**WOMEN IN THEATRE**

**Spring 2017 – THEA 3361/WOMS 3361-001**

**Tuesday & Thursday, 9:30 a.m. – 10:50 a.m.**

**Room ARCH 404**

**Instructor:** Detra Payne, MFA, SAG/AFTRA

**Instructor’s Office Number:** Fine Arts Building Central, Room 268A

**Office Telephone Number: (Main Office)** 817.272.2650

**Email Address: detra.payne@uta.edu**

**Office Hours:** Tuesday/Thursday, by appointment ONLY\*

**DESCRIPTION OF COURSE CONTENT:** Examines the history, theory, and practice of women in theatre. Pioneering female writers, directors, producers, actors, designers, and activists will be explored as will their influence upon drama in its historical, social, and cultural contexts. Students will also be introduced to theory that examines female characters in plays and their impact on the artist and audience. Offered as THEA 3361 and WOMS 3361. Credit will be granted only once.

**Note:** Course syllabus, course requirements, assignments, and projects are subject to change and review by the instructor depending on instructor’s evaluation of class progress and comprehension of course material.

**STUDENT LEARNING OUTCOMES:**

Students will learn to think critically about the influence and rolls women have played in theatre.

**REQUIRED COURSE TEXT:**

Women in American Theatre, by Helen Krich Chinoy and Linda Walsh Jenkins - ISBN: 13:978-1559362634

**Recommended Texts:**

1) Feminism and Theatre, by Sue-Ellen Case – ISBN: 13: 978-0416015010

2) Women Playwrights of Diversity: A Bio-Bibliographical Sourcebook, by Jane T. Peterson and Suzanne Bennett – ISBN: 0-313-29179-9

Additional material will also be placed on Blackboard and or Electronic Reserves. Students are expected to come to class having thoroughly read all assigned material for that day, with at least one discussion question ready to start a class discussion.

**PLAYS IN PRODUCTION AT MAVERICK THEATRE SPRING 2017:**

***UTA Mainstage Productions***

***West Side Story***

**Book by Arthur Laurents**

**Music by Leonard Bernstein**

**Lyrics by Stephen Sondheim**

***March 1, 2, 3, 4, 2017 @ 8:00pm***

***March 5, 2017 @ 2:30pm***

***Mainstage Theater, UTA, Fine Arts Bldg.***

**And**

***Mav Plays – Festival of New Works***

***April 13 – 23, 2016 @ 8:00pm***

***Plays: Some of These Days by Natalie Gaupp***

***Studio Theatre, UTA Fine Arts Bldg.***

***Endgame by Samuel Beckett***

***Co-Directed by Kevin Duran & Ashley Peaks***

***Studio Theatre, UTA Fine Arts Bldg.***

***Too Much Light Makes the Baby go Blind: 30 Plays in 60 Minutes by Greg Allen***

***Directed by Fate Richy***

***Studio Theatre, UTA Fine Arts Bldg.***

**REQUIRED MATERIALS:**

3-Ring Binder: 1” with paper, or similar spiral notebook with paper

Pencils and erasers

Scenes

Photocopies – students will have a photocopy cost associated with this course, including supplying the instructor with a photocopy of each monologue and scene. **The copy machine in the Theatre Arts Dept. office may NOT be used to copy materials that students must supply for their coursework.**

**REQUIREMENTS**

* Purchase and read required texts.
* Research various subjects and subject matter being discussed. Rehearse, memorize, scenes/monologues outside of class. You must schedule work and other coursework appropriately in order to prepare effectively.
* Bring photocopies of scenes to class including an instructor copy.
* Come to class and participate fully. **ATTENDANCE IS REQUIRED.**
* Be prepared for all class activities.
* Failure to attempt **any** of the required assignments shall result in a failing grade in the course.
* Students might be required to memorize, rehearse, and perform scene(s) with a basic level of performance capability.
* Grade grievances: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current undergraduate catalog.
* You are required to be at the final exam during the scheduled final exam time.
* **Final Exam: Thursday, May 11th 8:00am – 10:30am**.

