

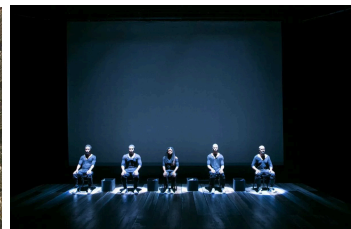
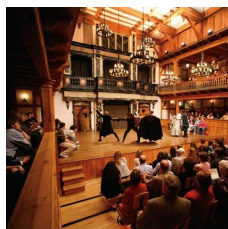
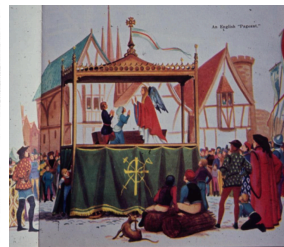
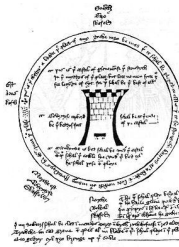


MARYMOUNT
UNIVERSITY

School of Arts and Sciences
2016-17

COURSE SYLLABUS

Course Number EN207-A	Course Title Theatre History		
Fall Semester	Spring Semester XXXX	Summer Semester	Credit Hours 3
Name of Instructor Dr. Howe			
Meeting Day, Time, and Room Number Monday, Thursday 12:30-1:45 Rowley Hall, G205			
Final Exam Day, Time, and Room Number 5/11/17 12:00PM - 2:30PM Rowley G205			
Office Hours, Location, Phone Butler G126 - 703-284-5762 Mon 11:00am – 12:00pm (book on starfish) Tue 11:00am – 3:00pm (book on starfish) Wed by appt (email me!) Thu 11:00am – 12:00pm (book on starfish) Fri 11:00am – 12:00pm (book on starfish)			
E-mail and Web Site thowe@marymount.edu http://marymount.instructure.com ***Essays turned in via Canvas; Journal entries kept on the Canvas Discussion Board			
Course Description A study of selected periods in the development of theater from the ancient world to the 20th century. This course introduces students to key theatrical traditions across cultures by focusing on the material contexts of performance in addition to plays as written texts. Prerequisite: EN 102 or permission of instructor. Liberal Arts Core/University Requirements Designation: LT-1. (3)			



UNIVERSITY STATEMENTS

ACADEMIC INTEGRITY

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University Community. You agree to observe these principles yourself and to defend them against abuse by others. Items submitted for this course may be submitted to TurnItIn.com for analysis. See also the University website:

<http://www.marymount.edu/Student-Life/Student-Affairs-Administration/Student-Conduct/Academic-Integrity>

STUDENT COPYRIGHT INFORMATION

For the benefit of current and future students, work in this course may be used for educational critique, demonstrations, samples, presentations, and verification. Outside of these uses, work shall not be sold, copied, broadcast, or distributed for profit without student consent.

ACCOMMODATIONS AND ACCESSIBILITY CONCERNS

Please address any special challenges or needs with the instructor at the beginning of the semester. Students seeking accommodations for a disability must complete the required steps for obtaining a Faculty Contact Sheet from the Office of Student Access Services (SAS). Students are then responsible for meeting with their instructors at the beginning of the semester to review and sign the Faculty Contact Sheet and develop a specific plan for providing the accommodations listed. **Accommodations cannot be granted to students who fail to follow this process.** Appointments with the SAS director can be scheduled through the Starfish "Success Network" tab in Canvas. For more information, check the SAS website, e-mail access@marymount.edu, or call **703-284-1538** to reach the SAS director or an academic support coordinator.

EMERGENCY NOTIFICATION POLICY

When students are absent due to a crisis situation or unexpected, serious illness and unable to contact their individual instructors directly, the Division of Student Affairs can send out an Emergency Notification. To initiate an Emergency Notification, students should contact the **Division of Student Affairs 703-284-1615** or studentaffairs@marymount.edu. Emergency Notifications are **NOT** appropriate for non-emergency situations (e.g. car problems, planned absences, minor illnesses, or a past absence); are **NOT** a request or mandate to excuse an absence, which is at the sole discretion of the instructor; and are **NOT** a requirement for student absences. If a student contacts instructors about an emergency situation directly, it is not necessary to involve the Division of Student Affairs as arrangements are made to resolve the absence.

For non-emergency absences, students should inform their instructors directly.

ACCESS TO STUDENT WORK

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted anonymously.

