Prefix and Number: THEA 3700                      Initial Term: Fall 2010

Select One:
New _______    Delete _______    Course Modification x _______

Type of modification:
☑ Title        ☐ Description        ☐ Credit hours
☐ Prerequisites ☐ Grade Type √ Number: Old ☐ New _______    

Title: Theatre History, Theory and Criticism I

College/School: Liberal Arts                      Dept: Theatre

Abbreviated Title: ____________________________ (30 spaces total)

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<th>CREDIT OFFERED</th>
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<td>Levels: (select all that apply)</td>
<td>Grading Rule:</td>
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Maximum: 3       Minimum: 3

Connector: (select one)       Term Offered: (select one)
|     |     |
| ☑ Fixed (F) | ☑ Not Specified (Blank) |
| ☐ Variable (V) | ☐ Fall Only (F) |
| ☐ Alternate (A) | ☐ Spring Only (S) |
| ☐ To be Arranged (T) | ☐ Summer Only (M) |

Maximum Repeat: 3

(Total number of credit hours that may be earned, not total number of times course may be taken)

Session Duplicate: yes ☐ no x ☐

Prerequisites (course must be taken prior to this course) Theatre majors who do not earn a grade of "C" or higher must repeat this course.

Corequisites (course must be taken the same term of this course) None

Prerequisite with concurrency (course may be taken prior to this course or taken during the same term)
**Brief Description for Bulletin**  
An examination of the history and literature of the theatre from prehistory to the present with an emphasis on text as a broad category for understanding a variety of issues and topics relevant to contemporary theatre practice. Areas of exploration include such topics as genre studies, text-based theatrical movements, and script analysis techniques for theatre practitioners.

Credit will not be given for both __________________ and __________________

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<th>Activities</th>
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**Justification (Indicate reason for change)**  
See attached

**Additional resources or resource shifting required. If none, please explain.**  
None. The rotation for our proposed new curriculum can be accommodated by the current faculty. This is a modification of an existing course, and so has no additional impact on our existing classroom space or scheduling.

Attach a copy of syllabus to add a new course.

To modify an existing course, attach a copy of the old syllabus and the new syllabus.

To add an honors version of an existing course or to add a distance education version of an existing, attach the existing syllabus and the syllabus for the proposed new course.

No attachment is required to delete course.

**Contact Person**  
Dan LaRocque

**Email**  
larocdj@auburn.edu

**Phone #**  
844-4748

Revised June 2008
THEA 3700 – Analysis of Dramatic Literature
Fall 2007
Section 001
Professor: Dr. Heather May
e-mail: hemay@auburn.edu Phone: 844-6614
MWF 9:00-9:50 a.m.
Room: THTRE 128
Office: Telfair Peet Theatre 218
Office Hour: Tu/Th 11 a.m. – 12 p.m., or by appointment

COURSE OBJECTIVE:
To teach students how to analyze dramatic literature from a variety of perspectives, including as literature and as historical documentation, but most essentially as a blueprint for production choices. We will study plot structure; character analysis; literary forms, styles, tropes, and themes; research methods; and conflict as a means of analyzing texts. Students will work with a variety of plays (in historical period, style, and complexity), and are expected to treat all plays with an open mind. It is the firm belief of this professor that the beauty of theatre is its ability to engage the imagination and to allow participants (be they audience members or practitioners) the chance to live outside of their own experiences. The course, therefore, demands that all students come to each script with a desire to engage the text and reveal its inner workings.

Please note, this course is set up to treat all students as responsible, intellectually curious adults and theatre practitioners/scholars. The nature of this course demands that all students be prepared for class, participate in class, and attend class.

Required Texts:
Other Assignments Will Be Placed on E-Reserves.

Graded Assignments:
1. Attendance and Participation, 22.5% (225 points, 5 possible per class):
The instructor expects all students to actively engage in this course, and will be grading daily for class participation. Students will be expected to come to class with questions prepared about the materials assigned for that day, to have done all of the reading for each day in advance of the class period, and to engage in intelligent discussion with both the instructor and other classmates about materials covered in the class. Because theatre is a collaborative endeavor, and because collaboration cannot occur when any members are absent, Theatre Department policy regarding attendance reinforces the most basic, but essential, aspect of life – showing up. Department policy, therefore, is that students are allowed no more than 2 EXCUSED absences over the course of the semester. EACH additional unexcused absence will result in a FULL letter grade drop in the student’s final grade at the end of the course. Excuses will only
be granted for extreme emergencies (extended vacations, weddings, lack of sleep, colds, etc. do not count) when students contact the professor in advance of class time and if documentation is provided to the professor no later than the first class meeting following the absence. Tardiness of greater than ten minutes will be treated as an unexcused absence, as will disruptive behavior (such as text messaging or surfing the web).

