THET 223: Text & Context in Western Theatre
Spring 2013

CLASS TIME: Tuesday/Thursday, 2:00-3:15pm
CLASS ROOM: Clarice Smith Performing Arts Center [PAC] 1815
INSTRUCTOR: Matt Wilson
EMAIL: mwilson@umd.edu
OFFICE: 1801 Clarice Smith Performing Arts Center
OFFICE HOURS: Tuesdays, 1:00-2:00pm
ELMS/Canvas: http://umd.instructure.com/
Visit the University technology support center for help accessing ELMS.

THE NAME, PHONE NUMBER, AND EMAIL OF ANOTHER PERSON IN THE CLASS:
__________________________________________________________________________________

COURSE DESCRIPTION AND OBJECTIVES:
This three-credit course explores the social, political, and cultural development of Western theatre from the classical period to the twenty-first century. It is part of the Foundation series for Theatre majors and prepares students for upper-level courses in global theatre.

By the end of this course students will:
1. Be familiar with the socio-historical context, plot, and characters of a variety of plays significant to Western theatre history.
2. Demonstrate understanding of a selection of theatre theories and scholarship that played an important role in shaping Western theatre history.
3. Utilize an appropriate play analysis vocabulary in written work and discussion.
4. Be able to analyze a play from a dramaturgical perspective.
5. Make comparisons and connections between plays and demonstrate the understanding of these relationships in written work and discussion.
6. Research and write a paper that examines a play in its historical context.
These skills prepare the student for future studies in the major and allow them to enter the field as educated practitioners.

REQUIRED TEXTS:
There are two required texts for this class. Both are available through Testudo, the university bookstore, and a variety of retailers. Additional readings will be posted on Blackboard. Required:


Recommended Texts:

CLASS POLICIES:
Assignments: All play analyses and papers must be turned in, in hard copy, at the beginning of class hours. Work will not be accepted via email unless you have been specifically told by the professor to e-mail an assignment.

Late Work: Students will receive 5% off for every hour their work is late. In case of an emergency that results in late work, students must have legitimate documentation for the situation. (Computer, printer, and traffic problems are not acceptable reasons for work to be submitted late.)
Attendance: This class will strictly follow the University attendance policy as outlined below.

Tardiness: Tardiness will affect your participation grade. Students who are more than 10 minutes late to class will not be counted as present. Repeated late arrivals are disrespectful and disrupt the entire class.

Class Participation: Students are expected to participate in class discussions in a thoughtful and civil manner. Students should feel free to ask questions and offer thoughtful opinions, and should respect the opinions of others, even when differences arise.

Exams: Final exams will be given on the dates scheduled by the University. Midterm and final exams may only be rescheduled in those instances involving religious holidays, illness, and/or emergencies for which a note from a physician or a College Dean must be submitted. Although I appreciate email notes informing me that you will be unable to attend an exam, they do not substitute for a doctor’s or a dean’s excuse in the case of these Major Scheduled Grading Events.

COURSE REQUIREMENTS:
CLASS PARTICIPATION: Attendance, decorum, and overall engagement: You will gain points for excellent contributions to class and/or for regular attendance and attentiveness. You will lose points for not attending class, leaving early, not participating in in-class exercises, or disruptive or rude behavior in class. CELL PHONES, TEXTING AND DOING THINGS NOT RELATED TO CLASS ON YOUR COMPUTER ARE PROHIBITED. EACH TIME YOU ARE CAUGHT USING YOUR CELL PHONE OR THE COMPUTER FOR ACTIVITIES NOT RELATED TO CLASS, YOU WILL LOSE FIVE PARTICIPATION POINTS. Excused absences from class include religious holidays, a death in the family (an obituary or funeral program must be submitted), court dates (an official notice from the court must be submitted), or medical emergencies (a note from a physician indicating you were unable to attend class must be submitted). If you have an excused absence from class, please provide us with the appropriate documentation. Also be sure to check with the University’s policies on attendance.

Class discussion and involvement: You should come to class prepared to offer thoughtful comments and questions about all of the material, especially the class readings. Students will be expected to offer insightful constructive criticism throughout the course. In short, this is a course that demands critical thinking and constant engagement every day. You will lose points for being quiet and passive in class as well as for not striving to make constant contributions to the group. You will also lose points for not actively listening when others are sharing.

