



**THE 511: DRAMATIC THEORY
COURSE SYLLABUS: FALL 2018
MONDAY 4:30 p.m. - 7:10 p.m.
EDS #103**

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

COURSE INFORMATION

Required Textbooks:

Theatre Theory Theatre - ed. Daniel Gerould
Theory/Theatre: An Introduction, 2nd ed. - Mark Fortier
Oedipus the King and Antigone - Sophocles, trans. Peter Arnott
Le Cid and The Liar - Pierre Corneille, trans. Richard Wilbur
Six Plays of Strindberg - trans. by Elizabeth Sprigge
The Persecution and Assassination of Jean-Paul Marat As Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade (otherwise known as: *Marat/Sade*) - Peter Weiss
Hand-outs, journal articles, scripts, etc. Provided in class, via email or on myLeo Online

Recommended Texts:

MLA Handbook for Writers of Research Papers, 8th ed.

Course Description:

Studies of the major documents in the evolution of dramatic theory, from classical foundations through major movements to contemporary criticism.

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

1. Recognize, identify, and differentiate dramatic critical/theoretical ideas.
2. Demonstrate appropriate interpretation of standard critical/theoretical literature utilizing a vocabulary specific to material covered in the course.
3. Apply critical theory with assurance and to write persuasive, theoretically grounded analyses that add to critical conversation.
4. Synthesize academic research into cohesive scholarly writing and oral presentation.

Course Objectives:

To introduce students to (or reacquaint them with) major critical/theoretical thinkers who have influenced ideas about theatre. To gain a more complete understanding of past critical theory and to grasp the ramifications of its interpretation and application to both historical and contemporary theatre.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

Talking Points (12 @ 2.5 pts = 30 pts.): Each student will complete twelve lucid and cogent talking points for each class meeting. 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.

Application Papers (5 @ 5 pts. = 25 pts. total): Students will submit 5 *short* papers that apply the theoretical underpinnings of our readings to plays of the period (*Antigone*, *Le Cid*, *Miss Julie*, *The Dream Play*, and *Marat/Sade*). You will need to focus on how the ideas set forth in the critical/theoretical texts work (or do not work) as applied to the play. Papers should "cut to the chase," focus on/explore a single aspect of the texts/plays, and should cite both actions and lines from the plays and theoretical/critical texts. Papers should be approx. **2-3 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. Papers are to be submitted **via email**. I will not accept hard copies of your papers. However, students will need to have access to their papers for in-class discussions.

Abstract (10 pts): Students will submit a short (250-300 word) abstract that summarizes their paper topic and the critical lens(es) they will use. We will discuss how to write an abstract in class.

Rough Draft (15 pts): Students must turn in a rough draft of their paper. Rough drafts need not have formal "scholarly apparatus" as in proper formatting of Endnotes and Works Cited, **but be forewarned**. These are not to be slap-dash efforts. These must be coherent, fully formed papers, 12-15 pages in length. They must be well-organized and draw a conclusion. You have to give me a paper that is ready for editorial comments, not stream-of-consciousness. **PLAN AHEAD.**

Polished Paper (20 pts): Each student will turn in a conference length paper (10-15 pages) analyzing a particular performance (**note:** performance does not necessarily denote "traditional" theater) or play, applying a theoretical lens(es)/concepts covered in class (**note:** concepts from *The Poetics* through Brecht & Artaud are not included in these options; you **must** use those from Boal, Soyinka, and Havel onward. You may, however, use concepts covered in the *Theatre Theory Theatre* text *not* covered in class - ie: Asian theatre practitioners such as Bharata or Zeami).

Papers must "cut to the chase" and demonstrate what, using the material we have studied, you can add to critical conversation. DO NOT spend a lot of time introducing or explaining your critical lens. In fact, TRY not to even name it. Best papers will incorporate contemporary critical theory, give the critical history of the performance/play, and provide an original argument on this topic. This project is to familiarize students with the research process and to prepare them for future, more extensive research.

During the final exam period, students will present part (**12-15 minutes**) of the final draft of their research papers. This means you will need to cut your paper down to c. 7-8 pages/talk us through your paper in a "scholarly" fashion. We will approach this final presentation in the manner of an academic scholarly panel.

Grading:

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

90-100 =	A
80-89=	B
70-79=	C
60-69=	D
59 and below=	F

Please note: A grade of "A" will not be assigned to an individual who has not completed ALL outside of class assignments, 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 supplemental reading through email.

WRITTEN WORK: Unfortunately, papers/projects do occasionally get lost. Please, for your sanity, save your work on a disc or 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. If you can't make my office hours due to a scheduling conflict, please set up an appointment with me.

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**. 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 myLeo Online/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 your question does not exist, please feel free to email me.