*Please note:* It is your responsibility to check-in with your professor regarding any coursework assigned in classes you missed, and to make arrangements to get your assignments turned in on time. If you know in advance that you are going to miss a class, make arrangements to have your work turned in on time.

The general rubric for your participation points on a daily basis is as follows (this is a general guideline, all possible behaviors are not noted below, but this provides an overview of how participation is graded):

0 points = Absent from class, more than 10 minutes late, or disruptive behavior (in addition to receiving an unexcused absence).
1 point = Late for class, unprepared.
2 points = Prepared and paying attention, but unwilling to participate in class discussion. Digressing from classroom assignments (doing things such as talking about the last cast party you attended).
3 points = Prepared, paying attention, and occasionally participating in discussion, or else monopolizing the conversation.
4 points = Prepared, paying attention, frequently a part of the structured dialogue.
5 points = Prepared, paying attention, investigating or developing discussion topics without monopolizing the conversation.

2. Three Examinations, 33.3% (300 points, 100 points possible per exam):
There will be three in-class examinations in this course. Examinations will cover course readings, lectures, and discussions. Missed examinations can only be made up for EXCUSED absences, and only if contact is made with the professor BEFORE the exam period and documentation is provided no later than the first class period following the absence. All makeup exams will be more difficult than regularly scheduled examinations.

3. Final Production Analysis Project, 33.3% (300 points possible)
You will be required to turn in a final production binder and give an oral presentation for Suzan-Lori Parks’ The America Play. A handout describing this project will be given out early in the semester with more details. All production binders are due no later than the start of the final exam period. Binders may be turned in early but will not be accepted late.

4. Eight Minor Assignments, 16% (160 points, 20 points possible per assignment)
Over the course of the semester students will be assigned eight different minor assignments meant to aid students in practicing modes of analysis covered in class. Specific assignment details will be given out shortly in advance of assignment deadlines.
5. Attendance at Department of Theatre Productions, 1.5% (15 points possible)
Students are expected to attend one performance of Deadwood Dick (September 27-30, October 2-4) AND one performance of Midsummer Night's Dream (November 8-11, 13-15). We will discuss these plays in class on the days they close, so all attendance must happen before the final performance. Students will receive full credit if they bring a ticket stub to class and constructively contribute to discussion about the production, using the theatre vocabulary and analysis methods we study in class. Students who miss a production, or do not participate in class discussion will receive no credit. There is no partial credit for this assignment. Tickets are available through the Auburn Theatre box office located in the front lobby of Telfair Peet between 12:00 and 5:00 p.m. Tickets are free of charge to all Auburn University students. Pick up tickets in advance, as there will be no flexibility given for students who miss out on attending performances due to sold out dates.

PROCEDURAL ITEMS OF EXTREME IMPORTANCE TO YOUR PROFESSOR:
Academic Honesty: Academic honesty is the essential responsibility of a student, as it is the only way to learn. This professor does not tolerate plagiarism or other instances of academic dishonesty, whether intentional or by mistake. Any form of academic dishonesty (including, but not limited to, plagiarism, submitting the same work for more than one class, or cheating on tests) will suffer severe consequences, most likely failure of the course. This instructor submits incidents of academic dishonesty to the Dean of Students. Learn your responsibilities and proper methods of citation. Do not hesitate to meet with your professor if you have any questions about proper citation, research methods! Your professor is genuinely interested in helping you negotiate these grey areas and in helping you gain confidence in your research and writing. But you must take the initiative to work with her in advance. For more information about the Student Academic Honesty Code (and other information vital to your time here as a student at Auburn University, go to http://www.auburn.edu/student_info/tiger_cub/rules/index.html

Late Work and Extra Credit:
Your professor expects you to treat your coursework as you would work for a job – in other words, all work must be thoughtfully prepared by its deadline. Late work will receive severe penalties (loss of a full letter grade for each day that it is late). Late work in the professional world would receive much worse – often leading to firing or demotion. Theatre artists generally understand the value of deadlines and completion of work, acknowledging that we cannot hold up the opening of a show while an actor learns his/her lines, nor apologize to them on opening night if the set is not completed. I ask that you show the classroom the same professional attitude. There will not be any extra credit opportunities for this course – neither the theatre nor the business world offer extra credit. Be prepared.

