



Please, click on the following link to access A&M-Commerce Covid 19 Information,
<https://new.tamuc.edu/coronavirus/>

**THE 440: US HISTORY OF THEATRE II
 COURSE SYLLABUS: SPRING 2022
 ONLINE**

Instructor: Rebecca Worley, MFA, Associate 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)

Fashion, Anna Cora Mowatt (**pdf**)

Woyzeck, Georg Büchner (**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, Eugene Ionesco

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

Zoot Suit, Luis Valdez (**pdf**)

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.

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.

History/Play Presentation (10 pts.): Students will submit an Historical/Play Presentation (PowerPoint, Prezi, Google Slides, or another presentation platform) over an assigned historical era. The 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 annotation(s) for at least one play (outside of the two we already read for the unit) that represents the period in question (approximately one paragraph), as well as any other information deemed significant by the student. 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 FIVE (5) slides in length**. You will be graded on the content and construction of your material and your thoroughness in research.

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 French Renaissance Theatre to Theatre from 1800-1875 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 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.

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
History/Play 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.		

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 office hours at any time during the semester (virtual meetings are an option). If you can't make my office hours due to a scheduling conflict, please set up an appointment with me. 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 or lectures/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.

COURSE AND UNIVERSITY PROCEDURES/POLICIES
Course Specific Procedures:
Late Work:

Under normal circumstances, I do not accept late work; however, if you have difficulty submitting **quizzes 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:
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: <https://www.britannica.com/topic/netiquette>

TAMUC Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

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](#)

[Undergraduate Student Academic Dishonesty Form](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/documents/13.99.99.R0.03UndergraduateStudentAcademicDishonestyForm.pdf>

<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

Velma K. Waters Library Rm 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.

For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer.

Web url:

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>

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.

A&M-Commerce Supports Students' Mental Health

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

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 12-14	INTRO	SYLLABUS	Quiz 1: The Syllabus	JAN 14
2	JAN 18-21	FRENCH NEOCLASSICAL	Wilson & Goldfarb Chpt 9 (French Neoclassical Theatre) Moliere, <i>Tartuffe</i>	Play Response for <i>Tartuffe</i>	JAN 21

WEEK	DATES	MODULE	READING	WHAT'S DUE	
3	JAN 24-28	FRENCH NEOCLASSICAL	Cornielle, <i>Le Cid</i>	Quiz 2: French Neoclassicism	JAN 24
				Play Response for <i>Le Cid</i>	JAN 28
4	JAN 31-FEB 4	ENGLISH RESTORATION	Wilson & Goldfarb Chpt 10 (English Restoration) Aphra Behn, <i>The Rover</i>	Play Response for <i>The Rover</i>	FEB 4
5	FEB 7-11	ENGLISH RESTORATION	William Wycherley, <i>The Country Wife</i>	Quiz 3: English Restoration	FEB 7
				Play Response for <i>The Country Wife</i>	FEB 11
6	FEB 14-18	THEATRE FROM 1800-1875	Wilson & Goldfarb Chpt 12 (Theatres from 1800 to 1875) Anna Cora Mowatt, <i>Fashion</i>	Play Response for <i>Fashion</i>	FEB 18
7	FEB 21-25	THEATRE FROM 1800-1875	George Buchner, <i>Woyzeck</i>	Quiz 4: Theatres from 1800 to 1875	FEB 21
				Play Response for <i>Woyzeck</i>	FEB 25
8	FEB 28-MAR 4	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>	MAR 4
9	MAR 7-11	THEATRE FROM 1875-1915	August Strindberg, <i>A Dream Play</i>	Mid-Term Exam	MAR 7
				Quiz 5: Theatres from 1875-1915	MAR 7
				Play Response for <i>A Dream Play</i>	MAR 11
10	MAR 14-18	SPRING BREAK	NONE	---	---

WEEK	DATES	MODULE	READING	WHAT'S DUE	
11	MAR 21-25	THEATRE FROM 1915-1945	Wilson & Goldfarb Chpt 14 (Theatres from 1915-1945) Sophie Treadwell, <i>Machinal</i>	Play Response for <i>Machinal</i>	MAR 25
12	MAR 28-APR 1	THEATRE FROM 1915-1945	Bertolt Brecht, <i>Mother Courage and Her Children</i>	Quiz 6: Theatres from 1915-1945	MAR 28
				Play Response for <i>Mother Courage and Her Children</i>	APR 1
13	APR 4-8	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>	APR 4
				History/Play Presentation	APR 4
14	APR 11-15	THEATRE FROM 1945-1975	Lorraine Hansberry, <i>A Raisin in the Sun</i>	Approval for Final Exam Topic	APR 11
				Quiz 7: Theatres from 1945-1975	APR 11
				Play Response for <i>A Raisin in the Sun</i>	APR 15
15	APR 18-22	CONTEMPORARY AMERICAN THEATRE	Wilson & Goldfarb Chpt 16 (Contemporary Theatres) Luis Valdez, <i>Zoot Suit</i>	Play Response for <i>Zoot Suit</i>	APR 22
16	APR 25-29	CONTEMPORARY AMERICAN THEATRE	Anna Deavere Smith, <i>Twilight: Los Angeles, 1992</i>	Quiz 8: Contemporary American Theatre	APR 25
				Play Response for <i>Twilight: Los Angeles, 1992</i>	APR 29

WEEK	DATES	MODULE	READING	WHAT'S DUE	
"DEAD WEEK"	MAY 2-3	DEAD WEEK	NONE	---	---
FINAL EXAM WEEK	MAY 9-13			FINAL PRESENTATION	MAY 11