

THEA-3230: Survey of Western Theatre: Origins to 1915

Course Syllabus, Fall 2010, Course #40112

Mondays, Wednesdays, Fridays 12:00-1:50, Fine Arts Center Room 228

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Office Hours: Tuesdays & Wednesdays, 1:30-4:30, or by appointment

Course Description

This course surveys Western theatre history and dramatic literature from its origins through the turn of the twentieth century.

Course Goals

Upon successfully completing this course:

- Students will be well versed in the *traditional narrative* of western theatre history, including its literature, players, performance spaces, and management systems.
- Students will understand the *constructed nature* of the traditional canon, and will be able to articulate convincing *counter-narratives* and alternative perspectives.
- Students will be able to *contextualize* plays in their historical epochs, identifying relevant social, political, religious, and economic factors that affected live performance.
- Students will be to conduct *dramaturgical research* for selected plays and share their findings with peers in innovative and interactive formats.
- Students will develop original research questions, conduct *research* with primary and secondary sources, and compose a substantive analytical essay on a topic of their choice germane to course content.

Required Reading

- Wilson & Goldfarb. *Living Theatre: A History*. 5th ed. New York: McGraw-Hill, 2006.
- Gainor, Garner & Puchner. *The Norton Anthology of Drama: Volumes I & II*. New York: W.W. Norton, 2009.
 - Students will read a total of 25 plays representing a wide variety of genres, styles, time periods, and cultures. See course calendar for details.
- Additional readings will be distributed electronically

Required Assignments

- Midterm & Final Exams (Short Essay)
- Research Paper (Including Proposal, Annotated Bibliography, Drafting, Peer Review)
- Two dramaturgical presentations & discussion facilitations (in small groups)
- Brief quizzes on course readings may be assigned at the instructor's discretion

Assessment & Grading

All assignments will be given a letter grade based on the scale below. Students should feel free to consult the instructor at any time for clarification of these policies.

A	Excellent.	Exemplary. Displays truly exceptional analysis and application of knowledge. Should be used as a model for future students.
B	Good.	Exceeds the requirements of the assignment. Demonstrates considerable analysis and application of knowledge
C	Average.	Fulfills all requirements of assignment; demonstrates a degree of effort.
D	Passing.	Fulfills all requirements of assignment yet does not demonstrate considerable analysis and application of knowledge
F	Failure.	Does not fully complete requirements of assignment or includes plagiarism.

Grade Distribution

Course grades will be determined by assessment of students' demonstrated abilities and knowledge based on the four-point rubric below. *Assignments within each category are all given equal weight.*

Short-Essay Midterm Exam	15%
Short-Essay Final Exam	25%
Research Paper	25%
Dramaturgical Presentations	20%
Active, Informed Participation	15%

Extra Credit

The extra credit option (a contextualized performance review) will be reviewed at the beginning of the semester. Students may choose to complete this ONE optional extra credit assignment at some point during the semester, but are not required to complete extra credit. This assignment may raise the final course grade by no more than 1/3 of a letter grade (e.g. B- to B, B+ to A-). There are no additional opportunities for extra credit; please do not ask.

Incompletes

A grade of "Incomplete" will be issued only under exceptionally compelling circumstances. To request this grade, a student *MUST*:

- Have successfully carried the course until a late point in the semester
 - Must have completed all the course assignments with passing grades
 - Must have been regularly attending class
- Be unable to complete the course due to *extenuating and substantiated circumstances beyond the student's control* such as long-term hospitalization.
 - Documentation of the circumstances must be provided and verified.
 - Expectation of a poor course grade is *never* acceptable cause for an Incomplete.
- Request the grade of incomplete *prior* to the end of the semester by filling out all appropriate paperwork and negotiating a course completion contract with the instructor.

Under no other circumstances will a grade of incomplete be considered; please do not ask.

Class Participation Requirements

Students are expected to be active participants in all course activities and discussions, and to share responsibility for their successful learning. In addition to your in-class work, I encourage you to meet with your peers in small study groups throughout the semester, and to meet with me during office hours should you have questions or wish to discuss a topic in greater depth.

Attendance & Timeliness

Students are expected to attend and be engaged in every class and to arrive on time. Each absence beyond the second will result in reduction of the final course grade by a 1/3 of a letter grade (e.g.: from A to A-, from B- to C+), and every two instances of tardiness will count as an absence. If a student will miss a class due to religious observance or other university-approved event (for which they will not be penalized), they must inform the course instructor, via e-mail, at least one week before the absence will occur. ***More than five absences will result in a failing grade for the course, without exception.***

Out-of-Class Meetings

Some of the assignments for this course will require and benefit from the input of your colleagues outside of class time. Expect to meet regularly with partners and small groups outside regular class hours. Use each other as experts and do not be afraid to bounce new ideas off each other. Your success in this course is influenced by your ability to communicate with each other and to respect each other's time, talents, and energies.

Decorum

Please respect your peers and the instructor by observing the following guidelines:

Turn OFF all cell phones or any other distracting devices before class.

Listen to all voices and refrain from talking over others in the class.

The use of laptop computers is not permitted in this course.