Extenuating Circumstances (Disabilities, Athletic Competitions, Religious Observances, etc):
This professor is very interested in complying with the Americans with Disabilities Act, she simply asks that students who are covered by it follow the following guidelines: Go to the Program for Students with Disabilities office and then bring the Accommodation Memo and Instructor Verification Form they give you to a scheduled meeting with your
professor to discuss your needs. **This meeting must take place within the first two weeks of class in order for accommodations to be made.** It is the student’s responsibility to see that this happens. If student observance of a religious holiday conflicts with the course schedule, or if students are required to travel for athletic (or other) competition, that conflict must be made in writing to their professor within the first two weeks of class and an official note must be brought in **before** the date of the conflict. **Students who do not submit conflicts or extenuating circumstances in writing within the first two weeks of class, will not be excused and will suffer all standard penalties.**

**GRADING SCALE**
(Please note that although your professor gives +/- distinctions for purposes of tracking your work in the class, your final grade will be on the full letter scale of A, B, C, D, F or IN):

- A = 1000 – 930 points Outstanding
- A- = 929 – 900 points
- B+ = 899 – 870 points Very Good
- B = 869 – 830 points
- B- = 829 – 800 points Good
- C+ = 799 – 770 points
- C = 769 – 730 points Satisfactory
- C- = 729 – 700 points
- D+ = 699 – 670 points Unsatisfactory
- D = 669 – 630 points
- D- = 629 – 600 points
- F = Less than 600 points Failure

**THIS SYLLABUS IS SUBJECT TO CHANGE**
THEA 3700-001 – Theatre History, Theory & Criticism I— Text
Fall Semester. MW 9:00-10:50 a.m. Room: THTRE 128
3 Semester Credit Hours (4 hours contact per week for 15 weeks)
Professor: Dr. Heather May. e-mail: hrm0002@auburn.edu. Phone: 844-6614
Office: Telfair Peet Theatre 218
Office Hours: Tu/Th 11 a.m. – 12 p.m., or by appointment

COURSE DESCRIPTION:
An examination of the history, literature and theory of the theatre from prehistory to the present with an emphasis on text as a broad category for understanding a variety of issues and topics relevant to contemporary theatre practice. Areas of exploration include such topics as genre studies, text-based theatrical movements, and script analysis techniques for theatre practitioners. Course methods include lecture, discussion, and the study of a broad survey of dramatic literature.

COURSE OBJECTIVES:
• To learn to analyze dramatic literature as a blueprint for production
• To explore major dramatic movements and their relationship to the social formations that produce them
• To learn to read texts closely and to explore ways in which detailed readings of dramatic literature inform the communicative an aesthetic power of the performed text

Students should expect to read and write regularly; engage the material in a critically rigorous manner; actively participate in classroom activities and discussions; and be held accountable for having a positive impact on the course ensemble. By the end of the semester, successful students can expect to be able to mine a dramatic text for historical, production, and aesthetic clues and imagine the ways in which these clues might best translate into practical decisions on the stage.

Students will work with a variety of plays (in historical period, style, and complexity), and are expected to treat all plays with an open mind. It is the firm belief of this professor that the beauty of theatre is its ability to engage the imagination and to allow participants (be they audience members or practitioners) the chance to live outside of their own experiences. The course, therefore, demands that all students come to each script with a desire to engage the text and reveal its inner workings. Please note, this course is set up to treat all students as responsible, intellectually curious adults and theatre practitioners/scholars. The nature of this course demands that all students be prepared for class, participate in class, and attend class.

Required Texts:
Other Readings Will Occasionally Be Placed on Blackboard.

**Recommended Texts:**

**CLASSROOM ENVIRONMENT:**
The university experience offers students a once-in-a-lifetime opportunity to: indulge in self discovery; push boundaries and step outside of comfort zones; explore new areas and styles of learning and creating; and forge new friendships – all within a safe environment dedicated to providing experiences that will help students succeed when they leave for the “real” world.

Although many students have been encouraged to see their part in the educational process as rote and passive, the university setting works best when all parties are invested in the process and recognize that they have the chance to directly influence the quality of the education they give and receive. Successful students embrace the wide range of in-class and extra-curricular opportunities offered by Auburn University, and enjoy having the chance to take ownership of their learning and living experience. They participate in discussions and activities within the classroom because they know that humans learn through doing, and they recognize that they must be in class in order to reap the benefits of this interactive experience. They appreciate the knowledge and diversity of approaches contributed by professors and their peers, and view all interactions as rife with opportunity for growth.

It is the true hope of Professor May that students in this class will: attend all class periods with an open mind; engage in respectful and lively class discussion; be willing to be vulnerable through the process of sharing opinions and asking questions; enjoy the chance to indulge in the process of critical thought and toss aside the shackles of the focus on getting to the “right” answer as quickly as possible; find pleasure in being encouraged to read, write, and think for their own sake; take responsibility for their own decisions inside and outside of the classroom while recognizing the consequences of those decisions; and embrace the opportunity to shape the quality of their own education through active engagement.

