Prefix and Number: THEA 3710
Initial Term: Fall 2010

Select One: 
New _______ Delete _______ Course Modification x _______

Type of modification: 
x ______ Title 

x ______ Description 

x ______ Credit hours 

x ______ Prerequisites 

x ______ Grade Type 

Number: Old ______ 

New ______

Title: Theatre History, Theory and Criticism II

College/School: College of Liberal Arts 

Dept: Theatre

Abbreviated Title: Theatre HLC II (30 spaces total)

<table>
<thead>
<tr>
<th>CREDIT OFFERED</th>
<th>CONTROLS</th>
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<tr>
<td>Levels: (select all that apply)</td>
<td>Grading Rule:</td>
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<tr>
<td>_____ None (Blank)</td>
<td>x ____ Undergraduate (U)</td>
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<tr>
<td>x ____ Undergraduate (U)</td>
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<td>(Total number of credit hours that may be earned, not total number of times course may be taken)</td>
<td>yes ____ no x ______</td>
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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, literature, and theory of the theatre from prehistory to the present with an emphasis on the human body as a broad category for understanding a variety of issues and topics relevant to contemporary theatre practice. Areas of exploration include such topics as historical and theoretical perceptions of the social status of the actor, the actor's body as a medium of representation, and theatrical representation, and theatrical representations of gender and morality.

Credit will not be given for both ___________ and ___________.

<table>
<thead>
<tr>
<th>Activities</th>
<th>Contact Group</th>
<th>Hours Indiv</th>
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<tr>
<td>1st: LEC</td>
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<td>2nd: STU</td>
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<td>3rd:</td>
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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

larocdj@auburn.edu

Phone #: 844-4748

Revised June 2008
Theatre 3710: Theatre History I Fall 2008 MWF 11:00-11:50

Dr. Scott Phillips
Office: 219 Telfair Peet
Theatre Office Hours: TR 2:00-3:30
Phone and Voice Mail 4-6623 or 4-4748
E-mail: phillm2@auburn.edu

Syllabus

Texts


Other Readings (posted on Blackboard for download)


Topics and Objectives: We will survey the history and literature of European theatre from prehistory through the English Restoration, with a particular emphasis on body, text, and space as categories for understanding the development of western theatre. The course will de-emphasize traditional chronology in favor of a topical and thematic approach to the subject. Within that topical and thematic framework we will discuss and write about a wide representation of plays, while tracing the development of genres, staging practices and theatrical conventions.

Teaching Methods: lecture and discussion.
Grading: Course outcomes include multiple choice/short answer exams, essays, formal book reports/reviews, play quizzes and class participation.

Multiple Choice/Short Answer Exams (2) 20% Book Reports (2) 20% Play Quizzes, Chapter Outlines, response papers 20% Final Essay Exam 30% Participation 10%

Most of the grades in the course will be letter grades of A, A-, B+, B, B-, etc. The exception is the play quiz scores which on Blackboard will be numeric. Online quiz numeric scores translate as 5=A 4=B 3=D and a 0, 1 or 2= F. When I calculate final grades I use the following system:

- A=4
- A- =3.8
- B+=3.5
- B=3 B- =2.8
- C+=2.5
- C =2 C- =1.8
- D+=1.5
- D=1

I average the grades in each area and calculate a course GPA by multiplying each area grade by its percentage and then adding all of those together to calculate a course GPA. For example, let’s say a student has the following grades:

Multiple Choice/Short Answer Average: C+ 2.5 X .20=.5 Book Report Average: A-3.8X.20=.76 Play Quizzes/Outlines A 4X.20=.8 Participation B 3X.1=.3 Final Essay B+ 3.5X.3=1.05

Class GPA Total 3.41 = final grade of B

Blackboard:

This course uses Blackboard, the university’s online course software system. Students must have access to a computer with Internet connectivity. Play quizzes, handouts and other materials will be available through Blackboard as will a record of each students exam and quiz scores.
Book Reports:

All students will submit two book reports, both at least 5 pages in length (properly formatted in MLA style). Students will choose books from a list to be distributed early in the semester. Book reports should clearly articulate not only the subject matter of the book, but also the author’s thesis, or point of view about the subject. Each book report should give a broad overview of the subject and thesis, followed by a summary and discussion of each of the chapters and how they support the overall argument of the book. Specific guidelines for writing book reviews will be distributed along with the list of approved books.

