



**THE 440: US HISTORY OF THEATRE II
 COURSE SYLLABUS: SPRING 2018
 TTR 11 a.m.-12:15 p.m.
 PAC #112**

Instructor: Rebecca Worley, MFA, Assistant Professor of Theatre
Office Location: Performing Arts Center #105
Office Hours: M 2-4 p.m., T/R 9:30-10:30 a.m., W 12-2 p.m. or by appointment
Office Phone: 903-886-5339
University Email Address: Rebecca.worley@tamuc.edu

COURSE INFORMATION

Required Textbook:

History of the Theatre, Oscar G. Brockett with Franklin Hildy (9th ed, preferable)
Tartuffe, Moliere (Richard Wilbur translation)
The Country Wife, William Wycherley
Gruesome Playground Injuries, Rajiv Joseph
A Doll's House, Henrik Ibsen
The Emperor Jones **(PDF)***
Mother Courage and Her Children, Bertolt Brecht (John Willett translation)
Star Girl, Janet Farr Swart, Music by Ken Dickinson **(PDF)***
 Hand-Outs Distributed in Class and/or posted online

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

Required Viewing:

Gruesome Playground Injuries

Directed by Brennan Jones
 Produced in the Studio Theatre by the University Playhouse at A&M Commerce
 Feb. 13-17 at 8 p.m. and Feb. 18 at 3 p.m.

Star Girl

Directed by Jim Anderson
 Produced in the Main Stage Theatre by the University Playhouse at A&M Commerce
 April 24-28 at 8 p.m. and April 29 at 3 p.m.
 with special elementary school performances on April 26th and 27th 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.

Course Description:

Detailed study of the development of all phases of theatre art and drama from the French 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:

Across cultures and centuries, theatrical works can be categorized according to their **style**. Broadly, these styles can be broken into two types: **presentational and representational**. The conceptual framework for this semester revolves around this notion as it applies to acting, playwriting, production, and theatre architecture. 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 (*Gruesome Playground Injuries* and *Star Girl*).

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 includes self-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.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

In-Class Exercises (Best 20 @ 1 point each = 20 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.

Talking Points (Best 10 @ 2 pts each = 20 pts.): Each student will complete lucid and cogent talking points for each reading (Brockett chapters and plays). These can be in whatever format you choose (bullet points usually work best) but should be questions and/or comments (anything that can assist with a class discussion) that struck you while reading. It is expected that you make connections between the readings (across chapters and plays), and in-class exercises and lecture/discussions. Though you may write in bullet points, students should approach these talking points through a scholarly lens; it is expected that students will write at a level appropriate for upper-level course and will exercise critical thinking skills. Talking Points are to be submitted **via email**; however, students will need access to their work for all classes (hard or digital copies).

Tests (Tests 1 & 2 @ 15 pts. each; Final Exam @ 10 pts. = 40 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, double-spaced, 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:

In-Class Exercises	20 pts.	90-100 =	A
Precise	15 pts.	80-89=	B
Tests	45 pts.	70-79=	C
Papers	20 pts.	60-69=	D
		59 and below=	F
Total	100 pts.		

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 cannot 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 presents you with difficulties in this class, let me know. I cannot help you if I do not know what is going on. The easiest and most reliable way to contact me is **via email**. Please do not leave a message for me in the main department office.

Email Policy:

Before sending me an email with a general course-specific question, **review your syllabus/look at the handouts/check eCollege/ask a classmate first**. If your question has already been addressed in one of those places, then you will have the answer you need. If you cannot find the answer, please feel free to email me.

When emailing me: Please make your emails clear, concise, and written with proper grammar in order to assure my earliest attention. In addition, please follow some common “email etiquette” procedures in order to keep our electronic communication effective and efficient. Specifically:

- Write a relevant subject line (e.g., “Theatre History question,” or “THE 440 meeting request”)
- Address me by name (ie: "Dear Professor Worley" or "Hi Becca" or just "Becca")
- Bonus: "meaningless niceties" are never a bad idea!

- Concisely state what it is you need. If it can't be communicated in a concise manner, perhaps request an appointment. **If requesting an appointment**, give me times that you are available **in the initial email!!!** My office hours are posted above.
- Use a "sign-off" ("Thank you" is always good) and **sign your name**.

Not following these guidelines potentially puts you at the bottom of my list for response time.

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 class absence beyond the first two absences.

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 11 a.m.! If you arrive after 11:10 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. Students may only acquire **up to 10 pts.** of extra credit throughout the semester.

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 (including self-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.*)

Campus Concealed Carry

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in

the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to

((<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer).

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

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@tamuc.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*).