An ideal class requires the creation of a dedicated time, space, and company of participants who can be relied on to come prepared and ready to add to the body of knowledge and experience, and in so doing, who are dedicated to creating and maintaining a safe space for trial and error, knowing that through this process comes growth. Please do your part to make our class as successful as possible.

**ATTENDANCE POLICY:**
Because theatre is a collaborative endeavor, and because collaboration cannot occur when any members are absent, the Intro to Theatre attendance policy reinforces the most basic, but essential, aspect of life – showing up and staying engaged. Students are allowed no more than 2 unexcused absences over the course of the semester. EACH
additional unexcused absence will result in a FULL letter grade drop in the student’s FINAL grade at the end of the course. Tardiness of greater than 10 minutes is counted as an unexcused absence.

The following procedures MUST be followed in order for an absence to be excused
1. Students must provide documentation that explicitly states why they are or were unable to attend class on the day(s) that they miss(ed). Notes that simply state a student was seen at the medical clinic do not suffice.
2. Documentation must be provided no later than the first class period following the absence.

Please note: In-class work can only be made up if the above procedures are followed, and make-up work will not be accepted more than one week after an excused absence. Classroom behavior is expected to follow theatre etiquette and to create a positive environment for learning. Professor May reserves the right to assess an unexcused absence for disruptive behavior, and to remove the disruptive student from class at her discretion. Disruptive behavior includes, but is not limited to: use of a laptop computer, cell phone, or other electronic equipment in class; sleeping; talking to other students in a manner that disturbs other students’ abilities to learn; or reading outside materials.

It is your responsibility to check-in with Professor May regarding any coursework assigned in classes you missed, and to make arrangements to get assignments turned in on time. If you know in advance that you are going to miss a class, make arrangements to have your work turned in on time.

To read your attendance record in Blackboard, follow these guidelines: Notations show unexcused absences first by giving the date on which they occurred, then any notations for tardiness (lt) or disruptive behavior (ex. sleep) with the date on which they occurred, and then excused absences (ex) and the dates on which they occurred. Tardiness and disruptive behavior do not automatically count as unexcused absences, but students who repeatedly engage in such behavior will be assessed unexcused absences at the discretion of Professor May.

GRADED ASSIGNMENTS:
Successful students recognize that faculty draw upon their years of research and personal experience to structure a class in such a manner as to encourage risk taking, growth, and skill development. They accept that assignments are created to develop necessary skills, and they do their best to throw themselves into assigned work in order to gain as much knowledge as possible. Successful students recognize that they will only get as much from a class as they put into it, so they do their best to put their best into their work. Because not all students have decided to embrace this concept, the following requirement has been put in place:

COMPLETION OF ALL ASSIGNMENTS IS MANDATORY. Students who choose not to submit any assignment will suffer a 25% drop in their FINAL grades. Assignments will NOT be accepted more than one week after their original deadlines (resulting in a 25% drop in final letter grade). Students with a perfect attendance record at the end of the semester will receive a free pass on one missed assignment. Do not
count on earning this benefit as you never know what emergencies will arise over the course of the semester. Students should expect to spend 4-6 hours a week on homework for this class, keeping in mind that a full course load is viewed as the equivalent of a full work week in the professional world. Students who are unable or unwilling to invest this kind of time in this class should not expect to receive A’s or B’s in the class.

1. Attendance and Participation, 30% (300 points, 10 possible per class):
   Students will receive a weekly grade for their class participation out of a max of 10 points per week. Participation grades can only be earned in the classroom on the day of the class. There is no way to make up missed participation points no matter the reason for absence from class. Successful students recognize this portion of their grade as a means of rewarding stewardship for learning.

   The following rubric is in place for grading participation:
   8-10 points: Students who are on time, well-prepared (ex. readings are highlighted), engaged (ex. Take notes, ask and answer questions), and energetic. Students who wish to receive perfect scores should actively contribute to class discussion, while encouraging others to participate and engage.
   5-7 points: Students who are simply warm bodies in a chair, or students who are overbearing in their participation and make it difficult for others to get involved.
   1-5 points: Students who are late to class, come unprepared, or otherwise detract from the classroom environment.

2. Final Examination, 20% (200 points possible):
   There will be one final examination for this course. The final exam will assess the student’s understanding of the major forms of dramatic literature studied over the course of the semester and his/her ability to apply the analytical approaches studied to examples from dramatic literature. The final exam will be held on Monday, May 1 from 12-2 p.m. without exception.

