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**THE 440: US HISTORY OF THEATRE II
 COURSE SYLLABUS: SPRING 2021
 ONLINE**

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
University Email Address: Rebecca.worley@tamuc.edu
Communication Response Time: M-F within 24 hours

COURSE INFORMATION

Required Textbook:

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

Tartuffe, Moliere (**pdf**)

Le Cid, Corneille (**available online at <https://www.gutenberg.org/files/14954/14954-h/14954-h.htm>**)

The Rover, Aphra Behn (**available online at <https://olli.gmu.edu/docstore/400docs/1401-407-The%20Rover%20Script.pdf>**)

The Country Wife, William Wycherley (**available online at https://www.gutenberg.org/files/55426/55426-h/55426-h.htm#THE_COUNTRY_WIFE**)

Woyzeck, Georg Büchner (**pdf**)

The String of Pearls, George Dibdin Pitt (**pdf**)

A Doll's House, Henrik Ibsen (**available FREE online via Waters Library, as well as online**)

A Dream Play, August Strindberg (**available online at <https://www.gutenberg.org/files/45375/45375-h/45375-h.htm>**)

Machinal, Sophie Treadwell

Mother Courage and Her Children, Bertolt Brecht (Eric Bentley translation)

The Bald Soprano, Eugen Ionesco

A Raisin in the Sun, Lorraine Hansberry (**pdf**)

Zoot Suit, Luis Valdez

Twilight: Los Angeles, 1992, Anna Deavere Smith

Hand-Outs posted online

***All PDF texts will be provided for you by your instructor in the "Plays" folder on D2L**

Course Description:

Detailed study of the development of all phases of theatre art and drama from the French Renaissance to the Contemporary era. Includes study of theatre conventions, plays, and major dramatic movements.

Prerequisite:

THE 340 – Theatre History I or permission of the instructor

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 French Renaissance to the Contemporary era, 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.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments:

Play Response (Best 10 @ 2.5 pts. each = 25 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.

All Play Responses are due on Fridays VIA EMAIL by 11:30 p.m. (CST)

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 textbook chapters and material from lecture presentations.

All Quizzes are due on Mondays by 11:30 p.m. (CST)

Discussion Posts (Best 10 @ 2 pts each = 20 pts. total): In order to successfully complete this assignment, students will need to post **one** initial response to the Discussion Prompt and **two-three** responses to your classmates' initial posts. **Your first post** must be **30-50 words** in length & should address the prompt. Please include insights, thoughts, and comments into the prompt

& the way in which it connects to the play or presentation. The ideal initial post is one that is open ended and allows for ongoing conversation & further consideration.

The remaining two-three posts should be in conversation with the others in the class & should be **25-30 words** in length. You may choose to respond to two-three different classmates' initial posts (ie: multiple discussions) OR you may remain engaged in a single classmate's post via two-three replies (ie: an ongoing discussion with a single classmate).

Your responses will be assessed in the following manner:

- An **exemplary** response is multi-faceted and allows respondents to craft well-reasoned replies.
- A **proficient/competent** response may spark conversation but does not allow the respondents room to dig deep.
- A response in **need of improvement/novice** level is not on topic, is too simplistic and/or is late (past automatic deadline without requesting extension).

Your replies to your classmates' responses will be assessed in the following manner:

- An **exemplary** reply engages in & allows for thoughtful, reasoned, and supported discussion with examples from the play(s) &, potentially, outside investigation.
- A **proficient** reply demonstrates relevance to the topic and is well written, but may be missing some support or other necessary components.
- A **competent** reply lacks depth, is not fully on topic, or does not fully allow for further discussion.
- A reply **needing improvement** does not fully engage in the discussion, is off topic, and/or is late (past automatic deadline without requesting extension).
- A **novice** reply is one that is inappropriate and/or is late (past automatic deadline without requesting extension).

	Exemplary	Proficient	Competent	Needs Improvement	Novice
Response	1	.75	.75	.5	0
Reply 1	.5	.5	.25	.10	0
Reply 2	.5	.5	.25	.10	0
(Reply 3)	Extra Credit	Extra Credit	Extra Credit	NA	NA

You will not be able to see what your classmates have posted until after you post. In your replies: try to start with classmates whose posts have no replies.

