and dramatic traditions have pitted these fundamentally human aspirations against each other. Classic heroes have been defined by their personal sacrifice in favor of their duty to country or clan (*El Cid*); while great lovers have come to tragic ends because of conflicting patriotic or familial bonds (*Romeo and Juliet*). In this seminar, we will investigate this conflict as we study masterpieces of world-theater from the seventeenth century to post-Modernity (with plays by Shakespeare, Lope de Vega, Corneille, Racine, Molière, Chikamatsu, Beaumarchais, Goethe, Wagner, Ibsen, Apollinaire, Brecht and Mouawad). Across all these authors, nations and time periods, have private affections been consistently at odds with public heroism? Have there been developments in theatrical mores as political and societal structures have changed?

In this course, we will read the primary dramatic texts in translation and write weekly blog reports on our analyses. For inspiration and to further our comprehension, we will watch both film and stage adaptations of several of these works. Like in other freshman seminars, students in this course will learn to compare their individual analyses against those of published secondary sources, via the resources available on campus and online. Each student will complete a critical writing project which summarizes his or her interpretations and research findings in a clearly structured and fully referenced paper. The seminar will emphasize oral communication through small group discussions, brainstorming workshops and a midterm presentation. Students will participate in role plays of at least two scenes studied over the course of the semester and they will be encouraged to attend bi-monthly theater workshops. At the end of the semester, students will create and perform in one of two staged projects: 1. A speech which defends the point of view, either social, political, or emotional, of one of the protagonists studied. 2. Active participation in an end of semester final performance of a collection of scenes. These projects will be filmed and the students will have the opportunity to keep them as souvenirs of their experience in the seminar.

The study of theatre is particularly well-suited for participatory and creative learning. Antoine Artaud called the language of theater unique, in that it expresses feelings and thoughts through gesture, movement, and voice. As spectators as well as readers we are called on to approach dramatic stories and characters with our bodies as well as our intellects. And one does not have to consider oneself an actor to benefit. As Aristotle pointed out, humans, from childhood onwards, “learn through play”;

theatrical imitation is at the basis of education. Through watching play, and through playacting ourselves, we bond kinetically and intuitively with written texts. What will we learn about our own possibilities as actors on the world stage? Might studying theatrical models give us ideas for becoming at once more heroic as lovers and greater as citizens, instruments of kindness as well as for peace?

Course Goals:

This course satisfies the general education curriculum's Freshman Seminar requirement. We will fulfill the FSEM pedagogical goals of participatory and exploratory learning through group investigation of the works and themes studied and through the viewing, the staging and playing out their most important scenes. Readings will expose students to multiple viewpoints regarding the opposition between heroism and private life, while oral presentations, blogged written responses, final filmed performance and term paper will expose students to analytical and creative tools for synthesizing their own interpretations and sharing them.

Course objectives:

Students will develop skills to

- utilize a variety of research techniques to retrieve, evaluate and synthesize information
- improve development and organization of written arguments;
- demonstrate the ability to edit and revise in the writing process;
- apply the basic theories and principles of oral communication;
- communicate effectively in a variety of settings, including public speaking and group discussion

Additionally students will:

- become familiar with the major theories, characters, literary and performance techniques related to theatrical heroism and of the changing impact of the heroic model from the Renaissance to our multicultural and electronic age.
- bring together creative and analytical presentations
- become familiar with resources, services, and people available at UMW to aid students in their academic work.

Grade:

Your final grade for the course will be determined as follows

Active class participation and role play	20%
Writing:	
Weekly blog posts	20%
Critical review	10%
Term paper	15%
Speaking:	
Small group discussion leader	5%
Formal presentation of critical review	10%
Group creative theatrical or speech performance project%	
Group project	10%
Individual presentation	10%

A: 93-100, A- 90-92, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 60-66, F 59 and below

Active Class participation: Seminars are all about sharing our ideas and knowledge with each other, and they don't work without the active participation of all involved. You need to come to every class, having completed the assignment(s) and ready to be actively engaged in the classroom activities. You will have the opportunity at mid-semester and at the end of the course to give me your own assessment of your work in class.

Writing: We will be working on various forms of college-level writing. You will be expected to keep track of your own progress in the readings and discussions through **weekly blog-posts** of 350-500 words each. These will be graded for their development of interesting and original ideas, their clarity of presentation, and their engagement with the topics of course readings and discussions. Around mid-semester you will write a 3-5 page **critical review** of one of the plays we are reading in this class. At the end of the semester you will submit a 8-10 page comparative analysis of several of the readings of the semester. You will fully reference all paraphrases and citations with a bibliography including at least 10 print and/or digital resources.