Play Quizzes:

We are reading a large number of plays in this course and students are expected to read them thoroughly and to come to class prepared to contribute significantly to class discussion. The day before each discussion there will be a quiz posted on the Blackboard course “Assessments” page. These will be short answer quizzes designed to test whether or not you have read the play. Play quizzes (along with chapter outlines) will count for 20% of your final grade. Quizzes will consist of five questions, with a minimum of three correct answers needed to pass. Failure to take or pass three or more of the play quizzes will result in a failing grade for the course. Once in a while I administer play quizzes in class, but if and when I do I will announce it in advance in class or through email.

Chapter Outlines:

There are four extended reading assignments from Zarilli’s Theatre Histories. On the days that we discuss these readings in class (see calendar), students will bring an outline of the reading assignment. These outlines should identify the major topics covered in each reading as well as what you perceive the author’s point of view about the material to be. These should be thorough and substantive. It is not enough for you to read the material quickly and casually. Start your readings early enough to take careful notes. Your outlines will serve as part of your study guide for the multiple choice/short answer exams and the essay final at the end of the semester. Chapter outlines only apply to Theatre Histories; students are not required to outline the readings in Worthen. Outlines should be submitted typed, not handwritten.

Participation:

Participation means more than simply showing up for class. Students are expected to engage in class discussion and will not receive a passing participation grade unless they do so. Class discussion is not a time to be “right” or “wrong” and you will not be evaluated.
negatively because you may say something with which I or other students in the class may disagree. I want to see that you can think critically about the material and that you can articulate a point of view. No academic loitering!

Old Syllabus
**Final Exam:**

The final exam is a take-home essay. The exam will consist of two questions, one on the plays we have read this semester and the other on historical issues. The final exam will be structured to test your comprehension of all the material covered in the course, plays, lecture and videos, textbook and other course readings. Your final will be distributed on December 1 and will be due no later than class time Monday, December 8.

**Attendance Policy:**

All excused absences require documentation (note from physician, etc.) Documentation is due no more than two days after the student’s return to class. **Class begins at 11:00 and everyone is expected to be on time.** Latecomers may be counted absent at the instructor’s discretion. Students are subject to a drop of one letter grade for each unexcused absence. **Any student with 6 or more absences, excused or unexcused, is subject to failure in the course.** Should personal problems, poor health, production schedules or other extenuating circumstances make it difficult to meet the attendance requirements of this class, it is your responsibility to drop the class and take it another time. I will not restructure the course to accommodate students who cannot be here.

**Unannounced Quiz Policy:**

I reserve the right to administer unannounced quizzes on readings and lecture material. Should an unannounced quiz be given, it will factor into the other quizzes and will become part of your overall quiz grade. A failed unannounced quiz will be counted the same as failing a scheduled quiz. These don’t happen very often and in most semesters, not at all. I don’t like to grade them and you don’t like to take them, so just keep up in class and there will be no need for unannounced quizzes.

**Make-Up Policy**

As a rule, there are no make-ups for missed Blackboard quizzes or in-class exams. You are responsible for taking the Blackboard quizzes on the days and times they are available. If you are out of town on the day of a Blackboard quiz, plan to find a library or Internet café with a computer so you can take the quiz. Make-up quizzes and exams are administered very rarely and solely at the instructor’s discretion. What qualifies as an acceptable excuse for missing a quiz or exam?
Unacceptable Excuses: “My internet connection went down this morning;” “I had to go home this weekend and we don’t have a computer;” “I submitted the quiz, but Blackboard doesn’t indicate that I did.” “I overslept and missed class.”

Pretty Good Excuses: “I was hit by a truck and am in the hospital;” “I am in jail;” “I am dead.”

Should such an unlikely event occur, make up quizzes will be essays written on a question provided by the instructor. They are to be submitted typed, double-spaced and free from spelling and grammatical errors. Make-ups for the exams will be in the form of a research paper, 10 pages, fully sourced and footnoted, on a topic determined by the instructor. Students wishing to petition for a make-up must request it by the first day of their return to class. Again, I don’t particularly want to grade your research paper or quiz essay any more than you want to write one, so please just show up for the exams and take the quizzes and you’ll be fine.