3. Oral Presentation, 20% (200 points possible)
   Students will work in small groups of 2-3 to give one 20-minute oral presentation on one literary movement. Oral presentations will require students to perform research on the cultural foundations of the movement and place it within its historical context. These presentations will be spread out over the course of the semester.

4. Six Script Analysis Segment Assignments, 30% (300 points total, individual point values vary for each assignment and are given on the assignment handout)
   Over the course of the semester students will be complete six different assignments designed to familiarity and comfort with the modes of analysis covered in class. These assignments will cover things like: given circumstances, plot structure, internal and external action, beats and objectives, character analysis, and research methods. Specific assignment details will be given out in advance of assignment deadlines.

5. Attendance at Department of Theatre Productions
   Students are required to attend one performance of each production produced by the department of theatre in the semester they are enrolled in this course. Although students will not receive a specific grade for fulfilling this assignment, we will often reference departmental productions in course discussions and work and students are expected to
be able to use their knowledge of departmental discussions when called upon to do so. Theatre students are expected to want to attend theatre both at Auburn University and beyond in order to further their craft, broaden their horizons, and find inspiration. If Professor May finds that students are not attending productions, she will assign response papers worth 200 points each. Grades earned on these papers will be averaged with the grade earned on the final examination to determine the recorded final examination grade for the course. Tickets are available through the Auburn Theatre box office located in the front lobby of Telfair Peet between 12:00 and 5:00 p.m. Tickets are free of charge to all Auburn University students who present a valid student ID at the time of purchase. Pick up tickets in advance, as there will be no flexibility given for students who miss out on attending performances due to sold out dates.

PROCEDURAL ITEMS OF EXTREME IMPORTANCE TO YOUR PROFESSOR:

**Academic Honesty:** Academic honesty is the essential responsibility of a student, as it is the only way to learn. This professor does not tolerate plagiarism or other instances of academic dishonesty, whether intentional or accidental, small or large, done by an individual or as a part of group work. Any form of academic dishonesty (including, but not limited to, plagiarism, submitting the same work for more than one class, or cheating on tests) will suffer severe consequences, most likely failure of the course. This instructor submits incidents of academic dishonesty to the Provost’s office and the Academic Dishonesty Committee, which can lead to severe consequences, such as expulsion from the university for repeated offenses. Learn your responsibilities and proper methods of citation. Do not hesitate to meet with your professor if you have any questions about proper citation/research methods! Professor May is genuinely interested in helping you negotiate these grey areas and in helping you gain confidence in your research and writing, but you must take the initiative to work with her in advance. For more information about the Student Academic Honesty Code (and other information vital to your time here as a student at Auburn University), go to [http://www.auburn.edu/student_info/tiger_cub/rules/index.html](http://www.auburn.edu/student_info/tiger_cub/rules/index.html). For information specifically related to academic honesty, see: [http://www.auburn.edu/academic/provost/story.html?114911436000133](http://www.auburn.edu/academic/provost/story.html?114911436000133)

**Late Work and Extra Credit:**
Your professor expects students to treat coursework as seriously as work for a job – in other words, all work must be thoughtfully prepared by its deadline and submitted before class begins. Students who are late for class because they are preparing assignments (whether due to last minute writing, or dry ink cartridges) will be assessed tardy demarcations as well as suffer standard deductions in their assignment grades for submitting late work. Do not wait until the last minute to compile your work. Late work will receive the loss of a full letter grade for each class period that it is late. Assignments not turned in by the beginning of the class period will be counted late. Late work in the professional world would receive much worse – often leading to firing or demotion. There will not be any extra credit opportunities for this course – neither the theatre nor the business world offer extra credit. Be prepared.

**Incompletes:**
Incompletes are granted only under extreme circumstances, such as severe medical
emergencies, and require contact with your professor well in advance of the final exam period as well as extensive documentation.

Please note that the final day to drop a class at Auburn University is published in the university calendar.

