



**THE 340: HISTORY OF THEATRE I
 COURSE SYLLABUS: FALL 2020
 T/TR 11 a.m.-12:15 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
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University Email Address: Rebecca.worley@tamuc.edu

COURSE INFORMATION

Required Textbook:

Living Theatre: History of Theatre, Edwin Wilson & Alvin Goldfarb (6th edition preferable)

Antigone, Sophocles, trans. Peter Arnott

Lysistrata, Aristophanes **(PDF)***

Trojan Women, Seneca, trans. David R. Slavitt **(PDF)***

The Brothers Menaechmus (Menaechmi), Plautus, trans. Erich Segal

Dōjō-ji **(PDF)***

Love Letter from the Licensed Quarter, Anonymous **(PDF)***

Everyman, Anonymous **(PDF)***

Dulcitius, Hrotswitha of Gandersheim **(PDF)***

The Servant of Two Masters, Carlo Goldoni

La Mandragola (The Mandrake), Niccolo Machiavelli

Fuente Ovejuna, Lope de Vega **(PDF)***

The Loa for the Auto Sacramental of the Divine Narcissus: An Allegory, Sor Juana Inés de la Cruz **(PDF)***

Dr. Faustus, Christopher Marlowe

Comedy of Errors, Shakespeare

Hand-Outs Distributed in Class and/or posted online

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

Course Description:

Detailed study of the development of all phases of theatre art and drama from its origins to English 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 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.

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

1. To develop a working background on the history of theatre from the Classic(al) era through the English Renaissance, its plays and players, that will assist students in making intelligent assessments regarding early theatrical practices.
2. Display a learned knowledge of the skills of the working theatre historian.
3. Synthesize academic research into cohesive scholarly writing and oral presentations.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

Play Response (Best 12 @ 2.5 pts. each = 30 pts. total): For each play you read you must write a 1-2 page response that addresses: 1. What type of play is it 2. How the play is an example of the period 3. How it upholds or challenges the status quo of when it was written. 4: How does the play hold up today, does it still carry the same weight or influence or meaning to a modern audience (meaning how do we see it vs. how they saw it). References to the script, lectures, or textbook are always beneficial to your argument.

Group Reading Presentation (10 pts.): Over the course of the semester, your group will lead a discussion over assigned readings, as well as provide supplementary material in the form of visual aids or activities. Each presentation should last approximately **10-15 minutes**. You are responsible for leading and facilitating the class discussion – not just summarizing points and lecturing to the class. You should plan your presentation very carefully as you are developing a short lesson plan (shorter presentations will receive substantial grade deductions.) **You should provide the class with a handout or study guide (uploaded to D2L prior to your presentation).**

You must also come prepared with questions and topics to stimulate class discussion. One of the goals of this assignment is to give you an opportunity to hone your presentation skills. Be imaginative in your presentational strategies, including audiovisual material, activities, etc. You will be graded on the content of your presentation/handout, the structure/construction of your presentation/handout, ability to lead class discussion effectively, ability to field your peers' questions, and the overall professionalism/preparedness exhibited.

Quizzes (Best 5 @ 5 pts. each = 25 pts. total): Our synthesis of material will be tested through D2L (MyLeo Online) quizzes for each era we study. They will cover the text book chapters and material from in class lectures.

Mid-term Exam (15 pts.): Your midterm will cover information from Greek Theatre to Early Asian Theatre and will pull from the bank of questions created for your quizzes. You will take this exam via D2L (MyLeo Online). Once you begin the exam, you will have exactly 1 hour to complete the exam.

