Theatre and Drama 120
INTRODUCTION TO THEATRE AND DRAMATIC LITERATURE
Fall 2009
12:05 MW, 3650 Humanities

Dr. Barbara Clayton and staff  Office Hours: 2-4 Tues, 11-1 Thurs. or by appt.
6004 Vilas Hall, 263-3995  email: bclayton@wisc.edu

ABOUT THE COURSE
Theatre and Drama 120 is an introductory course offered in two formats: a 3-credit option and a 4-credit Comm-B (writing-intensive) option. In both formats we read plays, attend performances, and think, talk, and write about plays and performances. The Comm-B format emphasizes writing as a mode of learning.

• If you select the 3-credit format, your discussion section will meet once a week. You should register for one of sections 301-316 or 323. No honors section is available.
• If you select the 4-credit Comm-B format, your discussion section will meet twice a week. You should register for one of sections 317-320.

Both formats will follow this syllabus and calendar. You will receive a supplemental syllabus in your discussion section.

OBJECTIVES
1. To think about plays and performance in terms of the questions they pose about our identities, our relationships, and our world
2. To analyze selected dramatic texts as shaped by and shaping specific cultural, dramatic, and theatrical conditions
3. To investigate elements of performance in both theory and practice
4. To articulate informed responses to text and performance in both oral and written forms

REQUIRED TEXT FOR 3- AND 4-CREDIT SECTIONS (available at the University Bookstore and Underground Textbook Exchange) This book will also be in the College Library Reserve Collection.

Clayton, Barbara, ed., Introduction to Dramatic Arts. 3rd ed., Kendall/Hunt, 2003. This shrink-wrapped custom text package includes a separately bound edition of Death of a Salesman by Arthur Miller. If you buy a used copy, be sure this separate book is included.

ADDITIONAL REQUIRED TEXT FOR 4-CREDIT SECTION ONLY (available at the University Bookstore and Underground Textbook Exchange)


A NOTE ABOUT ACCESSIBILITY
We wish to fully include persons with disabilities in this course. Please let us know, preferably during the first two weeks of classes, if you need any special accommodations in the curriculum, instruction, or assessments of this course to enable you to fully participate.

A NOTE ABOUT RELIGIOUS HOLIDAYS
We make every effort not to schedule assignments on religious holidays. If, however, you cannot turn in an assignment or take an exam because of a religious conflict, please notify your TA within the first two weeks of class. Make-up assignments will be scheduled at a mutually convenient time after the regularly scheduled assignment.
CLASS REQUIREMENTS
1. Attend four performances. You are responsible for making your own ticket arrangements. SEATING IS LIMITED. GET YOUR TICKETS IMMEDIATELY BECAUSE PERFORMANCES OFTEN SELL OUT. University Theatre and many other theatres offer student discounts on tickets. Also, at University Theatre productions you may usher in exchange for free admission. Sign up during the first week of classes at the Vilas Hall Box Office (street level, east side of building, across from the new University Square). If you make the commitment to usher, be sure to fulfill that commitment.
   • Two additional performance assignments. Your TA will supply details about two additional performances you are required to see. Assignments will vary among sections.

2. Write three papers and complete one project on the performances you attend. Please note that we cannot accept papers via email or on disk. You must submit a printed paper by the due date for the assignment. Except in unusual circumstances, TAs will not accept late papers. Your TA will provide a more specific topic and guidelines for writing a successful paper. Be sure to follow your TA’s assignment, because other TAs will give different assignments.
   • Paper #1: a 2-page essay on production choices in a play chosen by your TA. Your goal: to write a narrowly focused essay that describes a specific production element as you observed it in performance and to interpret how that element contributed to establishing the world of the play. All papers must be typed and double-spaced. If you would like assistance with your paper, see your TA or check out the services of The Writing Center www.wisc.edu/writing/ at least a week before the paper is due. Due in your discussion section during the week of Sept. 30 – Oct 5.
   • Performance Response Project: This is a TA-designed assignment, so the requirements will vary from section to section. Be sure you know what your TA requires. Due in sections Oct 14-19.
   • Paper # 2: a 2-page essay on The Imaginary Invalid focusing on production choices. Your TA will provide a more specific topic and guidelines for writing a successful paper. Be sure to follow your TA’s assignment, because other TAs will give different assignments. Your goal: to write a narrowly focused essay describing and interpreting how specific production choices define the comic world of The Imaginary Invalid. All papers must be typed and double-spaced. If you would like assistance with your paper, see your TA or check out the services of The Writing Center www.wisc.edu/writing/ at least a week before the paper is due. Due in your discussion section Nov. 9-13.
   • Paper # 3: a 2-page essay on Blood Wedding focusing on production choices. Your TA will provide a more specific topic and guidelines for writing a successful paper. Be sure to follow your TA’s assignment, because other TAs will give different assignments. Your goal: to write a narrowly focused essay describing and interpreting how two production elements work together to define and amplify the world and ideas of Blood Wedding. All papers must be typed and double-spaced. If you would like assistance with your paper, see your TA or check out the services of The Writing Center www.wisc.edu/writing/ at least a week before the paper is due. Due in your discussion section Dec. 7-11.
3. **Read ten plays and additional required readings.** Reading assignments are indicated in boxes on the course calendar. Each play and the additional reading should be completed by the day it first appears on the calendar. TAs may announce earlier due dates for discussion sections.

