



Dr. Howe

EN207: Theater History

Focus: Renaissance, Restoration, and Eighteenth-Century Drama

Spring 2011

Meeting Day: MTh

Meeting Time: 11:00-12:15pm

Room Number: Rowley G214

Course Website: <http://thowe.pbworks.com>

Final Exam: April 26, 12-2:30 pm

My Office: Gailhac 2011

Office Hours: TBA **

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Email: thowe@marymount.edu

** *please see my online office schedule for details*

UNIVERSITY STATEMENTS

Academic Integrity

By accepting this syllabus, you pledge to uphold the principles of Academic Integrity expressed by the Marymount University Community. You agree to observe these principles yourself and to defend them against abuse by others.

Special Needs and Accommodations

Please advise the instructor of any special problems or needs at the beginning of the semester. If you seek accommodation based on disabilities, you should provide a Faculty Contact Sheet obtained through Disability Support Services located in Gerard Hall, (703) 284-1615.

Access to Student Work

Copies of your work in this course including copies of any submitted papers and your portfolios may be kept on file for institutional research, assessment and accreditation purposes. All work used for these purposes will be submitted anonymously.

University Policy on Snow Closings

Snow closings are generally announced on area radio stations. For bulletins concerning Marymount snow or weather closings, call (703) 526-6888. Unless otherwise advised by radio announcement or by official bulletins on the number listed above, students are expected to report for class as near normal time as possible on days when weather conditions are adverse. Decisions as to snow closing or delayed opening are not generally made before 5:00 AM of the working day. Students are expected to attend class if the University is not officially closed.

Turnitin.com

It is possible that student work will be submitted to TurnItIn.com for review.

Student Copyright Authorization

For the benefit of current and future students, work in this course may be used for educational critique, demonstrations, samples, presentations, and verification. Outside of these uses, work shall not be sold, copied, broadcast, or distributed for profit without student consent.

1. BROAD PURPOSE OF COURSE

A study of selected periods in the development of theater from the ancient world to the 20th century. This course introduces students to key theatrical traditions across cultures by focusing on the material contexts of performance in addition to the plays as written texts. Prerequisite: EN 102 or permission of instructor. Liberal Arts Core/University Requirements Designation: GP, LT-1. (3)

2. COURSE OBJECTIVES

Upon successful completion of this course, students will be expected to

Core Learning Outcomes: University Requirements

- demonstrate an understanding of the interconnectedness of human problems and concerns across cultures as expressed in selected world theatrical traditions [global perspective]
- evaluate how culture shapes identity development, values, assumptions, and social interaction in theater. [global perspective]

Core General Learning Outcomes: Skills

- practice analytical discourse, critical reasoning, and problem-solving through close textual analysis and interpretation of theater history. [analysis, critical reasoning, problem-solving]
- apply knowledge and experience in literary analysis to new texts. [analysis, critical reasoning, problem-solving]

Core General Learning Outcomes: Attitudes

- examine the aesthetic principles that inform dramatic production and apply them to the study and analysis of theater. [aesthetic appreciation]

Introductory Literature Core Outcomes: 200-level courses

- recognize theater as an expression of the human condition by identifying themes, movements, and texts that constitute literary and cultural traditions.
- demonstrate skills in close reading and interpretation by applying the conventions and vocabulary of literary analysis.
- examine the historical, cultural, and aesthetic contexts that inform theatrical discourse.

3. TEACHING METHOD Seminar, workshop, lecture, small group discussion, student presentations, and interdisciplinary team projects

4. GRADE BREAKDOWN (See full [grading standards](#) and assignments online.)

Summaries (30%)

Performance Presentation (10%)

Researched Essay (20%)

Midterm and Final Exams (20%)

Participation and Incidental Assignments (20%) *

** Note that this is a substantial portion of your grade—it's worth more than any individual summary, the presentation, or one of your exams!*

On the typical 100-point scale, the letter breakdown is as follows:

100-90: A

89-80: B

79-70: C

69-60: D

59-below: F

Not turned in receives a zero

For smaller assignments and activities, I use a 10-point check-check plus-check minus scale, in which:

Check Plus: 10

Check: 8

Check Minus: 6

Not turned in receives a zero

Please be advised that I use the full range of grades. The following rubric can be applied to all of our formal work for this class.