Conferences / Office Hours

Students will meet individually with the instructor to discuss their research proposals. In addition, students are welcome and encouraged to meet with the course instructor at any time, including prior to turning in any assignment to review their work and get suggestions and before submitting their finished product. Students are also welcome and encouraged to schedule conferences with the instructor to discuss any assignment or their general progress in the course.

Handing in Assignments on Time

All assignments are to be submitted by the start of class on the day on which they are due. Any assignment not physically turned in by the start of class will be considered late, and will be penalized with a grade reduction of 1/3 of a letter grade for each calendar day it is late. Therefore, a paper which would normally receive a grade of "B," if submitted 2 days late, would receive a grade of "C+."

All written assignments must be submitted electronically. Some assignments may require you to distribute copies of your work to the class; in these cases you must submit *both* an electronic copy as well as hard copies for your peers in class. *Both* the electronic and paper copies must be submitted on time, or the assignment will be considered late, and graded accordingly using the information above.

Format for Papers

All written work should follow Modern Language Association (MLA), American Psychological Association (APA) or Chicago manuscript guidelines unless otherwise specified. Mechanical errors in written work reflect poorly on the author and will detract from an assignment's grade; students should take care to ensure their work meets the highest standards of grammar and form. (In short – mechanics count.)

Plagiarism & Academic Integrity

Cheating is bad. Do not do it. All pieces students submit must be their own original work. The University defines plagiarism as "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials" (*USU Code of Policies and Procedures for Students*, Article V, Section 3A.1). ***If a student commits an act of plagiarism or any other form of academic dishonesty, they will automatically fail the course. There are no exceptions to this policy under any circumstances.*** In addition to failing the course, students who choose to engage in academic dishonesty will be referred to the appropriate administrators for further disciplinary action, such as probation, suspension, expulsion. Please note that all assignments will be checked using anti-plagiarism software. Students are encouraged to familiarize themselves with the University's Academic Integrity policies by visiting: <http://www.usu.edu/policies/PDF/Acad-Integrity.pdf>.

Online Learning: E-mail & Blackboard

Although this class meets in a face-to-face classroom, a portion of the discussion and intellectual exchange will occur electronically on the Blackboard system. This on-line tool will be used to disseminate information, submit assignments and provide feedback.

Students are required to activate and use their University e-mail account (having your university mail forwarded to another account is acceptable as well). As course information will be communicated via e-mail, students must check their inbox regularly. Students are responsible for all messages sent, even if they are returned due to insufficient space. As your mailbox may frequently become full, you are encouraged to request additional storage space from the University and to regularly delete junk mail.

Course Content

Given the broad scope of material covered in this course, at times, the course may deal with subjects, ideas, acts and imagery that some students may find offensive or objectionable. Opinions may be expressed by the instructor or students that conflict with an individual student's beliefs. While every attempt will be made to respect students' beliefs and values, this class will engage with issues and avoid censorship. If a student has concerns about any of these issues, they must notify the instructor immediately to arrange a solution.

USU Academic Resource Center & Writing Centers

The University offers both an Academic Resource Center (ARC) and a Writing Center. The ARC offers several free resources including individual tutoring sessions, academic coaching, and other resources. The writing center specifically assists students with academic writing. Students are strongly encouraged to make use of these resources.

For information on the ARC, visit <http://www.usu.edu/arc/>

For information on the writing center or to schedule an appointment online, visit <http://writing.usu.edu/>.

Students with Disabilities

Students with ADA-documented physical, sensory, emotional or medical impairments may be eligible for reasonable accommodations. Veterans may also be eligible for services. All accommodations are coordinated through the Disability Resource Center (DRC) in Room 101 of the University Inn, (435) 797-2444 voice, (435)797-0740 TTY, (435)797-2444 VP, or toll free at 1-800-259-2966. Please contact the DRC as early in the semester as possible. Alternate format materials (Braille, large print or digital) are available with advance notice.

Course Calendar
(Subject to change)

DATE	Topics Covered	Assignments Due
MON 8/30	Course Introduction	
WED 9/1	Dramaturgical Research Presentations & Research Paper	Read Syllabus & Assignment Overviews
FRI 9/3	Theatrical Origins	Read W&G Introduction pp. 1-24
MON 9/6	LABOR DAY (No Class)	
WED 9/8	Origins of Tragedy Aristotle's <i>Poetics</i>	Read W&G Chapter 1 pp. 25-44 (Early Theatres through Satyr Plays) Optional: Read <i>Agamemnon</i> (Aeschylus)
FRI 9/10	Greek Tragedy	Read <i>Oedipus the King</i> (Sophocles) Optional: Read <i>The Bacchae</i> (Euripides)
MON 9/13	Greek Comedy Theatre Spaces in Ancient Greece	Read W&G Chapter 1 pp. 45-61 (Old Comedy through "Milestones")
WED 9/15	Aristophanes & Old Comedy	Read <i>Lysistrata</i> (Aristophanes)
FRI 9/17	Ancient Rome	Read Chapter 2: Roman Theatre
MON 9/20	Roman Comedy	Read <i>Pseudolus</i> (Plautus) Group 1 Presents
WED 9/22	Roman Tragedy	Read <i>Thyestes</i> (Seneca) Group 2 Presents
FRI 9/24	Middle Ages	Read W&G Chapter 4: Medieval Theatre in Europe
MON 9/27	Medieval Liturgical Drama	Read <i>Dulcitius</i> (Hrotsvit) Group 3 Presents RESEARCH PROPOSALS DUE (ONLINE)
WED 9/29	Mystery / Cycle Plays	Read <i>Second Shepherd's Play</i> (Wakefield Master) Group 4 Presents
FRI 10/1	Medieval Secular Drama	Read <i>Everyman</i> (Anonymous) Group 5 Presents
MON 10/4	Italian Renaissance	Read Chapter W&G 5: Theatre of the Italian Renaissance *CONFERENCES DURING OFFICE HOURS THIS WEEK*
WED 10/6	Commedia dell'Arte	Read Selections from <i>Commedia</i> (Blackboard) Group 6 Presents *CONFERENCES DURING OFFICE HOURS THIS WEEK*
FRI 10/8	MIDTERM EXAM	*CONFERENCES DURING OFFICE HOURS THIS WEEK*

MON 10/11	English Renaissance	Read W&G Chapter 6: Theatre of the English Renaissance
WED 10/13	Renaissance	Read <i>The Spanish Tragedy</i> (Thomas Kyd) Optional: Read <i>The Shoemaker's Holiday</i> (Thomas Dekker) Group 7 Presents
THU 10/14	(FRIDAY SCHEDULE) Renaissance	Read <i>Doctor Faustus</i> (Christopher Marlowe) Group 8 Presents REVISED RESEARCH PROPOSALS DUE (ONLINE)
MON 10/18	Renaissance	Read <i>Twelfth Night</i> (William Shakespeare) Optional: Read <i>Hamlet</i> (William Shakespeare) Group 9 Presents
WED 10/20	Renaissance	Read <i>Volpone</i> (Ben Jonson) Group 10 Presents
FRI 10/22	Renaissance	Read <i>The Duchess of Malfi</i> (John Webster) Group 11 Presents
MON 10/25	Research Resources MEET IN LIBRARY ROOM 122	
WED 10/27	Spanish Golden Age	Read W&G Chapter 7: Theatre of the Spanish Golden Age
FRI 10/29	Spanish Golden Age	Read <i>Life is a Dream</i> (Pedro Calderón de la Barca) Optional: Read <i>Fuenteovejuna</i> (Lope de Vega Carpio) Group 12 Presents
MON 11/1	French Neoclassicism	Read W&G Chapter 8: French Neoclassical Theatre ANNOTATED BIBLIOGRAPHIES DUE (ONLINE)
WED 11/3	French Neoclassicism	Read <i>Tartuffe</i> (Molière) Optional: Read <i>The Rover</i> (Aphra Behn) Group 13 Presents
FRI 11/5	English Restoration	Read W&G Chapter 9: Theatre of the English Restoration
MON 11/8	English Restoration	Read <i>The Country Wife</i> (William Wycherly) Optional: Read <i>The Rover</i> (Aphra Behn) Group 14 Presents
WED 11/10	18 th Century	Read W&G Chapter 10: Theatres in the Eighteenth Century
FRI 11/12	Comedy of Manners	Read <i>The School for Scandal</i> (Richard Sheridan) Optional: Read Lillo, Goldoni, von Goethe, de la Cruz Group 15 Presents
MON 11/15	19 th Century	Read W&G Chapter 11: Theatres from 1800 to 1875
WED 11/17	Early U.S. Theatre	Read <i>The Escape; or, a Leap to Freedom</i> (W.W. Brown) Optional: Read <i>Woyzeck</i> (George Büchner) Group 16 Presents
FRI 11/19	Catch-Up Day	

MON 11/22	Happy Thanksgiving! (No Class)	RESEARCH PAPER DRAFTS DUE (ONLINE)
WED 11/24	THANKSGIVING BREAK (No Class)	
FRI 11/26	THANKSGIVING BREAK (No Class)	
MON 11/29	Turn of the 20 th century	Read W&G Chapter 12: Theatres from 1875 to 1915 PEER REVIEWS DUE (ONLINE)
WED 12/1	Turn of the 20 th century	Read <i>Miss Julie</i> (August Strindberg) Group 17 Presents
FRI 12/3	Turn of the 20 th century	Read <i>Hedda Gabler</i> (Henrik Ibsen) Group 18 Presents
MON 12/6	Turn of the 20 th century	Read <i>The Importance of Being Earnest</i> (Oscar Wilde) Optional: Read <i>Ubu the King</i> (Alfred Jarry) Group 19 Presents
WED 12/8	Turn of the 20 th century	Read <i>The Cherry Orchard</i> (Anton Chekhov) Optional: Read <i>Riders to the Sea</i> (John Millington Synge) Group 20 Presents
FRI 12/10	Turn of the 20 th century	Read <i>Pygmalion</i> (George Bernard Shaw) Group 21 Presents RESEARCH PAPERS DUE (ONLINE)
MON 12/13	FINAL EXAM 11:30AM – 1:20pm	