4. **Attend discussion sections.** Discussion sections are a vital component of this course. Sections meet every week (twice a week for 4-credit, Comm-B sections) unless they fall on scheduled University holidays. Attend each discussion section meeting prepared to engage with the reading and lecture material. TAs will structure discussion activities, require additional homework assignments, and determine grades. You are allowed a maximum of three absences in discussion for any reason, including illness, arriving on campus after classes start, religious holidays, job interviews, athletic events, or personal emergencies. **After three absences, the discussion portion of your final grade will be lowered 50 points for each additional absence.** Use your absences wisely; you might get sick late in the term. **Talk to your TA promptly** if an emergency requires you to exceed 3 absences.

**Attention athletes!** This policy applies to you. If you regularly miss Friday or Monday classes because of travel schedules, **avoid registering for sections that meet on those days.**

5. **Take two exams,** a midterm (12:05 PM Wednesday, Oct. 21) and a final (7:25 PM Friday, Dec. 18). Room assignments will be announced. **PLEASE MAKE END-OF-TERM TRAVEL PLANS ACCORDINGLY, BECAUSE NO ALTERNATE EXAM TIMES CAN BE OFFERED except as permitted by University policy.** The exams will be multiple choice, matching, or true-false questions covering lecture material (including slides, videos, and guest appearances), all required reading, and all required performances. About a week before each scheduled exam, I will provide a study guide to assist your preparation for the exam.

**GRADING**

Final grades will be based on the following distribution of points and percentages:

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-term exam</td>
<td>150</td>
</tr>
<tr>
<td>Final exam</td>
<td>200</td>
</tr>
<tr>
<td>Writing and Discussion</td>
<td>650</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1000</td>
</tr>
</tbody>
</table>

93-100%=A  88-92%=AB  82-87%=B  77-81%=BC  70-76%=C  60-69%=D  Below 60%=F

**Extra credit** may be earned in two ways:

- Asking or answering content-related questions in lecture. Extra credit coupons must be picked up from me on the day you make your contribution. (2 extra points each, 14 points maximum).
- Attending any assigned production during the **first weekend of performances.** Write your name on your ticket stub and staple it to your written assignment to earn 4 extra credit points (16 points maximum). **No extra credit without dated, signed, stapled ticket stub.**
- **If you usher** on the first weekend of performance, please print an usher’s extra credit form from Learn@UW and ask the house manager to sign and date it. **Staple this form** to your paper.

**ATTENDING THEATRE PERFORMANCES**

Theatre is live performance, so your presence and response in the theatre is a part of the theatrical event. What you wear is not important (although you should probably leave your cheesehead hat at home), but what you do influences the nature of the event and the quality of your experience. As a courtesy to the actors and other patrons, **notebooks should not be visible** during a performance. Your
complete attention should be directed to the performance. Make any notes before or after the performance or during the intermission. **No food or drink is allowed in the theatre.** If you have a cough, try throat lozenges, but unwrap several before the show starts so that the paper doesn’t crinkle during the performance. In general, the lecture hall policies included in this syllabus apply to theatrical performances. Pay particular attention to my comments on cell phones, conversation, and recording devices. Note that **many theatres will not seat late patrons until an appropriate time during the show, and sometimes not at all.**

**COMMUNICATION**

We urge you to communicate with us freely to ask questions, make comments, or to alert us to special circumstances affecting your work in this class. Email is the most efficient form of communication. Contact information is on this syllabus, on the section syllabus distributed by your TA, on the course web page, and the Learn@UW course site. Please be aware that we may not be able to respond to emails immediately, but we will try to respond within 48 hours.

The Learn@UW course site provides announcements about upcoming deadlines, the course syllabus, study guides, sample exam questions, and PowerPoint lectures.

**A NOTE ABOUT PLAGIARISM AND OTHER ACADEMIC MISCONDUCT**

Please heed the following advice from The Writing Center regarding plagiarism: “College writing often involves integrating information from published sources into your own writing. This means you need to be careful not to plagiarize: ‘to steal and pass off (the ideas and words of another) as one's own’ or to ‘present as new and original an idea or product derived from an existing source.’ The University of Wisconsin takes very seriously this act of ‘intellectual burglary,’ and the penalties are severe.” The Writing Center web page [www.wisc.edu/writing/](http://www.wisc.edu/writing/) provides useful information about using sources responsibly. Take a look. We follow University procedures on academic misconduct in instances of verifiable plagiarism and other academic misconduct: [www.wisc.edu/students/saja/misconduct/academic_misconduct.html](http://www.wisc.edu/students/saja/misconduct/academic_misconduct.html)

**A NOTE ABOUT EMERGENCY ABSENCES**

If a personal emergency requires that you be absent from class on a day when a written assignment is due or an exam is scheduled, contact one of the following: your TA (see discussion section syllabus), the Theatre and Drama Office staff (6173 Vilas, 263-2329), or me (see lecture syllabus heading). Let us know the nature of the emergency and roughly when you expect to be back. Your TA will work out the details of make-up work when you return. If you expect the absence to be extended, the Dean of Students Office (263-5700) will assist you in making arrangements.

**NOTES ON THE CALENDAR**

All reading assignments appear in boxes on the calendar. Each play or other assignment should be read by the class meeting on the day it first appears on the calendar. Lecture topics appear in boxes on the calendar when no specific reading is due. Most plays are in *Introduction to Dramatic Arts, 3rd edition*, a custom text package including *Death of a Salesman* (separately bound, but wrapped with the other plays). Two translations of *The Imaginary Invalid* are available on Learn@UW. Check with your TA about which one to read.

Performance dates for the plays you might attend are indicated by shaded areas on the calendar. **PERFORMANCE TIMES VARY:** please check the performance times before you go to the theatre. You TA will specify which plays you should see. [www.madstage.com](http://www.madstage.com) lists information about area productions: select Calendar to find ticket information about the production you want to see.