Speaking: Effectively communicating your ideas with your professors and peers is an important skill for all college courses. You will be practicing this skill daily with class and small-group discussion. Throughout the semester everyone will have the chance to be a **small group discussion leader** as well as make a **formal presentation** of your critical review.

Group theatrical and creative public speaking project: At the end of the semester we will put into practice what we have learned in a group project. We will divide into 2 teams: theater performance and public speaking. One will prepare performances of scenes from the plays we have studied; one will prepare dynamic rhetorical pieces, to present as speeches, from the social or political perspective of one of the heroes studied in the course.

Course Policies:

THERE WILL BE NO MAKE-UP WORK ACCEPTED WITHOUT PRIOR APPROVAL. You can get missed assignments from our class web page.

Honor policy: All work blogged on the course site, presented in class or otherwise turned in for a grade is expected to be the student's own and must be pledged with the Mary Washington honor statement: "I hereby declare upon my word of honor that I have neither given nor received unauthorized help on this work". If you borrow an idea, words, an image or any other intellectual property from someone or somewhere else, you need to respect copyrights, and always, always give credit to the creator/author.

Disability statement: The Office of Disability Resources has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise. If you have not made contact with the Office of Disability Resources and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.

Course Schedule

<p>Week 1: Tragic Lovers and Heroes Readings: Shakespeare, <i>Romeo and Juliet</i>, 1597 Resources: UMW Writing Center</p> <p>Theater Workshop: English</p>	<p>Week 2: Spanish Golden Age Heroism and Social Critic Vega, Lope de. 1619. <i>Fuente Ovejuna</i>, ed. and trans. Victor Dixon. Excerpts from Calderon, <i>Life is a Dream</i>, Writing: Blog Post 1 Theater Workshop: Spanish-English</p>
<p>Week 3: Classic French Heroism and Tragic Womanhood Readings: Corneille, <i>Horace</i>, 1640. trans. A. Brownjohn, Excerpts from Corneille, <i>Cid</i>, 1637, Racine, <i>Andromaque</i>, 1667 Resources: Speaking Center Writing: Blog Post 2</p>	<p>Week 4: Moliere's Critic of the Classic Hero Reading: Research: Moliere, <i>Dom Juan</i>, 1665, trans. R. Wilber Excerpts from Moliere, <i>School of Wives</i>, 1665, trans. R Wilber Writing: Blog Post 3 Viewing of <i>Dom Juan</i></p>
<p>Week 5: Societal Criticism and Unhappy lovers Readings and viewings: Chikamatsu Monzaemon, <i>The Love Suicides at Sonesaki</i>, 1703 Duras, <i>Hiroshima mon amour</i>, 1959 (viewing) Writing: Blog Post 4</p> <p>Theater workshop : Japanese-English</p>	<p>Week 6: Revolutionary Heroic Comedy Readings and Viewing: Beaumarchais, <i>Le Mariage de Figaro</i>, 1784, Mozart, <i>Le Nozze de Figaro</i>, 1786: Writing: Blog post 5</p> <p>Theater Workshop: French-English</p>
<p>Week 7: Losing Honor and Love: The German Antihero Readings Goethe, <i>Faust</i>, 1808 Writing: Blog post 6 Presentations Theater Workshop: German-English</p>	<p>Spring break</p>
<p>Week 8: Wagner's Total Art and the Celtic Model Readings and viewing: Wagner, <i>Tristan und Isolde</i>, 1865 Presentations Writing: Blog post 7</p>	<p>Week 9 Critics of Tragic Womanhood Readings and viewing: Isben, <i>A Doll's House</i>, 1879, trans. R. Cole Excerpts from Moliere, <i>School of Wives</i>, 1665, trans. R Wilber Writing: Blog Post 8</p> <p>Public Speaking Workshop: English</p>
<p>Week 10: The Hero Stands Alone Readings: Ibsen, <i>An Enemy of the People</i>, 1882 Writing: Blog post 9 Speaking: Critical review presentations</p> <p>Public Speaking Workshop: English</p>	<p>Week 11: Comic Heroism and the Call for Love and Peace Readings: Apollinaire, <i>Breasts of Tiresias</i>, 1917 Blog Post 10:</p> <p>Public Speaking Workshop: English</p>
<p>Week 12: Anti-Heroism and the Call for Peace Readings: Brecht, <i>Mother Courage and her Children</i>, 1939 Writing: Blog post 11</p> <p>Public Speaking Workshop: English</p>	<p>Week 13: Contemporary Tragic Heroes and their Cries for Peace Read: Moawad, <i>Incendies (2003)</i> Writing: Blog post 12</p>
<p>Week 14: Work on group projects Writing: Blog post 13</p>	<p>Final Exam period Writing: Final papers due Speaking: Group Performance Projects due, presentations during our scheduled final exam period</p>