Disrespect, rudeness, or offensive language of any kind has no place in the discussion threads. If any occurs (either toward another student or the instructor), I will block the student from discussion until the student & I conference. Point deductions will also result.

All Discussion Posts are due on Fridays by 11:30 p.m. (CST). DO NOT WAIT UNTIL THE LAST MINUTE TO POST! THE EARLIER IN THE WEEK YOU SUBMIT AN INITIAL POST, THE BETTER!

Mid-term Exam (10 pts.): Your midterm will cover information from French Renaissance Theatre to Theatre from 1800-1875 and will pull from the bank of questions created for your quizzes. You will take the exam via D2L (MyLeo Online). Once you begin the exam, you will have exactly 1 hour to complete the exam.

The Mid-term Exam is due on Monday, March 8th by 11:30 p.m. (CST)

Final Exam Presentation (20 pts.): You will be required to submit a well-researched, detailed presentation (PowerPoint, Prezi, Google Slides, or another presentation platform) on a topic of your own selection (a theatre practitioner or playwright NOT covered/discussed in class; **you MUST receive approval on your topic**). This includes: 1) reading and relating scripts or other foundational materials/documents; 2) finding appropriate resources; 4) sharing visual aids. This presentation must include web addresses and bibliographical material for sources utilized in preparing it (your last slide). 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.

Your presentation should be a **MINIMUM of TEN (10) slides in length**. You will be graded on the content and construction of your material and your thoroughness in research.

The Final Exam is due on Wednesday, April 28th, VIA EMAIL by 11:30 p.m. (CST)

Graduate Student Additional Assignments:

History/Play Presentations (3 @ 10 pts. each = 30 pts.): The graduate student will develop three Historical/Play Presentations (PowerPoint, Prezi, Google Slides, or another presentation platform). 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 presentation must include (a) complete Works Cited slide(s). This project takes considerable time and energy – start early and be thorough.

All Presentations are due on Fridays VIA EMAIL by 11:30 p.m. (CST)

Final Research Paper (20 pts.): For your final exam the graduate student will turn in a SHORT paper (5-10 pages) through which you research a theatre practitioner or playwright of your own selection NOT addressed in this course (**you MUST receive approval on your topic**). 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.

The Final Exam Paper is due on Wednesday, April 28th, VIA EMAIL by 11:30 p.m. (CST)

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

Graduate Student Grading Breakdown:

Play Responses	25 pts.	130-117=	A
Quizzes	25 pts.	116-104=	B
Discussion Posts	20 pts.	103-91=	C
Mid-Term	10 pts.	90-78=	D
History/Play Presentations	30 pts.	77 and below=	F
Final Research Paper	20 pts.		
Total	130 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 II question," or "THE 440 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:**Late Work:**

Under normal circumstances, I do not except late work; however, if you have difficulty submitting **Quizzes or Discussion Posts in D2L DUE TO TECHNICAL ISSUES:**

1. Contact Technical Support with the problem
2. Contact me regarding a technical problem with the case number assigned to the problem

For all other reasons (work, family, illness, etc.), please contact me via email ASAP.

For both technical & personal issues, I will determine the need for an extension on a case by case basis.

Extra Credit:

The instructor reserves the right to offer extra-credit to all students, and to gauge its application appropriately and uniformly for all.

Syllabus Change Policy:

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

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

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.

COURSE OUTLINE / CALENDAR

**All assignments are due by 11:30 p.m. on the day in which they are listed below.
All written assignments are due via email. Quizzes & Discussion Posts are completed in D2L.**