When emailing me: Please make your emails clear and concise, 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., "Dramatic Theory question," or "THE 511 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>

COURSE AND UNIVERSITY PROCEDURES/POLICIES
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Attendance Policy:

Attendance is mandatory and grades will be lowered ½ letter grade per absence. That being said, I do understand that there are unavoidable, *emergency* situations in life. You are allowed one *emergency* absence in this course with no attendance grading penalty (although you are still responsible for all work during said 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 artist. Please be on time out of consideration to your learning process and the processes of others. If you are late for class, your participation grade will reflect this. The class will begin promptly at 4:30 p.m.! If you arrive after 4:40 p.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. An early departure will significantly reduce your participation grade as well. **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:

As a general rule, there is no extra credit offered in this class – please, do not even ask.

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 Procedures:

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#).

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: [Netiquette](#)

<http://www.albion.com/netiquette/corerules.html>

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures:

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

Students with Disabilities

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- Room 162

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

Fax (903) 468-8148

Email: studentdisabilityservices@tamuc.edu

Website: [Office of Student Disability Resources and Services](#)

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

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.

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.

COURSE OUTLINE / CALENDAR

Reading and Assignments are due on the days on which they are listed below.

WEEK ONE

Aug 27 Introduction to course & assignments
Tips for reading the *Poetics* & preparing "Talking Points"
Reading: Gerould, Introduction (pp. 11-42)
Discussion of reading: Why Theory?

WEEK TWO

Sept 3 **LABOR DAY - NO CLASS**

WEEK THREE

Sept 10 **Reading:** Aristotle, *Poetics* (Gerould, pp. 43-67) & *Antigone*
Talking Points #1 due
Discuss reading and Application Papers

WEEK FOUR

Sept 17 **Application Paper #1** (*Poetics* and *Antigone*); discuss
Reading: Castelvetro and Corneille (Gerould, pp. 108-116, 153-167) & *Le Cid*
Talking Points #2 due
Discuss

WEEK FIVE

TETA 9/26-29

Sept 24 **Application Paper #2** (The Neoclassicists and *Le Cid*); discuss
Reading: Zola and Strindberg (Gerould, pp. 351-380) & *Miss Julie* (in Sprigge)
Talking Points #3 due
Discuss

WEEK SIX

Oct 1 **Application Paper #3** (The Naturalists and *Miss Julie*); discuss
Reading: Maeterlinck, Craig, and Meyerhold (Gerould, pp. 381-398, 406-418) & *The Dream Play* (in Sprigge)
Talking Points #4 due; discuss

WEEK SEVEN

DoT Production *Eleemosynary* October 9-14

- Oct 8 **Application Paper #4** (The Antirealists and *The Dream Play*); discuss
Reading: Artaud & Brecht (Gerould, pp. 433-461) & *Marat/Sade*
Talking Points #5 due
Discuss

WEEK EIGHT

- Oct 15 **Paper topics due!** Discuss. You will need to plan ahead and at least skim the last of the Gerould readings & Fortier readings
Application Paper #5 (Artaud, Brecht and *Marat/Sade*); discuss
Reading: Boal, Soyinka, & Havel (Gerould, pp. 462-482)
Talking Points #6 due
Discuss

WEEK NINE

- Oct 22 **Reading:** Fortier, Introduction - "Theatre, Life and Language," beginning through "Phenomenology" (pp. 1-58)
Talking Points #7 due
Discuss

WEEK TEN

- Oct 29 **Abstracts for papers due!** Bring copies to class to distribute and share aloud.
Reading: Fortier, "Theatre, Life and Language," "Post-structuralism and deconstruction" (pp. 58-81)
Talking Points #8 due
Discuss

WEEK ELEVEN

- Nov 5 **Reading:** Fortier, "Subjectivity and theatre," beginning through "Caryl Churchill and Ntozake Shange" (pp. 82-122)
Talking Points #9 due
Discuss

WEEK TWELVE

DoT Production *She Stoops to Conquer* November 13-18

- Nov 12 **Reading:** Fortier, "Subjectivity and theatre," "Queer theory" through end of chapter (pp. 122-150)
Talking Points #10 due
Discuss

WEEK THIRTEEN

Nov 19 **Rough Drafts of papers due via email!**
Reading: Fortier, "World and Theatre," beginning through "Postmodern theory"
(pp. 151-192)
Talking Points #11 due
Discuss

WEEK FOURTEEN

Nov 26 **Reading:** Fortier, "World and Theatre," "Post-colonial theory" through
"Conclusion" (pp. 192-222)
Talking Points #12 due
Discuss

WEEK FIFTEEN

Dec 3 **Discuss Final**
Discuss papers (bring copies of rough drafts to class!)
Wrap-up & Review

WEEK SIXTEEN

Final: Monday, 12/10, 4:30-7:10