



**THE 440: US HISTORY OF THEATRE II**  
**COURSE SYLLABUS: SPRING 2016**  
**TTR 9:30-10:45 a.m.**  
**BA #245**

**Instructor: Rebecca Worley, MFA, Assistant Professor of Theatre**  
**Office Location: Performing Arts Center #105**  
**Office Hours: MWF 10-11 a.m., T 11-noon, R 2-4 p.m. or by appointment**  
**Office Phone: 903-886-5339**  
**University Email Address: Rebecca.worley@tamuc.edu**

<b>COURSE INFORMATION</b>
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**Required Textbook:**

*History of the Theatre*, Oscar G. Brockett with Franklin Hildy (9<sup>th</sup> ed, preferable)  
*Tartuffe*, Moliere (Richard Wilbur translation)  
*The Country Wife*, William Wycherley  
*Eurydice*, Sarah Ruhl  
*A Doll's House*, Henrik Ibsen  
*The Emperor Jones* (PDF)\*  
*Mother Courage and Her Children*, Bertolt Brecht (John Willett translation)  
*Luna*, Ramon Esquivel (PDF)\*  
 Hand-Outs Distributed in Class and/or posted online

**\*All PDF texts will be provided for you by your instructor**

**Required Viewing:**

***Eurydice***

Directed by Rebecca Worley  
 Produced in the Main Stage Theatre by the University Playhouse at A&M Commerce  
 March 1-5 at 8 p.m. and March 6 at 3 p.m.

***Luna***

Directed by Dr. Carrie Klypchak  
 Produced in the Main Stage Theatre by the University Playhouse at A&M Commerce  
 May 5-7 at 6 p.m. and May 8 at 3 p.m.  
 with a special elementary school performance on May 6<sup>th</sup> at 9 a.m.

Tickets are available for a nominal fee from the University Playhouse Box Office (PAC 101) from 1:00 p.m. – 5:00 p.m. on weekdays. Or, you may make advance reservations by phone at any time by calling 903-886-5900 or by email at [playhouseboxoffice@tamuc.edu](mailto:playhouseboxoffice@tamuc.edu).

**Course Description:**

Detailed study of the development of all phases of theatre art and drama from the Renaissance to the Modern era. Includes study of theatre conventions, plays, and major dramatic movements.

**Prerequisite:**

THE 1310–Introduction to the Theatre or permission of the instructor.

**Course Introduction:**

It has been argued that all theatre is political. However, there are specific tenets of political theatre that separate it from other forms of theater, the first of which is active intent. The conceptual framework for this semester revolves around this notion coupled with ideas about breaking rules, pushing boundaries, and forging new theatrical roads. Of course, socio-political conditions must be studied and related to the theatres of their times. In addition, we [re]view plays and productions from the past through contemporary lenses. We will apply principles from the past to plays in the present (*Eurydice* and *Luna*).

**Course Ethics and Attendance:** *Note that attendance alone does not constitute participation.* Promptness, attendance, and “attentiveness” are valued in this class. Please behave accordingly and do not disrupt the class with excessive talk or the use of cell phones or other devices. **A willingness to “give theatre history a chance” is most appreciated.** It is assumed that students will work cooperatively with one another and all work that is not “original” will be properly credited. See the TAMUC *Student’s Guide Handbook* for more information on plagiarism. This is a serious offense that can result in separation from the university. **EVEN if not specifically noted on instructions or prompts for each assignment, plagiarism policies will be strictly enforced.**

**Student Learning Outcomes:** By the end of this course, the student will be able to:

1. Demonstrate understanding of theatrical forms and styles of production across cultures and centuries.
2. Apply theories and terminology to discussions on theatre
3. Develop skills necessary to think and write critically and clearly about theatre history and theatre practices.

<b>COURSE REQUIREMENTS</b>
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**Instructional / Methods / Activities Assessments:**

**In-Class Exercises (Best 20 @ 1.5 points each = 30 pts. total):** As stated above, attendance does not constitute participation. We will conduct in-class exercises almost every day. These exercises are used to focus your attention on the material offered in the course and are hands-on, interactive methods to explore the material. You **MUST** be present and you **MUST** participate to receive credit.