Final Research Presentation (20 pts.): (This is a group project) Your group will be required to facilitate a well-researched, detailed presentation on a topic of your own selection (a theatre practitioner, playwright, or historical movement NOT covered/discussed in class). This includes: 1) reading and relating scripts or other foundational materials/documents to the concepts at hand; 2) finding appropriate sources to share with the class; 4) sharing visual aids and leading the class discussion. This presentation must include web addresses and bibliographical material for sources utilized in preparing it so each of us may benefit later. Your research should utilize both primary and secondary resources. A primary source is anything that the artist created (including quotations from the artist). A secondary source is anything that someone else has written about the artist or their art. Avoid generalized internet sources such as *Encarta* and *Wikipedia* because the information therein is often inaccurate. **You should provide the class with a handout or study guide (uploaded to D2L prior to your presentation).** This handout must include web addresses and bibliographical material for sources utilized in preparing it. Plan on actively engaging us for about **15-20 minutes**. Please plan all elements of your presentation carefully and offer it to the class in a formal, well-rehearsed manner. You will be graded on the content and construction of your material, your preparedness, your ability to knowledgeably respond to questions from the audience, and the professionalism exhibited in your formal presentation and as an audience member.

Graduate Student Additional Assignments:

Three History/Play Presentations (3 @ 10 pts. each = 30 pts.): The graduate student will develop three Historical/Play Presentations. Each presentation will include outside research regarding the historical zeitgeist of the period (what is happening politically, socially, culturally, and economically at the time), playwrights/theatre practitioners of the period, theatrical conventions (performance spaces, costumes, music, set, props, etc.), and short annotations for at least three plays that represent the period in question (approximately one paragraph for each play), as well as any other information deemed significant by the student. The student will

come prepared to lead the class discussion for the day, lead appropriate class activities, and offer outside material in a formal, well-researched, professional, creative, interactive, and interesting presentation for the class. This project takes considerable time and energy – start early and be thorough.

Final Research Paper (20 pts.): The graduate student will turn in a SHORT paper (5-10 pages) through which you research a theatre practitioner/playwright/historical movement of your own selection NOT addressed in this course. This paper should give the biographical history of your topic, as well any further information necessary to provide an in-depth understanding of the chosen topic.

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:

Play Responses	30 pts.	100-90 =	A
Reading Presentation	10 pts.	89-80=	B
Quizzes	25 pts.	79-70=	C
Mid-Term	15 pts.	69-60=	D
Final Presentation	20 pts.	59 and below=	F
Total	100 pts.		

Graduate Student Grading Breakdown:

Play Responses	30 pts.	140-126=	A
Quizzes	25 pts.	125-113=	B
Mid-Term	15 pts.	112-98=	C
History/Play Presentations	30 pts.	97-84=	D
Final Presentation	20 pts.	83 and below=	F
Final Research Paper	20 pts.		
Total	140 pts.		

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

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.

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 virtual 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")
- 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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Course Specific Procedures:

Attendance Policy:

You may accumulate two (2) absences before any penalty occurs. **There are no additional absences allowed without penalty. Grades will be dropped in ½ letter grade increments for every class absences beyond the first two absences.** 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 11 a.m.! If you are experiencing technical issues, please contact 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:

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:**Face-Coverings on Campus**

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:

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

Tragic Hero & Functions of the Chorus

WEEK THREE - GREEK

Monday, September 7 - LABOR DAY

T Sept 8 **Play Response for *Lysistrata* due**
Reading: *Lysistrata*, Aristophanes
 Share Responses/Discuss *Lysistrata*
 Elements of Comedy

Th Sept 10 **Quiz 1 due**
 Wrap up Greek Theatre
Greek Reading Presentation

WEEK FOUR - ROMAN

T Sept 15 **Reading:** Wilson & Goldfarb, Chapter 3 (Roman Theatre)
 Roman Culture, Politics, & Theatre

Th Sept 17 **Play Response for *Trojan Women* due**
Reading: *Trojan Women*, Seneca
 Share Responses/Discuss *Trojan Women*
 Chorus as Witness

WEEK FIVE - ROMAN

TETA VIRTUAL CONFERENCE 9/25-26

T Sept 22 **Play Response for *Brothers Menaechmi* due**
Reading: *Brothers Menaechmi*, Plautus
 Share Responses/Discuss *Trojan Women*

Th Sept 24 **Quiz 2 due**
 Wrap up Roman Theatre
Roman Reading Presentation

WEEK SIX – EARLY ASIAN

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

TETA VIRTUAL CONFERENCE 10/2-3

T Sept 29 **Reading:** Wilson & Goldfarb, Chapter 4 (Early Asian Theatre)
 Discussion of Asian Theatre
Reed – Roman Theatre