Participation Points: At the end of the course, after all the classes and the final exam are complete, your final class participation grade will be calculated and posted on ELMS.

EXCUSED ABSENCES: Excused absences from class include religious holidays, a death in the family (an obituary or funeral program must be submitted), or court dates (an official notice from the court must be submitted). In accordance with the new university policy on medical absences, I will accept a self-signed note for a SINGLE missed class that includes a statement about the illness and a statement acknowledging the information is true and correct under the Code of Student Conduct. This self-signed note is not accepted on days when quizzes, exams, papers, or other Grading Events are scheduled (see below). If you have an excused absence from class, please notify me prior to class and provide appropriate documentation either via email or when you return.

ABSENCES FOR MORE THAN ONE CLASS OR FOR MAJOR SCHEDULED GRADING EVENTS: The self-signed note will not be accepted for more than a single class session or for “Major Scheduled Grading Events,” which include all quizzes, paper due dates, exams, and performances. If you miss a quiz, exam, performance, or paper deadline due to illness you must provide written documentation from the Health Center or an outside health care provider verifying dates of treatment and the time period during which you were unable to meet academic responsibilities.

PLAY ANALYSES (due throughout the semester) See template at end of syllabus: Play Analysis Summaries are reports of the plays you read for class following a specific format. The Play Analysis Summary should fill 2-3 pages. In the Summary you will list information about the play’s given circumstances, background story, characters, language, imagery, plot, and staging. Consult the template attached to the end of the syllabus to see the format and the questions you must address. The Analyses are short, but will be graded rigorously for both depth and breadth, so be efficient as well as specific.
Avoid Temptation: Do not be tempted to use Cliff Notes or a Wikipedia summary to complete your analysis. These sources will not enable you to address all of the questions in the template, and wading through them for information takes about as long as just reading the play! Do not copy from a friend. (That will land you in Honor Court.) Please note that questions about additional details from these plays will also appear on your midterm and final exams, another incentive to read them yourself.

Helpful Hints: Keep your notebook or laptop handy and as you read the play make running notes about characters, important plot points, recurring imagery, and special actions. Then sift through your notes to type up your Play Analysis Summary following the required format. So you don’t get bogged down in details, don’t write down every detail of the plot as you go – try reading through to the end of the act, then pause to write a summary.

Required Plays:
1) *Hamlet*, William Shakespeare
2) *Oedipus the King*, Sophocles
3) *Lysistrata*, Aristophanes
4) *Dulcitius* (The Martyrdom of the Holy Virgins), Hrotsvit of Gandersheim
5) *Everyman*, Anonymous
6) *Dr. Faustus*, Christopher Marlowe
7) *Tartuffe*, Molière
8) *The Rover*, Aphra Behn
9) *Miss Julie*, August Strindberg OR *Hedda Gabler*, Henrik Ibsen
10) *The Bear*, Anton Chekhov (ELMS)
11) *Trifles*, Susan Glaspell
12) *The Good Woman of Setzuan*, Bertolt Brecht OR *Six Characters in Search of an Author*, Luigi Pirandello
13) *A Streetcar Named Desire*, Tennessee Williams OR *Death of a Salesman*, Arthur Miller
14) *Death and the King’s Horseman*, Wole Soyinke OR *Fences*, August Wilson
15) *The America Play*, Suzan-Lori Parks
16) *A Number*, Caryl Churchill

Required Supplemental Readings: Besides the plays, a number of other supplemental readings will be assigned periodically to provide important historical and theoretical context. There is no written assignment directly connected to these excerpts. These readings will be discussed in class and your command of the material will count towards the class participation portion of your grade. You should also expect pop quizzes as a possibility. Many questions from these excerpts will appear on midterm and final exams. Supplemental readings will be posted on ELMS.

COUNTER-PLAY RESPONSE (due by April 11th): You will choose one play from the counter-play reading list. Each play on this list was chosen to complement, intersect with, precede, follow, or expand upon an idea or structure presented by one of the plays or movements from the regular reading list.