**Précise Assignments (4 @ 5 pts. Each = 20 pts. total):** “French Theatre to 1700.” “English Theatre to 1800,” “The Beginnings of Modern Realism,” and “Alternative to Realism,” and “Continental” (combined). For the purposes of this class, a **precise** is a **chapter summary** and covers the major points made in the chapter as they *relate to what we have covered in class* and to theatre across time and culture as a whole.

These should be around 3-4 pages in length. If these are done well, they can be your study guide for tests and for further exploration of the material. You may use bullet points, write in prose, make an outline, or a combination. We will go over more specific guidelines for writing a precise in class.

**Tests (3 including the Final @ 10 pts. Each = 30 pts. total)**

**Application Papers (2 @ 10 pts. = 20 pts. total):** Students are required to attend performances of both Playhouse productions (clear your schedules NOW!). Students will submit papers that apply concepts explored in class to contemporary productions. Papers should be approx. 3-4 pages, typed, 12 pt. font (or whatever your default font/size is), well-organized (complete sentences, full paragraphs). I *will* consider spelling, punctuation, and sentence structure in the grading. (See grading rubric in your syllabus). Papers are to be submitted **via email**. **I will not accept hard copies of your papers.**

**Grading Breakdown:**

The following grading scale will be used to determine all individual grades as well as the student’s overall grade in the course:

<b>In-Class Exercises</b>	<b>30 pts.</b>	90-100 =	A
<b>Precise</b>	<b>20 pts.</b>	80-89=	B
<b>Tests</b>	<b>30 pts.</b>	70-79=	C
<b>Papers</b>	<b>20 pts.</b>	60-69=	D
		59 and below=	F
<b>Total</b>	<b>100 pts.</b>		

A grade of “A” will not be assigned to any individual who has not completed ALL outside of class assignments. (Précises, Final, Attendance at Departmental Productions) regardless of average.

## TECHNOLOGY REQUIREMENTS

**WORKING EMAIL REQUIREMENT:** It is a course expectation that you have a working email address that you check daily. If you have not already acquired an email address through the university or otherwise, please make arrangements to do so before the next class meeting. There WILL be times that I need to contact you with important information and email is often the speediest and easiest way of doing so. Additionally, I will provide electronic copies of the plays and any supplemental reading through eCollege and/or email.

**WRITTEN WORK:** Unfortunately, papers/projects do occasionally get lost. Please, for your sanity, save your work on a thumb drive, etc. Do not depend on your paper staying on the hard drive of any university computer, as it will be deleted, altered, or worse – turned in by someone else as their work! Be aware that it is a course expectation that you keep copies of your assignments until you receive your final grade for the semester.

## COMMUNICATION AND SUPPORT

### **Contacting Me:**

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me. It is not an imposition. Communicate, communicate, communicate! If something is occurring that is presenting you with difficulties in this class, let me know. I cannot help you if I don't know what is going on. The easiest and most reliable way to contact me is **via email**. I check it almost constantly. Please do not leave a message for me in the main department office.

### **Student Resources:**

#### **Department of Theatre**

Performing Arts Center (PAC) #101

Phone: 903-886-5346 (Main Office)

<http://www.tamu-commerce.edu/mmct/default.asp>

#### **Communication Skills Center**

Hall of Languages #103

<http://www.tamu-commerce.edu/litlang/CSC/index.htm>

## COURSE AND UNIVERSITY PROCEDURES/POLICIES

### **Course Specific Procedures:**

#### **Attendance Policy:**

You may accumulate two (2) absences before any penalty occurs. **There are no additional absences allowed without penalty. Plan accordingly. There is no such thing as an "excused"**

**absence.** Of course, if you have a prolonged illness or injury, or if a family emergency arises, speak with your instructor ASAP.

Grades will be dropped in ½ letter grade increments for every two class absences beyond two. (Example: Someone with an “A” average who misses class five times will be in the “A-” range; a seventh absence moves that student down into the “B+” range and so on...)

