



**THE 340: US HISTORY OF THEATRE I  
COURSE SYLLABUS: FALL 2019  
T/TR 12:30-1:45  
PERFORMING ARTS #112**

**Instructor:** Rebecca Worley, MFA, Assistant Professor of Theatre  
**Office Location:** Performing Arts Center #105  
**Office Hours:** M/W 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

<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)  
*Trojan Women*, Euripides  
*Cul-de-sac*, John Cariani **(PDF)\***  
*Everyman*, Anonymous **(PDF)**  
 Shakespeare play of your choice.  
*Tartuffe*, Moliere  
*Alice!!!*, Adapted by Dennis M. Maganza **(PDF)**  
 Hand-Outs Distributed in Class and/or posted online  
**\*All PDF texts will be provided for you by your instructor**

**Required Viewing:**

***Cul-de-sac***

Directed by Jim Anderson  
 Produced in the Main Stage Studio Theatre by the University Playhouse at A&M Commerce  
 October 15-19 at 8 p.m. and October 20 at 3 p.m.

***Alice!!!***

Directed by Rebecca Worley  
 Produced in the Main Stage Theatre by the University Playhouse at A&M Commerce  
 November 19-23 at 6 p.m. and November 24 at 3 p.m.  
 with special elementary school performances on Nov. 20 & 21 at 10 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 its origins to French Renaissance theatre. 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 said that theatre prior to the Renaissance (and the advent of perspective) was altogether **presentational**. The conceptual framework for this semester revolves around this notion coupled with ideas about ritual, the chorus, comedy, conventions and culture. 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 of the past to plays in the present (*Cul-de-sac* and *Alice!!!*).

**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.

**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 8 @ 2.5 pts = 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:

<b>In-Class Exercises</b>	<b>20 pts.</b>	100-90 =	A
<b>Talking Points</b>	<b>20 pts.</b>	89-80=	B
<b>Tests</b>	<b>40 pts.</b>	79-70=	C
<b>Papers</b>	<b>20 pts.</b>	69-60=	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.** (Talking Points, Final, Attendance at departmental productions) regardless of average.

<b>TECHNOLOGY REQUIREMENTS</b>
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**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 myLeo Online 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. Communicate, communicate, communicate! 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., "Theatre History question," or "THE 340 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

**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 absences beyond the first absence.**

**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 12:30 a.m.! If you arrive after 12:40 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. 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:**

#### **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>

#### **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:

Undergraduate Academic Dishonesty 13.99.99.R0.03

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

#### **ADA Statement**

##### **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](mailto: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.

<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.**

### **UNIT ONE: Greek Theatre**

#### **WEEK ONE**

- |           |   |
|-----------|---|
| T Aug 27  | Intro to Course; Pre-Test<br>What is Theatre? and Storytelling, Myth, Ritual  |
| Th Aug 29 | Ritual, etc., cont.<br><b>Discussion:</b> Discerning what’s important in the Chapter/Talking Points<br><b>IN-CLASS ACTIVITY # 1-</b> Ritual |

#### **WEEK TWO**

#### **Monday, September 2 - LABOR DAY**

- |           |   |
|-----------|---|
| T Sept 3  | Background on Greek Staging Conventions: Parts of the Stage (and Evidence), Parts of the Play; 5 <sup>th</sup> C Acting, 3-Actor Rule, Anonymity of the skéne<br><b>IN-CLASS ACTIVITY # 2-</b> Anonymity of the skéne |
| Th Sept 5 | <b>Reading:</b> Brockett & Hildy, Greek (Chapter 2 most recent edition)<br><b>Talking Points #1 DUE</b><br>Greek Staging, cont.<br>Aristotle: The Tragic Hero<br><b>IN-CLASS ACTIVITY # 3-</b> Greek Staging, cont.   |

**WEEK THREE**

- T Sept 10      Tragic Hero (cont.)  
 Functions of the Chorus  
**IN-CLASS ACTIVITY #4-** Contemporary Examples of the Tragic Hero
- Th Sept 12      **Reading:** *Trojan Women*, Euripides  
**Talking Points #2 DUE**  
 Review Sheet for TEST #1 distributed.  
**IN-CLASS ACTIVITY #5-** Apply definition of Tragic Hero and Functions of the Chorus to *Trojan Women*

**WEEK FOUR**

- T Sept 17      **IN-CLASS ACTIVITY #6-** Staging *Trojan Women*; applying the conventions (internal stage directions in the play, 3-Actor Rule, etc.)
- Th Sept 19      **IN-CLASS ACTIVITY #7 -** Review