Extenuating Circumstances (Disabilities, Athletic Competitions, Religious Observances, etc):
Professor May is very interested in complying with the Americans with Disabilities Act, she simply asks that students who are covered by it follow the following guidelines: Go to the Program for Students with Disabilities office (1228 Haley Center – 844-2096) and then bring the Accommodation Memo and Instructor Verification Form they give you to a scheduled meeting with Professor May to discuss your needs. **This meeting must take place within the first two weeks of class in order for accommodations to be made.** It is the student’s responsibility to see that this happens. If student observance of a religious holiday conflicts with the course schedule, or if students are required to travel for athletic (or other) competition, that conflict must be made in writing to Professor May within the first two weeks of class and an official note must be brought in before the date of the conflict. **Students who do not submit conflicts or extenuating circumstances in writing by the end of the second week of class will not be excused and will suffer all standard penalties.**

A Few Words about Interacting with Professor May Outside of Class:
Your professor truly is interested in your growth as a student. **She cannot stress enough the value of dropping by her office hours** if you have questions, or if you just want to brainstorm with her – unfortunately, in a school this size, it is sometimes not easy to give personalized attention. She is also readily accessible by e-mail on a daily basis, though given the obligations on her time for teaching, creative work, and research, she cannot promise to respond to e-mail in less than 24 hours. **Always contact Professor May at the first sign that you may be struggling in class or in life so that she can do her best to help you succeed.**

GRADING SCALE
A = 1000 – 900 points Outstanding
B = 899 – 800 points Very Good
C = 799 – 700 points Satisfactory
D = 699 – 600 points Unsatisfactory
F = Less than 600 points Failure

Professor May’s Classroom Mission:
My goal in this class is to do whatever it takes to get my students turned on to the process of learning; to create an environment in which all students feel safe to explore and to challenge, as well as to receive criticism; to be demanding in my expectations and rewarding in my acknowledgement of the work done to meet those expectations; to give students whatever tools I can to succeed in my classroom and beyond; to pass on the pride that comes with taking personal responsibility and investing ourselves in our work; and to contribute positively to the campus culture at Auburn University.
THEA 3700 – Theatre History, Theory and Criticism I – Text
Course Schedule

Week 1:
Overview of Course

Week 2:
Classical Greece & Traditional Plot Structure
Glaspell, “Trifles” (Bedford, 897-905)
Aristotle, selections from The Poetics
“Genres” and “Elements of Drama” (Bedford, 15-22)
“Greek Drama” (Bedford, 30-38)
Introduction to You
Worksheet
Classical Greece &
Traditional Plot
Structure
Aeschylus, Agamemnon and secondary material
(Bedford, 41-64)
Chapter 1 from Intro to Play Analysis
(Blackboard)

Week 3
Classical Greece & Traditional Plot Structure
Thomas, Chapter 5 (134-143)
Neoclassicism
“Neoclassicism” and “Molière” (Bedford 496-498)
Neoclassicism reading (Blackboard)
Thomas, Chapter 4 (81-116)
Oral Presentation Group 1

Week 4:
Neoclassicism Molière, Tartuffe (Bedford, 509-538)
Written Responses to Thomas p. 115 (External and Internal Actions)

Week 5:
Commedia dell’Arte Commedia reading (Blackboard)
“The Portrait” (Blackboard)
Episodic Plot:
Shakespeare
“Elizabethan Drama” (Bedford, 256-260)
Shakespeare, Hamlet (Bedford, 337-393)
Oral Presentation Group 2

Week 6:
Episodic Plot:
Shakespeare Readings on Shakespeare Plot Chart

Week 7:
Melodrama
“The Nineteenth Century Theatre” (Bedford, 644-654)
Bouicault, The Poor of New York (Blackboard)
Oral Presentation Group 3
Week 8:
The Well-Made Play and the Rise of Realism
Readings on Realism
Ibsen, *A Doll House* (Bedford, 658-696)
Given Circumstances Worksheet

Week 9:
The Well-Made Play and the Rise of Realism
Thomas, Chapter 2 (27-56), Chapter 5 (117-134), and Chapter 6 (145-174)
Realism/Naturalism
Hansberry, *Raisin in the Sun* (Bedford, 1176-1216)
“The Heritage of Realism” (Bedford, 867-872)
Thomas, Chapter 3 (57-80)
Oral Presentation Group 4

Week 10:
Realism/Naturalism Nottage, *Intimate Apparel* (Bedford, 1655-1678)
Unit/Beat Breakdown with Objectives
Modified Realism Miller, *Death of a Salesman* (Bedford, 1065-1111)

Week 11:
Docudrama, Smith, *Fires in the Mirror*
Kaufmann, *The Laramie Project* (Bedford, 1626-1654)

Week 12:
Epic Theatre, Brecht, *Mother Courage and Her Children* (Bedford 987-1027)
Brecht Readings
Oral Presentation Group 5

Week 13:
Epic Theatre-- Churchill, *Cloud 9*
Theatre of the Absurd-- Beckett, *Waiting for Godot*
“Commentaries on Beckett” (Bedford, 1170-1175)

Week 14:
Contemporary Theatre-- Ruhl, *The Clean House* (Bedford, 1732-1756)
Thomas, Chapter 8
Wright, *I Am My Own Wife* (Bedford, 1679-1708)

Week 15:
Final Examination

SYLLABUS, SCHEDULE AND ASSIGNMENTS ARE SUBJECT TO CHANGE

Auburn University Department of Theatre Syllabus Appendix

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Tiger Cub* will apply to this class. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Office Hours: Faculty office hours are posted outside faculty offices on the second floor of the Telfair Peet Theatre. While students may visit faculty members at any time during their posted office hours, students are encouraged to make an appointment with
individual faculty members to confirm a time when the faculty member can devote undivided attention to the student.