You will complete a full Play Analysis Summary for your counter-play script (following the same Play Analysis Summary guidelines above), and then write three additional paragraphs. This work will combine research with script analysis.

Paragraph 1: Identify the counter-play’s and playwright’s historical significance. This requires research. Provide a brief biography of the playwright. As for the play, did it win any major awards? What major issues does the play present? Is it representative of a particular form or genre? Was this play critically or commercially successful?

Paragraph 2: Compare your counter-play to the play on the regular reading list. In what ways is your counter-play thematically and/or structurally similar to its partner play on the regular reading list? (Think about the language of the play, the types of characters, setting, the structure of acts or scenes, intended audience, topic or ideas addressed, etc.)

Paragraph 3: Compare your counter-play to the play on the regular reading list. In what ways is your counter-play thematically and/or structurally different than the play on the regular reading list? (See the list above for things you will want to think about.)

You are responsible for finding a copy of the counter-play you choose. All are in the UM library. (If you cannot find it, give me at least one week’s notice and I will help you get it.) If you are focusing on a play that the class will be discussing later on in the semester then you will need to read ahead to complete this assignment. Please plan accordingly. Although you may have a heavy workload one week you will be rewarded with some time off from reading later in the semester. Please contact the professor to discuss your ideas if you are unsure of how to connect the play and counter-play.
Counter-Play List
If you choose… … then read this counter-play:

<table>
<thead>
<tr>
<th>Greek Play</th>
<th>English Play</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oedipus the King</td>
<td>Antigone, Sophocles OR Agamemnon, Aeschylus</td>
</tr>
<tr>
<td>Lysistrata</td>
<td>The Frogs, Aristophanes OR Trojan Women, Euripides</td>
</tr>
<tr>
<td>Dulciitus &amp; Everyman</td>
<td>The Second Shepherd’s Play AND Noah’s Flood, Anonymous</td>
</tr>
<tr>
<td>Dr. Faustus</td>
<td>The Jew of Malta OR Tamburlaine, Part 1, Marlowe</td>
</tr>
<tr>
<td>Tartuffe</td>
<td>Phaedra, Racine OR The Cid, Corneille</td>
</tr>
<tr>
<td>Hamlet</td>
<td>The Spanish Tragedy, Kyd OR Revenger’s Tragedy, Middleton(?)</td>
</tr>
<tr>
<td>The Rover</td>
<td>All for Love, Dryden OR The Country Wife, Wycherley</td>
</tr>
<tr>
<td>Miss Julie</td>
<td>A Doll’s House OR Ghosts, Ibsen</td>
</tr>
<tr>
<td>Hedda Gabler</td>
<td>A Doll’s House OR Ghosts, Ibsen</td>
</tr>
<tr>
<td>The Bear</td>
<td>The Cherry Orchard OR Three Sisters, Chekhov</td>
</tr>
<tr>
<td>Trifles</td>
<td>The Little Foxes OR The Children’s Hour, Hellman</td>
</tr>
<tr>
<td>The Good Woman of Setzuan</td>
<td>Mother Courage and her Children OR Life of Galileo, Brecht</td>
</tr>
<tr>
<td>Six Characters in Search of an Author</td>
<td>Waiting for Godot, Beckett OR Rhinoceros, Ionesco</td>
</tr>
<tr>
<td>A Streetcar Named Desire</td>
<td>Cat on a Hot Tin Roof, Williams OR Iceman Cometh, O’Neill</td>
</tr>
<tr>
<td>Death of a Salesman</td>
<td>All My Sons, Miller OR Long Day’s Journey into Night, O’Neill</td>
</tr>
<tr>
<td>Death and the King’s Horseman</td>
<td>Master Harold… and the Boys, Fugard</td>
</tr>
<tr>
<td>Fences</td>
<td>A Raisin in the Sun, Hansberry OR Dutchman, Baraka</td>
</tr>
<tr>
<td>The America Play</td>
<td>Topdog/Underdog OR In the Blood, Parks</td>
</tr>
<tr>
<td>A Number</td>
<td>Top Girls OR Cloud 9, Churchill</td>
</tr>
</tbody>
</table>

DRAMATURGY PRESENTATION: Your dramaturgical analysis presentation is due the day your chosen play is discussed in class. For this assignment, you will report on your counter-play choice.