### **Late Arrivals:**

To further foster a high level of commitment—and because the work we will be doing this semester will involve intensive focus—the class will adopt the following late entry policy. Students must be on time for every class. Entering a class late or leaving early is disruptive to the flow of the class and indicative of a less than disciplined/committed student. Please be on time out of consideration to your learning process and the processes of others. The class will begin promptly at 9:30 a.m.! If you arrive after 9:40 a.m., please do not enter the classroom (you will be marked absent regardless). If you arrive within the ten minute grace period, please do so discretely in order to avoid disrupting the class activities/discussions. *It is your responsibility to make sure that you find me after class and document your late attendance for the day—otherwise, your initial marked absence documented during roll will remain.* Also, you are expected to stay until you are dismissed from class. **Two late arrivals (within the ten-minute grace period) or early departures (or any combination of the two) may be counted as one absence in the class.**

### **Cell Phones and Laptops:**

Please turn off all cell phones upon entering the classroom. Please do not check messages or engage in text messaging during class. This is disruptive to the flow of the course. Further, you are welcome to take class notes on a laptop or other electronic device. However, these devices should only be used for taking notes over the current discussions/activities – and you must type very quietly and turn off all sound so as not to disturb other class members. If I suspect that laptops are being used for other purposes, I will ban them from the classroom.

### **Late Work:**

I do not accept late work.

### **Extra Credit:**

The instructor reserves the right to offer extra-credit to all students, and to gauge its application appropriately and uniformly for all.

### **Incompletes:**

Under normal circumstances, an Incomplete (I or X) will NOT be given for a final grade in this course. Per University policy, students who **because of circumstances beyond their control** are unable to attend classes will, upon approval of their instructor, receive a mark of X (incomplete) in all courses in which they were **maintaining passing grades at the time of the request** for an incomplete.

**University Specific Policies and Procedures:****Academic Dishonesty:**

This course adheres strictly to the college's guidelines for Academic Dishonesty printed in the *Student's Guide Handbook*. Plagiarism, cheating, or otherwise representing another's work or ideas as your own without proper attribution will not be tolerated. All work must be new and created for this class during this semester by you. It is your responsibility to ensure that you understand the definition of Academic Dishonesty at Texas A&M-Commerce. If such an instance occurs, the student will receive an automatic zero for the work in question, and I will immediately report the incident to the Head of the Department. (*You should be aware that this could result in dismissal from school without credit for the semester.*)

**Students with a Disability:**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

**Office of Student Disability Resources and Services**

**Texas A&M University-Commerce**

**Gee Library 132**

**Phone (903) 886-5150 or (903) 886-5835**

**Fax (903) 468-8148**

**[StudentDisabilityServices@tamu-commerce.edu](mailto:StudentDisabilityServices@tamu-commerce.edu)**

**[Student Disability Resources & Services](#)**

**Student Conduct:**

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. (*See Code of Student Conduct from Student Guide Handbook*).

<b>COURSE OUTLINE / CALENDAR</b>
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**Please note:** Students use different editions of the Brockett text—and that’s fine—but it is **your responsibility to check that the pages you are reading correspond with the subjects covered** on the dates due. (It is not possible to list the specific page numbers on the syllabus with so many versions of the books in use.)

**Readings and assignments are due on the days on which they are listed below. There are no “make-ups” for IN-CLASS ACTIVITIES.**

### WEEK ONE

#### **UNIT ONE: The Renaissance and the Restoration**

T Jan 19      Intro to Course; Pre-Test

Th Jan 21      **IN-CLASS ACTIVITY #1:** Historical Influences: Aristotle → Commedia

You MUST have textbooks and complete reading due for Tuesday, February 2<sup>nd</sup>

**Monday, January 25 - LAST DAY TO WITHDRAW WITH 80% REFUND**

### WEEK TWO

T Jan 26      Preview French Neoclassical; England versus the Continent; Italian Renaissance  
→ France: Misinterpretations of Aristotle; Neoclassical Rules

**IN-CLASS ACTIVITY #2:** Contemporary Examples of the Neoclassical Rules

Th Jan 28      **NO CLASS - TETA**

**Monday, February 1 - LAST DAY TO WITHDRAW WITH 70% REFUND**

### WEEK THREE

T Feb 2      **Reading:** Brockett & Hildy, “French Theatre to 1700”