The 'F' Paper

- reads as if it were written the night before.
- is overwhelmed with mechanical, syntactical, and grammatical errors.
- replaces an argument with clichés, unexamined assumptions, and unsupported assertions.
- makes no effort to think analytically.
- often contains neither a thesis nor “a point,” and haphazardly presents the rare idea.
- may not adhere to the assignment, or it may be plagiarized.

The 'D' Paper

- attempts to fulfill the terms of the assignment, but has many weaknesses. Such a paper is generally comprehensible.
- exhibits some effort at argument but shows no evidence of real engagement.

- may posit a thesis that is unclear, illogical given the evidence, or commonplace.
- contains numerous mechanical, syntactical, expressive, and organizational problems, which mar the development of effective argument or analysis.
- makes use of ill-chosen, contradictory pieces of evidence.
- relies somewhat on clichés, unexamined assumptions, and unsupported assertions.

The 'C' Paper

- takes many shapes. Generally, it fulfills the assignment in a routine way and makes only a meager attempt at argument, criticism, or analysis.
- avoids effective analysis by remaining stuck in a black/white, yes/no, either/or framework.
- does not clarify the relevance of its argument.
- asserts a weak thesis, a thesis contradicted by the evidence examined, or a thesis that mutates throughout the essay.
- is usually stylistically adequate and generally (but not completely) avoids glaring platitudes and distracting word choice.
- might also describe essays that either have many fresh, complex ideas that are unfortunately buried beneath the mechanical and stylistic problems or essays that express common and relatively uninspired ideas with perfect diction and style.

The 'B' Paper

- is strong. It does more than merely fulfill the assignment.
- shows evidence of thought and planning. The "B" essay is generally well-organized.
- thoroughly develops its analysis into a clear, interesting point.
- incorporates a variety of specific supporting evidence and fluid transitions between ideas.
- may exhibit logical flaws or faulty, obscure analysis.
- displays the author's awareness of his/her audience.
- appears stylistically adept, without too many—or too serious—mechanical errors.
- needs to push its thought and analysis further, beyond common knowledge or well-worn definitions.

The 'A' Paper

- is outstanding. It goes beyond adequacy and addresses the topic perceptively and thoughtfully.
- reflects original thought that surpasses ideas developed in class discussion.
- has a clearly visible, strong, and debatable thesis statement that supports the entire essay.
- exhibits a finely-tuned and well-organized argument.
- provides its readers with provocative examinations of specific, highly relevant evidence.
- possesses few—if any—mechanical or grammatical errors, and it makes use of the most appropriate and effective language.
- displays a compelling, vigorous authorial voice that considers its audience thoroughly.

5. IMPORTANT DETAILS & POLICIES, SUPPLEMENTARY MATERIALS

All of my policies on attendance, late work, extensions, study habits, and so on, including information on the Learning Resource Center and supplementary materials available in the Library, are available on our course

website <<http://thowe.pbworks.com>>. My policies are also noted below.

Please read these materials carefully! A syllabus is a **contract** between me and you; my responsibilities include providing the tools and support you need to excel, and your responsibilities include being present (physically, but especially mentally) in class, participating fully in the requirements of the course, respecting the classroom environment as a space of learning, and seeking out additional help where you need it. I am always available for you, but I cannot guarantee As or Bs. Effort is wonderful and expected; however, it cannot determine your grade! **The standard in-class/out-of-class formula for college-level work is 1:2, meaning that *for every hour of in-class time, you should be spending about 2 hours on your homework and writing assignments out-of-class.***

I view the classroom as a microcosm of the kinds of personal, ethical, and civic responsibilities everyone has in the so-called "real world"--though we all know that the college classroom is an instance of some make-believe fantasy space which in absolutely no way resembles what will happen to you once you graduate. (I hope everyone got the irony there!) Each professor has different expectations in the classroom, and different classroom policies to reflect them. Mine are as follows:

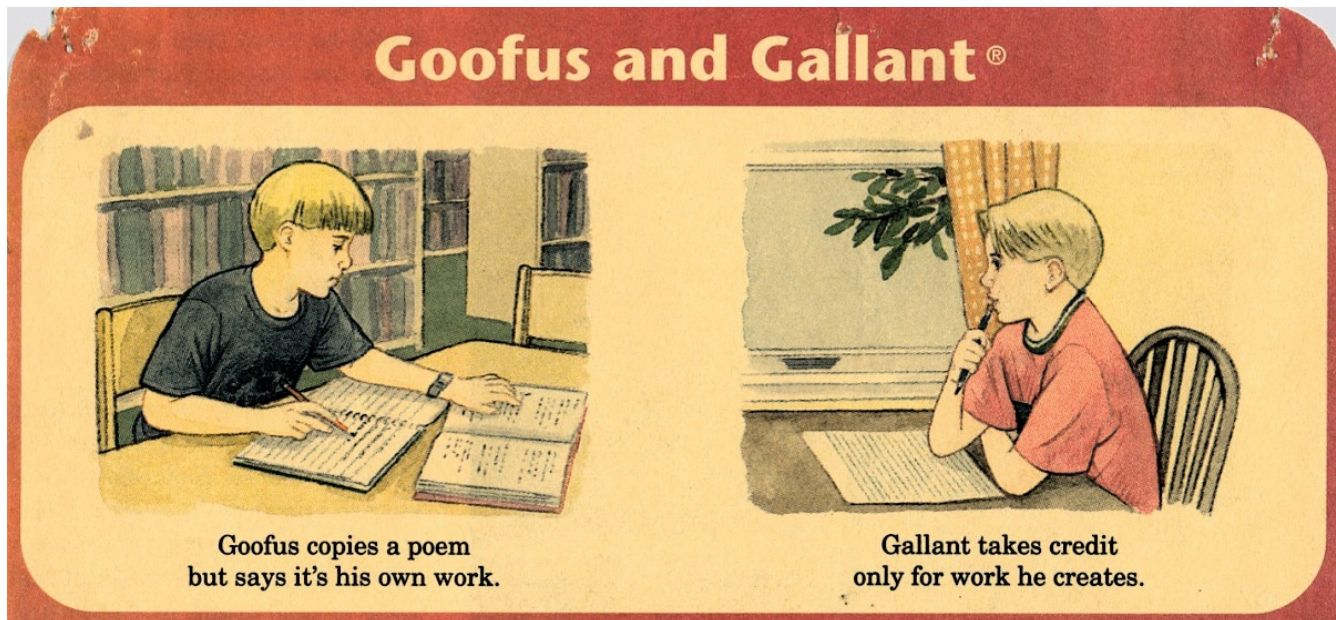
- **Study Habits:** You will be doing quite a bit of reading, and that reading will likely feel relatively unfamiliar to you, whether for cultural or linguistic reasons. It is your responsibility to engage the course material in an honest and responsible manner, with special attention to your needs as a reader, a writer, and a scholar. If you are unsure about your reading habits or your study habits, please come and see me immediately! You may also contact the [Learning Resource Center](#) in the [Library](#) for help with your essays or study habits more broadly. If this is your first college experience, [you might find this handy reference page helpful!](#)
- **Reading in this class means more than letting your eyes linger over the words on the page.** You should look up words you don't know, take notes, underline things, ask questions, and engage your reading assignments actively, critically, and closely. Your participation in the class is largely contingent upon your ability to discuss the readings effectively. I may ask to look at your notes from time to time as part of the class participation grade.
- **Using Wikipedia and the Web:** If you don't feel you have a basic grasp of readings, their fundamental sense, I encourage you to browse the web (or skim the resources in the Literature Resource Center, an online collection of full-text general library sources). However, anything that you find on the web in this way will constitute "general knowledge" for our purposes; it is a starting point, rather than an end point. Further, if you found it on the web, I'll be able to find it on the web, so keep that in mind if you have a hankering to plagiarise or use the web as an absolute authority! It's good to use the web to get your bearings, but remember that we're in a college-level course and I'm expecting you to move beyond the trite and the commonplace. Though that's not to say everything on the web is trite and commonplace--just that you need to learn how to recognize what is and what isn't!
- **Technology:** We may be using technologies with which you are initially unfamiliar, so you should be prepared to spend time outside of class working with these tools. Your participation grade in part captures your ability to make progress with these unfamiliar technologies--what we're learning here, in other words, is proactive learning and adaptability, which you'll need, again, in the so-called "real world." Staff in the E-Learning Services Center (basement of the Library) are available to help you, as is IT

(x6990), myself, and the wide world of the web. You've no idea how many video tutorials people have created to help you with facebook, wikis, MLA formatting, Microsoft Word, writing annotated bibliographies, conducting research.... You can [start with my information on technology](#).