A dramaturg may act as the audience’s advocate during rehearsals or may act as a historical research expert helping the actors and production team, but in any case should always start with the script. For this presentation, you will become the historical research expert. You will need to research your play from a dramaturgical point of view and create a 5-10 minute presentation which actors, designers, or directors might find useful.

Consult the bullet points below and choose three areas to discuss in detail. You will find some areas will be more illuminating, interesting, or informative for your particular play than others. You only have 5-10 minutes, so choose which elements deserve the most focus.

You will present on the day your play/counter-play is being discussed in class. You must provide either a PowerPoint presentation (e-mail it to me before class) or printed handouts to accompany your talk. You will be graded based on your oral report and the accompanying presentation materials. You may wish to write out notes for yourself to use during the presentation, but you do not need to turn in a paper. No specific citations are needed, but be prepared to answer questions about where you got your information.

You may address:

- Geographic location & time of the play. Identify the country, city, or town if possible. Think about environment and weather, economy and workforce, transportation, and architectural style as appropriate. Identify the time period in which the play is set. Additionally, you may want to consider when the play was written.
- Social/familial relationships. Consider the period’s standards for men and women, children, those who are elderly, wealthy, educated, etc.
- Political affiliation/point-of-view (those of the characters or the playwright, if relevant).
- Major events in history (mentioned in the script and/or those informing the playwright’s work).
- Other important works of literature (mentioned in the script or written by the playwright).
- Music, entertainments, or works of art (mentioned in the script or clearly influential on the playwright).
- The playhouse and/or company for whom the play was originally intended.
- The audience and/or critical response to the first production.

Find at least three references or terms from the script that were unfamiliar to you. For each reference, define it, illustrate it, or describe it briefly. (For example, Uncommon Women and Others, set in a women’s college in 1972, contains abundant references to food and drink, people, organizations, and entertainments that might need explanation or definition. If you were doing that play, you could pick any one of these references and explain what it is and why it matters: brandy alexander, petit fours, Junior League, Wiffenpoof, Phi Beta Kappa, Heathcliff, Wasp, Mable Dodge’s diary, Rorschach tests, DAR scholarship, “Love Look Away” from Flower Drum Song, Katherine Hepburn in Adam’s Rib, The Faerie Queen, “Car 54, Where Are You?”)
RESEARCH PAPER (Topic selected by April 16th, Due by April 30th, final revision due May 13th):

Your final paper will be a 5-7 page research paper looking into the history of the play of your choice from the play/counter-play list. This paper can build on some of the research you began during the dramaturgical or play/counter-play projects, but you can go in a new direction if you choose. You will submit a topic idea April 16th, and you are encouraged to meet with the professor throughout the semester to discuss your progress and work through roadblocks.

You must consider historical questions. You might consider researching the play’s premier performance, the audience present, or the play’s initial critical reception. You might choose to research the playhouse where the play was performed. You could examine theatrical production conventions of the period, or the contributions and interconnected stories of relevant actors, designers, patrons, playwrights, or managers. You might consider the circumstances that spawned an artistic movement or the movement’s hallmark characteristics. But you can be creative, so if there are other aspects of the play and its history that intrigue you, please propose a topic.

You must consult and cite at least 5 sources, excluding websites and encyclopedias. Rely on printed books or journals accessed through Research Port. All sources must be cited using appropriate bibliographic forms (MLA, Chicago, Turabian, etc.). The library website has resources to help you. Plagiarism will not be tolerated, so give credit to ANY and EVERY source that you consulted or used.

MIDTERM AND FINAL EXAM: The midterm exam will be composed of multiple-choice, short answer, matching and/or short essay questions. The exam will test on everything covered in the course from the first day of class to the date of the midterm exam. The final exam will be composed of multiple-choice, short answer, matching, and/or short essay questions. The exam will test specific material covered from the mid-term to the end of the semester. It is not designed as a cumulative exam, but some essay questions may be best answered by synthesizing material from the whole course.