Th Oct 1 **Play Responses for *Dojo-ji* & *Love Letter* due**
Reading: *Doijio-ji* & *Love Letter from the Licensed Quarter*
 Share Responses/Discuss *Doijio-ji* & *Love Letter*

Noh Staging Conventions

WEEK SEVEN – EARLY ASIAN

T Oct 6 **Asian Reading Presentation**
Kabuki Staging Conventions

Th Oct 8 **Quiz 3 due**
Wrap up Asian Theatre (Sanskrit)
Discussion about Final Exam Project!

WEEK EIGHT – MEDIEVAL

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

T Oct 13 **Reading:** Wilson & Goldfarb, Chapter 5 (Medieval Theatres in Europe)
Medieval Staging Conventions

Th Oct 15 **Play Response for *Everyman & Dulcitius* due**
Reading: *Everyman & Dulcitius*, Hroswitha of Gandersheim
Share Responses/Discuss *Everyman & Dulcitius*
Morality Plays

WEEK NINE – MEDIEVAL

T Oct 20 **Test 1 due**
Medieval Reading Presentation
Hroswitha & Roman comedy

Th Oct 22 **Quiz 4 due**
Wrap up Medieval Theatre
Reed – Medieval Theatre

WEEK TEN – ITALIAN RENAISSANCE

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

T Oct 27 **Reading:** Wilson & Goldfarb, Chapter 6 (Italian Renaissance)
Italian Staging Practices (traditional & commedia)

Th Oct 29 **Play Response for *The Servant of Two Masters* due**
Reading: *The Servant of Two Masters*, Goldoni
Share Responses/Discuss *The Servant of Two Masters*
Commedia, character types, & lazzi

WEEK ELEVEN – ITALIAN RENAISSANCE

T Nov 3 **Play Response for *The Mandrake* due**
Reading: *The Mandrake*, Machiavelli
Italian Reading Presentation
 Share Responses/Discuss *The Mandrake*

Th Nov 5 **Quiz 5 due**
 Wrap up Italian Renaissance & Neoclassicism
 Revisit Final Exam Project!

WEEK TWELVE - SPANISH GOLDEN AGE

T Nov 10 **Reading:** Wilson & Goldfarb, Chapter 8 (Spanish Golden Age)
 Spanish Golden Age Staging Practices

Th Nov 12 **Play Response for *Fuente Ovejuna* & *The Loa* due**
Reading: *Fuente Ovejuna*, de Vega & *The Loa for the Auto Sacramental of the Divine Narcissus: An Allegory*, Sor Juana Inés de la Cruz
 Share Responses/Discuss *Fuente Ovejuna* & *The Loa*
 Neoclassicism & de Vega

WEEK THIRTEEN – SPANISH GOLDEN AGE**DoT Production *Corner Lot* Nov. 17-22**

T Nov 17 **Spanish Reading Presentation**
 Sor Juana & the “New World”

Th Nov 19 **Quiz 6 due**
 Wrap up Spanish Golden Age

WEEK FOURTEEN – ENGLISH RENAISSANCE

T Nov 24 **Reading:** Wilson & Goldfarb, Chapter 7 (English Renaissance)
 Elizabethan Staging Conventions

Th Nov 26 **THANKSGIVING BREAK - NO CLASS**

WEEK FIFTEEN – ENGLISH RENAISSANCE

T Dec 1 **Play Response for *Dr. Faustus* & *Comedy of Errors* due**
Reading: *Dr. Faustus*, Marlowe & *Comedy of Errors*, Shakespeare
 Share Responses/Discuss *Dr. Faustus* & *Comedy of Errors*

Th Dec 3 **Quiz 7 due**
English Reading Presentation
Reed – English Renaissance

Wrap up & prep for Final Exam Presentation

WEEK SIXTEEN

Final Exam – Tuesday, Dec. 8th 10:30 a.m.-12:30 p.m.

- **Final Research Presentation**
- **Graduate Research Paper due**