COURSE OUTLINE / CALENDAR

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 16 Intro to Course; Pre-Test

Th Jan 18 **IN-CLASS ACTIVITY #1:** Historical Influences: Aristotle → Commedia

WEEK TWO

T Jan 23 **Reading:** Brockett & Hildy, "French Theatre to 1700"
Talking Points #1 DUE
 The Neoclassical Rules & Dramatic Criticism

Th Jan 25 **NO CLASS - TETA**

WEEK THREE

T Jan 30 Theatre in 17th C France: Architecture, Stage Sitting
IN-CLASS ACTIVITY #2: Clips on Moliere

Wednesday, January 31 - CENSUS DAY

Th Feb 1 **Reading:** *Tartuffe*
Talking Points #2 DUE
IN-CLASS ACTIVITY #3: Moliere and farce

WEEK FOUR

T Feb 6 **IN-CLASS ACTIVITY #4:** Moliere, Comedy, and commedia

Th Feb 8 **Reading:** *Gruesome Playground Injuries*
Talking Points #3 DUE
 Distribute prompts for *GPI* paper - discuss expectations for papers
IN-CLASS ACTIVITY #5 : *GPI*

WEEK FIVE**DoT Production *Gruesome Playground Injuries* Feb. 13-18**

T Feb 13 Background on Restoration/18th century Restoration acting, audience, architecture
IN-CLASS ACTIVITY #6: Restoration stage and audience

Th Feb 15 **Reading:** *The Country Wife*
Talking Points #4 DUE
IN-CLASS ACTIVITY #7: Scene(s) and film clips

WEEK SIX

T Feb 20 **Reading:** Brockett & Hildy, "English Theatre to 1800"
Talking Points #5 DUE
 Discuss *GPI* production
IN-CLASS ACTIVITY #8: *The Country Wife*, cont.

Th Feb 22 **IN-CLASS ACTIVITY #9:** Review for Test 1

WEEK SEVEN
TCCSTA Feb. 28-Mar.3

T Feb 27 **Test # 1:** French Renaissance and the Restoration/18th 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 1 *GPI* paper DUE **via email!**
NO CLASS - TCCSTA

UNIT TWO: Modernity

WEEK EIGHT

T Mar 6 **Reading:** Brockett & Hildy, “The Beginnings of Modern Realism” Beginnings of Modern Drama: 18th-19th century Trends; What is modernity? Major figures and influences (i.e. Marx, Freud)
Talking Points #6 DUE

Th Mar 8 Modern Drama; Preview Ibsen
IN-CLASS ACTIVITY #10: Realism as form, style, and revolt

*****SPRING BREAK*** (March 12-16)**

WEEK NINE

T Mar 20 **Reading:** *A Doll's House*
Talking Points #7 DUE
IN-CLASS ACTIVITY #11: *A Doll's House*

Th Mar 22 **IN-CLASS ACTIVITY #12:** 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**WEEK TEN**

T Mar 27 **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")

Talking Points #8 DUE

IN-CLASS ACTIVITY #13: The ISMs and the revolt against Realism

Th Mar 29 **Test #2 DUE**
Reading: *Emperor Jones* and "Theatre and Drama in the United States, 1915-1940"

Talking Points #9 DUE

IN-CLASS ACTIVITY #14: *Emperor Jones* and Expressionism

WEEK ELEVEN

T Apr 3 **IN-CLASS ACTIVITY #15:** *Emperor Jones* and the ISMs, cont.

Th Apr 5 **Reading:** *Mother Courage and Her Children*

Talking Points #10 DUE

IN-CLASS ACTIVITY #16: The *Verfremdungseffekt*

WEEK TWELVE

UIL OAP Apr. 13

T Apr 10 **IN-CLASS ACTIVITY #17:** Brecht and Epic Theatre, cont.

Th Apr 12 **IN-CLASS ACTIVITY #18:** Brecht and Epic Theatre, cont.

WEEK THIRTEEN

T Apr 17 Preview *Star Girl*; Discuss the American Musical

IN-CLASS ACTIVITY #19: The Musical and clips

Th Apr 19 **Reading:** *Star Girl*

Talking Points #11 DUE

Discuss *Star Girl*; distribute prompts for papers
 The Musical, cont.

WEEK FOURTEEN
DoT Production *Star Girl* April 24-29

- T Apr 24 Wrap up *Star Girl* and the Musical
- Th Apr 26 **IN-CLASS ACTIVITY #20:** Wrap-Up & Review

WEEK FIFTEEN

- T May 1 **IN-CLASS ACTIVITY #21:** Wrap-Up & Review
Discuss *Star Girl* production
- Th May 4 Post-Test
IN-CLASS ACTIVITY #22: Wrap-Up & Review

The Final Exam Period for this class is scheduled for Tuesday, May 8th from 10:30-12:30
***Star Girl* 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 2018

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).

NAME (Signature)

Date