I. Course Description

This course in dramatic literature will chronologically and thematically introduce you to a wide variety of plays. We will read and discuss plays as literature intended for theatrical performance, often dealing with the translation of the written page onto the stage. The plays will be examined from the angles of theatre movements, history, cultural context, structure, genre, and form as various viewpoints from which playwrights write and scholars criticize and interpret.

II. Course Objectives

Program Learning Outcomes: This course applies at an introductory level to the following Program Learning Outcomes as identified by the School of Theatre:

- The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic. (All degree plans.)
- The student will demonstrate an understanding of theatre history and a variety of theatrical styles. (All degree plans.)
- The student will be able to form and articulate a critical analysis and evaluation of a work of theatre. (BA, BA with Teacher Certification.)
- The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All degree plans.)
  - The student will demonstrate intermediate to advanced competence in one or more theatrical specialization(s). (BA)

Student Learning Outcomes: Students who successfully complete this course will be able to:

- articulate and describe the defining attributes of various theatrical genres as they were practiced in different historical eras. (PLOs A, B)
- critically analyze, evaluate and describe a dramatic work and its underlying structural elements. (PLOs A, C)

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1 You may refer to me as “Inga,” “Dr. Meier,” or “Ms. Meier.” You may not refer to me as “Prof,” “Professor Inga,” or “Doctor Inga.” If you insist on doing so, you are required to follow this wording with an acceptable title (e.g. “Yellow-Haired Warrior” or “Mother of Dragons”).
2 Emails are not an instantaneous form of communication. In other words, please do not send me an email 20 minutes before class and then approach me in class, asking if I received your email. On average, expect a 24-hour turnaround time. Also, emails sent through D2L will NOT be answered. Please use only the SFA address.
3 There is a sign up sheet for 15-minute slots on my door. If you wish to meet with me, please sign up. However, if you are not available during office hours due to co-curricular conflicts, you may make an appointment outside of regular office hours. In other words, please don’t tell me, “I didn’t meet with you because I had class during your office hours.”
• read and analyze a play with an understanding of its various technical requirements (i.e., setting, costumes, lighting, acting style, etc.). (PLOs A, D, E)
• demonstrate a richer basic knowledge of dramatic literature and be able to place a theatrical work in its historical context. (PLOs A, B)
• analyze both a dramatic text and a performance text and note the correspondences between them. (PLOs A, C, D)

III. Texts + Materials

• Attendance of all Mainstage and Downstage productions:
  o Pitching to the Star (Sept. 22-23) (D)
  o Tartuffe (Oct. 3-7) (M)
  o Thank You for Protesting (Oct. 13-14) (D)
  o Baby with the Bathwater (Oct. 27-28) (D)
  o Mr. Burns (Nov. 7-11) (M)
• Backwards and Forwards: A Technical Manual for Reading Plays by David Ball
  ISBN 0-8093-1110-0
• The Longman Anthology of Drama and Theater: A Global Perspective (Compact Edition)
  ed. by Michael Greenwald, et al.
  Longman (2002)
  ISBN 0-321-08898-0
• Additional readings – both plays and smaller, supplementary readings – will be provided as PDFs at least one week prior to the date by which the reading must be completed.

The books are available at the campus Barnes and Noble in the student center. You may procure the book however you choose (campus bookstore, online, textbook rental, locally owned bookstores, sharing with a friend, etc.). However, it is your responsibility to have completed the required reading by the due date.

IV. Class Procedures and Policies

School of Theatre Attendance Policy: A career in the fine arts demands dedication and discipline; preparation for this career (or any career, for that matter) requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories and other activities for which a student is registered or assigned.

Further:

• It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, or student participation in approved university-sponsored events. Excused absences from theatre classes will only be granted upon presentation of written documentation from the teacher, sponsor, or physician involved upon the first day of the student’s return. In the case of absences caused by university-sponsored events, inclusion in the university's public listing of such absences will constitute an official excuse. It is the student's responsibility to inform the instructor that he/she has scheduled the planned official absence, in advance when possible.
• Students missing classes, other than university-sponsored trips, may contact the Office of Student Rights and Responsibilities (OSRR) and request that an absence notification be sent to the instructor(s). The notification is not an excuse, and is not evaluated by OSRR.
The notification is only provided as a courtesy to the student and the student's instructor(s). Students remain responsible for providing documentation in a timely manner to the instructor for each absence. The instructor determines whether such documentation is satisfactory.

- In the case of missed classes, you will be held responsible for the successful completion of assigned work and/or projects. **It is your responsibility to seek out the materials and information you missed, including lecture notes, screenings, and announcements. “I didn’t know” will not be considered an excuse.**

- A total of ten excused and/or unexcused absences will **automatically result in a failing grade.**

- Unexcused absences above 3 will result in a deduction of 10 points each off the participation grade (1% each off the final grade).

- Arriving to class after attendance has been completed or leaving prior to the end of class will be considered ½ an absence (which counts towards the maximum allowed of 9) and will be deducted from your grade accordingly.

- If at any point in the semester, you wish to know where you are in terms of attendance, please approach me before or after class, during office hours, or email me.

- **It is your responsibility to be aware of both the attendance policy and your attendance count.**

V. Requirements

This is a university course, taken mostly by prospective majors. It involves a good deal of reading. Expect to spend 2-3 hours of work outside class for every hour in class. Part of the expectation of this course is that your writing level be appropriate to a university-level course in the humanities. If you are not confident regarding your writing ability, make arrangements now to take advantage of the university’s various writing assistance programs. Start with the Academic Assistance and Resource Center (AARC) on the first floor of Steen Library.

**Play Reports:** Beginning with *Oedipus Rex*, each student will turn in a play report on each assigned play. The purpose of the report is to begin opening up your thinking about the play (which is why they are due before the class discussion) and to force you to commit something to paper concerning your analytical point-of-view on the work. The reports are due, as hard copies, at the beginning of class the first day we discuss a play. Late play reports will be deducted 3 points per day that they are late. Emailed reports will not be accepted. The lowest 2 grades will be dropped.

$$25 \text{ points each } \times 11 \text{ reports} = 275 \text{ points}$$

**Online Assignment:** Because we will not be meeting on 11/16, a short, written assignment TBD will be due that day.

$$25 \text{ points}$$

**Production Commentaries:** You are required to see the Mainstage productions of *Tartuffe* and *Mr. Burns*. A two-page commentary on the production is due at the class period immediately after each production closes. This is not a performance review, but rather a commentary on the means by which structural and critical analyses are revealed in theatrical production.

$$100 \text{ points } \times 2 \text{ commentaries} = 200 \text{ points}$$
**Critical Paper:** You will submit a paper of approximately 1500 words (five pages) on or before Thursday, November 28. Papers will employ the terms and concepts of the class to discuss any one play from the anthology other than those assigned for the class.

**200 points**

**Final exam:** The comprehensive final in-class exam will be at 8:00 a.m. on Tuesday, Dec. 12. It will consist of a variety of questions covering all terms and concepts discussed in the course, ranging across plays read, lecture material, assigned productions (*Tartuffe* and *Mr. Burns*, plus all Downstage productions: *Pitching to the Star*, *Thank You for Protesting*, and *Baby with the Bathwater*), and in-class discussion. Typical question types may include: true / false, short answer, multiple choice, term identification, passage identification, and an essay.

**200 points**

**Participation / Effort:** You are expected to come to class prepared and to be fully engaged during class discussions.

**100 points**

**VI. Grading Policies**

**Grading Scale:**

Final Grades are assigned as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
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<tbody>
<tr>
<td>A</td>
<td>900-1000</td>
</tr>
<tr>
<td>B</td>
<td>800-899</td>
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<tr>
<td>C</td>
<td>700-799</td>
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<tr>
<td>D</td>
<td>600-699</td>
</tr>
<tr>
<td>F</td>
<td>less than 600</td>
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**Withheld Grades Semester Grades Policy (A-54):** Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**VII. Diversity + Inclusion**

This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated and may constitute disruptive behavior under the student code of conduct.

**VIII. Academic Integrity**

**Academic dishonesty** includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on
an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at: http://www.sfasu.edu/policies/student_academic_dishonesty.pdf.

You are expected to be in full compliance with both the SFA policy and the School of Theatre policy:

SFA policy: Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

School of Theatre policy: The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone else's work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students. Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.

Please Note: You are expected to be familiar with and able to demonstrate proper procedures for citations, following either MLA or Chicago Style guidelines, both of which are available online. Failure to cite sources is a form of academic dishonesty and will be treated accordingly. I will trust that you are invested in your own education and will not cheat. However, this trust should not be confused for a lack of vigilance on my part. If you are caught, I will consider it a violation of personal trust and will not hesitate to penalize you to the fullest extent possible. I guarantee that the penalty you may incur for a late assignment will be less than the penalty for academic dishonesty.

IX. Student Code of Conduct

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Please note: Cell phone use during class is highly distracting, both to me, and the classmates seated behind you – especially during screenings. It is also rude. I have teacher eyes and can see you, even when you think you are staging a covert operation by placing the phone on your lap, and even if you are seated in the last row. I will not waste class time policing your cell phone
habits. Please do not mistake this for the acceptability of such behavior. Similarly, I will not waste time repeating material because you were busy checking Facebook the first time the material was covered. However, I will deduct points from your participation grade for cell phone use at the end of the semester.