- **Do not text in this classroom. I encourage you to bring your laptop for notetaking, but do not use it for other purposes.**
- All assignments--including reading--must be completed by the dates indicated. If you know you will not be able, for some significant reason, to complete the work by those dates, you must see me immediately. All **late work** will be penalized one letter grade per business day late, but it is better to turn something in than nothing--and after three days, I will not accept your work. **A 55 always averages better than a 0!** Finally, note that the late work policy only applies to formal essay assignments; in-class activities and participation assignments cannot be turned in late.
- **All formal writing for this class** (anything that you do at home) should be formatted in [MLA style](#) from the first letter to the last. This is not because I'm obsessed with arbitrary details, but rather because I want to encourage you to turn in work that conforms to a set of arbitrary parameters. In the so-called "real world," your future employer will expect something of the sort, and I do, too. **I will deduct a letter grade for any assignment not turned in in an appropriate format, from top to toe (plagiarism is a different story).** If you have questions, look the answers up in a reliable source.
- **Revision:** You may **substantially** revise any major assignment, excluding the final paper and exams, for reconsideration of your grade; however, these revisions must be substantial--meaning they must go beyond editing for grammar or word choice and completely re-see your work. Any revisions turned in must be submitted in the week following my return of the original essay. I will average the two grades. I reserve the right to not raise your grade if the revisions are not meaningful.
- **Paper, or electronic copy?** Unless otherwise noted, all formal work for this class must be turned in as hard copies, in MLA format. If you do need to turn something in late, you should give it to me personally or have the good folks in Arts & Sciences place it in my mailbox. **Please don't send your essays to me willy-nilly, and don't slip things under my door!** I cannot keep track of everything, and I'm asking you to turn your work in to me on paper.
- **Grading Standards:** I use the full range of grades in this class, including grading participation. **A major part of my responsibility to you is providing an honest evaluation of your work (note: your work, not you!)** For a sense of how I grade your formal essays for this class, check out [my page on grading standards](#). Hint: Reading through all of the grade descriptions can help you as you draft and revise!
- **The 24-Hour Rule** states that you cannot ask me about your grade on a returned assignment until 24 hours have passed. You must read my comments, make an appointment to meet with me, and come prepared with thoughtful responses to my comments.
- I expect everyone to **participate** to some extent. Not participating will damage your final grade, and participating effectively can definitely raise your final grade. Remember that I use the full range of grades. **Participation is defined as a sincere effort to be involved in class discussion/activities and to progress toward accomplishment of the course objectives.** Polite, respectful classroom behavior is expected, and disruptive students will be asked to leave the classroom. Please note the class start time. As a matter of courtesy to both the instructor and to fellow students you are asked to

arrive promptly, and not to make a habit of entering the classroom after class is under way.

- Regular **attendance** is strongly suggested! However, I will not count attendance against you. Do note, however, that I give the full range of participation grades, as well as my policy on late work. If you are not here, then you cannot participate. More than four absences will seriously damage your grade. Skip at your own risk!
- **In the event of an absence, it is your responsibility to speak with a peer** to get notes, homework assignments, and so on. Part of what we're doing here is modeling personal responsibility. Because our schedule sometimes changes, I cannot give you daily assignments weeks in advance.



"Goofus and Gallant," by Meyers and Matsick (*Highlights Magazine*, 1979)

- **Intellectual honesty** is the bedrock of communal learning; plagiarism will not be tolerated. **"Plagiarism" derives from the Latin "plagiarius," meaning "kidnapper." To plagiarize, as to kidnap, is a kind of stealing,** and it is both a fundamental transgression of the Honor System and an offense to our intellectual community. We will be doing research in this class, and students are responsible for understanding the rules of appropriate citation and turning in their own intellectual work. If you have any questions about this matter, including uncertainties about what constitutes plagiarism, please consult a writing handbook or ask me.
- *I believe very strongly that Marymount's commitment to ethical awareness should extend into the classroom—this includes your relationships with each other, with me, mine with you, and your relationship to your work. Part of the point distribution for each written assignment **includes 5 points for writing and signing an honor pledge on your work: "I pledge I have neither given nor received unauthorized help on this project. All work is my own."** If I suspect plagiarism, intentional or otherwise, I will call you in for a chat and refer misuse of sources to the Academic Integrity panel. To put this in perspective, two findings of intellectual dishonesty result in automatic dismissal or suspension from the University. What we're doing here is modeling ethical responsibility.*