**Participation:** Much of the learning in this class will come from discussions based on the readings and other material. The success of this course depends on YOU reading ALL assigned material and being part of a lively engagement with this material in class. Therefore…

**Attendance:** At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students’ academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section: This course has a **REQUIRED ATTENDANCE POLICY.** For the successful completion of this course, all elements of this **REQUIRED ATTENDANCE POLICY** must be fully observed. This **REQUIRED ATTENDANCE POLICY** is as follows:

Ø  Class attendance is **MANDATORY**. A student is allowed **three** (3) absences without grade point deductions. **Every absence after the third absence will result in the deduction of one full letter grade from the student’s final semester grade;** the **ONLY** standard exception to this policy is when a student can provide an **official** excuse from a doctor, with full contact information for the doctor's office, for the specific absence which is over and above the three allotted absences. (See your student health center for a medical excuse if you cannot visit your regular doctor). If student has official University related business such as: Athletics, Choir, required conferences, it **MUST** be cleared by the instructor **PRIOR** to the missed class by way of **PROOF FROM THE PARTICUALAR DEPARTMENT** (on department letterhead) of their required absence. Illness without a doctor’s note is **NOT** an excused absence, no exceptions!!!

Ø  Three (3) tardy events **total**, of **any** length of time whatsoever, will equal one absence. Being tardy to a Major Assignment or Exam (or the syllabus equivalent of a Major Assignment or Exam) may result in a grade of zero unless the student provides an **official** excuse from a doctor, with full contact information for the doctor's office, which clearly indicates that a medical emergency restricted the student from prompt attendance to, the completion of, or the turning in of a Major Assignment or Exam at the specified due date/time. Being tardy is defined as 10 minutes after the official class start.

Ø  **THE SIGN-IN ATTENDANCE SHEET FOR THIS COURSE WILL BE POSTED PROMPTLY AT THE VERY BEGINNING OF EACH CLASS AND REMOVED AT 10 MINUTES PAST THE OFFICIAL CLASS START. THE TARDY SHEET WILL BE POSTED THE ENTIRE CLASS. Students who arrive to class tardy have the sole responsibility to sign the TARDY sheet. If a student does not sign the TARDY sheet they are counted ABSENT. Sign-in only for YOURSELF; the instructor WILL file a grievance with the university if any student signs in for another student.**

Ø  Assignments handed in late (after the class in which it was due) and which the instructor accepts will be reduced by **ONE FULL LETTER GRADE** unless a verifiable doctor’s excuse is provided.

**DESCRIPTIONS OF MAJOR ASSIGNMENTS AND EXAMINATIONS:**

1. ***(Student Signed Signature Page)***. Due 1/24
2. ***(Quizzes)*** there will be 5 quizzes that will cover all readings and the plays.
3. ***(Reading Assignments)*** Readings.There will be several essays, as well as 8 plays read for this class. The essays will be from your textbook, *Women in American Theatre,* or placed on Electronic Reserves or on Blackboard. The plays will be available via electronic resources when available; mostly, however, they will be on reserve in the Main Library, the Art and Architecture Library, or the Department of Theatre Arts library and will have to be read onsite. **Please plan accordingly**
4. ***(Group Play Report – Research & Presentation)*** in-class report to supplement discussions on your group assigned play. This should be **20 minutes** of supplemental biographical, historical, or dramaturgical/theoretical material on the play being studied. You will work in groups to identify research areas applicable to your assigned plays, conduct the research in and outside of class time, and present the research to the rest of the class. Typed bibliographies and outlines or bullet points of topics to be presented are due on the day of your presentation, along with a **2 page paper** summarizing your group presentation (one copy to be handed in with all group the members listed on the document). Please including a bibliography in MLA format with a minimum of **3 sources (only two (2) of which may be internet sources)**. Please see me if you ever need help locating resources. The paper is due on the day you present your report. Challenge yourselves to engage your subject critically. Why is this playwright/play historically significant? What role do politics or social issues play in this artist’s work? What can we learn about theatre history by studying this person or play? Student will sign up for these Group reports throughout the semester. Presentations may also include (but are not limited to) dramatic readings from the play being researched. Presentations SHOULD NOT include reference materials (wikipedia, encyclopedias, Cambridge Companions to…, etc.) as sources. I ASSUME you consulted them to get started as needed!! Look instead for interviews, articles, biographies, histories, memoirs—more substantive sources. Your group mates will be grading your participation in each of these reports. (Group assigned dates on syllabus)
5. ***(Research Paper),*** Each student is expected to choose either a prominent female theatre artist or a women’s theatre group, give a short presentation on the topic, and write a detailed research paper due at the end of the semester. The formal paper should be a 4-5 page analysis of this person / group’s work. What is their philosophy? How is that represented in the work? What is the significance this person/group has had for women’s theater and/or feminism? For theater in general? What is this person’s / group’s belief about women’s roles in theater? Use correct MLA citations/bibliography.

