I. Course Description

This course will study the history of theatre from its origins to the early 1800s. This includes a study of the physical theatre, acting styles, costumes, sets, theories of drama, theatrical movements, and representative plays. To some extent, this will require the memorization of significant dates, names, and terminology. More importantly, however, we will explore the complex relationships between the dramatic text, theatrical productions, and audiences.

II. Course Objectives

Program Learning Outcomes: Students who successfully complete this course will have achieved mastery of the following Program Learning Outcomes as identified by the School of Theatre:
- The student will demonstrate an understanding of theatre history and a variety of theatrical styles. (All degree plans.)

Student Learning Outcomes: Students who successfully complete this course will be able to:
- Identify the most significant people, plays, and events from the modern theatre.
- Trace themes in dramatic theory and criticism in the modern period.
- Conduct original research in the dramaturgy and/or staging of modern plays.
- Demonstrate mastery of the terminology of the theatres of multiple civilizations.

III. Texts + Materials

- *Faust: Part 1* by Johann Wolfgang von Goethe (PDF)
- *Oedipus Rex by Sophocles* (PDF)

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 When communicating with me over email, I expect you to use a formal address, to sign your email, and to keep the tone of your email courteous and professional. 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 24-48 hour turnaround time, which may be longer on weekends and holidays. Also, emails sent through D2L will NOT be answered. Please use only the SFA address. Finally, if you send me an email regarding something that is clearly answered in the syllabus, I will simply respond: “Please see syllabus.”

3 There is a signup sheet for 15-minute slots on my door. If you need more than 15 minutes, sign up for multiple sequential slots. 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.”
The books are available at the campus **Barnes and Noble** in the student center. They have not been ordered through other bookstores. 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 eight excused and/or unexcused absences will automatically result in a failing grade.
- Unexcused absences above 2 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 1/3 an absence (which counts towards the maximum allowed of 7) and will be deducted from your grade accordingly.
- If at any point in the semester, you wish to know where you are at in terms of attendance, please approach me 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 an upper level university course, taken mostly by theatre 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.
**Exams:** There will be a total of 4 exams covering the material from the readings, in-class discussions, and lectures (2/17, 3/16, 4/6, and 4/29). Typical question types may include: true / false, short answer, matching, multiple choice, term identification, and an essay. Of the 4 exams, you may miss 1 exam. Make-up exams will only be administered in severely extenuating, documented circumstances, and are at my discretion. Therefore, as an adult, it behooves you to be responsible in your choices. Alternatively, you may take all 4 exams and have the lowest exam dropped. As a courtesy, you will be provided a study guide at least 1 week prior to each exam. The study guide is intended to be broad, as it is meant to guide your studying, not supplant it.

\[ \text{3 exams x 150 points each = 450 points total} \]

**Project / Presentation:** During the course of the semester, you must complete one project. The project will cover a historical figure, movement, theatre, or concept, will be selected from a pre-approved list, and will require outside research. Depending on your topic, the project may take the form of a PowerPoint, design, model, or scene. The idea is that you present material that is otherwise abstract in a concrete, tangible manner. (You will be provided a separate handout outlining the specific requirements for this assignment.)

\[ 150 \text{ points} \]

**Research Paper:** The central project for the duration of the semester will be a research paper of at least 10 pages due by 2 pm on Wednesday, 4/15. Final papers must be submitted in hard copy. Extensions will only be granted in instances of adverse, unforeseeable circumstances. Being overwhelmed at the end of the semester because you waited to write your paper, working on a show, or other foreseeable circumstances will not be considered grounds for extension. Late papers that have not been granted extensions will be deducted 20 points for every day that they are late, 10 points on the first day, if after the deadline.

Prior to beginning the paper, you must provide me with a brief abstract no later than the start of class on Monday, 2/24. Should your abstract fail to sufficiently outline a workable thesis to be explored, you may be asked to revise and resubmit. In this case, your abstract must be fully approved by Monday, 3/16. While the abstract itself is pass / fail, failure to have your abstract approved by the deadline will result in the deduction of 50 points from your final paper grade. Late abstracts will constitute a 5 point deduction for every day that they are late. Similarly, revised abstracts will constitute a 5 point deduction for every day that they are late beyond the assigned deadline.

