

JOHN JAY COLLEGE OF CRIMINAL JUSTICE
The City University of New York
Undergraduate Curriculum and Academic Standards Committee

New Course Proposal Form

Date Submitted 3/27/15

When completed, email the proposal form ***in one file attachment*** for UCASC consideration and scheduling to kkilloran@jjay.cuny.edu.

1. a. **Department(s) or program(s)** proposing this course English

b. **Name** and contact information of proposer(s) Jay Paul Gates

Email address(es) jgates@jjay.cuny.edu

Phone number(s) 4406

2. a. **Title of the course** Murder on Screen and Stage

b. **Abbreviated title** (not more than 20 characters including spaces to appear on student transcripts and in CUNYFirst) Murder Screen/Stage

c. **Level** of this course 100 Level 200 Level 300 Level 400 Level

Please provide a brief rationale for why the course is at the level:

This course focuses on the exploration of a theme in literature, i.e. murder, and considers how the theme becomes relevant in historical and cultural contexts when performed in film and on the stage. The emphasis will be on how to engage with primary sources, not secondary scholarship, and so suggests that this course should not be taught above the 200 level. The emphasis on interaction of performance media (page, stage, screen) and the study of performances across media in comparison advances the level beyond that of a 100-level course.

d. **Course prefix** to be used (i.e. ENG, SOC, HIS, etc.): LIT

3. **Rationale** for the course (will be submitted to CUNY in the Chancellor's Report). Why should John Jay College offer this course? (Explain briefly, 1-3 paragraphs.)

This course examines a major theme in literature across time and culture. Murder remains a preoccupation in modern culture and the modern popular imagination. We are bombarded by representations of, and commentary on, violent death, whether in

television series, film, or even on the news. For a college that is focused on matters of justice, a reflection on the significance of the theme of murder in the cultural imagination is important, especially given the range of narrative and dramatic representations that murder can be made to take. Murder, and how it is performed in various media, therefore, is a topic that will engage many of our students and through which we can draw them into thinking about murder as a representation and what meanings it can be made to take depending how it is framed.

This course asks students to examine performative cultural productions across media and from a range of perspectives. They will read texts, watch performances of texts (both film adaptations and staged performances, at least by classmates and ideally by professionals), and perform versions of texts themselves. They will be studying these productions from inside and outside and thus will engage with the purpose and effects of texts written for performance.

4. **Course description** as it is to appear in the College Bulletin. (Keep in mind that this is for a student audience and so should be clear and informative; please write in complete sentences; we suggest not more than 75 words.)

This course explores how murder has been used on screen, stage, and page to entertain, to titillate, and to critique. The course will consider how murder works in narrative and performance, and what representations of murder may mean for us, especially as they move from page to stage to screen. We will also consider questions such as: Who is a murderer? Who gets murdered? What are the consequences of murder? What does the audience or reader get out of murder stories?

5. **Course Prerequisites or co-requisites** (Please note: All 200-level courses must have ENG 101 and all 300 & 400-level courses must have ENG 102/201 as prerequisites):

Eng 101

6. Number of:
- a. Class hours 3
 - b. Lab hours
 - c. Credits 3

7. Has this course been taught on an **experimental basis**?

No

Yes. If yes, then please provide:

- a. Semester(s) and year(s):
- b. Teacher(s):
- c. Enrollment(s):
- d. Prerequisites(s):

8. **Learning Outcomes** (approximately 3-5 or whatever is required for mapping to the Gen Ed outcomes). What will the student know or be able to do by the end of the course? How do the outcomes relate to the program's (major; minor) outcomes?

- Gather, interpret, and assess information from a number of texts, media, and points of view.
- Evaluate evidence and arguments critically and analytically.
- Produce well-reasoned written and oral arguments using evidence to support conclusions.
- Identify and apply fundamental concepts to theater and film.
- Analyze how drama from the past serves as a foundation for the present and describe the significance of the works of drama in the societies that created them.
- Demonstrate knowledge of the skills involved in the creative process through performance.

9. Will this course be part of any **major(s), minor(s) or program(s)**?

_____No ___x___Yes

If yes, Indicate major(s), minor(s), or program(s) and indicate the part, category, etc. (Please be specific)

English Major, Part V. Electives (gen ed part?)
English Minor

10a. Will this course be part of JJ's **general education program?** (remember to fill out the CUNY Common Core Form if part of Required or Flexible Core)

No _____ Yes ___x___ If yes, please indicate the area:

Flexible Core:

A. World Cultures and Global Issues	
B. U.S Experience in Its Diversity	
C. Creative Expression	x
D. Individual and Society	
E. Scientific World	

10b. Please explain why this course should be part of the selected area.