X. Concealed Carry

The law states that any institution of higher learning “… may not adopt any rule, regulation, or other provision prohibiting license holders from carrying handguns on the campus of the institution.” As such, I cannot ban lethal weapons in the classroom, since none of our spaces have been approved for any kind of prohibition. However, I request that you use your best judgment and consider the importance of preserving a safe classroom environment for all students, in accordance with the student code of conduct, which remains in effect. If you are licensed to carry a handgun and choose to do so on campus, it is requested that you consider refraining from doing so in the classroom. Should you choose to carry, your weapon must be concealed and in your possession (on your body or secured in a backpack or other type of bag) at all times. Should your weapon be visible at any time, you may be referred to campus security and your grade may be affected.

XI. Additional Information

If you have a disability: To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Religious observance: If your observance of a religious holiday will prevent you from attending class, please contact me immediately so we can make appropriate arrangements.

XII. Course Outline (Subject to Change!)

Please Note: This course outline is provided to help you schedule your readings and assignments. You will notice that some weeks have more assignments or readings than others. It is YOUR responsibility to manage your time accordingly.

THU, 8/31 Introduction and Syllabus
TUES, 9/5 Reading Plays LADT 3-14
THU, 9/7 Aristotle’s The Poetics / Genre / Formalist Analysis LADT 23-50, LADT 53-92
TUES, 9/12 Sophocles’ Oedipus The King
THU, 9/14 The Middle Ages + Religious Drama LADT 104-108, LADT 119-131
TUES, 9/19 Anonymous’ Everyman
THU, 9/21 Shakespeare + The Renaissance LADT 134-143
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Reading/Notes</th>
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<tbody>
<tr>
<td>TUES, 9/26</td>
<td>Shakespeare’s <em>Hamlet, Prince of Denmark</em></td>
<td>BF (all), LADT 146-217</td>
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<tr>
<td>THU, 9/28</td>
<td>Shakespeare’s <em>Hamlet</em></td>
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<td>TUES, 10/3</td>
<td>French Neoclassicism</td>
<td>LADT 226-263</td>
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<tr>
<td>THU, 10/5</td>
<td>Molière’s <em>Tartuffe</em></td>
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<td>TUES, 10/10</td>
<td>Realism and Naturalism Pt. 1</td>
<td>LADT 284-291, <em><strong>PRODUCTION COMMENTARY 1 DUE</strong></em> LADT 292-323</td>
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<tr>
<td>THU, 10/12</td>
<td>Ibsen’s <em>A Doll’s House</em></td>
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<tr>
<td>TUES, 10/17</td>
<td>Strindberg’s <em>Miss Julie</em></td>
<td>PDF</td>
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<tr>
<td>THU, 10/29</td>
<td>Realism and Naturalism Pt. 2</td>
<td>LADT 324-347</td>
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<tr>
<td>TUES, 10/24</td>
<td>Chekhov’s <em>The Cherry Orchard</em></td>
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<td>THU, 10/26</td>
<td>Expressionism</td>
<td>LADT 350, PDF</td>
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<td>TUES, 10/31</td>
<td>Treadwell’s <em>Machinal</em></td>
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<td>THU, 11/2</td>
<td>Epic Theatre</td>
<td>LADT 350-387</td>
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<td>TUES, 11/7</td>
<td>Brecht’s <em>The Good Woman of Setzuan</em></td>
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<td>THU, 11/9</td>
<td>Miller’s <em>Death of a Salesman</em></td>
<td>LADT 388-434</td>
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<td>TUES, 11/14</td>
<td>Lorraine Hansberry’s <em>A Raisin in the Sun</em></td>
<td>LADT 672-675, <em><strong>PRODUCTION COMMENTARY 2 DUE</strong></em> PDF</td>
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<tr>
<td>THU, 11/16</td>
<td><em><strong>ONLINE ASSIGNMENT DUE</strong></em></td>
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<tr>
<td>TUES, 11/21</td>
<td>NO CLASS – THANKSGIVING BREAK</td>
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<tr>
<td>THU, 11/23</td>
<td>NO CLASS – THANKSGIVING BREAK</td>
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<tr>
<td>TUES, 11/28</td>
<td>Tony Kushner’s <em>Angels in America, Part One: Millenium Approaches</em></td>
<td>LADT 504-543, <em><strong>CRITICAL PAPER DUE</strong></em></td>
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<tr>
<td>THU, 11/30</td>
<td>Non-Linearity</td>
<td>LADT 473-503</td>
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<tr>
<td>TUES, 12/5</td>
<td>Churchill’s <em>Top Girls</em></td>
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<td>THU, 12/7</td>
<td>Final Review</td>
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<tr>
<td>THU 12/14</td>
<td>(10:30 am – 12:30 pm) <em><strong>FINAL EXAM</strong></em></td>
<td>(There will be no make-up exams given unless a medical excuse or some other official documentation is presented to the instructor.)</td>
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