- **Email Communication:** Please be sure, on all your electronic correspondence with me, to write with care and thought—after all, this is a form of writing, and this is an English class! Also, if you do not include your name and indicate which course you are taking, I will not know who is writing me. What we're modeling here is not only courtesy and civic behavior, but also personal responsibility.
- **If you have any questions or concerns at all,** it is imperative that you come and see me about them! Otherwise, I will not know, and will therefore have no opportunity to address them.

6. CLASS SCHEDULE (Subject to change. On the date listed, the assignment is due and will be discussed.)

1/10	Introduction to the course
1/13	The renaissance stage (Due: Summary of reading)
1/17	Martin Luther King Jr. Day – no class
1/20	<i>Doctor Faustus</i> (Acts 1-3)
1/24	<i>Doctor Faustus</i> (Acts 4-5)
1/27	Screening <i>Doctor Faustus</i> (Burton and Taylor, 1968) \$18 due for field trip, cash or check payable to Tonya Howe
1/29	Saturday Field Trip Bus leaves at 6:00am sharp for Staunton Blackfriar's Playhouse (American Shakespeare Center), where we will tour the theater and see Marston's <i>The Malcontent</i> .
1/31	Field trip response due; <i>The Revenger's Tragedy</i> (Act 1)
2/3	<i>The Revenger's Tragedy</i> (Acts 2-3)
2/7	<i>The Revenger's Tragedy</i> (Acts 4-5)
2/10	Screening Discussion, <i>The Revenger's Tragedy</i> (Cox, Eccleston, Izzard, 2002)
2/14	The Restoration stage (Due: Summary of reading)
2/17	<i>The Country Wife</i> (Acts 1-2)
2/21	<i>The Country Wife</i> (Act 3)
2/24	<i>The Country Wife</i> (Act 5)
2/28	Screening Discussion, <i>The Country Wife</i> (Mirren, 1977)
3/3	Midterm Exam
3/7	Spring Break – no class
3/10	Spring Break – no class
3/14	<i>The Rover</i> (Acts 1-2)
3/17	<i>The Rover</i> (Act 3)
3/21	<i>The Rover</i> (Acts 4-5)
3/24	Screening Discussion, <i>The Rover</i> (Women's Playhouse Trust/BBC, 2004)
3/28	The eighteenth-century stage (Due: Summary of reading)
3/31	<i>The Beggar's Opera</i> (Acts 1-2)
4/4	<i>The Beggar's Opera</i> (Act 3)
4/7	Screening Discussion, <i>The Beggar's Opera</i> (Daltrey, 1983)
4/11	<i>She Stoops to Conquer</i> (Acts 1-2)
4/14	<i>She Stoops to Conquer</i> (Act 3)
4/18	<i>She Stoops to Conquer</i> (Acts 4-5)
4/21	Final Essay Due

4/25	Easter Observance – no class
4/26	Final Exam 12-2:30 pm

7. REQUIRED TEXTS

You may purchase these books used online, or from the bookstore. You may use any edition for all the texts EXCEPT *Doctor Faustus*, which has peculiarities to it.

- *Doctor Faustus*, by Christopher Marlowe (Hackett)
- *The Revenger's Tragedy*, Anonymous/Middleton (New Mermaids/Methuen)
- *The Country Wife*, by William Wycherley (New Mermaids/Methuen)
- *The Rover*, by Aphra Behn (Broadview)
- *The Beggar's Opera*, by John Gay (Penguin)
- *She Stoops to Conquer and Other Comedies* (Oxford)
- Notebook, pens/pencils, regular email and web access

Please bring these materials to class every day. If you have a laptop and would like to use it, feel free to do so, but remember to bring hard copies of whatever is due. Finally, if you use a laptop, please respect the classroom, me, and your peers when using it.