This course asks students to examine performative cultural productions across media and from a range of perspectives. They will read texts, watch performances of texts (both film

adaptations and staged performances, at least by classmates and ideally by professionals), and perform themselves. They will be studying these productions from inside and outside and thus will engage with the purpose and effects of texts written for performance.

10c. If yes, frequency and number of sections to be offered for General Education:

Every semester <input checked="" type="checkbox"/>	Number of sections: <u>1</u>
Fall semesters only _____	Number of sections: _____
Spring semesters only _____	Number of sections: _____

11. How will you **assess student learning**?

Participation
Quizzes
Response and review papers
Papers
Exams

Students may write low-stakes papers such as response papers (2-3 pp.), preparatory papers (2 pp., see attached syllabus for a model of what these might look like), performance reviews (2-3 pp.), analytical papers (4-7 pp.)

12. Did you meet with a librarian to discuss **library resources** for the course?

Yes No _____

- If yes, please state the librarian's name Marta Bladek
- Are there adequate resources in the library to support students' work in the course
Yes No _____
- Will your students be expected to use any of the following library resources? Check all that apply.

- | | |
|--|--|
| ➤ The library catalog, CUNY+ _____ | ➤ Sociological Abstracts _____ |
| ➤ EBSCOhost Academic Search Complete <input checked="" type="checkbox"/> | ➤ JSTOR _____ |
| ➤ Electronic encyclopedia collections (e.g. from Gale; Sage; Oxford Uni Press) <input checked="" type="checkbox"/> | ➤ SCOPUS _____ |
| ➤ LexisNexis Universe _____ | ➤ Other (please name) <i>Oxford English Dictionary Online</i>
http://www.lib.jjay.cuny.edu/databases/literature _____ |
| ➤ Criminal Justice Abstracts _____ | _____ |
| ➤ PsycINFO _____ | |

13. **Syllabus – see attached**

14. Date of **Department curriculum committee** approval March 30, 2015_____

15. **Faculty** - Who will be assigned to teach this course?

Jay Paul Gates
P. J. Gibson
Caroline Reitz
John Staines

16. Is this proposed course **similar to or related to** any course, major, or program offered by any **other department(s)**? How does this course **differ**?

No

Yes. If yes, what course(s), major(s), or program(s) is this course similar or related to? With whom did you meet? Provide a brief description.

17. Did you **consult** with department(s) or program(s) offering similar or related courses or majors?

Not applicable

No

Yes. If yes, give a short summary of the consultation process and results.

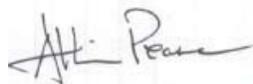
Yes, I contacted Seth Baumrin in CTA. I shared the proposal with him. His response was the following: "Since we have film courses and dramatic lit courses my view is that ENG should go with its heart as we do."

18. Will any course be **withdrawn**, if this course is approved?

No

Yes. If yes, number and name of course(s) to be withdrawn.

19. Approvals:



Name of Chair giving approval, Proposer's Department

**CUNY Common Core
Course Submission Form**

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	John Jay College of Criminal Justice
Course Number	2XX
Course Title	Murder on Screen and Stage
Department(s)	English
Discipline	Literature
Subject Area	
Credits	3
Contact Hours	3
Pre-requisites	Eng 101
Mode of Instruction	Select only one: x <input type="checkbox"/> In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
Course Attribute	Select from the following: <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____ _____
Catalogue Description	This course explores how murder has been used on screen, stage, and page to entertain, to titillate, and to critique. The course will consider how murder works in narrative and performance, and what representations of murder may mean for us, especially as they move from page to stage to screen. We will also consider questions such as: Who is a murderer? Who gets murdered? What are the consequences of murder? What does the audience or reader get out of murder stories?
Syllabus	Syllabus must be included with submission, 5 pages max

<p>Indicate the status of this course being nominated:</p> <p><input type="checkbox"/> current course <input type="checkbox"/> revision of current course X<input checked="" type="checkbox"/> a new course being proposed</p>	
<p>CUNY COMMON CORE Location</p> <p>Please check below the area of the Common Core for which the course is being submitted. (Select only one.)</p>	
<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input type="checkbox"/> World Cultures and Global Issues and Society</p> <p><input type="checkbox"/> US Experience in its Diversity World</p> <p>X<input checked="" type="checkbox"/> Creative Expression</p> <p><input type="checkbox"/> Individual</p> <p><input type="checkbox"/> Scientific</p>
<p>Learning Outcomes</p> <p>In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.</p>	
<p>C. Creative Expression</p>	
<p>A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.</p>	
<p>Students will read several texts and watch several film and stage versions of the plays that they read and consider shifts in attitude toward themes related to murder. They will consider varying attitudes between the plays, performances, and films. They will consider characters' points of view and the reliability of characters. See especially the preparatory assignments for days 9, 16, and 18. These issues will also be fundamental to in-class</p>	<ul style="list-style-type: none"> • Gather, interpret, and assess information from a variety of sources and points of view.

discussions and student performances.	
Students will examine particular kinds of evidence—including words, settings, and characters—learn to ask questions based on those kinds of evidence, and use them to elaborate critical literary interpretations. Students will also do historical and media-oriented analyses of the texts. See scaffolded preparatory assignments in attached syllabus.	<ul style="list-style-type: none"> • Evaluate evidence and arguments critically or analytically.
Students will construct arguments and support them with textual evidence. See scaffolded preparatory and paper assignments in attached syllabus.	<ul style="list-style-type: none"> • Produce well-reasoned written or oral arguments using evidence to support conclusions.
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
Students will consider fundamental concepts of drama such as genre, character, and setting. See scaffolded preparatory and paper assignments in attached syllabus.	<ul style="list-style-type: none"> • Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
	<ul style="list-style-type: none"> • Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
<p>Students will demonstrate knowledge of the skills involved in the creative process through written analysis and critique of performances of a written texts. They will write both responses to performances and critical analyses of performances. Students will write papers both on the experience of developing a scene for performance and reviewing other student groups' performances. See attached syllabus:</p> <p>Paper on interpretation of a scene (750-1000 words)</p> <p>Students will write commentaries on the decisions that went into their performances of a scene, the</p>	<ul style="list-style-type: none"> • Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

<p>elements they tried to emphasize, and the interpretation they tried to elicit.</p> <p>10% Response and review papers (500 words each)</p> <p>Students will write response papers that emphasize the development of critical literary skills (see reading schedule for individual prompts). Students will also write analyses in response to student performances of a scene. These will emphasize the decisions that the groups made in translating the scene from words on the page to performance.</p>	
<p>Students will demonstrate knowledge of the skills involved in the creative process by analyzing the decisions that have gone into translating a written text to a performance. They may also have to interpret and perform a scene themselves. Students will write papers both on the experience of developing a scene for performance and reviewing other student groups' performances. See attached syllabus:</p> <p>10% Performance of a scene</p> <p>Groups of students will perform a scene from one of the texts that we read. Each group will make decisions about how to translate a scene from words on the page to performance, putting an emphasis on how best to elicit from an audience the interpretation they want.</p> <p>Paper on interpretation of a scene (750-1000 words)</p>	<ul style="list-style-type: none"> • Demonstrate knowledge of the skills involved in the creative process.

<p>Students will write commentaries on the decisions that went into their performances of a scene, the elements they tried to emphasize, and the interpretation they tried to elicit.</p> <p>10% Response and review papers (500 words each)</p> <p>Students will write response papers that emphasize the development of critical literary skills (see reading schedule for individual prompts). Students will also write analyses in response to student performances of a scene. These will emphasize the decisions that the groups made in translating the scene from words on the page to performance.</p>	
	<ul style="list-style-type: none"> • Use appropriate technologies to conduct research and to communicate.

Murder on Screen and Stage
Lit 241, Section 000
Classroom: XXX

Professor Jay Paul Gates
Office: NB 07.63.35
Office Hours: MW 12:15-1:00
Phone: 646.557.4406
E-mail: jgates@jjay.cuny.edu

Course Description

This course explores how murder has been used on screen, stage, and page to entertain, to titillate, and to critique. The course will consider how murder works in narrative and performance, and what representations of murder may mean for us, especially as they move from page to stage to screen. We will also consider questions such as: Who is a murderer? Who gets murdered? What are the consequences of murder? What does the audience or reader get out of murder stories?