**Emails:** Faculty members in the Department of Theatre respond to student email as promptly as possible. Response time varies based on the size of the section of the course and the teaching load of an individual faculty member in any given term. Faculty members in the Department of Theatre are also regularly engaged in intensive research, creative work and outreach within and beyond the department each semester, and student consideration of faculty workload when measuring faculty response time to emails is greatly appreciated.

**Late Submission of Written Work:** Late work will be accepted in the case of excused absence at the next class session after the excused absence. Students who forget written work have a grace period of until 4:45 p.m. on the day the work is due to turn it in to the instructor’s office.

**Missed In-Class Work Policy:** It is the absent student’s responsibility to make arrangements for any make-up sessions.

**Missed Examinations:** Students with excused absences should make arrangements to make up missed quizzes and exams no later than the first class session after the excused absence.

**Preparation:** Students are reminded that all readings and written work are to be completed before the scheduled class session on the dates theses assignments are due.

**Unannounced Quizzes:** Courses within the Department of Theatre often include unannounced quizzes. These quizzes are graded and included in the determination of a student’s final grade based on criteria devised by individual faculty members. The Department of Theatre affirms the right of individual faculty members to administer unannounced quizzes at any time during the semester they deem suitable. Students are therefore well advised to attend class regularly, and complete all readings, preparations, and assignments prior to the class discussion, studio, laboratory, or lecture session for which they are due.

**Course Withdrawal:** Students may withdraw from any course up until mid-semester with a “W” on their transcript.

**Americans with Disabilities Act:** Every Auburn University Theatre faculty member complies with the provisions of the Americans with Disabilities Act. Students needing accommodations should arrange a meeting the first week of class. Come during office hours or email for an alternate time. Bring the Accommodation Memo and Instructor Verification Form to the meeting. Discuss items needed in this class. If you do not have an Accommodation Memo but need special accommodations, make an appointment with The Program for Students with Disabilities, 1228 Haley Center, 844-2096 (V/TDD).

**Final Examination Schedule:** The final examination schedule for this semester may be accessed at:

[http://www.auburn.edu/administration/registrar/calendars/exam-schedule.html](http://www.auburn.edu/administration/registrar/calendars/exam-schedule.html)
Some courses within the Department of Theatre substitute performance tests, research projects, term papers, laboratory evaluations or other forms of evaluations suitable to the objectives of the course for a final exam. If so, your syllabus includes written information describing the method by which the final grade will be determined.
Justification

This submission is part of a proposed change to our theatre history and dramatic literature sequence (THEA 3700, Analysis of Dramatic Literature; 3710, Theatre History I; and THEA 3720, Theatre History II). Currently, 3700 is an elective and not a part of the theatre history cycle. We propose to join all three courses into a required cycle that will synthesize the study of dramatic literature, theatre history and performance theory, not chronologically, but topically. The new cycle will allow students to synthesize their study of the theatre by allowing them to make connections between the “facts” of history and those diachronic aesthetic and theoretical issues that have real impact on contemporary practice. The new cycle offers a master framework for each course—Text, Body, and Space—through which to consider a variety of historical, theoretical and critical issues. As such, we are changing the course names to Theatre History, Theory and Criticism I, II and III, with the emphasis on Text, Body and Space, respectively.

Rationale

Traditionally, undergraduate theatre history courses take a chronological and geographical approach to the subject. The emphasis is on memorization and mastery of facts, dates, and minutiae, an approach that assumes undergraduates already have a strong understanding of historical timelines and tracking. It is a positivist approach that leaves the successful student with an encyclopedic compendium of historical fact, but little sense of the relevance of those facts to practice or to the issues that concern the contemporary actor, designer or director. At Auburn, our two-course cycle, with its total of 90 hours of classroom instruction, could not possibly cover a chronological history of the European/American theatre (let alone significant aspects of non-Western theatre) in any way that could be considered comprehensive. Our current university model, with its long semesters and relatively brief instructional time, assumes that students can read large amounts of difficult material independently, that they can work independently on research papers and other complex academic assignments while using class time to understand the broad framework of the course material and to ask questions about the material that arise in the course of their relatively independent study. In other words, the classic university model views class time as a supplement to the independent efforts of the student outside of class.