Access to Instructor and Email Policy:

I am happy to meet with any student to discuss any problem he or she may have. I am available during my posted office hours and by appointment. I am rarely available to see students MWF, but can make appointments in the early afternoons on TR if need be. I try to review and respond to email at least every other day, but my response time to individual email inquiries will vary according to the urgency of the inquiry and the demands of my schedule in any given week.

Students with Disabilities:

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, 1244 Haley Center, 844-2096 (V/TT) or email: haynemd@auburn.edu

Other Policies:

The Tiger Cub Manual lists many university policies that are relevant to this course (withdrawal dates, plagiarism and classroom behavior policies, etc.). Please familiarize yourselves with them by consulting the manual, which is available in PDF format on the university website. All such policies are in full effect with respect to this course.
Course Calendar and Readings

August M18

Introduction

Origins
W20 Ritual and Performance F22 Ritual and Performance Histories, 1-71 (chapter outline due)

M25 The City Dionysia

Worthen 11-22

Text

W27 Aristotle’s Poetics
F29—NO CLASS

September

1 Labor Day—NO CLASS
W3 Aristotle’s Poetics Worthen 122-131
Sophocles, Oedipus, The King

M8 Video: Andre Sreban, Karen Finley
W10 Comedy and the Body
TBA F12 The Menaechmi Plautus, The Menaechmi*

M15 Mysteries, Moralities, Miracles Worthen, 207-213
W17 Second Shepherd’s Pageant The Wakefield Master, Second Shepherd’s Pageant

F19 Theatre and Print Culture Histories, 149-177 (chapter outlines due)

M22 Theatre and Print Culture
Neoclassicism
W24 Phaedra Racine, Phaedra
F26 The commedia del arte commedia scenarios*

M29 Multiple Choice/Short Essay Exam #1

Space

October
W1 Space and Storytelling **First Book Report Due** F3 Greek and Roman Staging Conventions

M6 Civic Spaces/Community Rituals Histories, 72-98 (chapter outlines due) W8 Civic Spaces/Community Rituals F10 *Everyman* and *The York Crucifixion* Anonymous, *Everyman* and *The York Crucifixion*


M20 *Henry V* (cont.) W22 Neoclassical/Italianate Staging F24 The Renaissance Festival Excerpts from Nagler*

M27 The English Restoration Theatre W29 TBA F31 **Multiple Choice/Short Essay**

Exam #2

**The Body**

November


F7 Imperial Pleasure and Power Histories, 99-147 (outline due)


F14 TBA


**Thanksgiving Break** November 22-30

December

M1 Transvestism and the Restoration Actress **Essay final assigned** W3 *The Rover* Aphra Behn, *The Rover*
F5 Video: *Stage Beauty*

M8 Video: *Stage Beauty*


Old Syllabus
Theatre
3710 Fall
2008

I have read the terms and conditions of this syllabus and I agree to abide by its policies.

Signed, ___________________________ Date______________

Old Syllabus
Syllabus
Theatre 3710
Theatre History, Theory and Criticism II: The Body
Fall Semester
MW 10:00-11:50 UTH-128
3 Semester Credit Hours (4 hours contact per week for 15 weeks)

Texts

Zarilli, Phillip B., Bruce McConachie, Gary Jay Williams and Carol Fisher

Other Readings (available in course packet and on reserve)

Euripides, *The Trojan Women*
Karen Finley, *We Keep Our Victims Ready*
John Ford, *'Tis Pity She’s a Whore*
Henrik Ibsen, *Hedda Gabler*
C.H. Hazlewood, *Lady Audley’s Secret*
Benjamin Hoadly, *The Suspicious Husband*
Titus Macchi Plautus, *The Menaechmi*
William Shakespeare, *Titus Andronicus*
Tertullian, “On the Spectacles”
Lope de Vega, *Acting is Believing*
Peter Weiss, *Marat/Sade*
Mac Wellman, *7 Blowjobs*

Course Description:

