I. LOCATOR INFORMATION:
Course# - Sec. and Name: THEA 413 DRAMATIC THEORY and CRITICISM I
Semester Hours Credit: 3  FALL __ SPRING 20__
Time Class Meets: Bldg/Rm: 
Instructor: Office Location: Office Hours: By appointment
Phone: Fax: Email:

II. COURSE DESCRIPTION: A survey of European theories of the drama and the effect of these theories on criticism, dramaturgy, and production from the classical Greek period through the French Academy. Prerequisite: THEA 203

STUDENTS WITH DISABILITIES: The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, legislation requires that all students with disabilities be guaranteed a learning environment that provides reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact the Office of Student Disability Resources and Services. *Note: Please be aware that under no circumstances can I implement any disability accommodations without official documentation from the Office of Student Disability Resources at FSU.

III. TEXTBOOK:
   a. Required: Dramatic Theory and Criticism: Greeks to Grotowski by Bernard F. Dukore. This text is required for your work/reading in the current course as well as for the second section of this course, Dramatic Theory and Criticism II. It makes available the chief documents in “dramatic theory.” Plays (bolded) are available in the library, online, and/or from me.
   b. (Strongly) Recommended Text: MLA Handbook Current Edition. You are highly encouraged to acquire this text. You can find it used online. Do not purchase an earlier edition of this text; significant differences in information exist.

Required Viewing: All FSU Theatre Company productions.

IV. STUDENT LEARNING OUTCOMES will include:
1. Articulating trends of performance, criticism and theories from Greeks to the 18th century;
2. Expressing the factors of influence on theatre;
3. Discussion of the interrelationships and connectivity of theatrical issues;
4. Opportunities to create, practice and criticize theory and genre in performance and papers;
5. Articulating the aim of literary criticism; knowledge of key forms and terminology; an ability to read dramatic scholars and critics with judicious understanding and appreciation;
6. An ability to conduct research according to established procedures and use it effectively;
7. An ability to generate and express personal responses to literary and critical texts and to explain premises and assumptions underlying such personal responses; expression of critically informed personal standards of aesthetic judgment;
8. An ability to write a critical essay stating a clear thesis and supporting it persuasively, integrating research into personal ideas;
9. Knowledge of major theoretical dramatic works from the Greeks to the 18th century discovered through research, discussion and writing;
10. An ability to synthesize academic research into cohesive scholarly writing and oral presentation about works from the Greeks to the 18th century;

V. COURSE REQUIREMENTS:
a. **ACTIVE PARTICIPATION:** This course is structured to support a “community of learners.” In order to contribute, you must come to class fully alert, prepared, and ready to participate in discussions of assigned readings or engage in determined activities, etc. Realize the importance of voicing your opinions during discussion in positive and respectful ways. Realize that sometimes you will have to agree to disagree with other members of the class. Frame your comments respectfully, with scholarly intelligence, and as a point of academic discourse. *Disrespect, rudeness, or offensive language of any kind has no place in the classroom. If that occurs, you will be asked to leave and substantial points will be reduced from your participation grade.* Each student begins with a mid-passing participation grade of 80. Effort or lack thereof, over the course of the semester will raise or lower that grade. *Measures Course Learning Outcomes 1 and 2.

b. **GROUP POSTINGS:** In a Blackboard group you will develop and post discussion questions to stimulate discourse and reflection about readings for each week. Questions must be posted by each Sunday. Each of you will respond to three of the posted questions that you find most provocative. In this way, you are driving the direction and depth of the class discussion. Put thought and effort into framing your question and in reflection on the determined questions for class. You will be graded on the depth and thought evident in your questions. If you fail to meet posting deadlines, you will receive an automatic zero for that week’s group postings grade. Discussion regarding this assignment is forthcoming. *Measures Course Learning Outcome 1 and 2.

c. **READINGS / PRESENTATIONS:** You will make three oral presentations on assigned theorists/readings as well as lead discussion for a portion of those days’ class. Each presentation requires outside scholarly research by the presenter. Plan the presentation carefully to fall within the timeframe communicated by the instructor. Provide a handout to each person in the class (including the instructor) to include: a professionally relevant biographical sketch of the theorist in question, their main contributions to dramatic theory, and an outline of the major points/concepts in the assigned readings. *You must also be prepared with questions and topics to stimulate class discussion and be able to answer questions from your colleagues about the theorist.* You will be graded on content, structure and construction, ability to lead discussion effectively, and overall professionalism and preparedness exhibited in your presentation and handout. Discussion of requirements is forthcoming. *Measures Course Learning Outcome 3.