The Neoclassical Rules, cont. & Dramatic Criticism

Distribute Instructions for Précise #1

**IN-CLASS ACTIVITY #3:** Close reading for content & understanding: How to write précise

**Wednesday, February 3 - CENSUS DAY**  
**LAST DAY TO DROP A CLASS WITH REFUND**

Th Feb 4 Theatre in 17<sup>th</sup> C France: Architecture, Stage Sitting  
**IN-CLASS ACTIVITY #4:** Clips on Moliere

**Monday, February 8 - LAST DAY TO WITHDRAW WITH 50% REFUND**

**WEEK FOUR**

T Feb 9 **Reading:** *Tartuffe*  
**IN-CLASS ACTIVITY #5:** Moliere and the Rules

Th Feb 11 **Precise #1: “French Theatre to 1700” DUE**  
**IN-CLASS ACTIVITY #6:** Moliere, Comedy, and commedia

**Monday, February 15 - LAST DAY TO WITHDRAW WITH 25% REFUND**

**WEEK FIVE**

T Feb 16 **Reading:** *Eurydice*  
**IN-CLASS ACTIVITY #7:** *Eurydice*

Th Feb 18 **IN-CLASS ACTIVITY #8:** *Eurydice*

**WEEK SIX**

T Feb 23 Background on Restoration/18<sup>th</sup> Century Restoration Acting, Audience, Architecture  
**IN-CLASS ACTIVITY #9:** Restoration Stage and Audience

Th Feb 25 Distribute prompts for *Eurydice* paper  
**Reading:** *The Country Wife*  
 Assign Precise #2: “English Theatre to 1800”  
**IN-CLASS ACTIVITY #10:** Scene(s) and film clips



**WEEK SEVEN****DoT Production *Eurydice* March 1-6**

T Mar 1 **Reading:** Brockett & Hildy, "English Theatre to 1800"

**IN-CLASS ACTIVITY #11:** *The Country Wife*, cont.

Th Mar 3 **Précise #2: "English Theatre to 1800" DUE**

**IN-CLASS ACTIVITY #12:** Review for Unit Test

**WEEK EIGHT**

T Mar 8 **Test # 1:** French Renaissance and the Restoration/18<sup>th</sup> century

**TEST #1** will be a traditional in-class test, ½ objective and ½ essay. You will be tested on concepts and vocabulary included on the Review Sheet.

Th Mar 10 *Eurydice* paper DUE **via email!**

**NO CLASS – UIL OAP CLINIC**

(UIL OAP Clinic 3/10-11)

**\*\*\*SPRING BREAK\*\*\* (March 14-20)**

**UNIT TWO: Modernity****WEEK NINE**

T Mar 22 **Reading:** Brockett & Hildy, "The Beginnings of Modern Realism" Beginnings of Modern Drama: 18<sup>th</sup>-19<sup>th</sup> century Trends; What is modernity? Major Figures and Influences (i.e. Marx, Freud)

Assign Précise # 3

Th Mar 24 Modern Drama; Preview Ibsen

**IN-CLASS ACTIVITY #13:** Realism as Form, Style, and Revolt

**WEEK TEN**

T Mar 29 **Précise #3: "The Beginnings of Modern Realism" DUE**

**Reading:** *A Doll's House*

**IN-CLASS ACTIVITY #14:** Breaking All the Rules

Th Mar 31 **IN-CLASS ACTIVITY #15:** Review Influences, Realism, Naturalism, Ibsen, *A Doll's House*

Prompt for TEST #2 (Take-Home on Realism, Naturalism, and *A Doll's House*) distributed.

**TEST #2** will be a take-home essay. Follow the prompt! Test #2 will cover "The Beginnings of Modern Realism," Ibsen, *A Doll's House*, In-Class Exercises, Realism, Naturalism, etc.