Most university faculty would probably agree that those days (to the extent that they ever existed) are long gone. Our students often come to college ill-equipped to master the demands of college work and from high school programs that have not adequately prepared them for the level of rigor necessary for success. This means that more class time is needed to walk students through the process of research and writing, to do exercises that introduce them to methods of close reading, and to see (through film and video) examples of performance that we can no longer assume they will take the time to pursue on their own. Many of us find that, given the time and the right course structure and approach, many of our students can rise to the challenge and transcend their lack of adequate academic preparation.
So, we have two problems with the existing cycle: we need more class time for remediation and a new conceptual framework that allows a more holistic approach to the discipline. Toward that end, we propose the following changes.

**Conceptual Framework**

The study of the theatre, whether it be critical, historical or theoretical can be broken down onto three conceptual categories: Body, Space and Text. In order for a moment of theatre to occur, there must be an actor (a body), a place to perform (space), and something to perform (text—either written or improvised). These are not discrete categories that can be studied in complete isolation, but as one colleague at University of West Virginia who has also adopted this approach has said, a sequence based on these categories does “develop sensitivity within the topic,” and helps students to see the connections and interdependencies of each of these categories on the others. In our new sequence, issues of the “body” include the ecstatic and ritual origins of the theatre, shamanism and the mimetic hardwiring of our bodies that is evidenced across cultures, the rise and development of the profession of acting and the cultural prejudices and antitheatricalism that has historically focused on the perceived vices of the actor or the “protean” nature of the actor as a body in representation. Transvestism on the stage and the moral status of the actress, representations of gender and ethnicity, nudity, burlesque and transgressive acts, performance art and costuming practices are all grounded within this category.

Similarly, “space” most obviously deals with architecture and scenic practices, but also with ritual landscapes and the connections between ritualized space (the configuration of a church as the setting for a Mass, for example) and theatrical space (mansion and platea staging of the liturgical and vernacular dramas of the Middle Ages). The history of the avant-garde is one in which space is continually being redefined and the boundaries between audience and spectator constantly reexamined. Theatrical space is the ideal category for examining the American stage, with its emphasis on touring and the role of the railroad and combination show in the development of the American commercial theatre. The development of the director, which occurred largely as a response to growing technological sophistication of theatre spaces, is an appropriate topic to examine under this framework as well.

Much of the history of theatrical movements is tied to genre, and the “text” course will cover the major genres (tragedy, comedy, farce, satire, etc.) as well as the historical periods and movements within Western culture that impact those genres (Classical, Neoclassical, Romanticism, Naturalism, etc.). “Text” will also focus on the fundamentals of text analysis and close reading skills necessary for actors, designers and directors.

All three of these courses will have a significant dramatic literature component in which the selected plays reflect some aspect of the course’s master category. In the course on the body, for example, students may read *Lysistrata* and *‘Tis Pity She’s a Whore* as part of a discussion on misogyny. Similarly, the course centered around space might include Corneille’s *Theatrical Illusion* to spur discussion on the limits of the neoclassical
conception of space, or *Henry V* as an example of the cinematic imagination of the Elizabethan playwrights. Since the theatre history cycle bears the primary burden of exposing students to dramatic literature, the addition of the extra required course will ensure that students graduate having mastered a core reading list of 36-45 plays, from the current list of roughly 24.*

**Credit Structure**

Three 50-minute class periods per week is not sufficient instruction time to accomplish the goals of the new cycle. We therefore propose to change the THEA 3700, 3710 and 3720 to lecture/studio from the current lecture-only format. Courses will be offered on Mondays and Wednesdays for two combined 50-minute periods totaling 400 minutes of class per week. Studio time will be spent discussing play texts, and doing text analysis exercises, viewing films and video and other activities that will supplement what students are learning in the lecture portion of the course. We may, for example, after a lecture on the influence of the Dada movement on European theatre, create our own short version of a Dada play, or perhaps take some of the studio time to do a workshop on finding sources for research papers. We will mostly use it to discuss and dissect play texts or as an extended period to watch lengthy excerpts from performances or full-length videos. The lecture/studio option gives us the extra time we need to encourage in-depth discussion and to work on basic skills that students desperately need to achieve success in their academics and production work. While the sample syllabus does not break the lecture/studio time down the same way every week, we will structure the courses so that overall division is roughly 50-50, with students earning a full credit for each lecture hour and .5 of a credit for each studio hour for a total of 3 credits.

*This is in addition to other new courses we are adding to the curriculum which will require another 25-30 plays.*