



**THE 511: DRAMATIC THEORY  
COURSE SYLLABUS: FALL 2020  
MONDAY 4:30 p.m. - 7:10 p.m.  
PAC #112/VIRTUAL CLASSROOM & ONLINE**

**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 noon-2 p.m. or by appointment  
**Office Phone:** 903-886-5339  
**University Email Address:** Rebecca.worley@tamuc.edu

<b>COURSE INFORMATION</b>
---------------------------

**Required Textbooks:**

*Theatre Theory Theatre* - ed. Daniel Gerould  
*Theory/Theatre: An Introduction*, 3rd 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*, 8<sup>th</sup> 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.

<b>COURSE REQUIREMENTS</b>
----------------------------

**Instructional / Methods / Activities Assessments:**

**Talking Points (12 @ 2.5 pts = 30 pts.):** Each student will complete 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

All course sections offered by Texas A&M University-Commerce have a corresponding course shell in the myLeo Online Learning Management System (LMS). Below are technical requirements

LMS Requirements:

<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>

LMS Browser Support:

[https://documentation.brightspace.com/EN/brightspace/requirements/all/browser\\_support.htm](https://documentation.brightspace.com/EN/brightspace/requirements/all/browser_support.htm)

## ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or [helpdesk@tamuc.edu](mailto:helpdesk@tamuc.edu).

**Note:** Each student needs to have a backup method to deal with inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

**Technical Support:** If you are having technical difficulty with any part of D2L, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here:

<https://community.brightspace.com/support/s/contactsupport>

## COMMUNICATION AND SUPPORT

### **Contacting Me:**

Please feel free to “visit” me during my office hours. You can do this via email OR by scheduling a phone meeting with me. I am here to help! 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 D2L/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”)
- 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>

<b>COURSE AND UNIVERSITY PROCEDURES/POLICIES</b>
--

**Course Specific Procedures:****Attendance Policy:**

**Attendance is mandatory and grades will be lowered ½ letter grade per absence.**

While I will be flexible with technical difficulties, **plan accordingly**. Of course, if you have a prolonged illness or injury, or if a family emergency arises, speak with your instructor ASAP.

**Students should not attend class when ill or after exposure to anyone with a communicable illness. Communicate such instances directly with your instructor. I will work to support you getting access to missed content or completing missed assignments.**

**Late Arrivals:**

As with absences, I will be flexible with technical difficulties; however, all attempts to join our weekly meetings **on time** should be made. The class will begin promptly at 4:30 p.m.! If you are experiencing technical issues, please text me so I know you are making all attempts to join class on time. Also, you are expected to stay in the meeting 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.**

**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 Policies and Procedures:****Face-Coverings**

A&M-Commerce requires the use of face-coverings in all instructional and research classrooms/laboratories. Exceptions may be made by faculty where warranted. Faculty have management over their classrooms. Students not using face-coverings can be required to leave class. Repetitive refusal to comply can be reported to the Office of Students' Rights and Responsibilities as a violation of the student Code of Conduct.

**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:

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

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

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

**WEEK ONE**

Aug 24 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**

Aug 31 **Reading:** Aristotle, *Poetics* (Gerould, pp. 43-67) & *Antigone*  
**Talking Points #1 due**  
 Discuss reading and Application Papers

**WEEK THREE**

Sept 7 **LABOR DAY - NO CLASS**

**WEEK FOUR**

Sept 14 **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 VIRTUAL CONFERENCE 9/25-26**

Sept 21 **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**

**DoT Production *FaithFall* Sept. 29-Oct. 4**

**TETA VIRTUAL CONFERENCE 10/2-3**

Sept. 28 **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**

Oct 5 **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**

**DoT Production *Vintage Hitchcock: A Live Radio Play* Oct. 13-18**

Oct 12 **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 19 **Reading:** Fortier, Introduction - "Theatre, Life and Language" beginning through "Phenomenology" (pp. 1-46)  
**Talking Points #7 due**  
 Discuss

**WEEK TEN**

**DoT Production *I am Acquainted with the Night* Oct. 27-Nov. 1**

Oct 26 **Abstracts for papers due!** Bring copies to class to distribute and share aloud.  
**Reading:** Fortier, "Theatre, Life and Language," "Post-structuralism and deconstruction" (pp. 46-64)  
**Talking Points #8 due**  
 Discuss

**WEEK ELEVEN**

Nov 2 **Reading:** Fortier, "Subjectivity and theatre," beginning through "Feminism: Later Developments" (pp. 65-98)  
**Talking Points #9 due**  
 Discuss

**WEEK TWELVE**

Nov 9 **Reading:** Fortier, "Subjectivity and theatre," "Queer theory" through end of chapter (pp. 98-123)  
**Talking Points #10 due**  
 Discuss



**WEEK THIRTEEN**  
**DoT Production *Corner Lot* Nov. 17-22**

Nov 16      **Rough Drafts of papers due via email!**  
**Reading:** Fortier, "World and Theatre," beginning through "Postmodern theory"  
(pp. 124-164)  
**Talking Points #11 due**  
Discuss

**WEEK FOURTEEN**

Nov 23      **Reading:** Fortier, "World and Theatre," "Post-colonial theory" through "Epilogue"  
(pp. 164-205)  
**Talking Points #12 due**  
Discuss

**THANKSGIVING BREAK 11/25-29**

**WEEK FIFTEEN**

Nov 30      **Discuss Final**  
Discuss papers (bring copies of rough drafts to class!)  
Wrap-up & Review

**WEEK SIXTEEN**

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