



**THE 440: HISTORY OF THEATRE II
COURSE SYLLABUS: SPRING 2024
T/TR 2-3:15 p.m.
PERFORMING ARTS #112**

Instructor: Rebecca Worley, MFA, Associate Professor of Theatre
Office Location: Performing Arts Center #105
Office Hours: M 2-4 p.m., T/R 11:30 a.m.-1:30 p.m.; W 2-3 p.m. or by appointment
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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**)

The Country Wife, William Wycherley (**available online at**

https://www.gutenberg.org/files/55426/55426-h/55426-h.htm#THE_COUNTRY_WIFE)

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

For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, Ntozake Shange

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

Twilight: Los Angeles, 1992, Anna Deavere Smith

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 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.

Course Introduction:

Across cultures and centuries, theatrical works can be categorized according to their **style**. Broadly, these styles can be broken into two types: **presentational and representational**. The

conceptual framework for this semester revolves around this notion as it applies to acting, playwriting, production, and theatre architecture. Of course, socio-political conditions must be studied and related to the theatres of their times.

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 (15 @ 1 point each = 15 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.

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 Neoclassicism to Theatres from 1875-1915 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.

Group Reading Presentation (2 @ 10 pts. each = 20 pts. total): Over the course of the semester, your group will lead two discussions over assigned readings, as well as provide supplementary material in the form of visual aids or activities. Each presentation should last approximately **15-20 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 our Google Drive 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.

Final Research Presentation (25 pts.): You 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 our Google Drive 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 **10-15 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.

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:

In-Class Exercises	15 pts.	100-90 =	A
Quizzes	25 pts.	89-80=	B
Mid-Term	15 pts.	79-70=	C
Reading Presentations	20 pts.	69-60=	D
Final Presentation	25 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

Zoom Video Conferencing Tool

https://inside.tamuc.edu/campuslife/CampusServices/CITESupportCenter/Zoom_Account.aspx?source=universalmenu

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: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these 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 Brightspace, 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. Scheduling an appointment in advance, however, is preferred, whether it be during or out of my office hours. Virtual meetings via Zoom are available, as well. To schedule an appointment, scan the QR code below or go to: <https://forms.gle/vLrQNDV6nZDxg3cv8>.



Outside of appointments, the easiest and most reliable way to contact me is **via email**.

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., “Theatre History 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

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.** 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:

The class will begin promptly at 2 p.m. If you arrive after 2:10 p.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. *It is your responsibility to make sure that you find me after class and document your late attendance for the day—otherwise, your initial marked absence documented during roll will remain.* 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. 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. If I suspect that laptops are being used for other purposes, I will ban them from the classroom.

Late Work:

Under normal circumstances, 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.

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

AI Use in Courses (Draft)

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.10 Graduate Student Academic Dishonesty

COURSE OUTLINE / CALENDAR

Reading and assignments are due on the days on which they are listed below. All written assignments are due via email in either a Word doc attachment or shared as a Google Doc. DO NOT send .pdfs & make sure you make me an editor if submitting Google Docs. Bring all appropriate texts to class!

WEEK ONE

Spring Production Auditions & Callbacks Jan. 11-13

Th Jan 11 Intro to Course

WEEK TWO

MLK DAY Jan. 15

T Jan 16 **IN-CLASS ACTIVITY #1:** Historical Influences: Aristotle → Commedia

Th Jan 18 **Reading:** Wilson & Goldfarb, Chapter 9 (French Neoclassical Theatre)
The Neoclassical Rules & Dramatic Criticism
Theatre in 17th C France: Architecture, Stage Sitting

WEEK THREE

T Jan 23 **Reading:** *Tartuffe*, Moliere
IN-CLASS ACTIVITY # 2: Discuss *Tartuffe*

Th Jan 25 **Quiz 1:** French Neoclassicism (on D2L)
NO CLASS – *Becca gone*

WEEK FOUR

- T Jan 30 **IN-CLASS ACTIVITY #3:** Moliere and farce
- Th Feb 1 **IN-CLASS ACTIVITY #4:** Moliere, comedy, and commedia

WEEK FIVE

- T Feb 6 **Reading Presentation (French Neoclassicism)**
Wrap up French Neoclassicism
- Th Feb 8 **Reading:** Wilson & Goldfarb, Chapter 10 (English Restoration)
Background on Restoration/18th century Restoration acting, audience, architecture