Pre-requisite: English 101

Learning Outcomes

- Gather, interpret, and assess information from a number of texts, media, and points of view.
- Evaluate evidence and arguments critically and analytically.
- Produce well-reasoned written and oral arguments using evidence to support conclusions.
- Identify and apply fundamental concepts to theater and film.
- Analyze how drama from the past serves as a foundation for that of the present and describe the significance of the works of drama in the societies that created them.
- Demonstrate knowledge of the skills involved in the creative process through performance.

Grading

10% Participation

Students will speak in class and carry on critical and analytical dialogue with one another.

10% Performance of a scene

Groups of students will perform a scene from one of the texts that we read. Each group will make decisions about how to translate a scene from words on the page to performance, putting an emphasis on how best to elicit from an audience the interpretation they want.

10% Paper on interpretation of a scene (750-1000 words)

Students will write commentaries on the decisions that went into their performances of a scene, the elements they tried to emphasize, and the interpretation they tried to elicit.

10% Response and review papers (500 words each)

Students will write response papers that emphasize the development of critical literary skills (see reading schedule for individual prompts).

Students will also write analyses in response to student performances of a scene. These will emphasize the decisions that the groups made in translating the scene from words on the page to performance.

20% Paper (1,250 words)

Students will apply the skills they developed writing response papers to writing a deeper critical analysis of a text, performance, or film.

20% Midterm Exam

Students will demonstrate that they have read, watched, and thought about the texts we have read and watched. They will demonstrate a working knowledge of the critical vocabulary that we have studied. They will demonstrate the ability to apply the critical literary vocabulary and skills to analysis in essay format.

20% Final Exam

Students will demonstrate that they have read, watched, and thought about the texts we have read and watched. They will demonstrate a working knowledge of the critical vocabulary that we have studied. They will demonstrate the ability to apply the critical literary vocabulary and skills to analysis in essay format.

Required Texts

Christopher Marlowe, *The Complete Plays* (Everyman, 2003)

ISBN: 978-0140436334

Gamini Salgado, ed. *Three Revenge Tragedies* (Penguin, 2004)

ISBN: 978-0141441245

William Shakespeare, *Othello* (Norton, 2003)

ISBN: 978-0393976151

Films To Be Screened In Class

Simon Curtis, *The Changeling* (1993)

Oliver Parker, *Othello* (1995)

Alex Cox, *The Revenger's Tragedy* (2002)

Derek Jarman, *Edward II* (1991)

Attendance:

Because I value participation, I expect you to be present and punctual. Attendance is your responsibility and there is no such thing as an 'excused absence'. You may miss up to 4 classes without penalty beyond losing participation points.

Students with Disabilities

Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS which is located at L.66.00 NB (212-237-8041). It is the student's responsibility to initiate contact with the office and to follow the established procedures for having the accommodation notice sent to the instructor.

Source: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities*, 4th ed., City University of New York, p.3.

([http://www.ijay.cuny.edu/studentlife/Reasonable Accommodations.pdf](http://www.ijay.cuny.edu/studentlife/Reasonable_Accommodations.pdf))

Plagiarism:

Plagiarism and cheating are violations of CUNY's policy on academic integrity:

Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.

Plagiarism may be intentional or unintentional. *Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.*

It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrasing, summarizing, and direct quotation are acceptable forms of restatement, as long as the source is cited. Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.

(http://www1.cuny.edu/portal_ur/content/2004/policies/image/policy.pdf)

By registering in this course, you are promising to abide by all the requirements stated in this policy. Students in breach of this policy are liable to severe penalty, including disciplinary action. See also pp. 44–5 of the JJC Undergraduate Bulletin for further explanation. See also *MLA Handbook*, 7th ed., p. 2.

Reading Schedule

1) Introduction...to murder

Part I: Sex and Society: Gendered Violence

Sex, Marriage, and Murder

2) Middleton, *The Changeling*, Act 1

Due: Response paper

Words and Interpretation: Individual words can dramatically affect the possible interpretations of a text and skillful authors deploy words in strategic ways, often weaving passages together through verbal repetitions or echoes. However, we often gloss over the craft of language while reading, focusing, instead, on plot in place of sense and structure. This is especially important when considering how a word might shift in meaning depending on its context or its relation to other words. Useful places to look for words that are key to a text are at the beginning of books/chapters/acts/scenes/sections and epithets used for characters. Choose ONE word that you think is important from either of the texts (you may consider one word that is repeated in multiple places or in various grammatical forms). Look it up in the *Oxford English Dictionary* (available through the JJC library website—DO NOT use any dictionary other than the *OED*). In no more than two pages, discuss how this word affects the meaning of the text as a whole. Things you should think about include which definitions are possible in a given context, and if more than one is, how one or another affects the meaning of the text; when a definition was actually in use and if it would be valid in the text you are discussing; the etymological subtext a word may carry.