**WEEK FIVE****TETA 9/26-29**

- T Sept 24      TEST #1- In-Class

**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 Sept 26      **NO CLASS - Becca at TETA**

**UNIT TWO: The Medieval and Elizabethan Stages****WEEK SIX**

- T Oct 1      **Reading:** *Everyman*  
**Talking Points #3 DUE**  
 Fast forward: Roman → Medieval → Elizabethan  
 Medieval Stage Conventions  
**IN-CLASS ACTIVITY #8-** *Everyman*
- Th Oct 3      Medieval Stage Conventions, cont.  
**IN-CLASS ACTIVITY #9 -** *Everyman*, Social Good, and Conventions



**WEEK SEVEN**

- T Oct 8      **Reading:** *Cul-de-sac*  
**Talking Points # 4 DUE**  
 Distribute prompts for *Cul-de-sac* paper  
**IN-CLASS ACTIVITY #10:** *Cul-de-sac* and Contemporary Culture
- Th Oct 10    **Reading:** Brockett & Hildy, "English Theatre to 1642"  
**Talking Points #5 DUE**  
**IN-CLASS ACTIVITY #11** - English Renaissance Conventions

**WEEK EIGHT****DoT Production *Cul-de-sac* October 15-20**

- T Oct 15      **IN-CLASS ACTIVITY #12** - Unrehearsed Shakespeare
- Th Oct 17    **Reading:** Shakespeare play of your choice; bring script to class!  
**Talking Points #6 DUE**  
**IN-CLASS ACTIVITY #13** - Scene Breakdown and Application of Conventions;  
 Episodic Play Structure

**WEEK NINE**

- T Oct 22      Internal Stage Directions, Exits and Entrances, etc. cont.
- Th Oct 24    Elizabethan Staging Conventions, cont.  
**IN-CLASS ACTIVITY #14** - Elizabethan Staging; Internal Stage Directions: How do we know where we are?

**WEEK TEN**

- T Oct 29      *Cul-de-sac* papers due **via email!**  
**IN-CLASS ACTIVITY #15** – Review Elizabethan; Organizing for Take-Home Prompt for TEST #2 (Take-Home on Elizabethan staging) distributed.

**TEST #2** will be a take-home essay. Follow the prompt! Test #2 will be cumulative in that you will write about staging conventions we have studied thus far as they apply to the plays read: (Greek and *Trojan Women*; *Cul-de-sac*; Medieval and *Everyman*; Elizabethan and the Shakespeare play of your choice.)

- Th Oct 31      Discuss *Cul-de-sac* (production)

**WEEK ELEVEN**

- T Nov 5      **Test 2 DUE!**  
Discuss test
- Th Nov 7      **Reading: *Alice!!!***  
**Talking Points #7 DUE**  
Distribute prompts for *Alice!!!* paper  
**IN-CLASS ACTIVITY # 16: *Alice!!!* &**

**UNIT THREE: French Renaissance****WEEK TWELVE**

- T Nov 12      **Reading:** Brockett & Hildy, "French Theatre to 1700"  
**Talking Points #8 DUE**  
The Neoclassical Rules, cont. & Dramatic Criticism
- Th Nov 14      Theatre in 17<sup>th</sup> C France: Architecture, Stage Sitting  
**IN-CLASS ACTIVITY #17:** Clips on Moliere

**WEEK THIRTEEN****DoT Production *Alice!!!* November 19-24**

- T Nov 19      **Reading: *Tartuffe***  
**Talking Points #9 DUE**  
**IN-CLASS ACTIVITY #18:** Moliere & farce
- Th Nov 21      **IN-CLASS ACTIVITY #19:** Moliere, Comedy, and commedia

**WEEK FOURTEEN**

- T Nov 26      **IN-CLASS ACTIVITY #20** - Discuss *Alice!!!* (production)
- Th Nov 28      **THANKSGIVING BREAK - NO CLASS**

**WEEK FIFTEEN**

- T Dec 3      *Alice!!!* papers due **via email**  
**IN-CLASS ACTIVITY #21** - Wrap-Up & Review
- Th Dec 5      **IN-CLASS ACTIVITY #22** - Wrap-Up & Review

**WEEK SIXTEEN****Final: Thursday, 12/12, 10:30 a.m.-noon**

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 340, Fall 2019

I have read the Course Syllabus for THE 340 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