EXTRA CREDIT—PLAY ATTENDANCE: Plays were meant to be seen, and the DC area boasts one of the best theatrical communities in the world. Take advantage of being here, see live theatre, and earn extra credit! To earn up to TWO POINTS on your final average: (1) See a professional play at a union (Equity) theatre in the DC-Baltimore area, (2) Hand in the ticket & playbill, both with your name on them, and (3) Write a 3-page response following a prompt that will be posted on ELMS. You may do this extra credit assignment TWICE (two different productions) for a total of FOUR POINTS for your final average. Extra credit must be turned in by the day of the final exam. N.B.: Students who do not take advantage of these Extra Credit options will not find a sympathetic ear should they chose to contest a grade or request leniency.

GRADING:

Grading Breakdown

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>10 pts</td>
</tr>
<tr>
<td>Play Analyses</td>
<td>20 pts (10 at 2 pts each)</td>
</tr>
<tr>
<td>Counter-play Response</td>
<td>10 pts</td>
</tr>
<tr>
<td>Dramaturgy Presentation</td>
<td>10 pts</td>
</tr>
<tr>
<td>Midterm Examination</td>
<td>15 pts</td>
</tr>
<tr>
<td>Research Paper Draft</td>
<td>10 pts</td>
</tr>
<tr>
<td>Revised Research Paper</td>
<td>10 pts</td>
</tr>
<tr>
<td>Final Examination</td>
<td>15 pts</td>
</tr>
<tr>
<td><strong>Total Possible Points</strong></td>
<td>100 pts</td>
</tr>
</tbody>
</table>

Grading Scale

- 100+-99=A+, 98-93=A, 92-90=A-
- 89-87=B+, 86-83=B, 82-80=B-
- 79-77=C+, 76-73=C, 72-70=C-
- 69-67=D+, 66-63=D, 62-60=D-
- 59 and lower =F

WRITTEN ASSIGNMENTS: As discussed above, certain requirements for the class require well-crafted writing. Written assignments will be typed and required to follow MLA or Chicago guidelines.

**Submission:** All papers must be submitted in hardcopy the day they are due at the very start of class. Early submissions will be accepted. Late submissions will have the final grade lowered in accordance to how late the paper is submitted at the professor’s discretion.

**Format:** All assignments must be typewritten in 12 point Times New Roman font, double spaced with 1-inch margins, and free of errors. You will be graded on both the content of your ideas and the clarity and accuracy of your writing, so we strongly suggest you visit the Writing Center on campus (http://www.english.umd.edu/writingcenter) before turning in your papers. If papers are improperly formatted, points will be deducted.

**Citations:** All information used in your papers must be fully and accurately cited; failure to cite your sources correctly may result in disciplinary action by the university. You may use the citation style of your choice, as long as the citations are consistent and correct. For suggested citation guidelines, please refer to the *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi (MLA style), or *A Manual for Writers* by Kate Turabian (Chicago
style). If you have concerns about your understanding of proper citations, please see us or visit the Writing Center.

**A NOTE ABOUT E-MAIL:** E-mail correspondence with your professor is a form of professional communication. Any e-mails to your professor should include an appropriate salutation, closer, and your name. You should write in complete sentences and use capital letters and punctuation. E-mails that do not follow these guidelines will not receive a response. Also, please note that I may not check work related e-mail daily or on the weekends, so plan your correspondence accordingly.

**CLASSROOM DECORUM:**
- **No cell phones, smart phones, text messaging systems, etc. are permitted in class.** If you plan to use a laptop to take notes, it is not to be used for any purposes not related to the lecture (i.e. surfing the web, checking any e-mail, Facebook, YouTube). Each time you are caught using your cell phone or the computer for activities not related to class, you will lose participation points.
- You are expected to arrive to class on time and remain until the class is dismissed. In the event you do arrive late or must leave early, please sit near a door to avoid disturbing your fellow students. Early departures or late arrivals may adversely affect your participation grade.
- Do not read the newspaper or books for other classes, sleep, have conversations, or engage in any activity that might be disruptive to the lecture or your classmates.
- Do let me get to know you! The best way to improve your learning and your enjoyment of the course is to become personally invested: namely getting to know your classmates and you professors. It also tends to improve your grade as well! Besides, theatre people should always be networking and making friends…