Conversely, I am happy to look at drafts up to 1 week before a final deadline and to provide feedback during office hours. I am also happy to discuss topics with you during office hours, provided you have narrowed down the range of topics to some degree.

\[ 300 \text{ points} \]

**Participation / Effort:** You are expected to come to class prepared and to be fully engaged during class discussions. This means that you are both physically and mentally present. As long as you meet both of these conditions, you will receive the full 100 points. However, absences (as outlined under the attendance policy) and disruptive behavior will lead to deductions.

\[ 100 \text{ points} \]

(Please note: more extensive guidelines for each component will be provided in class and on D2L, over the course of the semester. It is your responsibility to remain aware of deadlines.)
VI. Grading Policies

Grading Scale:

Final Grades are assigned as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
<td>900-1000</td>
</tr>
<tr>
<td>B</td>
<td>800-899</td>
</tr>
<tr>
<td>C</td>
<td>700-799</td>
</tr>
<tr>
<td>D</td>
<td>600-699</td>
</tr>
<tr>
<td>F</td>
<td>less than 600</td>
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</table>

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, gender, age, marital status, familial status, sexual orientation, and disability. Some of these materials may be offensive by contemporary standards. Their inclusion should be not be interpreted as condoning discriminatory behaviors, and is intended to be engaged critically within the political and social contexts of the time in which the material was produced. Further, the expression of discriminatory remarks by students within the classroom or within submitted assignments will not be tolerated and may constitute disruptive behavior under the student code of conduct. Further, the expression of discriminatory views or language by students within the classroom or within submitted assignments can, at the discretion of the instructor, result in punitive measures, ranging from failure of a specific assignment to failure of the class and/ or disciplinary action.

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. Further, turning in an assignment that you have turned in elsewhere is considered self-plagiarism and will be considered a form of academic dishonesty. 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. 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 department’s 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://ww.sfasu.edu/disabilityservices/. It is strongly encouraged that you seek out these accommodations at, or prior to the beginning of the semester.

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!)^4

<table>
<thead>
<tr>
<th>DATE</th>
<th>CLASS TOPIC</th>
<th>READING DUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>WED 1/22</td>
<td>Introduction and Syllabus</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SECTION 1: EARLY THEATRES</strong></td>
<td></td>
</tr>
<tr>
<td>MON 1/27</td>
<td>Greek Theatre Pt. 1</td>
<td><em>LT</em> 33-49</td>
</tr>
<tr>
<td>WED 1/29</td>
<td>Greek Theatre Pt. 2</td>
<td><em>LT</em> 49-69</td>
</tr>
<tr>
<td>MON 2/3</td>
<td><em>Oedipus Rex</em></td>
<td><em>Oedipus</em> (PDF)</td>
</tr>
<tr>
<td>WED 2/5</td>
<td>Roman Theatre Pt. 1 + 2</td>
<td><em>LT</em> 71-84</td>
</tr>
<tr>
<td>MON 2/10</td>
<td>Roman Theatre Pt. 2</td>
<td><em>LT</em> 85-93</td>
</tr>
<tr>
<td>WED 2/12</td>
<td>Early Asian Theatres</td>
<td><em>LT</em> 95-123</td>
</tr>
<tr>
<td>MON 2/17</td>
<td>EXAM #1</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SECTION 2: MEDIEVAL EUROPEAN THEATRES + THE RENAISSANCE PT. 1</strong></td>
<td></td>
</tr>
<tr>
<td>WED 2/19</td>
<td>Medieval Theatres in Europe Pt. 1</td>
<td><em>LT</em> 125-137</td>
</tr>
<tr>
<td>MON 2/24</td>
<td>Medieval Theatres in Europe Pt. 2</td>
<td><em>LT</em> 138-142, 144-155</td>
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<tr>
<td></td>
<td>ABSTRACT DUE</td>
<td></td>
</tr>
<tr>
<td>WED 2/26</td>
<td><em>Passion Play</em></td>
<td><em>LT</em> 143, <em>Passion Play</em></td>
</tr>
<tr>
<td>MON 3/2</td>
<td>The Italian Renaissance Pt. 1</td>
<td><em>LT</em> 159-172</td>
</tr>
</tbody>
</table>

^4 Due to a variety of circumstances, the course outline may change. This may include changes to dates on which certain topics are covered or reading is due. It is your responsibility to remain abreast of any changes to the course outline.
WED 3/4  The Italian Renaissance Pt. 2  LT 173-189
MON 3/9  ***NO CLASS – SPRING BREAK***
WED 3/11 ***NO CLASS – SPRING BREAK***
MON 3/16  EXAM #2  ABSTRACT MUST BE APPROVED

SECTION 3: THE RENAISSANCE PT. 2

WED 3/18  The English Renaissance Pt. 1  LT 191-198, 217-229
MON 3/23  The English Renaissance Pt. 2  LT 198-217
WED 3/25  Hamlet  Hamlet (PDF)
MON 3/30  The Spanish Golden Age  LT 231-248
WED 4/1  Neoclassical France  LT 248-269
MON 4/6  EXAM #3

SECTION 4: THE ENGLISH RESTORATION + THE 18th CENTURY

WED 4/8  The English Restoration Pt. 1  LT 273-286
MON 4/13  The English Restoration Pt. 2  LT 286-301
WED 4/15  The 18th Century Pt. 1  LT 303-313
***FINAL PAPER DUE AT START OF CLASS***
MON 4/20  The 18th Century Pt. 2  LT 334-341
WED 4/22  Faust  Faust (PDF)
MON 4/27  The 18th Century Pt. 3  LT 313-334
WED 4/29  EXAM #4