

2044AMC

Drama, Ethics and Emotions

Course Code :	2044AMC
Course Title :	Drama, Ethics and Emotions
Class Number:	53439
Program/s	1021 Bachelor of Arts
School :	Arts, Media and Culture
Faculty :	Arts
Status of course within program :	Second year core course in the <i>Literary Studies (ATSLIT)</i> major and an elective in the <i>Philosophy and Ethics (AMCPHE)</i> major. It may also be taken as an elective.
Credit point value :	10CP
Prerequisites :	Nil
Year and semester :	Semester 2, 2004
Course convenor :	Dr Francie Oppel Room: 2.49_N16 (Macrossan Building) Ph: 3875 7432 Fax: 3875 7730 Email: F.Oppel@griffith.edu.au
Teaching team members :	Dr Francie Oppel (as above) and Dr Robin Trotter Room 2.54D N16 (Macrossan Building) Ph: 3875-5195 Fax: 3875-7730 Email: R.Trotter@griffith.edu.au

OBJECTIVES

Drama, Ethics and Emotions is intended to introduce students, particularly those with interests in drama, literature and ethics, to the significance for moral life of emotions and the *performance* of moral stances.

BRIEF DESCRIPTION

Drama, Ethics and Emotions investigates the genre of drama and debates about its moral uses, as a way of engaging students in questions about the place of the emotions in moral life. An elective course in both the Philosophy and Ethics and Literary Studies Majors, this interdisciplinary course draws its themes from sources as varied as plays, moral philosophies, and histories of ethics and theatre.

CONTENT

In **Block One, The dramatisation of ethical problems**, students are introduced to a selection of classical and modern discourses on ethics and drama from the standpoint of their relations to the emotions. With regard to ethics, to what extent does consideration of emotion, or the passions, require us to modify the theoretical tendency to identify moral responses with rational ('dispassionate') reflection? Or, may some emotions be a source of intelligent moral responses? With regard to drama, various accounts of the purpose and function of the theatre are compared and contrasted. How is drama suited to deal with ethical problems, and what is the role of emotion in such dealings? Does emotion obscure, or highlight, ethical judgments in the theatre? Why have some of the most famous names in the history of Western philosophy (Plato and Rousseau) been so opposed to theatre?

Block 2, The Ethics of Cruelty, takes up the question of the relations between ethics and the emotions in respect to theatrical and ethical representations of cruelty. Beginning with the fact that cruelty is has not always been regarded as evil ((e.g. the concept of Hell in Christianity), we introduce students to the way modern ethical thought, beginning with the sixteenth century philosopher Montaigne, 'puts cruelty first' among the vices. We discuss Judith Shklar's, Freud's and Nietzsche's arguments about the paradoxical relations between morality and cruelty. Should we be against all cruelty? Euripides' play Medea, and Albee's Who's Afraid of Virginia Woolf? --including 20th-century film versions--are used to explore some of these moral paradoxes.

Block 3 The 'Masks' of Civility

This block addresses two related problems: what to do about immoral or untruthful conduct in social circumstances -- eighteenth century French royal/aristocratic court society -- in which *some* such conduct was a condition of personal survival? How to oppose or counteract destructive or otherwise vicious passions? To what extent is 'civility' (e.g. politeness, preparedness to compromise, prudence) a preferable option to purely rational or principled ethical stances on these questions? The contribution to the second of these questions made by the great 18th-century philosopher of civility, David Hume, is considered. This is set alongside a range of related arguments about the historical associations between uncompromising ethical attitudes and extremist religion and politics, and the associations of certain kinds of self interest and hypocrisy with peaceful and sociable life. We then look at how the conflicting claims of principled morality and civility are played out first in Moliere's play The Misanthrope, in which can be seen on the one hand the moral costs of opposition to all hypocrisy and civil conduct, and on the other, the moral attractiveness of opposing hypocrisy. Secondly and finally, we consider the relations between social hypocrisy, civility and emotion in the context of aestheticism. Wilde's The Importance of Being Ernest is the exemplary play here.