**LOGGING INTO ELMS:**
- Login by typing your ID and password in the text boxes.
  - If you don’t know your Directory ID, you can look it up at the directory search site (http://directory.umd.edu/password?searchbyumid). Follow the instructions.
- Enter your Directory password in the Password box
  - If you don't know your password:
    1. Go to http://directory.umd.edu/.
    2. Click on the “Set your Directory Password” link.
    3. You will be prompted with some questions in order to verify your identity.
    4. Answer those questions and follow the instructions provided.
  * If you experience trouble in this process, you can call the OIT Help Desk at 301-405-1400 for assistance with setting or changing your directory password. If you change your directory ID in this process, it may take up to 24 hours for the change to propagate to the ELMS system. In order to ensure prompt access, you can ask the help desk consultant to contact ELMS Support in order to expedite the ID change in our system.
- Under “Courses” there should be a link for THET 399C.
- Click on that link.
- The Menu will list possible options for accessing or uploading materials for our course.

**PLUS MINUS GRADES:** The implementation of plus/minus grade factoring will begin in fall 2012. Under the new policy, quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D+ = 1.3, D= 1.0, D- = 0.7, F = 0. The University’s present marking system defining the standards for letter grades is retained under the new plus/minus policy. The present marking system is as follows:
  - A+, A, A- denotes excellent mastery of the subject and outstanding scholarship
  - B+, B, B- denotes good mastery of the subject and good scholarship
  - C+, C, C- denotes acceptable mastery of the subject
  - D+, D, D- denotes borderline understanding of the subject, marginal performance, and unsatisfactory progress toward a degree
  - F denotes failure to understand the subject and unsatisfactory performance

Students are required to earn a grade of at least C- in their major and have a minimum 2.0 Cumulative GPA in their major in order to graduate. [http://www.testudo.umd.edu/plusminusimplementation.html](http://www.testudo.umd.edu/plusminusimplementation.html)
**RELIGIOUS OBSERVANCE POLICY:** University of Maryland Policies and Procedures Concerning Academic Assignments on Dates of Religious Observances provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students are responsible for obtaining material missed during their absences. Furthermore, students have the responsibility to inform the instructor of any intended absences for religious observances in advance. The student should provide written notification to the professor, by hand (not through email or mailbox delivery) within the first two weeks of the semester. The notification must identify holiday(s) and date(s). [http://www.president.umd.edu/policies/iii510a.html](http://www.president.umd.edu/policies/iii510a.html)

**ACCOMMODATING INDIVIDUALS WHO HAVE DISABILITIES:** The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0106 Shoemaker Building, 301-314-7682). A disability should be verified and discussed with Disability Support Services and the student should provide an "Accommodation Letter" to the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period. For more information: [http://www.counseling.umd.edu/DSS/](http://www.counseling.umd.edu/DSS/)

**HONOR CODE:** The University has a nationally recognized Honor Code, proposed and administered by the Student Honor Council and approved by the University Senate. The University of Maryland Honor Pledge reads:

"I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's Code of Academic Integrity whether or not they write and sign the Honor Pledge. For more information: [http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf](http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf)

**SEXUAL HARASSMENT POLICY:** University of Maryland is committed to maintaining a working and learning environment in which students, faculty, and staff can develop intellectually, professionally, personally, and socially, free of intimidation, fear, coercion, and reprisal. The University prohibits sexual harassment which is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. The University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions may call the Campus Compliance Officer (301-405-2839), or the Legal Office (301-405-4945). To read the entire Policy see Appendix B in the Undergraduate Catalog, [http://www.president.umd.edu/legal/policies/sh.html](http://www.president.umd.edu/legal/policies/sh.html) and [http://www.umd.edu/catalog/index.cfm/show/content.section/c/52/s/943](http://www.umd.edu/catalog/index.cfm/show/content.section/c/52/s/943).