Your essay should be a Word document that is double spaced, with 1-inch margins, in Times New Roman font 12. Follow the MLA’s recommendations for formatting, citation, and style.

To be eligible to receive a passing grade on this assignment, you are expected to:

1. write an essay that is 5-7 pages long (no less)

2. have a Works Cited page using MLA form

Possibilities for this paper include:

1. A 5-7 page research paper about/analysis of a play we haven’t read or seen in relation to the course content;
2. A 5-7 page response to the theory or history we’ve read
3. A 5-7 page research paper about a prominent female theatre artist or group, including a discussion of that person/group’s work, and ideas about/influence on theatre arts.

Avoid turning in simple biographies/histories. I expect your paper to have a clearly stated argument (a thesis), and to be a thoughtful, thorough analysis/critical investigation of your topic. Your bibliography should include **a minimum of 5 sources**, and follow MLA format. **No more than 2 of these sources may be internet** **sites**— **3 of them must be books or articles**.(this paper will be handed in on the day of your final, **May 11, 2017**. It must be in my hands by end of the allotted final time **10:30am.** Late papers will not be accepted, **ABSOLUTLEY NO EXCUSES…PERIOD!)**

**GRADING:** *(You are responsible to pay close attention to all points on Blackboard)\**

Student Signed Signature Page (due 1/24): 5 Points

Quizzes – 5x10pts each (on the articles in WIAT, plays & readings on BB) 50 Points

Group Play Reports ( 4x20pts each) : 80 Points

Research paper/project: 70 Points

Class Participation/Preparation – 5x29 daily points 145 Points

*(You must be in class to earn these points – if tardy only 2.5pts possible)*

**TOTAL POSSIBLE POINTS 350 POINTS**

**Grading:** Students are expected to keep track of their grades throughout the semester and seek guidance from available sources (including the instructor) if necessary. Please see me if you do not understand how to access your grades on Blackboard. You will be evaluated on the progress you make as an individual, not in comparison to the progress of your classmates. Should you have any concerns, I am available Tuesday and Thursday in my office by appointment. Please don’t hesitate to talk with me. The grade scale for final grades in this course is listed below. (please note it is subject to change)

**315-350 = A**

**280-314 = B**

**245-279 = C**

**210-244 = D**

**209 & below = F**

**EXPECTATIONS:**

You are expected to be disciplined in your work; meet all assignments on time; take notes on all topics/subjects of discussion; participate in all class discussions; practice any performances outside of class – this is part of your homework; use class time wisely, seek help and further explanation from the instructor if needed; and, make interesting and informed choices in your discussions and papers.

**EXPECTATIONS FOR OUT-OF-CLASS STUDY**: Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 4 hours per week of their own time in course-related activities, including reading required materials, completing assignments, preparing for exams, etc.

**STUDENTS ARE SOLELY RESPONSIBLE FOR MAINTAINING/KEEPING UP WITH THEIR ABSENCES AND TARDIES**: - if you join the class late/after the first day the class begins, it is your responsibility to give a **copy** of your proof of enrollment to the instructor with the date of enrollment, for the instructor to be aware of the date you actually joined the class. Otherwise all dates you missed or did not sign the Sign-In-Sheet or Tardy Sheet, **NO MATTER WHEN OR WHY THE STUDENT JOINED** the class will be considered absences.