We will examine the history and literature and theory of the theatre from prehistory to the present with an emphasis on the human body as a broad category for understanding a variety of issues and topics relevant to contemporary theatre practice. Areas of exploration include historical and theoretical perceptions of the social status of the actor, the actor’s body as a medium of representation, and theatrical representations of gender and ethnicity. Other topics include historical and theoretical perceptions of the actor’s craft and the problem of anti-theatrical prejudice that has historically been rooted in a distrust of the actor and her body.
Course Objectives:

• To acquaint students with a variety of theoretical perspectives and manifesto
• To critically explore a variety of dramatic literature from various periods of theatre history, both as blueprints for contemporary performance and as historical documents
• To familiarize students with scholarship in a specialized area of theatre history
• To help students draw connections between the theatrical past and contemporary practice

Teaching Methods: lecture, discussion and classroom exercises. This course is officially structured as lecture/studio class, which is why it meets 4 hours per week instead of three. Studio time is devoted to viewing films and to discussion of and exercises related to plays.

Grading: Course outcomes include multiple choice/short answer exams, essays, formal book reports/reviews, play quizzes and class participation.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Take-home midterm essay</td>
<td>25%</td>
</tr>
<tr>
<td>Quizzes, classroom exercises , chapter outlines and participation</td>
<td>20%</td>
</tr>
<tr>
<td>Research paper</td>
<td>25%</td>
</tr>
<tr>
<td>Final essay Exam</td>
<td>30%</td>
</tr>
</tbody>
</table>

Most of the grades in the course will be letter grades of A, A-, B+, B, B-, etc. The exception is the play quiz scores which on Blackboard will be numeric. Online quiz numeric scores translate as 5=A 4=B 3=D and a 0, 1 or 2= F. When I calculate final grades I use the following system:

A=4  
A-=3.8  
B+=3.5  
B=3  
B-=2.8  
C+=2.5  
C=2  
C-=1.8  
D+=1.5  
D=1

I average the grades in each area and calculate a course GPA by multiplying each area grade by its percentage and then adding all of those together to calculate a course GPA. For example, let’s say a student has the following grades:

Take-home midterm: C+ 2.5 X .25=.625
Research paper: A- $3.8 \times 0.25 = 0.95$
Play quizzes/outlines/participation: A $4 \times 0.20 = 0.8$
Final Essay B+ $3.5 \times 0.3 = 1.05$

Class GPA Total $3.425$ = final grade of B

Blackboard:

This course uses Blackboard, the university’s online course software system. Students must have access to a computer with Internet connectivity. Play quizzes, handouts and other materials will be available through Blackboard as will a record of each student's exam and quiz scores.

Research Paper:

Each student will be responsible for writing a 10-page research paper on a topic that applies any concept related to this course to any aspect of 20th or 21st century world theatre. This course does not, nor can it, begin to cover the wide array of topics in 20th and 21st century theatre. I will distribute a list of possible topics (you may suggest one if you want to pursue a topic not on the list) that all relate to the modern theatre. The paper will be written in stages (all of them mandatory for a passing grade on this component of the course) with students submitting their work to me throughout the semester for comment and assistance. A detailed handout will follow.

Play Quizzes:

We are reading a large number of plays in this course and students are expected to read them thoroughly and to come to class prepared to contribute significantly to class discussion. The day before each discussion there will be a quiz posted on the Blackboard course “Assessments” page. These will be short answer quizzes designed to test whether or not you have read the play. Play quizzes (along with readings outlines and other class participation) will count for 20% of your final grade. Quizzes will consist of five questions, with a minimum of three correct answers needed to pass. Failure to take or pass three or more of the play quizzes will result in a failing grade for the course. Occasionally, I may administer play quizzes in class, but if and when I do I will announce it in advance in class or through email.

Participation:

Participation means more than simply showing up for class. Students are expected to engage in class discussion and come prepared with any assigned work meant to facilitate that discussion (chapter outlines, response papers, and other exercises) and will not receive a passing participation grade unless they do so. I want to see that you can think critically about the material and that you can articulate a point of view. No academic loitering!
Midterm and Final Exam:

The midterm and the final exam are take-home essays. These exams will consist of questions on the plays we have read this semester as well as historical/theoretical issues, and students will be expected to develop their answers at some length and in doing so to demonstrate an ability to make connections between the “facts” and minutiae of theatre history (who, what, where, when) and the larger theoretical framework of the course. The final exam will be structured to test your comprehension of all the material covered in the course, plays, lecture and videos, textbook and other course readings. Your final will be distributed on November 30 and will be due no later than 12:00 noon Monday, December 7, in my mailbox in the faculty workroom.