d. **STANDARDS OF AESTHETIC JUDGMENT ESSAY:** You will write a 3 page essay in which you clearly state your personal criteria for evaluating a work of art written in standard scholarly form. This is not merely a discussion of art, but a personal statement of how you judge one work to be superior to another. Of primary interest is the depth and clarity of your thought. It is not necessary to provide citations unless you choose to do so or use another’s work when illustrating your points. Requirements are forthcoming. *Measures Course Learning Outcome 2.

e. **RESEARCH PROPOSAL:** An initial proposal for a final research paper of five pages will be submitted in abstract form. You should spend considerable time and effort in developing your abstract. The abstract should include an introduction to your proposed topic, primary research question, your primary method(s) of research, relevancy of the study, etc. Upon approval of your topic, you may prepare your final essay. Your research proposal will be graded on both content and construction. You will receive a sample
abstract proposal as a guide and guidelines for requirements during class. *Measures
Course Learning Outcome 1 and 3.

d. **PEER REVIEW PROJECT:** You will conduct one peer review of another student's research paper in which you will analyze the content and construction of their essay, offer commentary on strengths and points for improvement, and consider theoretical perspectives as covered in this course. The peer review will follow guidelines and formatting offered by the instructor. Additional criteria for this assignment and grading will be given at a later date. *Measures Course Learning Outcomes 3.

g. **RESEARCH PAPER:** You may be required to write a conference-length (8-10 pages) research paper on a topic of your selection that is informed by theoretical and/or historical work in theatre and that intersects with the topic of this course in some way. You may focus your research on dramatic theory after the 18th century if you so choose. Your paper should be original focused research on a selected topic of a quality sufficient as a conference presentation or built upon for publication. You are strongly encouraged to submit a paper that could inform your THEA450, Senior Seminar, paper. Your paper should use acceptable writing practices and utilize an acceptable number and variety of scholarly sources. It should be written in standard scholarly form using MLA style. You are required to include a Works Cited in accordance with MLA. The final essay will be graded on both content and construction. Discussions about the requirements of this assignment will come at a later date. *Measures Course Learning Outcomes 1 and 3.

h. **RESEARCH PAPER PRESENTATION:** You may be required to present a fifteen to twenty minute formal reading of your final research paper providing an overview of your research methodology, primary research question, major findings, etc. Plan carefully and present it to the class in a formal, well-rehearsed manner, and will be graded on preparedness, the ability to knowledgeable respond to questions from an audience, and professionalism exhibited in your formal presentation. Additional requirements will come at a later date. *Measures Course Learning Outcomes 1 and 3.

VI. **EVALUATION CRITERIA:**

**GRADING SCALE:** The following grading scale will be used:

- A 92%-100% (Exceptional Quality Work)
- B 83%-91% (Above Average Quality Work)
- C 74%-82% (Average Quality Work)
- D 65%-73% (Below Average Quality Work)
- F 0%-64% (Fails to Meet Acceptable Expectations)

VII. **LECTURE OUTLINE / COURSE OUTLINE / CALENDAR**

**Tentative Schedule:** (Subject to change at the discretion of the instructor – adjustments in content or scheduling may occur as a result of the number of students enrolled in the course. Note that outlined readings are primarily excerpts found in the text; plays are in bold and include the entire play.)

Class 1
Introduction to Course/Introduction to Dramatic Theory
Overview of Group Postings
Overview of Oral Presentations/Topics Determined
Class 2
Plato *The Republic*  *Oedipus the King*, Sophocles  Aristotle, *Poetics*

Class 3
Horace *The Art of Poetry*  *Oedipus* Seneca  Longinus *On the Sublime*

Class 4
Tertullian *On the Spectacles*  St. Augustine *The City of God*
Anonymous *A Sermon Against Miracle Plays*

Class 5
Cinthio *Discourses on Comedies and Tragedies*  Scaliger *Poetics*
Castlevetro *On Aristotle’s Poetics*

Class 6
Johnson *Induction to A Warning for Fair Women*  
Preface to *Sejanus*  *His Fall*  Dedication to *Volpone*  *Volpone*
Timber or Discoveries Made upon Men and Matter

Class 7
NO CLASS MEETING – REQUIRED VIEWING OF ___________
DUE: RESEARCH PROPOSAL. Submission in .doc or .docx only by 5 p.m.