**ASSIGNMENTS/HOMEWORK:** Again, absolutely no late work accepted. It is your responsibility to obtain any homework assignments from a classmate --- not from the instructor--- if you are absent. Please do not email me to ask if you missed anything in class. The answer will always be, “Yes.” If you were absent, ask a classmate first. If after reading over the assignment expectations you do not understand the assignment or need clarification, please come see me or email me and ask a specific question. I am more than happy to explain it another way to ensure your success and increase enjoyment of the class. In the past, students have found it helpful to exchange email addresses or phone numbers with a classmate in order to assist each other*.* Perhaps you want to do that now, if you feel comfortable offering your information. All major assignments are explained in the syllabus, the syllabus is permanently posted on Blackboard, and you should even have a hardcopy. Additionally, we will always discuss in detail the assignments well before they are due.

**EXTRA CREDIT:** Extra credit is not offered in this course. Double check dates, days and times of all assignments, quizzes & finals - students are solely responsible for knowing these no matter what is on the syllabus!

**GRADE GRIEVANCES**: Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current University Catalog.

**DROP POLICY:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**AMERICANS WITH DISABILITIES ACT:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**TITLE IX POLICY:** The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated.*For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX) or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or [jmhood@uta.edu](file:///F:\UTArlington%20-%20Class%20Documents\2016-2017%20UTA%20Courses\Gender%20&%20Performing%20Arts\jmhood@uta.edu).

**ACADEMIC INTEGRITY:** Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

**ELECTRONIC COMMUNICATION:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. **All students are assigned a MavMail account and are responsible for checking the inbox regularly.** There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**CAMPUS CARRY:** Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

**STUDENT FEEDBACK SURVEY:** At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**FINAL REVIEW WEEK:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**EMERGENCY EXIT PROCEDURES:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

**STUDENT SUPPORT SERVICES**:]UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php), [major-based learning centers](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php), developmental education, [advising and mentoring](http://www.uta.edu/universitycollege/resources/advising.php), personal counseling, and [federally funded programs](http://www.uta.edu/universitycollege/current/academic-support/mcnair/index.php). For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

**ELECTRONIC DEVICE USE:** Cell phone use for making and receiving calls, watching videos and texts, is prohibited in class. If you must make or receive a call/text please do so before entering the classroom. **You may not text or talk on the phone during class**. Electronic devices used for any other reason except class-related activities such as research or taking notes are not allowed. Choosing to ignore this policy results in the following process. (1) You will receive one direct “Are you on your phone because of an emergency?” question. (2) If the answer is no, you will be asked to stop the phone use. The second time the same student chooses to ignore the policy s/he will be reported to the Office of Student Conduct. Thank you for your compliance with the policy.

**BEHAVIOR INTERVENTION TEAM:** As a faculty member at UTA, I am considered a “responsible employee”. That designation means I am obligated to look out for students’ well being. If I feel a student is displaying unusually hostile or potentially dangerous behavior on a regular basis, I will contact the BIT and they will address the situation. This procedure does not take the place of my calling 911 or campus police if danger is imminent, and you are always encouraged to do the same. For more information please visit <http://www.uta.edu/bit/>. You might consider putting the campus police contact number in your phone since campus police are more familiar with the UTA campus than are the 911 responders. That number is 817-272-3003.

**THE IDEAS CENTER (**2nd Floor of Central Library) offers **free** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. To schedule an appointment with a peer tutor or mentor email [IDEAS@uta.edu](mailto:IDEAS@uta.edu) or call (817) 272-6593.

**THE ENGLISH WRITING CENTER (411LIBR)**: Hours are 9 am to 8 pm Mondays-Thursdays, 9 am to 3 pm Fridays and Noon to 5 pm Saturdays and Sundays. Walk In ***Quick Hits*** sessions during all open hours Mon-Thurs. Register and make appointments online at [http://uta.mywconline.com](http://uta.mywconline.com/). Classroom Visits, Workshops, and advanced services for graduate students and faculty are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information.