Attendance Policy:

All excused absences require documentation (note from physician, etc.) Documentation is due no more than two days after the student’s return to class. Class begins at 10:00 and everyone is expected to be on time. Latecomers may be counted absent at the instructor’s discretion. Students are subject to a drop of one letter grade for each unexcused absence. Should personal problems, poor health, production schedules or other extenuating circumstances make it difficult to meet the attendance requirements of this class, it is your responsibility to drop the class and take it another time. I will not restructure the course to accommodate students who cannot be here. Class is a priority. If you must make a non-emergency medical appointment, do so at a time other than 10:00-11:50 Mondays and Wednesdays. If you are making travel plans, please arrange them around class.

Unannounced Quiz Policy:

I reserve the right to administer unannounced quizzes on readings and lecture material. Should an unannounced quiz be given, it will factor into the other quizzes and will become part of your overall quiz grade. A failed unannounced quiz will be counted the same as failing a scheduled quiz. These don’t happen very often and in most semesters, not at all. I don’t like to grade them and you don’t like to take them, so just keep up in class and there will be no need for unannounced quizzes.

Make-Up Policy

As a rule, there are no make-ups for missed quizzes, either Blackboard or in-class. You are responsible for taking the Blackboard quizzes on the days and times they are available. If you are out of town on the day of a Blackboard quiz, plan to find a library or Internet café with a computer so you can take the quiz. Make-up quizzes and exams are administered very rarely and solely at the instructor's discretion. What qualifies as an acceptable excuse for missing a quiz or for failing to turn in a midterm or final on time?
Unacceptable Excuses: “My internet connection went down this morning;” “I had to go home this weekend and we don’t have a computer;” “I submitted the quiz, but Blackboard doesn’t indicate that I did.” “I overslept and missed class.”

Pretty Good Excuses: “I was hit by a truck and am in the hospital;” “I am in jail;” “I am dead.”

Should such an unlikely event occur, make-up quizzes will be essays written on a question provided by the instructor. They are to be submitted typed, double-spaced and free from spelling and grammatical errors. Students wishing to petition for a make-up must request it by the first day of their return to class. Again, I don’t particularly want to grade your quiz essay any more than you want to write one, so please just take the quizzes and you’ll be fine.

Missed In-Class Work

In-class work consists of discussions, in-class exercises or other work done in small groups or with the class as a whole during regular class time. There really is no way to make up this component of the course, as it is by definition not done independently and alone but rather as a member of a group and as part of a group effort. If you are absent from class with a legitimate excuse you will not be subject to a drop in final letter grade (see absence policy above), but your participation grade is still dependent on your attendance and participation in class discussions and in-class exercises and may be affected accordingly.

Access to Instructor and Email Policy:

I am happy to meet with any student to discuss any problem he or she may have. I am available during my posted office hours and by appointment. I am rarely available to see students TR, but am generally available early in the afternoons on MW and F if need be. I try to review and respond to email at least every other day, but my response time to individual email inquiries will vary according to the urgency of the inquiry and the demands of my schedule in any given week.

Students with Disabilities:

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Other Policies:
The Tiger Cub Manual lists many university policies that are relevant to this course (withdrawal dates, plagiarism and classroom behavior policies, etc.). Please familiarize yourselves with them by consulting the manual, which is available in PDF format on the university website. All such policies are in full effect with respect to this course.