3) Middleton, *The Changeling*, Acts 2-3

4) Middleton, *The Changeling*, Act 4-5

Due: Response paper

Asking Questions: Roland Barthes suggests that interpretation is the appreciation of the plurality of a text.¹ The interpretation of a text in this sense requires several steps. After achieving a basic reading of a text—who, what, where, when—the next step is to ask ‘why?’ That is, you need to pose questions of the text that you need to answer in order to fully understand it. There are several kinds of questions that you can pose, but you want to pose interpretive or research questions as opposed to factual questions. The difference between these is profound. Factual questions are things that you could look up in a dictionary (or Google) and get a satisfactory answer to move on with your reading. Interpretive or research questions are challenges to figure out the relevance of the text, what it is trying to get an audience to understand. The place to begin formulating questions is in ambiguities in the text or things that caused you confusion. Those tend to be the moments that require interpretation and they are also the points where the text is trying to get you to reflect, make choices, and through this process, learn something. Start by asking yourself the simple questions ‘what do I find confusing?’ and ‘why is that confusing?’ You will usually find clues in the structure of the text or in repetitions of language or in changes (in characters’ attitudes, in what words mean at various points in the text, general incompatibilities among scenes). The big question that you will eventually want to ask is why the lesson you are learning through the text matters, but for now, explain in no more than two pages what the confusion or ambiguity is, how the text creates it, and the effect that it has on you as a reader. Does

¹ Roland Barthes, *S/Z* (New York: Hill and Wang, 1974), p. 5.

it make you uncomfortable, frustrate you, leave you wanting to know something? Does it make you start guessing about possible outcomes? Can you see some kind of moral quandary in it?

5) Middleton, *The Changeling*

Performance: Group 1

Choose a murder scene from *The Changeling* and translate it from text on the page to a performance intended to elicit from the classroom audience a particular interpretation. Think about the elements of the scene that you want the audience to pay attention to (Is a character sympathetic? Does the victim deserve their fate? Do the characters seem to be aware of other characters' motives? How does the setting affect the scene?)

6) Film Screening: *The Changeling*

Due: Response paper

Argument: Now that you have had practice posing questions, the next step to effectively reading and writing about literature is formulating an argument (you will want to look above at the requirements for papers for further discussion of this). This proves one of the most difficult tasks in literary analysis for many people. Simply, an interpretation of a text is an argument for how to understand it AND why that matters. If we start from the assumption that all texts are trying to teach us something, then the interpretation is an argument for what it is trying to teach us, how it does so, and why that lesson matters for the text. In no more than two pages, pose a research question about one of the texts we are reading for the week and formulate an argument about the text. Be sure to point to passages in the text that highlight ambiguities and how they direct you to interpret the text as you do.

7) *The Changeling*

Due: Group 1 paper on interpretation of a scene

Due: Group 2 review of performance

Trust: Point of View

8) Shakespeare, *Othello*, Act 1

9) Shakespeare, *Othello*, Acts 2-3

Due: Response paper

Evidence and interpretation: Fundamental to making an argument convincing is the use of evidence to support it. In the case of literary analysis this means quoting the text. However, for the use of textual evidence to be meaningful in terms of making an argument, you need to explain how the evidence does what you claim it does. That is, you see the language (or structure or character, etc.) as ambiguous in some sense and in need of analysis to fully explain how to understand what the text is conveying. Yet it is important to remember Roland Barthes's premise that interpretation is the appreciation of the plurality of the text; there are multiple possible interpretations for any moment of ambiguity and you are making a case for one of those. Therefore, it is necessary to

show what the ambiguity is and then show evidence from the text that supports your interpretation (disambiguation) of that ambiguity. You need to explain how it does what you claim because your audience does not necessarily read the same way you do. Your interpretation is immediately clear to you because you have made the connections in your head. You need to make them clear to someone else. Please formulate an argument and support it with textual evidence and interpretation of that evidence in a response paper of no more than 2 pages. I would like you to provide a clear argument, and textual support. Please do some close reading, meaning of no more than 4-5 lines if possible.