### **UNIT THREE: Revolt(s) Against Realism**

**Sunday, April 3 - LAST DAY TO DROP A CLASS WITH Q GRADE**

#### **WEEK ELEVEN**

T Apr 5 **Reading:** Brockett & Hildy, "Modern Alternatives to Realism" (ONLY read: beginning of chapter to "NonRealistic Theatre and Drama in Germany," & "Russian Modernism") & "Continental European and Latin American Theatre in the Early Twentieth Century" (ONLY read to "Theatre and Drama in Spain, 1915-1940")  
Assign Precise # 4  
**IN-CLASS ACTIVITY #16:** The ISMs and the Revolt against Realism

Th Apr 7 **Test #2 DUE**  
**Reading:** *Emperor Jones* and "Theatre and Drama in the United States, 1915-1940"  
**IN-CLASS ACTIVITY #17:** *Emperor Jones* and Expressionism

#### **WEEK TWELVE**

T Apr 12 **Précise #4: "Alternatives to Realism" and "Continental European and Latin American Theatre in the Early Twentieth Century" DUE**  
**IN-CLASS ACTIVITY #18:** *Emperor Jones* and the ISMs, cont.

Th Apr 14 **Reading:** *Mother Courage and Her Children*  
**IN-CLASS ACTIVITY #19:** The *Verfremdungseffekt*

#### **WEEK THIRTEEN**

T Apr 19 **IN-CLASS ACTIVITY #20:** Brecht and Epic Theatre, cont.

Th Apr 21      **NO CLASS – UIL OAP REGIONAL CONTEST**

**WEEK FOURTEEN**

T Apr 26      **IN-CLASS ACTIVITY #21:** Brecht and Epic Theatre, cont.

Th Apr 28      **Reading:** *Luna*  
Distribute prompts for *Luna* paper  
**IN-CLASS ACTIVITY #22:** *Luna*

**Friday, April 29 - LAST DAY TO WITHDRAW**

**WEEK FIFTEEN**

**DoT Production *Luna* May 3-8**

T May 3      **IN-CLASS ACTIVITY #23:** Wrap-Up & Review

Th May 5      Post-Test  
**IN-CLASS ACTIVITY #24:** Wrap-Up & Review

**The Final Exam Period for this class is scheduled for Thursday, May 12<sup>th</sup> from 8-10 a.m.**

***Luna* papers DUE BY FINAL via email!**

The Final Exam for this class will be experiential. You will be shown examples – film clips, possibly dialogue, maybe other visuals – and using a work sheet, you will apply concepts and terminology from class to what you see.

OFFICIAL RUBRIC -  
Grading of Performance Response Essays

Format and Details    3 pts.

- Does the author have a clear introductory paragraph that expresses the goal(s) of the overall paper (See prompt.)?
- Does the opening sentence draw the reader in?
- Does the author clearly state a thesis and go on to support it?
- Does the author identify specific examples from the script or production?
- Does the author stay clearly in the past tense?
- Did the author proofread carefully for proper grammar and misspelled words?
- Is paragraphing appropriate (parallel to changing ideas)?
- Is there a concluding paragraph?

Content                    3 pts.

- Does the author clearly discuss topic(s) outlined in the prompt?
- Are there specific examples from the text/performance to support the argument?
- Is there unnecessary information (such as recounting the plot versus using plot points to support argument)?
- Is the information in the performance response essay accurate?
- Does the author balance their opinion/interpretation with concrete examples from the text/performance?
- Is the author concentrating on what was written or presented as opposed to what was missing or what they preferred to see?

Style and Flow            3 pts.

- Does the paper flow smoothly?
- Is there a clear and logical organization to the paper?
- Does the author make clean, logical transitions from idea to idea?
- Does the author use theatrical terms appropriately?
- Does the author clearly write for an appropriate audience (instructor and peers)?

1 “free floating point” to be used as + or – at the instructor’s discretion.

10= A   9=A-   8= B+   7= B   6= B-   5= C+   4= C   3= C-   2= D+   1= D

Student Contract for THE 440, Spring 2016

I have read the Course Syllabus for THE 440 and understand its content including the attendance policy, productions required, academic honesty section, and classroom behavior requirements (including use of cell phones).

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NAME (Signature)

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Date