WEEKLY PROGRAMME

BLOCK ONE: THE DRAMATISATION OF ETHICAL PROBLEMS

Week	Lecture/workshop topics	Readings, assignments
1 (July 26-30)	(L) Introduction to course (FO); (W) The case of the Siamese twins and public drama (FO and RT)	Dossier, week 1 readings; groups prepare performance of any aspect of the case of the Siamese twins
2 (Aug 2-6)	(L) Drama, ethics, and identity (FO and RT); (W) student performances	Dossier, week 2 readings
3 (Aug 9-13)	No lecture/workshop (show holiday). Tutorials will be held to discuss readings and assessment item one.	Dossier, week 3 readings
4 (Aug 16-20)	(L) The uses of emotion: Aristotle, Kant, Nussbaum (FO); (W) Hamlet's advice to the players	Dossier, week 4 readings. Assessment item 1 due next week!

BLOCK TWO: THE ETHICS OF CRUELTY

Week	Lecture/workshop topics	Readings assignments
5 (Aug 23-27)	(L) Problematising cruelty: Montaigne and Shklar (RT) (W) Role plays	Assessment item 1 due, 1 pm. Dossier readings, week 5
6 (Aug 30-Sept 3)	(L) Cruelty in Euripides' <i>Medea</i> (FO); (W) film, Dassein's <i>A Dream of Passion</i>	<i>Medea in Medea and other plays.</i> Dossier reading, week 5.
7 (Sept 6-10)	(L) The interdependence of ethics and cruelty: Nietzsche and Freud (RT and FO); (W) preview: <i>Who's Afraid of V Woolf?</i>	Dossier readings, week 7
8 (Sept. 13-17)	(L) Who IS afraid of Virginia Woolf? Personal vs political terrorism (FO); (W) film of the play	Albee, <i>Who's Afraid of Virginia Woolf?</i>
Sept. 16-18	Special event #1: Brisbane Festival production, <i>Sandakan Threnody</i> . Student concession, \$20.	Details given in class. Hopefully a group of us can go together on one night.

BLOCK THREE: THE 'MASKS' OF CIVILITY

9 Sept 20-24)	(L) Hypocrisy, self-interest, and civility (RT); (W) on Shklar, Elias, and Hume	Assessment item 2 due W Oct 6, 1 pm. Dossier readings, week 9
---------------	---	--

MID-SEMESTER VACATION (SEPT 27-OCT 1)

10 (Oct 4-8)	(L) Moliere and the comedy of manners (FO); (W) film of the play	Assessment item 2 due, 1 pm. <i>The Misanthrope.</i>
Thurs. Oct 7- Sat Oct 16	Special event #2: Brisbane Festival production, <i>God is a DJ</i> . "Youth" (under 24) concession, \$17. Adult \$36.	Details given in class.
11 (Oct 11-15)	(L) The importance of being civil (RT); (W) preview, <i>Being Ernest</i>	Dossier, week 11 readings.
12 (Oct 18-22)	(L) Civility and emotion in <i>The Importance of Being Ernest</i> (FO); (W) Film of the play	<i>The Importance of Being Ernest</i>
13 (Oct 25-29)	Hamlet and the Players: review of the course (FO and RT)	Assessment item 3 is due on Monday November 8.

ORGANISATION AND TEACHING METHODS

Students are asked to attend the weekly one-hour lecture, followed immediately by a one-hour workshop. The lecture will present general concepts and questions and the workshops will take these up, offering opportunities for role play, small and large group discussion, and film screenings.

The one-hour tutorial will focus on training students in reading and articulating appropriate responses to the different genres of writing encountered in the course. Emphasis will be on the discussion of the dossier reading materials.