Class 8
Lope de Vega *The New Art of Writing Plays*
Scudery *Observations on El Cid*
Cornielle *Apologetic Letter*  Cornielle, *Discourses*
The French Academy *The Opinions of the French Academy*

Class 9
Moliere *School for Wives*  Critique of *School for Wives*
The *Improvisation at Versailles*  Preface to *Tartuffe*
DUE: STANDARDS OF AESTHETIC JUDGMENT ESSAY

Class 10
Racine *First Preface to Andromache*  *First Preface to Britannicus*
Preface to *Berenice*  Preface to *Phaedra*  *Phaedra*

Class 11
Voltaire *Preface to Oedipus*  A *Discourse on Tragedy*
Letter to Horace Walpole  Diderot *Encyclopedia On Dramatic Poetry*

Class 12
Dryden *An Essay of Dramatic Poesy*  
*A Defense of an Essay of Dramatic Poesy*
Preface to *An Evening’s Love*  Preface to *All for Love*
Johnson *The Rambler, No. 92*  *The Rambler, No. 156*
*A Dictionary of the English Language*
Preface to *The Plays of William Shakespeare*
*General Observations on King Lear*

Class 13
Class 14
RESEARCH ESSAY FINAL PRESENTATIONS (Group 1)
DUE: RESEARCH ESSAY FOR PEER REVIEW DISTRIBUTION

Class 15
RESEARCH ESSAY FINAL PRESENTATIONS (Group 2)
DUE: PEER REVIEW PROJECT

Final Exam – Revised Research Essay due.

VIII. COURSE REQUIREMENTS

b. WORKING EMAIL REQUIREMENT: You are required to have an FSU email address which you check daily. FSU email is the ONLY accepted university method of contact between student and instructor.

c. INTERNET ACCESS: You are required to have internet access.

d. SAVING ASSIGNMENTS: Save your work on a disc or thumb drive. You are expected to keep copies of your graded and originally developed assignments until the end of the semester.

e. COMMUNICATION AND SUPPORT: Feel free to see me during office hours or set up an appointment. If something is causing you difficulties in this class, let me know. The most reliable way to contact me is via email.

f. ATTENDANCE: Prompt attendance is expected. More than 3 absences will impact your overall grade. Complete all readings and assignments prior to class; knowledge of readings will be evaluated based on your contributions to group discussion. REMINDER: You are allowed three absences in this course. By the second absence, you will have five points taken from your final grade; by the third absence, you will receive another five point deduction in the final grade; due to the discussion-based nature of this course, a fourth absence results in an automatic F in the course.

g. LATE ARRIVALS: Entering a class late or leaving early is disruptive. Be on time out of consideration for your own learning process and that of others. The participation grade will reflect tardiness. If you arrive late, enter quietly and wait until you understand what’s in progress. Stay until class is dismissed. Early departure significantly reduces your participation grade as well. Two late arrivals or early departures (or combination of them) may be counted as one absence.

h. LATE ASSIGNMENTS: Essays/projects cannot be accepted after the due date unless arrangements have been made in advance (extensions are granted only in extreme situations). Presentations must be made during the assigned class. An absence on the date of an assigned presentation will result in a grade of zero.

i. INCOMPLETES: Incomplete will not be given in this course. Ever.
j. **CELL PHONES AND LAPTOPS:** Please turn off all cell phones. You are welcome to take notes on a laptop. If I suspect laptops or phones are being used for other purposes, I will ban them from the classroom.

k. **WRITTEN WORK:** Unless otherwise noted all work will use one-inch margins, use Arial 12 pt. font and be double spaced. The “house style” for this course is MLA. Unless you receive advance permission to use another style for an acceptable and specifically justified reason, you must use MLA formatting. Include your name on each page and staple them.

l. **ACADEMIC DISHONESTY:** This course adheres to FSU’s guidelines for Academic Dishonesty printed in the Student Handbook. Plagiarism, cheating, or representing another’s work or ideas as your own without proper attribution will not be tolerated. *Note:* All of your work must be new and created for this class during this semester; otherwise, you can be accused of plagiarizing yourself – which constitutes academic dishonesty. If such an instance occurs, you will receive an automatic zero for the work in question. Understand fully the intricacies of citations, formatting, etc., so that you avoid unintentional plagiarism. (An instance of academic dishonesty can result in dismissal from school without credit for the semester or suspension from the program.)

m. **STUDENT CONDUCT:** (See Student Handbook for Policies and Procedures on Conduct.)

IX. **TEACHING STRATEGIES/CLASS ACTIVITIES:** Some classes will be lecture while others will consist of “activities” to include play readings, videos, dramatic activities, drawing, and/or group presentations. These activities are relevant to the subject matter and essential to growth and development in theory and criticism for the theatre. **ALL** students are expected to participate.

X. **SUGGESTED ADDITIONAL READING:**