WEEK	DATES	MODULE	READING	WHAT'S DUE	
1	JAN 11-15	INTRO	SYLLABUS	Quiz 1: The Syllabus	JAN 11
2	JAN 18-22	FRENCH NEOCLASSICAL	Wilson & Goldfarb Chpt 9 (French Neoclassical Theatre) Moliere, <i>Tartuffe</i>	Play Response for <i>Tartuffe</i>	JAN 18
				Discussion Post 1	JAN 18
3	JAN 25-29	FRENCH NEOCLASSICAL	Cornielle, <i>Le Cid</i>	Quiz 2: French Neoclassicism	JAN 25
				Play Response for <i>Le Cid</i>	JAN 25
				Discussion Post 2	JAN 25
4	FEB 1-5	ENGLISH RESTORATION	Wilson & Goldfarb Chpt 10 (English Restoration) Aphra Behn, <i>The Rover</i>	Play Response for <i>The Rover</i>	FEB 1
				Discussion Post 3	FEB 1
5	FEB 8-12	ENGLISH RESTORATION	William Wycherley, <i>The Country Wife</i>	Quiz 3: English Restoration	FEB 8
				Play Response for <i>The Country Wife</i>	FEB 8
				Discussion Post 4	FEB 8

WEEK	DATES	MODULE	READING	WHAT'S DUE	
6	FEB 15-19	THEATRE FROM 1800-1875	Wilson & Goldfarb Chpt 12 (Theatres from 1800 to 1875) George Buchner, <i>Woyzeck</i>	Play Response for <i>Woyzeck</i>	FE
				Discussion Post 5	FE
7	FEB 22-26	THEATRE FROM 1800-1875	George Dibdin Pitt, <i>The String of Pearls</i>	Quiz 4: Theatres from 1800 to 1875	FE
				Play Response for <i>The String of Pearls</i>	FE
				Discussion Post 6	FE
				History Play Presentation 1 (Grad Student)	FE
8	MAR 1-5	THEATRE FROM 1875-1915	Wilson & Goldfarb Chpt 13 (Theatres from 1875 to 1915) Henrik Ibsen, <i>A Doll's House</i>	Play Response for <i>A Doll's House</i>	MA
				Discussion Post 7	MA
9	MAR 8-12	THEATRE FROM 1875-1915	August Strindberg, <i>A Dream Play</i>	Mid-Term Exam	MA
				Quiz 5: Theatres from 1875-1915	MA
				Play Response for <i>A Dream Play</i>	MA
				Discussion Post 8	MA

WEEK	DATES	MODULE	READING	WHAT'S DUE	
10	MAR 15-19	THEATRE FROM 1915-1945	Wilson & Goldfarb Chpt 14 (Theatres from 1915- 1945) Sophie Treadwell, <i>Machinal</i>	Play Response for <i>Machinal</i>	MA
				Discussion Post 9	MA
11	MAR 22-26	THEATRE FROM 1915-1945	Bertolt Brecht, <i>Mother Courage and Her Children</i>	Quiz 6: Theatres from 1915-1945	MA
				Play Response for <i>Mother Courage and Her Children</i>	MA
				Discussion Post 10	MA
				History Play Presentation 2 (Grad Student)	MA
12	MAR 29- APR 2	THEATRE FROM 1945-1975	Wilson & Goldfarb Chpt 15 (Theatres from 1945- 1975) Eugene Ionesco, <i>The Bald Soprano</i>	Play Response for <i>The Bald Soprano</i>	AF
				Discussion Post 11	AF
13	APR 5-9	THEATRE FROM 1945-1975	Lorraine Hansberry, <i>A Raisin in the Sun</i>	Approval for Final Exam Topic	AF
				Quiz 7: Theatres from 1945-1975	AF
				Play Response for <i>A Raisin in the Sun</i>	AF
				Discussion Post 12	AF

WEEK	DATES	MODULE	READING	WHAT'S DUE	
14	APR 12-16	CONTEMPORARY AMERICAN THEATRE	Wilson & Goldfarb Chpt 16 (Contemporary Theatres) Luis Valdez, <i>Zoot Suit</i>	Play Response for <i>Zoot Suit</i>	AP
				Discussion Post 13	AP
15	APR 19-23	CONTEMPORARY AMERICAN THEATRE	Anna Deavere Smith, <i>Twilight: Los Angeles, 1992</i>	Quiz 8: Contemporary American Theatre	AP
				Play Response for <i>Twilight: Los Angeles, 1992</i>	AP
				Discussion Post 14	AP
				History Play Presentation 3 (Grad Student)	AP
FINAL EXAM WEEK	APR 26-30			FINAL PRESENTATION	AP
				RESEARCH PAPER (GRAD STUDENT)	