8. MAJOR ASSIGNMENTS

Participation and Incidental Assignments (20%): See the course policies for information about participation. In-class writing assignments, screening responses, conferences, and other homework is also folded into this category. I may from time to time ask to see your notes, as well!

Summaries (30%): You will be responsible for regularly summarizing the plays and the supporting materials as we read them, due on the discussion date. For instance, if we are going to discuss Acts 1 and 2 of *The Revenger's Tragedy* on Monday, you must turn in a summary of those acts on Monday. I will collect them at the beginning of class. You should keep track of these summaries, because they will be very helpful to you as you study. In your play summaries, be sure to address character, plot, setting, and theme. You'll also be responsible for summarizing most of the supporting materials I've assigned—essays, textbook chapters, and so on.

Your summaries, like all your work for this class, must be your own—you may not use Sparknotes, Wikipedia, or other random websites. I understand that the material can be confusing; however, you will only learn it if you engage with it! Try talking about the play with a peer or two, form a reading group to help you keep up. Your summaries should be in MLA formatting, from top to bottom—this means both the way the page looks on the page, use of in-text citations (remember that plays are cited by Act.Scene.Lines, like this—1.3.10-12—not by page number, though supporting prose materials are always cited by page numbers only, like this—346), and works cited page. You should paraphrase most everything in your summaries, but you should use direct quotes for key passages that express major moments or themes. You've learned this in EN101 and EN102, so I will expect you to fill in any gaps you may have on your own. I will automatically deduct one letter grade for any summary not in MLA formatting (plagiarism is a different matter!).

Presentation on a performance (10%): Working in teams of two, you will be responsible for a presentation on a contemporary performance of one of the plays we're reading. Your presentation should be no longer than 5 minutes, and in it, you should share what you've discovered about a contemporary staging. In order to do this, you'll need to use the library databases to find a review of a specific performance of the play. Working from the review, your presentation should tell us who worked on the performance, where it was performed, when it was performed, and how it was performed—what particular staging decisions were made to envision the play anew, and why were they done? You should include at least one picture (most reviews will come with a picture—if you can't find one, locate a different performance). On the date of your presentation, bring in copies of the review for everyone, myself included, with relevant lines highlighted.

Midterm and final exams (20%): These exams will be designed to test your knowledge of the plays and their performative contexts; we will discuss their content and form in class.

One 5-page essay (20%): In consultation with me, you will write a 4 to 5 page essay on one of two topics: 1.) a contemporary interpretive staging possibility, or 2.) a thematic analysis. You may not use any secondary sources to support your ideas except the Oxford English Dictionary, and only in a very specific way, which we'll discuss. However, you must use the play itself—therefore, it should appear in your work cited page.

- An interpretive staging possibility is a staging possibility that makes clear a systematic reading of the play—will *Doctor Faustus* be set in Bernie Madoff's offices? If so, why, and how will this affect the other elements of the play? How does this staging possibility help us understand the play? The answer to that question is your thesis. Your essay should include an introduction that gives us a brief thematic summary of the play culminating in your thesis. Body paragraphs should build to support your thesis in a logical manner, with transitions between and within paragraphs, clearly defined topic sentences, and evidence from the play to support your reading. Your conclusion paragraph should not merely summarize your essay; rather, it should suggest the significance of your interpretive staging possibility. Who cares? Why should we go to see the play as you imagine it, what will we learn? Don't forget: top-to-toe MLA formatting, including an innovative title and a works cited page.
- A thematic analysis essay is an essay that defines a key idea in the play (it can be central or peripheral to the plot, but it must be specific) and analyzes what the play seems to be suggesting about it. The answer to this is your thesis. Your essay should include an introduction that gives us a brief thematic summary of the play culminating in your thesis. Body paragraphs should build to support your thesis in a logical manner, with transitions between and within paragraphs, clearly defined topic sentences, and evidence from the play to support the parts of your analysis. Your conclusion paragraph should not merely summarize your essay; rather, it should suggest the significance of your analysis. Who cares? Why should I believe you, buy into your reading? What does the play seem to be trying to tell us? Don't forget: top-to-toe MLA formatting, including an innovative title and a works cited page.