WEEK SIX

- T Feb 13 **Reading:** *The Country Wife*, William Wycherley
IN-CLASS ACTIVITY #5: Discuss *The Country Wife*
- Th Feb 15 **Reading Presentation (English Restoration)**
Wrap up English Restoration Theatre

WEEK SEVEN

- T Feb 20 **Quiz 2:** English Restoration (on D2L)
IN-CLASS ACTIVITY #6: Scene(s) and film clips
- Th Feb 22 **Reading:** Wilson & Goldfarb, Chapter 13 (Theatres from 1875 to 1915)
Beginnings of Modern Drama: 18th-19th century Trends; What is modernity?
Major figures and influences (i.e. Marx, Freud)

WEEK EIGHT**DoT Production . . . 99 Minutes Feb. 27 – Mar. 3**

- T Feb 27 **Reading:** *A Doll's House*
IN-CLASS ACTIVITY #7: Discuss *A Doll's House* (Realism as form & style)
- Th Feb 29 **Quiz 3:** Theatres from 1875 to 1915 (on D2L)
Reading: *A Dream Play*, August Strindberg
IN-CLASS ACTIVITY #8: Discuss *A Dream Play* (Symbolism as form & style)

WEEK NINE

- T Mar 5 **Reading Presentation (Theatres from 1875 to 1915)**
Wrap up Theatres from 1875 to 1915
- Th Mar 7 **Reading:** Wilson & Goldfarb, Chapter 14 (Theatres from 1915-1945)
The ISMs and the revolt against Realism

*****SPRING BREAK*** (March 11-15)**

WEEK TEN

- T Mar 19 **Mid-term Exam due**
Reading: *Machinal*, Sophie Treadwell
IN-CLASS ACTIVITY #9: Discuss *Machinal* and Expressionism
- Th Mar 21 **Quiz 4:** Theatres from 1915-1945 (on D2L)
Reading: *Mother Courage and Her Children*, Bertolt Brecht
IN-CLASS ACTIVITY #10: Discuss *Mother Courage* and Epic Theatre

WEEK ELEVEN

- T Mar 26 **Reading Presentation (Theatres from 1915-1945)**
 Wrap up Theatres from 1915-1945
 Revisit Final Exam Project!
- Th Mar 28 **Reading:** Wilson & Goldfarb, Chapter 15 (Theatres from 1945-1975)
 The Postmodern Turn

WEEK TWELVE

- T Apr 2 **Reading:** *The Bald Soprano*, Eugene Ionesco
IN-CLASS ACTIVITY #11: Discuss *The Bald Soprano* and Absurdism
- Th Apr 4 **Quiz 5:** Theatres from 1945-1975
Reading: *For Colored Girls . . .*, Ntozake Shange
IN-CLASS ACTIVITY #12: Discuss *For Colored Girls . . .* language and storytelling

WEEK THIRTEEN

- T Apr 9 **Reading Presentation (Theatres from 1945-1975)**
 Wrap up Theatres from 1945-1975
- T Apr 11 **Reading:** Wilson & Goldfarb, Chapter 16 (Contemporary Theatre)
 Diversity and Representation in Theatre

WEEK FOURTEEN

- T Apr 16 **Reading:** *Zoot Suit*, Luis Valdez
IN-CLASS ACTIVITY #13: Discuss *Zoot Suit* and contemporary Epic theatre
- Th Apr 18 **Quiz 6:** Contemporary Theatre
Reading: *Twilight: Los Angeles, 1992*, Anna Deavere Smith
IN-CLASS ACTIVITY #14: Discuss *Twilight* and docudrama

WEEK FIFTEEN
DoT Production *The Moors* April 23-28

T Apr 23 **IN-CLASS ACTIVITY #15:** Watch sections of *Twilight*; discuss identity and language

Th Apr 25 **Reading Presentation (Contemporary Theatre)**
Wrap up & prep for Final Exam Presentation

WEEK SIXTEEN

T Apr 30 Wrap up & prep for Final Exam Presentation
Possibly begin Final Exam Presentations

Th May 2 Prep for Final Exam Presentation

Final: Tues, 5/7, 1:15-3:15 p.m.