**ATTENDANCE POLICY of the School of Theatre, Dance, and Performance Studies:** Regular attendance and in-class participation are integral components of all dance and theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of a student’s work, the School’s general attendance policy on excused absences is consistent with the University’s policy, which allows students to be excused for the following causes:

1. Illness of the student* or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student’s control

*In May 2011, the University Senate and President passed a new policy for granting excused absences, which can be found at [http://www.president.umd.edu/policies/v100g.html](http://www.president.umd.edu/policies/v100g.html). A student may provide a self-signed note when missing a single lecture, recitation, or laboratory, with the understanding that providing false information is prohibited under Code of Student Conduct. Self-signed notes are not accepted during “Major Scheduled Grading Events.” Specific questions concerning the TDPS policy on non-consecutive medical absences should be addressed with the Head of the Cluster.

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes. (Undergraduate Catalog, pages 36 & 37 or go to: [http://www.testudo.umd.edu/soc/atedasse.html](http://www.testudo.umd.edu/soc/atedasse.html)) Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Due Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue 1/29</td>
<td>What’s in a Play? How do we watch one? How do we stage one?</td>
<td>Before today: Read <em>Hamlet</em>. No analysis due. We will analyze in class.</td>
</tr>
<tr>
<td>Thu 1/31</td>
<td>What’s in a Script? How do we read one?</td>
<td>Before today: Read <em>Backwards &amp; Forwards</em>, pp. 3-36. Be prepared to discuss.</td>
</tr>
<tr>
<td>Tue 2/5</td>
<td>Script meets analysis.</td>
<td>Before today: Finish <em>Backwards &amp; Forwards</em>. Be prepared to discuss it and <em>Hamlet</em>.</td>
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<tr>
<td>Thu 2/7</td>
<td>Theatre in Ancient Greece.</td>
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<td>Tue 2/12</td>
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<td>Before today: Read <em>Oedipus the King</em>. No analysis due. We will analyze in class.</td>
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<tr>
<td>Thu 2/14</td>
<td>What’s a play? Aristotle’s answer (<em>pace</em> Euripides).</td>
<td>Before today: Read excerpts of <em>Poetics</em> (ELMS). How do Aristotle &amp; Ball agree or disagree?</td>
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<tr>
<td>Tue 2/19</td>
<td>Greek Comedy &amp; Satire.</td>
<td>Before today: Read <em>Lysistrata</em>. <strong>First play analysis due.</strong></td>
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<td>Thu 2/21</td>
<td>Rome &amp; Its Fall. Roman Theatre and Entertainments. (Nothing due.)</td>
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<tr>
<td>Tue 2/26</td>
<td>Medieval Theatre: Hrosvit, Moralities, Mysteries, Passions, and Robin Hood!</td>
<td>Before today: Read BOTH <em>Dulcitus</em> AND <em>Everyman</em>. <strong>Analysis #2 (Everyman only) due.</strong></td>
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<td>Thu 2/28</td>
<td>The Italian Renaissance, Academies, &amp; Neo-Classicism. (Reading on ELMS.)</td>
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<td>Tue 3/5</td>
<td>Professional Theatre in Italy &amp; England: Commedia dell’Arte and English Playwrights.</td>
<td>Before today: Read <em>Dr. Faustus</em>. <strong>Analysis #3 due.</strong></td>
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<td>Thu 3/7</td>
<td>Shakespeare and English Playhouses. (Reading on ELMS.)</td>
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<tr>
<td>Tue 3/12</td>
<td>The Spanish Golden Age. (Reading on ELMS.)</td>
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<td>Thu 3/14</td>
<td>French Neoclassicism.</td>
<td>Before today: Read <em>Tartuffe</em>. <strong>Analysis #4 due.</strong></td>
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<td>3/18-3/22</td>
<td><strong>NO CLASSES: SPRING BREAK</strong></td>
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<tr>
<td>Tue 3/26</td>
<td>Catch-up and Review. (Nothing due.)</td>
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<tr>
<td>Thu 3/28</td>
<td><strong>MIDTERM EXAM</strong></td>
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<td>Tue 4/2</td>
<td>English Restoration.</td>
<td>Before today: Read <em>The Rover</em>. <strong>Analysis #5 due.</strong></td>
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<td>Thu 4/4</td>
<td>Europe in the 19th Century &amp; the Rise of the Director (Reading on ELMS.)</td>
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<td>Tue 4/9</td>
<td>Realism: Ibsen &amp; Strindberg</td>
<td>Before today: Read <em>Miss Julie</em> OR <em>Hedda Gabler</em>. <strong>Analysis #6 due (pick one).</strong></td>
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<tr>
<td>Thu 4/11</td>
<td>The Moral Force of 19th-century Realism. Melodrama. The rise of Feminism(s).</td>
<td>Before today: Read <em>Trifles</em>. (No play analysis required.)</td>
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<td><strong>COUNTER-PLAY RESPONSE DUE</strong></td>
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Before today: Read Chekhov’s *The Bear* (ELMS—no analysis due) and other reading on ELMS.  
**RESEARCH PAPER TOPIC SELECTED**—turn in one paragraph detailing what you intend to research and at least three sources you will use.