LECTURE/WORKSHOP AND TUTORIAL TIMES:

Lecture/workshop: Wednesdays 1-3 pm, N16 0.10

Tutorials (please choose one of the following):

Thursday, 3-4 pm, N 06 0.14

Thursday 5-6 pm, N44 0.21C

ASSESSMENT

There are three items of assessment:

<u>Item</u>	<u>Weighting</u>	<u>Length</u>	<u>Due date</u>
1 Short essay	1500 words	33%	August 25 (Week 5)

Based on readings in Block 1, the essay question will be handed out in Week 2.

For the next two assignments, a choice is possible. If you attend one or two of the plays designated in the course outline during September-October, you may substitute for one of the essays a review of the play, which will make reference to themes and readings in the course.

2. Essay or play review	1500 words	33%	October 6 (Week 10)
-------------------------	------------	-----	---------------------

The essay will focus on the work of Block Two (cruelty) and may address either set text (*Medea* or *Who's Afraid of Virginia Woolf?*). The play review is an option if students have attended the special event, the Brisbane Festival production of *Sandakan Threnody*. It will also address the theme of cruelty and readings on the course. Questions will be handed out early in the semester.

3. Essay or play review	1500 words	34%	November 8 (Week 15)
-------------------------	------------	-----	----------------------

Both essay and play review will focus on the work of Block 3 (civility). The play review can be undertaken instead of the essay, if the student has attended the Brisbane Festival production, *God is a DJ*. Both essay and review will address readings on civility on the course. Questions will be handed out toward the middle of the semester.

TEXTS AND SUPPORTING MATERIALS

Required Reading

Students will need to purchase the following texts from the Co-op bookshop located on the Nathan campus:

1. **Plays** (in order of use):

Euripides, *Medea and Other Plays*, Oxford University Press.

Albee, *Who's Afraid of Virginia Woolf?* (Signet)

Moliere, *The Misanthrope and Other Plays*, Penguin.

Wilde, *The Importance of Being Ernest* (Avon).

2. **A dossier of accompanying readings**, 2044AMC Drama, Ethics and Emotions Course Dossier

SKILLS DEVELOPMENT

On completion of this course students will have acquired the following transferable skills

- Written communication skills
- Oral communication skills
- Analysis and critical evaluation skills.

KEY DATES

10 August	Last date for adding or changing semester 1 courses
31 August	HECS Census date
30 September	Last date for withdrawal without failure

ADMINISTRATION

Submission of Items

All assessment items should be submitted to Off Campus & Assignment Handling Services (OC&AHS) unless instructed to do otherwise by the Course Convenor. **All assessment items must be presented on or before the due date.** Securely attach a *OC&AHS Assignment Cover Sheet* to the front of your assignment which can be obtained from OC&AHS or via the web (<http://www.gu.edu.au/ins/forms>). Do not submit assessment items in plastic folders, as we cannot guarantee that the folder will be returned to you. **You should also keep a copy of your assessment item in case the original is lost and you are requested to resubmit the item.**

Late Submission

For students who require an extension of 1-5 days for medical and other legitimate reasons involving family or work problems—

- you do not need to apply to the Convenor/Tutor
- your assignment **MUST** be accompanied by documentary evidence AND a letter explaining the reasons for lateness. The evidence might take the form of a medical or other professional certificate, or a letter from an employer regarding last-minute emergency work.
- If you do not provide documentary evidence with your letter you may be penalised. You may lose 5% of your final mark for each day* that the item is late. **A weekend equates to one day.*

Students who require an extension of more than 5 days should make application for deferred assessment on the official form, supplying clear explanation and documentary evidence.

Plagiarism/Academic Misconduct

Students must conduct their studies at the University honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct which is contrary to these standards is academic misconduct for which the University may penalise a student.

Plagiarism is the knowing presentation of the work or property of another person as if it were the student's own.

Examples of plagiarism include:

- Word for word copying of sentences or paragraphs from books, articles, other student's work, or off the Internet without clearly identifying their origin by appropriate referencing
- closely para-phrasing sentences or paragraphs from one or more sources without appropriate acknowledgment in the form of a reference to the original work or works;
- Using another person's ideas, work or research data without appropriate acknowledgement.

It is YOUR RESPONSIBILITY to be familiar with the University Policy on Academic Misconduct. It can be found at

<http://www62.gu.edu.au/policylibrary.nsf>

Bibliography & Referencing

All assessment items must be fully and correctly referenced throughout and accompanied by a bibliography. All students should obtain a copy of the Faculty of Arts *Guide to Referencing*. This guide will be an essential resource for you when writing essays and compiling bibliographies throughout your academic career. Copies of the guide are available from the Reserve section of the Library, and the following website at www.griffith.edu.au/school/amc

Grading Scale

Final marks will be recommended using the following cut-offs. Please note, that the scale cut-offs may be changed at the discretion of the School or Faculty Assessment Board

85-100	High Distinction
75-84	Distinction
65-74	Credit
48-49	Pass
48-50	Pass Conceded
0-47	Fail

SPECIAL NOTE: To be awarded a grade of Pass Conceded or higher, students must have completed 85% or more of the weighted items, with marks above zero.

Description of Standard Grades:

High Distinction (HD) Exceptional performance indicating complete and comprehensive understanding of the subject matter; genuine mastery of relevant skills; demonstration of an extremely high level of interpretative and analytical ability and intellectual initiative; and achievement of all major and minor objectives of the course.

Distinction (D) Excellent performance indicating a very high level of understanding of the subject matter; development of relevant skills to a very high level; demonstration of a very high level of interpretive and analytical ability and intellectual initiative; and achievement of all major and minor objectives of the course.

Credit (C) Good performance indicating a high level of understanding of subject matter; development of relevant skills to a high level; demonstration of a high level of interpretive and analytical ability and achievement of all major objectives of the course; some minor objectives not fully achieved.

Pass (P) Satisfactory performance indicating an adequate understanding of most of the basic subject matter; partial development of relevant skills; adequate interpretive and analytical ability and achievement of all major objectives of the course; failure to achieve some minor objectives.

Non-graded Pass (NGP) Successful completion of a course assessed on a pass/fail basis, indicating satisfactory understanding of subject matter; satisfactory development of relevant skills; satisfactory interpretive and analytical ability and achievement in all major objectives of the course.

Pass Conceded (PC) Limited performance indicating partial understanding of basic subject matter; partial development of relevant skills; some evidence of interpretive and analytical ability; achievement of most major objectives of the course; failure to achieve some minor objectives.

Fail (F) Unsatisfactory performance indicating an inadequate understanding of the basic subject matter; failure to develop relevant skills; insufficient evidence of interpretive and analytical ability; and failure to achieve major and minor objectives of the course.

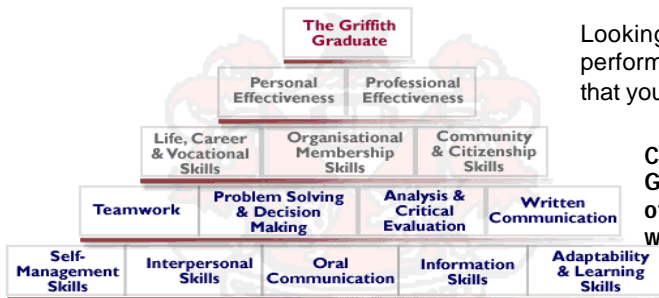
Other grades which may be awarded are:

Fail, No Submission (FNS) Did not present any work for assessment, to be counted as failure.

Withdrawal with failure (WF)

The Griffith Graduate

Resource Directory for Generic Skills Development



Looking to develop skills that will help you perform better at university and get the job that you want?

Check out the Griffith Graduate Web site for a list of resources, activities and workshops

"The Building Blocks of Personal and Professional Success"

http://www.gu.edu.au/ins/griffith_graduate/resources/