**Course Calendar and Readings**

<table>
<thead>
<tr>
<th>Date</th>
<th>Readings/Assignments Due</th>
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<tbody>
<tr>
<td>August</td>
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<tr>
<td>M17</td>
<td>Introduction and course mechanics</td>
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<td></td>
<td>The nature of the actor</td>
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<tr>
<td>W19</td>
<td>Ritual, ecstasy and origins</td>
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<td></td>
<td><strong>Discussion: <em>Acting is Believing</em></strong></td>
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<tr>
<td>M24</td>
<td>Ritual, ecstasy and origins</td>
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<tr>
<td></td>
<td>Acting in ancient Greece and Rome</td>
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<tr>
<td>W26</td>
<td>Acting in ancient Greece and Rome</td>
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<tr>
<td>M31</td>
<td>*<em>Film: Andre Sreban’s <em>Trojan Women</em>/<em>Research paper guidelines</em></em></td>
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<td>September</td>
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<tr>
<td>W2</td>
<td>Emergence of the professional actor</td>
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<td>Companies, business model and celebrity culture</td>
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<tr>
<td>M7</td>
<td><strong>Labor Day</strong></td>
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<tr>
<td>W9</td>
<td>Case study: David Garrick</td>
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<td></td>
<td><strong>Discussion: <em>The Suspicious Husband</em></strong></td>
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<tr>
<td>M14</td>
<td>Case studies: Stanislavsky and Delsarte</td>
</tr>
<tr>
<td>W16</td>
<td><strong>Discussion: <em>Lady Audley’s Secret</em></strong></td>
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<tr>
<td></td>
<td><strong>Film: The Stanislavsky Century</strong></td>
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<tr>
<td>M21</td>
<td>Case study: Vselevod Meyerhold</td>
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<td></td>
<td><strong>Film: <em>Meyerhold and Biomechanics</em></strong></td>
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<tr>
<td>W23</td>
<td>Case study: Antonin Artaud</td>
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<tr>
<td></td>
<td><strong>Discuss and view <em>Marat/Sade</em></strong></td>
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</tbody>
</table>

*Research paper bibliography due

“Direction and Acting”

*Lady Audley’s Secret

“The Naturalistic Theatre and the Theatre of Mood”**

*Marat/Sade*
Take-home midterm assigned

M28 Anti-theatricalism: *On The Spectacles*
   Transvestism and cross-dressing for success

W30 Film: *Stage Beauty*  
Take-home midterm due

October

M5 Discussion: *M. Butterfly*
   Women as the “other” and the actress as whore

W7 Discussion: *Lysistrata* and ‘*Tis Pity She’s a Whore*
   ‘*Tis Pity She’s a Whore*
   Midterms returned
   Bibliographies and theses due

M12 Comedy and the Body
   Discussion: *The Menaechmi*
   Theatre Histories, reading #4
   *The Menaechmi*

W14 Discuss and view: *Titus Andronicus*
   Titus Andronicus

M19 TBA and catch-up
   Theses returned

W21 Woman problems: the Problem Play and the “fallen” woman/Discussion: *Hedda Gabler*
   *Hedda Gabler*

M26 Feminist concerns: Patriarchy and the Male Gaze
   “The Explicit Body in Performance”

W28 Case studies: Karen Finley and
   Discuss *We Keep our Victims Ready* and
   View Karen Finley in performance
   *We Keep our Victims Ready*

November

M2 Discussion: *7 Blowjobs* and the NEA Four
   *7 Blowjobs*

W4 Black Bodies in America: Minstrelsy
   Theatre Histories, reading #5
   Rough drafts due

M9 Films: *Ethnic Notions* and
   *Small Steps; Big Strides*
The Harlem Renaissance and the search for Black identity

“The Colored Men and Women on the Stage”**

W.E.B. Du Bois and Alaine Locke

“Criteria for Negro Art”**

Discuss: Fences

“The Drama of Negro Life”**

Fences*

Return rough drafts

Discuss Dutchman

Thanksgiving Break

View and Discuss: Bamboozled

Take-home final assigned

December

Course summary and evaluations

No Class

Essay finals due in my box at 12:00

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 these 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

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.

**THIS SYLLABUS IS SUBJECT TO CHANGE**
Theatre 3710

I have read the terms and conditions of this syllabus and I agree to abide by its policies.

Signed, _________________________________________
Date____________________

Signed, _________________________________________
Date____________________
Justification

This submission is part of a proposed change to our theatre history and dramatic literature sequence (THEA 3700, Analysis of Dramatic Literature; 3710, Theate 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.*