Thu 4/18 Reactions to Realism: Dada, Futurism, Theatre of Cruelty, Absurdism, and other –isms.  
(Reading on ELMS.)

Before today: Read *Good Woman of Szechuan* OR *Six Characters in Search of an Author*  
*Analysis #7 due (one only).*

Thu 4/25 America and American Theatre in the 20th century. (Nothing due.)  
Before today: Read *Streetcar Named Desire* OR *Death of a Salesman*.  
**Analysis #8 due (one only).*

Tue 4/30 Fathers of American Play Writing.  
**RESEARCH PAPER DUE**

Thu 5/2 African and African-American voices.  
Before today: Read *Death and the King’s Horseman* OR *Fences*.  
**Analysis #9 due (one only).*

Tue 5/7 LGBT voices. (Nothing due.)

Thu 5/9 Scripts & Plays in the Post-modern Theatre.  
Before today: Read BOTH *The America Play* AND *A Number*.  
**Analysis #10 due (one only).*

Mon 5/13 **RESEARCH PAPER FINAL DRAFT DUE (via ELMS)**

Wed 5/15 **FINAL EXAM Wednesday, May 15th, 10:30am-12:30pm** (same room unless otherwise notified)
Play Summary Template
You must complete this summary for each play where required in the syllabus.

Your Name (first & last)

Author: (first & last)
Title: (Title)
Translator Name, if applicable: (first & last)
Date & Location of publication/premiere: (year, place [theatre, city, and country—as applicable])

Male Characters: (Number and Names.)
Female Characters: (Number and Names.)

Plot Analysis:
Briefly identify and address:
• given circumstances of the world of the play – What is the general location? Specific locations? (Please list ALL locations, not just the location for the first scene!) What is the date, time-span covered in the play, season or time of year, time of day, etc.? Include as much detail as the text gives you.
• background/back story & exposition – What is the situation of “statis” (see Ball) at the play’s beginning? How is the back story presented, and when? What are the moments of “intrusion” (see Ball) that propel the play into action?
• the point of climax – What is the climax? Where in the scheme of the play does the climax occur? (Remember, usually the only thing to follow a climax is a resolution.)
• type of language – Are there lengthy monologues or short statements, specialized jargon, profanity, or innuendo? Are there slang speech patterns or heightened poetry passages? Does language indicate a character’s region, time period, or culture?
• imagery – What images appear repeatedly? (note – these may help you discern atmosphere and theme later.) When addressing imagery, it may be helpful to think about similes and metaphors in the play, and about words or ideas that are repeated. (Also, pay attention to images contained within the title!)
• the protagonist and his or her specific status – What is the character’s position in terms of family, social circles, politics, economic status, education, work, etc.?
• two other characters and their specific status. Also, for each, what is his/her relationship to the protagonist?
• overall objective – What is the protagonist’s overarching goal for the play?
• unique physical or spectacular actions – What does the script call for? What makes it “theatrical” (see Ball)? One way to think about this is to ask yourself, “If I was directing this play, what spectacular or unusual moments might impress the audience? What elements might be most challenging to stage?”
• theme/idea – Identify and argue for one possible idea or theme found within the play

(Hint: Do not be tempted to skip the hard work of identifying given circumstances in favor of the seemingly-more-enticing work of exploring character, and don’t jump to theme until you have carefully examined all the other elements of the play. As Ball describes, take your analysis domino by domino and look at how the play WORKS before jumping to conclusions about what the play MEANS.)