UNIVERSITY POLICY ON WEATHER AND EMERGENCY CLOSINGS

Weather and Emergency closings are announced on Marymount's web site: **www.marymount.edu**, through **MUAlerts**, area radio stations, and TV stations. You may also call the **Weather and Emergency Hotline at (703) 526-6888** for current status. Unless otherwise advised by local media or

by official bulletins listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to inclement closing or delayed opening are not generally made before 6:00 AM and by 3:00 PM for evening classes of the working day. Emergency closing could occur at any time making **MUAlerts** the most timely announcement mechanism. **Students are expected to attend class if the University is not officially closed.** If the University is closed, course content and assignments will still be covered as directed by the course instructor. Please look for communication from course instructor (e.g., Canvas) for information on course work during periods in which the University is closed.

1. **BROAD PURPOSE OF COURSE**

A study of selected periods in the development of theater from the ancient world to the 20th century. This course introduces students to key theatrical traditions across cultures by focusing on the material contexts of performance in addition to plays as written texts. Prerequisite: EN 102 or permission of instructor. Liberal Arts Core/University Requirements Designation: LT-1. (3)

2. **COURSE OBJECTIVES:** Upon successful completion of this course students will be expected to:

Core Learning Outcomes: University Requirements

- demonstrate an understanding of the interconnectedness of human problems and concerns across cultures as expressed in selected world theatrical traditions
- evaluate how culture shapes identity development, values, assumptions, and social interaction in theater.

Core General Learning Outcomes: Skills

- practice analytical discourse, critical reasoning, and problem-solving through close textual analysis and interpretation of theater history.
- apply knowledge and experience in literary analysis to new texts.

Core General Learning Outcomes: Attitudes

- examine the aesthetic principles that inform dramatic production and apply them to the study and analysis of theater.

Introductory Literature Core Outcomes: 200-level courses

- recognize theater as an expression of the human condition by identifying themes, movements, and texts that constitute literary and cultural traditions.
- demonstrate skills in close reading and interpretation by applying the conventions and vocabulary of literary analysis.
- examine the historical, cultural, and aesthetic contexts that inform theatrical discourse.

3. **TEACHING METHOD**

lecture, audio-visual, discussion, conference, small group discussion, student presentations, and inter-disciplinary team projects

4. **GRADING POLICY**

Journal Entries (300 words each)

20%

<i>2 Short Essays (2-3 pages each)</i>	<i>20%</i>
<i>In-class activities and participation</i>	<i>10%</i>
<i>Scene Presentation + Written Explanation</i>	<i>25%</i>
<i>Midterm & Final Exams</i>	<i>25%</i>

February 17th is the last day to withdraw from a class without academic record.

March 24th is the last day to withdraw from a class with a grade of W.

5. **IMPORTANT POLICIES**

- Regular attendance is required in the course. Absences will affect your participation grade.
- Late assignments will be penalized one letter grade for every class day they are late. Late assignments will not be accepted more than two weeks after the due date. In-class activities will not be made up. (see above)
- Inadequate paraphrase, missing citations, and/or citing the wrong source may result in failure of a writing assignment. Continued failure to adequately document acknowledged sources may result in failure of the course. Cases in which a student uses information or phrasing from a source not included in the bibliography and cases in which a student submits work that was copied from another source will be referred to the Academic Integrity Coordinator and may result in failure of the course. See Marymount's Academic Integrity Policy for more information.
- Much of our work in class will be discussion-oriented and collaborative. It is therefore particularly important that all of your work and reading be completed on time. You will handicap not only yourself but your classmates if you are not prepared.
- All of the reading assignments must be completed by the assigned date. Come to class prepared to discuss the readings.
- You are required to have access to Canvas and are responsible for checking your Marymount e-mail address frequently for class updates.

CENTER FOR TEACHING AND LEARNING – ENGLISH WRITING SUPPORT SERVICES

All writing, however strong, can benefit from a careful reader's response. In addition to feedback from your instructor and your classmates, writing assistance is available from peer tutors in the Center for Teaching and Learning. Tutors can help at any stage of the writing process – from getting started to final editing. They can help you figure out an assignment, overcome "writer's block," or discover your thesis.

Remember, however, that tutors are not allowed to revise or edit students' papers. With grammar, they can point out patterns of error and help you spot and fix them. All changes, revisions, or corrections must be your work. Use Starfish to sign up for an appointment; the CTL recommends 50 minutes with a writing tutor/consultant. Remember to bring your assignment!

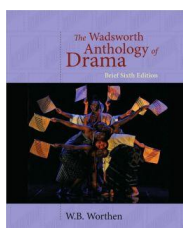
6. **CLASS SCHEDULE** (PLEASE SEE CANVAS FOR UPDATES TO THIS SCHEDULE--YOU ARE REQUIRED TO VISIT CANVAS AND CHECK YOUR EMAIL TO KEEP YOURSELF INFORMED ABOUT THE COURSE!)