**DEPARTMENT OF THEATRE ARTS ATTENDANCE/PRODUCTION DUTY POLICY:**Students cast in acting roles or who have lead technical or design assignments in UTA productions are required to attend class on a regular basis. Failure to do so shall result in the student being reported to the student's Area Head for their degree plan and the Production Manager and may result in the student being replaced in their production assignment, and/or other major production positions for the current semester's productions at the discretion of the department chair. (Refer to the Theatre Arts Student Handbook for all updated policies.)

**CONFERENCES/AUDITIONS:** Department of Theatre Arts majors are encouraged to participate in theatre conferences and graduate school auditions. However, Theatre Arts majors are required to submit an excused absence request to the instructor no less than **two (2) full weeks** prior to the conference/audition in order for the instructor to consider granting an excused absence. Such notification must be in writing and support documentation will be required to verify the Theatre Arts major’s attendance, completion and/or successful (or professionally worthwhile) participation in said conference or audition. All students are expected to complete all coursework (as stipulated in the syllabus) and all course requirements (as stipulated by the syllabus) in a timely manner (the term “timely manner” will be defined/specified by the instructor at the time the Theatre Arts major submits their excused absence request to the instructor for initial consideration). At the discretion of the instructor, class participation grades may be affected; therefore, Theatre Arts majors are advised to fully consult with the instructor prior to engaging in such activities.

**A gentle request:** Please refrain from “side chatter” when the instructor is speaking or listening, when classmates are presenting, engaging in discussion, or any other activities which require being able to hear others’ communication. In addition, please be prepared to speak with more volume than you do for conversation. Thanks in advance.

**Emergency Phone Numbers**: In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381

For non-emergencies, contact the UTA PD at 817-272-3381.

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**Course Schedule for Women In Theatre**

*(\* This calendar and syllabus are subject to change at the discretion of the professor depending on the progression and the development of the specific skills to be mastered*. *Students will be promptly informed of any changes in class. Students are responsible for this and any information from any classes that they miss.)*

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**Week 1**:

1/17 Welcome! Review Syllabus

1/19 Planning Day: Create Play Reading Groups (2) –

Discuss Research Paper Projects (Begin to thinking about it now!)

{**Homework** – Read items handed out in class: Art Versus Business & Feminism and Theatre and start researching prominent female theatre artist or a women’s theatre group to do research project on}

**Week 2**:

1/24 ***\*Student Signed Syllabus Signature Page due at beginning of class***

Discuss: Art Versus Business

**\***1st day of Sign in Sheet

1/26 Discuss: Feminism and Theatre

{**Homework** – Read handout: Women for Women - Read articles on BB in Week 3 folder: History of Women in Theatre, Hrotsvitha & Who is Aphra Behn?}

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**Week 3:**

1/31 Quiz #1: on Art Versus Business & Feminism and Theatre

Discuss: Hrotsvitha & Aphra Behn

*(2/1 Census Day)*

2/2 Discuss: Women for Women

{**Homework** – read articles on BB in Week 4 folder Read: Women in Theatre: A Historical Look, Women in Theatre History, & Women Who Made Theatre History}

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**Week 4:**

2/7Quiz #2: on Hrotsvitha, Aphra Behn & Women for Women

Discuss: Women in Theatre: A Historical Look & Women in Theatre History

2/9 Discuss: Women Who Made Theatre History

{**Homework** - read articles on BB in Week 5 folder: Women in Theatre: Why do so few make it to the top?, Women in Theatre: The Numbers Problem and Why it Matters

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**Week 5:**

2/14 Quiz #3: on Women in Theatre a Historical Look, Women in Theatre History & Women Who Made Theatre History

Discuss: Women in Theatre: Why do so few make it to the top?

2/16 Discuss: Women in Theatre: The Numbers Problem and Why it Matters

{**Homework** - read articles on BB in Week 6 folder: The Interval Article, The Kilroys: American Theatre Magazine, Small Gains for Female Playwrights, & Female Playwrights Struggle: against ingrained bias to get their works produced}

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**Week 6:**

**4th week progress report due Feb. 20, 2017**

2/21 Quiz #4: on Women in Theatre: Why do so few make it to the top & Women in Theatre: The Numbers Problem and Why it Matters

Discuss: Interval Article & The Kilroys: American Theatre Magazine

2/23 Discuss: Small Gains for Female Playwrights & Female Playwrights Struggle

{**Homework** – Readings: (**Group 1** **play**: Can You Hear Their Voices by Hallie Flanagan & Margaret Ellen Clifford) – (**Group 2** **play**: The Little Foxes by Lillian Hellman)

(**Both Groups:** Pauline Hahn -“Hallie Flanagan: Practical Visionary,” WIAT, pgs. 194-198; Dorothy B. Magnus – “Matriarchs of the Regional Theatre,” WIAT pgs. 203-208}

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**Week 7:**

2/28 Quiz #5: on Interval Article, The Kilroys, Small Gains for Female Playwrights & Female Playwrights Struggle

Discuss: Readings

\*Turn in Name of prominent female theatre artist or a women’s theatre group you are doing research paper/project on

{Have the plays read by Thursday’s class}

3/2 **Group One:** *Play: (Can You Hear Their Voices by Hallie Flanagan & Margaret Ellen Clifford)* - Pauline Hahn, “Hallie Flanagan: Practical Visionary,” *WIAT, pgs.* 194-198; Dorothy B. Magnus, “Matriarchs of the Regional Theatre,” *WIAT, pgs.* 203-208;

**Group Two:** Play: (The Little Foxes by Lillian Hellman) - Pauline Hahn, “Hallie Flanagan: Practical Visionary,” *WIAT, pgs.* 194-198; Dorothy B. Magnus, “Matriarchs of the Regional Theatre,” *WIAT, pgs.* 203-208;

{**Homework**: work on group projects}

**Week 8:**

3/7 Group One Presents

3/9 Group Two Presents

*\*Choose new groups*

**{Homework** – Reading: read articles on BB in Week 9 folder: (**Group 1:** (play: Hurt Village by Katori Hall) – Ben Brantley, “A Family on the Cusp of Hope and Homelessness,” NYT 2012 (link on BB Week 9 folder).- (**Group 2:** (play: Ruined by Lynn Nottage) - Ruined:Feminist Spectator Article (link on BB Week 9 folder)

**Both Groups**: Jeanne-Marie A. Miller, “Black Women In Plays by Black Playwrights,” *WIAT*, pgs. 243-248; Winona L. Fletcher “Who Put The “Tragic” in The Tragic Mulatto,” *WIAT*, pgs. 249-254**;}**

**(Spring Break – March 13 - March 18)**

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**Week 9:**

3/21 Discuss: Readings

{Have the plays read by Thursday’s class}

**8th Week Progress reports (Midterm Grades due March 22, 2017**

3/23 **Group One:** (play: Hurt Village by Katori Hall) - Ben Brantley, “A Family on the Cusp of Hope and Homelessness,” NYT 2012 (link on BB Week 9 Folder) & Jeanne-Marie A. Miller, “Black Women In Plays by Black Playwrights,” *WIAT*, pgs. 243-248; Winona L. Fletcher “Who Put The “Tragic” in The Tragic Mulatto,” *WIAT*, pgs. 249-254**;**

**Group Two**: (play: Ruined by Lynn Nottage) – Ruined: Feminist Spectator Article (Link on BB Week 9 Folder) & Jeanne-Marie A. Miller, “Black Women In Plays by Black Playwrights,” *WIAT*, pgs. 243-248; Winona L. Fletcher “Who Put The “Tragic” in The Tragic Mulatto,” *WIAT*, pgs. 249-254**;**

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**Week 10:**

3/28 Group One Presentation

3/30 Group Two Presentation

*\*Choose new groups*

{**Homework**: read articles on BB in Week 11 folder – **Group 1:** (play: The Shipment by Young Jean Lee) – Hilton Als, “Real Gone Girl” The New Yorker 2014 (link on BB Week 11 Folder). **Group 2:** (play: And The Soul Shall Dance by Wakako Yamauchi) - And The Soul Shall Dance Article (link on BB Week 11 Folder)

**Both Groups**: Helen Krich Chinoy, “Staging Diversity,” *WIAT,* 376-378; Suzanne Bennett, “The Challenges of Diversity,” *WIAT,* 385-386; Josephine Lee, “The Asian American Spectator and the Politics of Realism,” *WIAT,* 381-382;}

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**Week 11:**

4/4 Discuss: Readings

{Have the plays read by Thursday’s class}

4/6 **Group One:** (play: The Shipment by Young Jean Lee) - Hilton Als, “Real Gone Girl” The New Yorker 2014 (link on BB Week 11 Folder) & Helen Krich Chinoy, “Staging Diversity,” *WIAT,* 376-378; Suzanne Bennett, “The Challenges of Diversity,” *WIAT,* 385-386; Josephine Lee, “The Asian American Spectator and the Politics of Realism,” *WIAT,* 381-382;

**Group Two:** (play: And The Soul Shall Dance by Wakako Yamauchi) – And The Soul Shall Dance Article (link on BB Week 11 Folder) & Helen Krich Chinoy, “Staging Diversity,” *WIAT,* 376-378; Suzanne Bennett, “The Challenges of Diversity,” *WIAT,* 385-386; Josephine Lee, “The Asian American Spectator and the Politics of Realism,” *WIAT,* 381-382;

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**Week 12**

4/11 Group One Presentation

4/13 Group Two Presentation

*\*Choose new groups*

{**Homework**: read articles on BB in Week 13 folder – **Group 1:** (play: Calm Down Mother by Megan Terry) – “Making a Life in Art: Megan Terry,” *WIAT, pgs.* 319-321 **Group 2:** (play: The Mineola Twins by Paula Vogel) - “Theatre Role Models,” *WIAT,* 424-425; “Politically Incorrect: Paula Vogel,” *WIAT,* 435-437.

**Both Groups**: & Patti P. Gillespie, “Feminist Theatre: A Rhetorical Phenomenon, *WIAT, pgs.* 267-274*;}*

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**Week 13:**

4/18 Discuss: Readings

{Have the plays read by Thursday’s class}

4/20 **Group One:** (play: Calm Down Mother by Megan Terry) – “Making a Life in Art: Megan Terry,” *WIAT, pgs.* 319-321 & Patti P. Gillespie, “Feminist Theatre: A Rhetorical Phenomenon, *WIAT, pgs.* 267-274*;*

**Group Two:** (play: The Mineola Twins by Paula Vogel) - “Theatre Role Models,” *WIAT,* 424-425; “Politically Incorrect: Paula Vogel,” *WIAT,* 435-437 & Patti P. Gillespie, “Feminist Theatre: A Rhetorical Phenomenon, *WIAT, pgs.* 267-274*;*

{**Homework**: read articles on BB in Week 14 folder (may help you with your research papers) – 53 Plays Written by Women, Female Playwrights Leap to the Front Stage, Venues for Women, Broadway Female Directors Finally Hitting Stride, Meet the Directors, American Theatre: Women Push for Equality, Women Designers}

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**Week 14:**

4/25 Group One Presentation

4/27 Group Two Presentation

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**Week 15:**

5/2 Discuss/Work on: Research Projects

5/4 Work on Research Project & Class Wrap up

(*Last day of regular class)*

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**Week 16: Finals Week:**

5/6 – 5/12 ***( May 11, 2017 - 8:am – 10:30am -* Research Papers/Project Due – late papers not accepted!*)***

\*\*\*\*Instructor reserves the right to change this syllabus at any time. Students will be informed should any changes occur.

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**University of Texas, Arlington Library information:**

Library Home Page <http://www.uta.edu/library>

Subject Guides <http://libguides.uta.edu>

Subject Librarians <http://www.uta.edu/library/help/subject-librarians.php>

Course Reserves <http://pulse.uta.edu/vwebv/enterCourseReserve.do>

Library Tutorials <http://www.uta.edu/library/help/tutorials.php>

Connecting from Off- Campus <http://libguides.uta.edu/offcampus>

Ask A Librarian [http://ask.uta.edu](http://ask.uta.edu/)

**There are available Research Guidelines through the UTA Library. The librarian who handles all of Theatre Arts is Diane Shepelwich she is available to help you with any and all research you will do for this course. Check out the following:** research guides for students to use. There is a general one for Theatre Arts, <http://libguides.uta.edu/theatrearts/home>.

**Library & Research Assistance:** University-level research requires university-level sources. Contact the Library for personalized help in navigating research resources and locating the sources you need.

        **Librarian:** Your librarian is **Diane Shepelwich**, [dianec@uta.edu](mailto:dianec@uta.edu). If you need help getting started with your research or have questions along the way, contact Diane for personalized assistance.

        **Research Coach:** Research Coaches are UTA students trained to help you frame your research questions, develop search strategies, understand citation styles, and select and evaluate relevant resources, <http://libguides.uta.edu/researchcoach>

        **Library Staff:** Find library staff at the Service Zone, Central Library first floor, or at the branch libraries, by phone at (817) 272-3395, by text at (817) 727-8395, email at [AskUs@uta.edu](mailto:AskUs@uta.edu), or chat on the library’s homepage, <http://library.uta.edu/>

        **Research Consultation:** To set an appointment to meet with your librarian or research coach, <http://library.uta.edu/form/appointment-request-form>

        **Research Guides:** For a list of useful guides to help you start your research, visit: <http://libguides.uta.edu/>

**CLASS CONDUCT**

**DO:**

* Do come to class on time
* Do sit in the seat you have been assigned
* Do be respectful in class to other students and instructor during lectures
* Do be respectful to your Teacher Assistants
* Do bring the correct lecture outline to class
* Do the assigned reading for the quizzes
* Do study for the quizzes
* Do attend the play performances you are required to attend
* Do turn in your stamped ticket stub and program stapled together after each performance
* Do ask questions in class and after, if something is not clear
* Do email instructor if you have any questions throughout the semester
* Do turn in your excused notes for any absences the day you come back to class
* Do turn your cell phone or any electronic devices off before you walk in class

**DON’T:**

* Don’t be disruptive in class
* Don’t have your cell phone on during class
* Don’t text message during class
* Don’t leave class early unless you have been given permission by instructor prior to class starting.

**Signature Page**

WOMEN IN THEATRE **|** THEA/WOMS 3361 - 001 | Spring 2017

3 Credit Hours

T & THR 9:30 AM – 10:50 PM | Trimble Hall Room 02 **|** Instructor: Detra Payne

Dear Student:

Please read, check in the box, and sign/date below. Please turn this page into your instructor **on or before Tuesday, January 24, 2017.**

* I have read and understand the syllabus.
* I understand and agree to adhere to the absence and tardiness policies
* I have read and understand the Attendance/Participation rubric and I understand that **full** participation in all class activities (unless medical or disability documentation is provided) is REQUIRED to pass this course.
* I understand and agree to adhere to the wardrobe requirements.
* I understand and agree to adhere to the hygiene requirements.
* I understand and agree to adhere to the classroom atmosphere policy
* I understand and agree to adhere to the expectations regarding how to offer and listen to feedback.
* I understand the feedback given to me may or may not apply to other students due to our levels of experience, individual learning path, and needs.
* I understand my instructor makes copies of all work turned in.
* I understand there may be amendments, adjustments or addendums to this syllabus, as per the instructor and I agree to follow any and all of them.
* I UNDERSTAND AND AGREE TO ADHERE TO THIS COURSE SYLLABUS.

Signed,

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(Printed name)

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(Signed name) (date signed)

*(\*This calendar and syllabus are subject to change at the discretion of the professor depending on the progression and the development of the specific skills to be mastered*. *Students will be promptly informed of any changes in class. Students are responsible for this and any information from any classes that they miss.)*