10) Shakespeare, *Othello*, Acts 4-5

11) Shakespeare, *Othello*

Performance: Group 2

Choose a murder scene from *Othello* and translate it from text on the page to a performance intended to elicit from the classroom audience a particular interpretation. Think about the elements of the scene that you want the audience to pay attention to (Is a character sympathetic? Does the victim deserve their fate? Do the characters seem to be aware of other characters' motives? How does the setting affect the scene?)

12) Film Screening: *Othello*

13) *Othello*

Due: Group 2 paper on interpretation of a scene

Due: Group 3 review of performance of a scene

14) Midterm Review

15) Midterm Exam

Part II: The Politics of Murder

Plots Within Plots

16) Tourneur, *The Revenger's Tragedy*, Act 1

Due: Response paper

Setting: Fundamental to reading drama or to watching a performance is an understanding of setting. Where is the action happening? What country? What were the relations of the author's country and the country of the setting? What town? What do we know about it? Are the characters in public or private, in the market-place, church, the bedroom? Consider how taking into account the information supplied by the setting of ONE scene sets up how we should be reading and interpreting that scene.

17) Tourneur, *The Revenger's Tragedy*, Acts 2-3

18) Tourneur, *The Revenger's Tragedy*, Acts 4-5

Due: Response paper

Character: As we have seen in our reading for the semester up to this point, a character can fundamentally shape our experience of events and how we interpret them.

Moreover, it is often the first version of a story that we hear that we will be most sympathetic to. With those statements in mind, consider the effects of character on your experience of *The Revenger's Tragedy*. In no more than two pages write a response paper in which you make an argument and use textual evidence to support it.

19) Tourneur, *The Revenger's Tragedy*

Performance: Group 3

Choose a murder scene from *The Revenger's Tragedy* and translate it from text on the page to a performance intended to elicit from the classroom audience a particular interpretation. Think about the elements of the scene that you want the audience to pay attention to (Is a character sympathetic? Does the victim deserve their fate? Do the characters seem to be aware of other characters' motives? How does the setting affect the scene?)

20) Film Screening: *The Revenger's Tragedy*

21) *The Revenger's Tragedy*

Due: Group 3 paper on interpretation of a scene

Due: Group 4 review of performance

King Killing: How to Pointedly Murder a Monarch (and Get Away With It)

22) Marlowe, *Edward II*, Act 1

23) Marlowe, *Edward II*, Acts 2-3

24) Marlowe, *Edward II*, Acts 4-5

Due: Response paper

Presence and absence: Although it might seem obvious, our experience of an event is profoundly affected by whether or not we see it. Watching a murder take place on the stage is far different from hearing the scream from off-stage, which is still different again from hearing a character recount the discovery of a murder. *Edward II* is notorious for its concern with visibility, or rather, making significant points through what is explicitly kept invisible. Consider one event or scene in which visibility or invisibility is important and discuss how that choice affects interpretation.

25) Marlowe, *Edward II*

Performance: Group 4

Choose a murder scene from *Edward II* and translate it from text on the page to a performance intended to elicit from the classroom audience a particular interpretation. Think about the elements of the scene that you want the audience to pay attention to

(Is a character sympathetic? Does the victim deserve their fate? Do the characters seem to be aware of other characters' motives? How does the setting affect the scene?)

26) Film Screening: *Edward II*

27) *Edward II*

Due: Group 4 paper on interpretation of a scene

Due: Group 1 review of performance

28) Final Exam Review

Due: Final paper

Throughout the semester we have been reading and performing Early Modern plays. However, we have also watched modern adaptations of the plays for the screen. What is the interest in five-hundred-year-old plays in an archaic dialect of English for a modern audience? In a final paper, choose one of the texts that we have read and reflect on some combination of the following: What is the difference in experience between reading a play and watching it on film? Are the interests of the play and of the film the same? How is murder deployed within the narrative and what does it accomplish? Do we find ourselves outraged by the murder(s) or do we see in the murder(s) justice? Do we achieve catharsis? How? You may, of course, go beyond these basic questions, but you must address the issues of murder and of the relevance of a text to the present.

29) Final exam