Date	Topic	Assignment Due**
Jan 19	Introduction to the class; reading the material theater Lecture and reading guide	Before class, watch this video introduction to Greek Theatre and

		this video to Theatre History (may need to login to screen videos)
M Jan 23	Classical Greece; Screen Oedipus Rex (Sophocles; Guthrie) Discussion presentation :48-51 Chorus and worship :29, 1:09:20/ Chorus as citizens, on vs offstage storytelling :34/ Chorus supplicates :56/ Masks 1:00/ Chorus, dance, song	Read pages 1-29 in text and watch Oedipus Rex for class discussion Journal 1
Jan 26	Screen Medea (Euripides). Here's a great audio version. with Fiona Shaw as Medea! Discussion Presentation	Read introduction and screen Medea
M Jan 30	Medea (Euripides)	Read Medea Journal 2
Feb 2	Medieval and Renaissance England; The York Crucifixion (anon.) Mystery plays overview. Part of the York Crucifixion play. Discussion Presentation.	Read and screen York Crucifixion play and context (159-162, 173, 179-184) Reading guide
M Feb 6	The York Crucifixion (anon.)	Journal 3
Feb 9	Video on the Globe theatre; video on OP: "To be or not to be" in OP ; Read and Screen Hamlet (Shakespeare) Discussion Presentation	Essay 1 Due Read Worthen intro to Medieval/Renaissance theater (reading guide) Screen the play using the link (may need to log in)
M Feb 13	Hamlet (Shakespeare)	Read acts 1-3 Journal 4
Feb 16	Hamlet (Shakespeare)	Read acts 4-5; have read ALL of the play.
M Feb 20	Early Modern Europe; The Rover (Behn). Video synopsis. Reading Guide Discussion Presentation.	Read "Early Modern Europe" (269-282, 339-340) and acts 1-2 Journal 5
Feb 23	The Rover (Behn)	Read and screen acts 3-4
M Feb 27	The Rover (Behn)	Read and screen act 5 NO JOURNAL 6! Enjoy the weekend.
March 2	Draft Performances Set 1	Performances Set 1 Drafts Due
M March 6	<i>Spring Break</i>	Over Spring Break, screen School for Scandal ; extra credit: write a 1-2 page analysis of the staging choices
March 9	<i>Spring Break</i>	
M March 13	Midterm exam Study guide: https://docs.google.com/document/d/1RWrxvkvUadzIP4Sk45PwD8ImD4EccBWUtr4KXiqAh_g	<i>Extra Credit Due. Midterm Exam</i>
March 16	Modern Europe; Read and Screen A Doll's House (Ibsen) [trailer from The Young Vic] Discussion Presentation	Read and Screen acts 1-3

M March 20	A Doll's House (Ibsen) Short film response to A Doll's House	Read from text, "Modern Europe" and the intro to Ibsen, pages 395-417 Journal 7
March 23	Read Endgame (Beckett) Lecture/discussion presentation	Read all of Endgame and intro to the play from your text
M March 27	Endgame (Beckett)	Journal 8
March 30	ASECS Screen Endgame	In-class work
M April 3	Recap; The United States	Discuss Endgame; Essay 2 Due
April 6	Read and Screen Machinal (Treadwell)	Read and screen episode 1-3 of Machinal
M April 10	Machinal (Treadwell)	Episodes 4-6 of Machinal Journal Entry Due Have read introduction to theater in The United States, and the intro bit to Machinal
April 13	Easter Break April 13-17th Date 1 for <i>Or</i> , at the Roundhouse Theater	Finish Machinal
Tues April 18	Monday classes meet on Tuesday!! Discuss Machinal: role of media, "machines"?, expressionism Intro to American Theater/Black theater	Journal 11 No Journal Due! BUT, PLEASE THINK ABOUT THE DISCUSSION FROM LAST CLASS. WE WILL FINISH THIS TODAY!
April 20	Read and Screen Dutchman (Jones/Baraka)	Read and screen Dutchman
M April 24	Dutchman (Jones/Baraka) April 25: Date 2 for <i>Or</i> , at the Roundhouse Theater Dutchman discussion	Journal 9 due
April 27	Draft Performances Set 2	Performances Set 2 Drafts Due
M May 1	Recording your performance	** Revisions to Essay 1 or 2 due by midnight. Resubmit to Canvas
May 4	<i>Final Exam</i>	Final Exam
May 11 12-2:30	<i>Scene presentations</i>	EC option: video your scene presentation and upload to Vimeo or YouTube! (video must be uploaded by May 14th, 5:00pm, and WORKING link sent to me via email)

7. REQUIRED TEXTS -- **Yes, this book is required, in print, unless you have a way to annotate a digital copy!**



WADSWORTH ANTHOLOGY OF DRAMA, BRIEF ED. **REQUIRED** | By WORTHEN

EDITION: 6TH 11 PUBLISHER: CENGAGE L ISBN: 9781428288157