Fayetteville State University
College of Arts and Sciences / Performing and Fine Arts/Theatre
Syllabus

I. LOCATOR INFORMATION:
Course# - Sec. and Name: THEA 414 DRAMATIC THEORY and CRITICISM II
Hours Credit: 3  ___FALL ___SPRING  20__ Time Class Meets:  Bldg/Rm:
Instructor: Office Location: Office Hours:
Phone: Fax: Email:

II. COURSE DESCRIPTION: A continuation of THEA 413, beginning with the eighteenth century through present day. Study of the impact that dramatic theories have on criticism, dramaturgy, production, and acting. 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: Students will demonstrate:
1. An ability to discuss basic theoretical concepts underlying contemporary approaches to drama and of the major differences between those concepts of the 18th century to present day;
2. Articulate an understanding of the aims of dramatic criticism; knowledge of key forms and terminology; an ability to read scholars/critics with judicious understanding and appreciation;
3. A practical use of methods and materials of drama research resulting in an ability to effectively conduct and use research according to established procedures;
4. An ability to generate and express personal responses to critical texts from the 18th century to present day and to explain premises and assumptions underlying such personal responses;
5. An ability to write a critical essay stating a clear thesis and supporting it persuasively, integrating critical research into personal ideas;
6. Knowledge of major theoretical dramatic works from the 18th century to present day explored through research, discussion and writing;
7. The expression of critically informed personal standards of aesthetic judgment;
8. An ability to synthesize research into cohesive scholarly writing and oral presentation about dramatic works from the 18th century to present day.

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. Spend considerable time and effort in developing your abstract to include an introduction to your proposed topic, primary research question, your primary method(s) of research, relevancy of the study, etc. Topics must be approved by the instructor. 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.

f. 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 knowledgeably 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/Dramatic Theory from the 18th century to present day;
Overview of Group Postings
Overview of Oral Presentations/Topics Determined

Class 2
What is Theatre? Aristotle Review of *Poetics*

Class 3
On Cutting Shakespeare Restoration and 18th Century England
Notes on *Hamlet* *Hamlet*

Class 4
18th Century France Preface to *Tartuffe* *Tartuffe*

Class 5
19th Century Spain and Italy Castlevetro *On Aristotle’s Poetics*
How to Write a Play The Dehumanization of Art
Class 6
Laughter

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 ‘El Cid

Class 9
19th Century Germany, Austria and Switzerland—the US and Canada
Technique of the Drama
DUE: STANDARDS OF AESTHETIC JUDGMENT ESSAY

Class 10
Theatre for Pleasure or Theatre for Instruction Problems of the Theatre

Class 11
The Birth of Tragedy The Tragic Fallacy Tragedy and the Common Man

Class 12
The Myths of Spring: Comedy An Essay on Comedy

Class 13
The Modern Theatre is the Epic Theatre
Grotowski’s The Theatre’s New Testament On a New Type of Play

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

a. 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.

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

c. SAVING ASSIGNMENTS: Save your work on a disc or thumb drive. Keep copies of
   your graded and originally developed assignments until the end of the semester.

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

e. 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.

f. 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. Two late arrivals or early departures (or combination of them) may be counted as one absence.

g. 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.

h. INCOMPLETES: Incomplete will not be given in this course. Ever.

i. CELL PHONES/LAPTOPS: Turn off all cell phones. Take notes on a laptop, but if I suspect laptops or phones are being used for other purposes, I will ban them.

j. WRITTEN WORK: Unless otherwise noted all work will use one-inch margins, Arial 12 pt. font and be double spaced. The “house style” 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.

k. 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. Understand fully the intricacies of citations, formatting, etc., to avoid unintentional plagiarism. (An instance of academic dishonesty can result in dismissal from school without credit for the semester or suspension from the program.)

l. STUDENT CONDUCT: (See Student Handbook for Policies on Conduct.)

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

X. SUGGESTED ADDITIONAL READING: