

TMA 395 - Dramatic Literature

Fall 2022

Section 001: 2182 WCCB on M W F from 12:00 pm - 12:50 pm

Instructor/TA Info

Instructor Information

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Course Information

Description

Dramatic Literature: Social Criticism and its (Re)Presentation is an upper-level course intended to survey a variety of dramatic texts and contemporary literary theories considered by many to be important in the shaping of world society in an effort to help you **practice theory and theorize practice**. Particularly, this course will teach you how to **write about dramatic literature**. As you improve your writing skills, you will improve your articulation and practice.

As the title of the course suggests, the dramatic literature we will study this semester will serve as a springboard to pursue the more complicated issues of representation. Using thoughtful responses to the plays we read, and with the introduction of specific theoretical concepts, we will explore the extraordinarily varied ways in which a play can be re/presented.

Using a variety of methods—reading, writing, discussion, film viewing, and performance—we will investigate how this presentation itself represents in each of its manifestations a specific way of thinking about/looking at the material world. We will focus our study of dramatic literature as works intended for the stage and as such, hope to deepen our engagement with the art of theatre.

The only textbook needed for this class is *Beginning Theory: An Introduction to Literary and Cultural Theory* by Peter Barry. Either the third or fourth edition will be acceptable and the book is available for purchase through the BYU Bookstore or if you can find it cheaper online. All other readings will be provided via Learning Suite.

You will also need access to AppleTV+. You can sign up for the free trial, pay \$4.99 for one month and then cancel, or find a friend who has a subscription. If you subscribe, I'd also recommend Ted Lasso, Severance, Schmigadoon, and CODA.

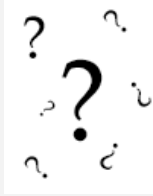
Prerequisites

TMA 140, 201 and 202.

Materials

Item	Price	Price
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(new) (used)

	Beginning Theory 4e <i>Required</i> by Barry, P	21.95	16.50
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Learning Outcomes

Critical Response

Students will create cogent and compelling responses to great works of dramatic literature in a variety of different mediums-oral reports, production reviews, persuasive essays, and critical analyses.

Practicing Theory

Students will develop an ethics of representation through the application of linguistic theory and social theories to great works of dramatic literature.

Theorizing Practice

Students will create socially conscious, ideologically-grounded performances that respond both to their world views and contemporary issues in critical theory.

Grading Scale

Grades	Percent
A	93%
A-	90%
B+	87%
B	83%
B-	80%
C+	77%
C	73%
C-	70%
D+	67%
D	63%
D-	60%
E	0%

Participation Policy

Points will be given both for attendance in our meetings and for participation in our discussions. Zoom accommodation can be arranged with advanced notice. I ask that you speak up and contribute to class discussions regularly (at least 1 or 2 times per session MINIMUM). Everyone will be given two (2) unexcused absence for the semester, your grade will drop one half grade point per absence thereafter. So an A (100) turns into an A- (93) with two absences, a B+ with three absences (88), and so on and so forth.

Assignments

Assignment Descriptions

Pullman Car Hiawatha Quiz

Due: Wednesday, Aug 31 at 12:30 pm

Please take this quiz after you read Pullman Car Hiawatha by Thornton Wilder. It is closed book, and you will have 7 minutes to answer the questions.

Structuralism

Due: Friday, Sep 02 at 11:30 am

Please upload your structuralism study guide here. Study guides are found in the content section of our learning suite page.

Antigone Quiz

Due: Wednesday, Sep 07 at 12:30 pm

Take this quiz after you read Antigone. You have five minutes to finish.

Coriolanus Quiz

Due: Friday, Sep 09 at 12:30 pm

Please take this quiz after you read Coriolanus. You will have 5 minutes.

Death of a Salesman Quiz

Due: Monday, Sep 12 at 12:30 pm

Please take this quiz after you read Death of a Salesman. You will have 5 minutes to complete it.

Thesis Development Workshop

Due: Wednesday, Sep 14 at 11:59 pm

Poststructuralism

Due: Friday, Sep 16 at 11:30 am

Please upload your poststructuralism study guide here. Study guides are found in the content section of our learning suite page.

Paper Proposal

Due: Sunday, Sep 18 at 11:59 pm

Write a few sentences on the performance you want to write about for your final paper, and which theoretical lens(es) you're most interesting in employing.

Fefu and Friends Quiz

Due: Monday, Sep 19 at 12:30 pm

Please take this quiz after you read Fefu and Friends. It is closed book, and you will have 7 minutes to complete it.

Tragedy: A Tragedy Quiz

Due: Wednesday, Sep 21 at 12:30 pm

Please take this quiz after you read Tragedy: A Tragedy. It is closed book and you will have 7 minutes.

Post Structuralism Debrief

Due: Friday, Sep 23 at 11:59 pm

Article Outline

Due: Sunday, Sep 25 at 11:59 pm

For this assignment, you will select a recent article that looks interesting to you from one of the following journals: *Theatre Topics*, *Theatre Journal*, *Theatre Survey*, *Journal of American Drama and Theatre*, *Modern Drama*, or TDR. You will closely read the article both for content and for form. Based on this reading, you will create a 1-page outline of the article with a description of **the formal elements** of the essay (i.e. argument, methodology, body points, overall goal/theme of the project). Make sure to provide a citation (MLA or Chicago) for the article you are using.

Feminism

Due: Monday, Sep 26 at 11:30 am

Please upload your feminism study guide here. Study guides are found in the content section of our learning suite page.

Machinal Quiz

Due: Wednesday, Sep 28 at 12:30 pm

Please take this quiz after you read Machinal. You will have five minutes to complete the quiz, and it is closed book.

Critical Disability

Due: Wednesday, Sep 28 at 11:59 pm

There are a lot of theories that we don't get a chance to cover in class but are worth studying and your time. You only need to do two additional theories (the other 3 assignments will be dropped).

For the Critical Disability Analysis, you need to read This Article and one of the three listed plays below. You'll then write a 2–3-page analysis (Serif font, double spaced must be submitted as a PDF or word document NO PAGES) that shows your mastery of the new theory and proves that you read (or watched) the assigned play IN IT'S ENTIRETY.

Remember to present an ARGUABLE THESIS (as in someone can disagree with it, not this play IS Feminist etc.) with clear evidence both from the theory reading and specific details from the play.

Critical Disability Plays

The Curious Incident of the Dog in the Nighttime

by Simon Stephens

Available on Drama Online via HBLL

The Miracle Worker

by William Gibson

The Miracle Worker.pdf Download

Richard III

by William Shakespeare

Available Multiple Sources

Rapture, Blister, Burn Quiz

Due: Friday, Sep 30 at 12:30 pm

Please take this quiz after you read Rapture, Blister, Burn. It is closed book, and you will have 7 minutes to complete it.

Well Quiz

Due: Monday, Oct 03 at 12:30 pm

Please take this quiz after you read Well. It is closed book, and you will have 7 minutes to complete it.

Feminism Debrief

Due: Wednesday, Oct 05 at 11:59 pm

Queer Theory

Due: Wednesday, Oct 05 at 11:59 pm

There are a lot of theories that we don't get a chance to cover in class but are worth studying and your time. You only need to do two additional theories (the other 3 assignments will be dropped).

For this Additional Theory Assignment, you need to read Lesbian/Gay chapter from the Barry and one of three listed plays below. You'll then write a 2–3-page analysis (Serif font, double spaced must be submitted as a PDF or word document NO PAGES) that shows your mastery of the new theory and proves that you read (or watched) the assigned play IN IT'S ENTIRETY.

Remember to present an ARGUABLE THESIS (as in someone can disagree with it, not this play IS Feminist etc.) with clear evidence both from the theory reading and specific details from the play.

Queer Theory Plays

Angels in America

by Tony Kushner

Available via Ebsco Host on HBLL Website

Cock

by Mike Bartlett

Cock.pdf Download

Fun Home

by Lisa Kron

Fun Home.pdf Download

Come From Away Quiz

Due: Friday, Oct 07 at 11:59 pm

Complete this quiz after streaming Come From Away. You will have five minutes.

Thesis paragraph and paper outline

Due: Sunday, Oct 09 at 11:59 pm

Please include the following:

- Your intro paragraph for your paper that includes a **thesis statement (make it bold in the paper so I know and you know what you're arguing)**, a hook, and any relevant background information.

- A basic outline for the rest of the paper.

This is also a good time to write down your research questions, and let me know some concerns, so when I give feedback, I can answer all of your questions.

Critical Race Theory

Due: Monday, Oct 10 at 11:30 am

Please upload your critical race theory study guide here. Study guides are found in the content section of our learning suite page.

Sunday Morning in the South and Blues for Mr. Charley Quiz

Due: Friday, Oct 14 at 12:30 pm

Please take this quiz after you read Sunday Morning in the South and Blues for Mr. Charley. It's closed book, and you will have 10 minutes to complete it.

M Butterfly Quiz

Due: Monday, Oct 17 at 11:30 am

Take this quiz after you read 'M. Butterfly.' Closed book. 5 minute limit.

Water by the Spoonful Quiz

Due: Wednesday, Oct 19 at 11:30 am

Please take this quiz after you read Water by the Spoonful. It is closed book, and you will have 7 minutes to complete it.

Colonial/Post-Colonial Theory

Due: Friday, Oct 21 at 11:59 pm

There are a lot of theories that we don't get a chance to cover in class but are worth studying and your time. You only need to do two additional theories (the other 3 assignments will be dropped).

For this Additional Theory Assignment, you need to read Post-Colonial chapter from the Barry and one of three listed plays below. You'll then write a 2–3-page analysis (Serif font, double spaced must be submitted as a PDF or word document NO PAGES) that shows your mastery of the new theory and proves that you read (or watched) the assigned play IN ITS ENTIRETY.

Remember to present an ARGUABLE THESIS (as in someone can disagree with it, not this play IS Feminist etc.) with clear evidence both from the theory reading and specific details from the play.

Post-Colonial Plays

The Thanksgiving Play
by Larissa FastHorse
Available [HERE](#)

An Octoroon
by Branden Jacobs Jenkins
[An Octoroon.pdf](#) Download
Translations
by Brian Friel

Available to Read or Watch on Drama Online via HBLL (Note to read you will need to use the transcript of the live video)

Critical Race Debrief

Due: Friday, Oct 21 at 11:59 pm

Look at the Deseret News story summarizing report issued by the committee on race, equality, and belonging (posted on LS OR the report itself) and choose two of the suggestions given and write in about 200 words total whether or not you think those would be effective and more importantly WHY.

A Monster Calls Quiz

Due: Monday, Oct 24 at 11:59 pm

Complete this quiz after reading A Monster Calls. You will have five minutes.

Marxism

Due: Wednesday, Oct 26 at 11:30 am

Please upload your Marxism study guide here. Study guides are found in the content section of our learning suite page.

The Caucasian Chalk Circle Quiz

Due: Friday, Oct 28 at 12:30 pm

Please take this quiz after you read The Caucasian Chalk Circle. There is a five minute time limit.

Sacred Reading

Due: Saturday, Oct 29 at 11:59 pm

Annotated Bibliography

Due: Sunday, Oct 30 at 11:59 pm

Please submit your bibliography for your paper following proper MLA or Chicago guidelines. Write a line or two about each source. Points for proper formatting and the quality of your sources.

2:22 A Ghost Story Quiz

Due: Monday, Oct 31 at 11:59 am

Complete this quiz after reading 2:22 A Ghost Story. You will have five minutes.

VSMS Quiz

Due: Wednesday, Nov 02 at 12:30 pm

Please take this quiz after you read Raisin in the Sun. It is closed book, and you will have 7 minutes to complete it.

First Draft

Due: Sunday, Nov 06 at 11:59 pm

Choosing a LIVE PERFORMANCE (theatre, music, dance, or a play script that you think of in terms of its performative potential) of your choice, you will write a significant (7-10

page double space, plus bibliography) critical analysis of the piece using a theory we have engaged with in class. This is a thesis-driven work that argues and defends a significant point.

This thesis first draft is **not a first effort**, but a carefully edited draft of your paper. It includes:

- A compelling title that engages the reader's interest and hints to the topic of the paper.
- A carefully revised draft of your entire paper.
- You may use the MLA or Chicago style guides in formatting your writing and bibliography. Be clear and correct in your use of this form. Under your name on your first draft, include which style guide you will be using.
- A works cited page of five different sources that you are using. The works cited will include at least one article from a scholarly journal that was published in the last five years. Other major sources must have been published in the last twenty five years.
- I will allow two sources to be web pages.
- The Barry text is not an acceptable critical source.
- You may not count the performance you are studying as one of these sources.
- While you are advised to use in your paper the readings we have done in class, you need to find them in their original context.

TMA 395 Final Paper Rubric.docx Download

Skeleton Crew Quiz

Due: Monday, Nov 07 at 12:30 pm

Please take this quiz after you read Skeleton Crew. It is closed book, and you will have 7 minutes to complete it.

TIP PREFERENCES

Due: Monday, Nov 07 at 11:59 pm

Fill out this survey <https://forms.gle/sCSbALwJRMtFHj567>

Ecocriticism

Due: Monday, Nov 07 at 11:59 pm

There are a lot of theories that we don't get a chance to cover in class but are worth studying and your time. You only need to do two additional theories (the other 3 assignments will be dropped).

For this Additional Theory Assignment, you need to read Ecocriticism chapter from the Barry and one of three listed plays below. You'll then write a 2–3-page analysis (Serif font, double spaced must be submitted as a PDF or word document NO PAGES) that shows your mastery of the new theory and proves that you read (or watched) the assigned play **IN ITS ENTIRETY**.

Remember to present an **ARGUABLE THESIS** (as in someone can disagree with it, not this play IS Feminist etc.) with clear evidence both from the theory reading and specific details from the play.

Ecocriticism Plays

Mad Forrest

by Carol Churchill
MadForest.pdf Download

War Horse
by Nick Stafford
War Horse.pdf Download

The Cherry Orchard
by Anton Chekov
The Cherry Orchard.pdf Download

Postmodernism

Due: Friday, Nov 11 at 11:30 pm

Please upload your postmodernism study guide here. Study guides are found in the content section of our learning suite page.

Professional Criticism/Review DD

Due: Friday, Nov 11 at 11:59 pm

Write a tweet (No more than 280 characters) review of one of the contemporary voices performances

Rosencrantz and Guildenstern are Dead Quiz

Due: Monday, Nov 14 at 11:59 pm

Complete this quiz after reading Rosencrantz and Guildenstern Are Dead. You will have five minutes.

Mr Burns Quiz

Due: Wednesday, Nov 16 at 12:30 pm

Take this quiz after you read Mr Burns. 5 minute time limit. Closed book.

Little Wimin Quiz

Due: Friday, Nov 18 at 11:59 pm

Complete this quiz after reading Little Wimin. You will have five minutes.

Psychoanalysis

Due: Monday, Nov 28 at 11:59 pm

There are a lot of theories that we don't get a chance to cover in class but are worth studying and your time. You only need to do two additional theories (the other 3 assignments will be dropped).

For this Additional Theory Assignment, you need to read Psychoanalysis chapter from the Barry and one of three listed plays below. You'll then write a 2–3-page analysis (Serif font, double spaced must be submitted as a PDF or word document NO PAGES) that shows your mastery of the new theory and proves that you read (or watched) the assigned play IN ITS ENTIRETY.

Remember to present an ARGUABLE THESIS (as in someone can disagree with it, not this play IS Feminist etc.) with clear evidence both from the theory reading and specific details from the play.

Psychoanalysis Plays

The Glass Menagerie
by Tennessee Williams
The Glass Menagerie.pdf Download

Funny House of a Negro
by Adrienne Kennedy
Funny House of a Negro.pdf Download

God of Carnage
by Yasmina Rez
God of Carnage.pdf Download

Sila Quiz

Due: Wednesday, Nov 30 at 12:30 pm

Please take this quiz after you read Sila. It is closed book, and you will have 7 minutes to complete it.

Production Pitch-Sila

Due: Wednesday, Nov 30 at 11:59 pm

Dramaturgy Presentation

Due: Friday, Dec 02 at 11:59 pm

Dramaturgy Presentation

The purpose of this assignment is for the student to perform research above and beyond the reading required for class and then to present the information that they have discovered in a well-rehearsed 5-minute presentation with accompanying visuals. You will then answer questions for 5-minutes.

The areas that one could research are many and varied, some possibilities include:

- A potential issue to which the play speaks, or the political climate when the play was first produced.
- A topic of interest that the play mentions or one that is adjacent to the play's principle subject matter.
- Any interesting productions, including the debut.

The point of the presentation is to give the class a deeper understanding of an aspect of the play that we couldn't get from a first reading or from a basic internet search. As such, I'm going to encourage you all to **veer away from author biographical sketches**. In my experience, those turn out somewhat boring and are often under researched.

Here's what we will be looking for with your presentations.

The **research is thorough** for the topic being discussed. (20 pts)

Did you have enough information to present a compelling presentation?

The sources are **credible**. (15 pts)

Did you mine for information from reliable sources, could everything you show be ascertained easily through simple internet searches?

Your presentation brings **insights** beyond a first read of the text and showcases a **level of expertise** on the topics being presented. (40 pts)

Did you find compelling and interesting information? Do you understand it at a level that you can speak to it extemporaneously?

Are your visuals **free of grammatical and punctuation mistakes and compelling?** (25 pts)

Are your slides visually interesting? Are they free of errors? Do they have a good balance between images and text?

You will present your dramaturgy presentation at the end of the class period that we are discussing your assigned play. We will plan on turning the time over to you at around 35 after the hour. Don't forget to turn in your slides on Learning Suite to get your grade!

TIP Presentation

Due: Wednesday, Dec 07 at 11:59 pm

For this project you will team up with a few students and present a scene from a play we've read in a space on campus in a manner that emphasizes one of the theories we've studied in class this semester. The goal of this performance is to integrate theory in your performance practice.

I'm expecting the following from all of the TIP performances, and the following will be what you are graded on:

- * They should all be fully mounted performances with costumes, props, and be fully memorized.

- * They should be 4 - 6 minutes in length.

- * They should take place somewhere around campus in a space that isn't typically a "performance space." Let the space you choose further emphasize the theory you are presenting.

- * Finally, they should *emphasize* the intended theory.

All TIP scenes will be performed the last two days of class. Please upload a group evaluation form to Learning Suite the evening after you perform.

Class Attendance

Due: Thursday, Dec 08 at 11:59 pm

Class Attendance

Student Ratings

Due: Sunday, Dec 11 at 11:59 pm

Fill out the student ratings, get 10 points of extra credit. Easy, right?

Final Paper

Due: Tuesday, Dec 13 at 11:59 pm

After you receive feedback from your first draft, carefully revise the paper and resubmit.

This final draft should be polished enough that you would feel comfortable submitting it to conferences, publications, or applications for internships and arts positions.

The essay should meet the expectations and follow the conventions typical of high-quality academic writing: correct grammar, clear sentence structure, effective organization, intelligent and accurate word choice (including the use of technical terms where needed or appropriate), mature awareness of and sensitivity to audience, proper attribution to and complete citation of sources, etc. It should be formatted for clarity, using an appropriate scholarly (serif) font and one-inch margins around.

Extra additional Theory Reading

Due: Friday, Dec 16 at 11:59 pm

University Policies

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Preventing Sexual Misconduct

Brigham Young University prohibits all forms of sexual harassment—including sexual assault, dating violence, domestic violence, and stalking on the basis of sex—by its personnel and students and in all its education programs or activities. University policy requires all faculty members to promptly report incidents of sexual harassment that come to their attention in any way and encourages reports by students who experience or become aware of sexual harassment. Incidents should be reported to the Title IX Coordinator at t9coordinator@byu.edu or (801) 422-8692 or 1085 WSC. Reports may also be submitted online at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day). BYU offers a number of resources and services for those affected by sexual harassment, including the university's confidential Sexual Assault Survivor Advocate. Additional information about sexual harassment, the university's Sexual Harassment Policy, reporting requirements, and resources can be found in the University Catalog, by visiting <http://titleix.byu.edu>, or by contacting the university's Title IX Coordinator.

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. A disability is a physical or mental impairment that substantially limits one or more major life activities. Whether an impairment is substantially limiting depends on its nature and severity, its duration or expected duration, and its permanent or expected permanent or long-term impact. Examples include vision or hearing impairments, physical disabilities, chronic illnesses, emotional disorders (e.g., depression, anxiety), learning disorders, and attention disorders (e.g., ADHD). If you have a disability which impairs your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 801-422-2767 to request a reasonable accommodation. The UAC can also assess students for learning, attention, and emotional concerns. If you feel you have been unlawfully discriminated against on the basis of disability, please contact the Equal Opportunity Office at 801-422-5895, eo_manager@byu.edu, or visit <https://hrs.byu.edu/equal-opportunity> for help.

Academic Honesty

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU

students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

Mental Health

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, caps.byu.edu) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

Covid 19 Statement

While COVID 19 conditions persist and until further notice, students and faculty are required to wear face coverings at all times during class; faculty are not at liberty to waive this expectation.

Students who feel sick, including exhibiting symptoms commonly associated with COVID 19 (fever; cough; shortness of breath/difficulty breathing; chills; muscle pain; sore throat; new loss of taste or smell; etc.) should not attend class and should work with their instructor to develop a study plan for the duration of the illness.

Plagiarism

Intentional plagiarism is a form of intellectual theft that violates widely recognized principles of academic integrity as well as the Honor Code. Such plagiarism may subject the student to appropriate disciplinary action administered through the university Honor Code Office, in addition to academic sanctions that may be applied by an instructor. Inadvertent plagiarism, which may not be a violation of the Honor Code, is nevertheless a form of intellectual carelessness that is unacceptable in the academic community. Plagiarism of any kind is completely contrary to the established practices of higher education where all members of the university are expected to acknowledge the original intellectual work of others that is included in their own work. In some cases, plagiarism may also involve violations of copyright law. Intentional Plagiarism-Intentional plagiarism is the deliberate act of representing the words, ideas, or data of another as one's own without providing proper attribution to the author through quotation, reference, or footnote. Inadvertent Plagiarism-Inadvertent plagiarism involves the inappropriate, but non-deliberate, use of another's words, ideas, or data without proper attribution. Inadvertent plagiarism usually results from an ignorant failure to follow established rules for documenting sources or from simply not being sufficiently careful in research and writing. Although not a violation of the Honor Code, inadvertent plagiarism is a form of academic misconduct for which an instructor can impose appropriate academic sanctions. Students who are in doubt as to whether they are providing proper attribution have the responsibility to consult with their instructor and obtain guidance. Examples of plagiarism include: Direct Plagiarism-The verbatim copying of an original source without acknowledging the source. Paraphrased Plagiarism-The paraphrasing, without acknowledgement, of ideas from another that the reader might mistake for the author's own. Plagiarism Mosaic-The borrowing of words, ideas, or data from an original source and blending this original material with one's own without acknowledging the source. Insufficient Acknowledgement-The partial or incomplete attribution of words, ideas, or data from an original source. Plagiarism may occur with respect to unpublished as well as published material. Copying another student's work and submitting it as one's own individual work without proper attribution is a serious form of plagiarism.

Diversity and Inclusion in the Classroom

"Because we feel the depth of God's love for His children, we care deeply about every child of God, regardless of age, personal circumstances, gender, sexual orientation, or other unique challenges" (President Russell M. Nelson, "The Love and Laws of God," September 2019). As a university community we strive to foster an educational environment that promotes the personal dignity of every student and accept individual responsibility to eliminate racism, sexism, and nationalism. Our course participation reflects our understanding that every individual is a child of Heavenly Parents. We create learning environments in which every individual is motivated to express their opinions and perspectives and ask questions to augment discussions and learning. We listen to, learn from, and strive to consider thoughtfully the opinions of others. We use language that is polite, considerate, and courteous—even when we strongly disagree.

Respectful Environment

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

Schedule

Date	Column 1	
M Aug 29 Monday	We will introduce the class and each other.	First Class!
W Aug 31 Wednesday		Formalism Review: How to Read Plays <i>Pullman Car Hiawatha</i> by Thornton Wilder <i>Dramaturgy Presentation:</i>

Available through Alexander Street Press on the HBL Library website

Please Fill this Out Before Class: <https://forms.gle/JEoG4veyAk9sFa5Z9>
Dramaturgy Presentation Sign Up
https://docs.google.com/spreadsheets/d/1ugEyE0COvZYkLhX5QcTPvAcpzhaaYeknrDPm_bhK

Th Sep 01
Thursday

F Sep 02
Friday

Prayer: Savannah Johnson
Structuralism and Tragedy.
Read Barry 3rd edition: 38 - 48; 4th edition: 40 - 50.

M Sep 05 **Labor Day**
Monday

W Sep 07
Wednesday

Prayer: Joseph Wright
Antigone
by Sophocles
Via on Drama Online (Read or Watch!)
Dramaturgy Presentation: Erin Solomon

F Sep 09
Friday

Prayer: Benny Baird
Coriolanus
by William Shakespeare
Find a copy on your own (they are easy to find.) Can also watch it via drama
Dramaturgy Presentation: Brian Saydyk

M Sep 12
Monday

Prayer: Kimberly Wille
Death of a Salesman and Tragedy and The Common Man
by Arthur Miller
Via Learning Suite
Dramaturgy Presentation: Maggie Harper

W Sep 14
Wednesday

Prayer: Brain Saydyk
Thesis Development Workshop!

F Sep 16
Friday

Prayer: Kaylee Kress
Poststructuralism and Deconstruction
Read Barry: 3rd edition 59-71; 4th edition 61 - 76

Su Sep 18
Sunday

M Sep 19
Monday

Prayer: Elise Lacanienta
Fefu and Her Friends
María Irene Fornés
Available through The Twentieth Century North American Drama Database on the H
Dramaturgy Presentation:McKenzie Arnold

W Sep 21
Wednesday

Prayer: Katie Millett
Tragedy: A Tragedy

	<p>by Will Eno Available via Learning Suite <i>Dramaturgy Presentation: Kaylee Kress</i></p>
F Sep 23 Friday	<p>Prayer: Gavin Hambrick <i>The Death of the Author</i> by Barthes <i>"Structure, Sign and Play in the Discourse of the Human Sciences"</i> by Derrida.</p>
Su Sep 25 Sunday	
M Sep 26 Monday	<p>Prayer: Connor Hyde Feminism Feminism: Read Barry: 3rd edition: 116 - 129; 4th edition: 123 - 136</p>
W Sep 28 Wednesday	<p>Prayer: Kyrra Lundberg <i>Machinal</i> by Sophie Treadwell available through The Alexander Street Press on the HBLL Library website <i>Dramaturgy Presentation: Elise Lacamienta</i></p>
F Sep 30 Friday	<p>Prayer: Cameron Cox <i>Rapture, Blister, Burn</i> by Gina Gionfriddo Available via Learning Suite <i>Dramaturgy Presentation: Benny Baird</i></p>
M Oct 03 Monday	<p>Prayer: Jessie Pew <i>Well</i> by Lisa Kron Available via Learning Suite <i>Dramaturgy Presentation: Jami Wakley</i></p>
W Oct 05 Wednesday	<p>Prayer: Savannah Johnson <i>"The Spectator and the Representation"</i> from <i>The Feminist Spectator as Critic</i> by Jill Dolan</p>
F Oct 07 Friday	<p>Prayer: Joseph Wright Performance in Practice/ Musicals Stream Come From Away (1Hr 46 Min) by David Hein and Irene Sankoff Available on AppleTV+ (You can sign up for the free trial, pay \$4.99 for one month, or first month free with a subscription) (If you subscribe I'd also recommend Ted Lasso, Severance, Schmigadoon) <i>Dramaturgy Presentation: Amanda DeClerk</i></p>
Su Oct 09 Sunday	
M Oct 10 Monday	<p>Prayer: Benny Baird Critical Race Theory Read "Introduction" in <i>Critical Race Theory</i> by Richard Delgado and Jean Stefancic</p>

W Oct 12 Meetings to go over your thesis paragraph via Zoom or in Cameron's office. Sign up here
Wednesday https://docs.google.com/spreadsheets/d/1ldu_NcgemTN7MFTsnT1GBAiqf9lfvki8vYjrR77x

F Oct 14 Prayer: Kimberly Wille
Friday *A Sunday Morning in the South*
by Georgia Douglas Johnson
AND
Blues for Mr. Charlie
by James Baldwin
Available via the Black Drama Online Database via HBLL website
Dramaturgy Presentation: Savannah Johnson

Su Oct 16
Sunday

M Oct 17 Prayer: Brian Saydyk
Monday *M Butterfly*
by David Henry Hwang
Available via Learning Suite
FILL OUT YOUR TIP SCENE PREFERENCES
Dramaturgy Presentation: Andrew Walker

T Oct 18
Tuesday

W Oct 19 Prayer: Kaylee Kress
Wednesday *Water by the Spoonful*
by Quiara Alegria Hudes
Available via Learning Suite
Dramaturgy Presentation: Katie Millett

Th Oct 20
Thursday

F Oct 21 **No Class**
Friday Instead look at the Deseret News story summarizing report issued by the committee on race,
(posted on LS OR the report itself) and choose two of the suggestions given and write in about
or not you think those would be effective and more importantly WHY

M Oct 24
Monday

Sacred Reading
Prayer:Katie Millet
A Monster Calls
Devised by the Company Based off of the Novel by Patrick Ness
Available via Learning Suite
Or Watch it HERE (And you should it might be my favorite piece of theater)

As part of the in class assignment please write down 3-5 lines and or quotes from the show or reason. Also note with love, this is not a day where if you didn't read the play you will be able to do whatever reason you can't get it done (And I don't judge) just don't come to

T Oct 25
Tuesday

W Oct 26
Wednesday

Prayer: Gavin Hambrick

Marxism

Read Barry: 3rd edition 150 - 162: 4th edition 159 - 171

Th Oct 27
Thursday

F Oct 28
Friday

Prayer: Connor Hyde

The Caucasian Chalk Circle by Bertolt Brecht

Available via Drama Online

Dramaturgy Presentation: Kyrra Lundberg

Sa Oct 29
Saturday

Su Oct 30
Sunday

M Oct 31
Monday

Prayer: Kyrra Lundberg

2:22 A Ghost Story

by Danny Robbins

All but last scene Available via Learning Suite (We will read the last scene together)

W Nov 02
Wednesday

Prayer: Cameron Cox

Vanya and Sonia and Masha and Spike

by Christopher Durang

Available HERE

Dramaturgy Presentation: Gavin Hambrick

F Nov 04 NO CLASS
Friday

Su Nov 06
Sunday

M Nov 07
Monday

Prayer: Jessie Pew

Skeleton Crew

by Dominique Morisseau

Available on Learning Suite

Dramaturgy Presentation: Rosalynn Eardley

W Nov 09 Prayer: Joseph Wright
Wednesday Professional Criticism/Review

LINKS FOR CLASS

<https://utahtheatrebloggers.com/904483/the-clean-house-gets-a-pleasant-staged-reading-at-by>

<https://frontrowreviewersutah.com/?p=16999>

<https://www.theguardian.com/stage/2022/jun/19/king-lear-review-shakespeares-globe-kathryn>

<https://www.theatrefolk.com/blog/write-play-review/#:~:text=A%20review%20should%20describe%20the,opinion%20supported%20by%20>

<https://writing.wisc.edu/handbook/assignments/playreview/>

F Nov 11
Friday

Prayer: Benny Baird
Postmodernism

Read Barry: 3rd edition 78 - 88; 4th edition: 83 - 93.

M Nov 14
Monday

Prayer: Kimberly Wille
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
Available via Learning Suite
Dramaturgy Presentation: Joey Wright

W Nov 16
Wednesday

Prayer: Brian Sadyk
Mr. Burns
by Anne Washburn
Available via Learning Suite
Mr. Burns references Season 5 Episode 2 of The Simpsons entitled Cape Feare. If you are interested in watching (which you may find beneficial) here is the link to watch it with a Disney+ subscription
<https://www.disneyplus.com/video/1640880f-154b-4c5e-94fe-cb86bb7e6970>
Dramaturgy Presentation: Connor Hyde

F Nov 18
Friday

Prayer: Kaylee Kress
Little Wimmin
by The Figs in Wigs
Available via Learning Suite
Dramaturgy Presentation: Kimberly Wille

M Nov 21
Monday

Take the day to meet in your TIP scene groups and continue rehearsals

T Nov 22
Tuesday

Friday Instruction

WHO AM I TO PLAY GOD, IT IS NOT FRIDAY ITS TUESDAY
NO CLASS!

W Nov 23
Wednesday

No Classes

F Nov 25
Friday

Thanksgiving Holiday

M Nov 28

Final Paper Revision Workshop

Monday	
W Nov 30 Wednesday	Prayer: Cameron Cox Semester Review: <i>Sila</i> by Chantel Bilodeau <i>Dramaturgy Presentation:</i> Available via Learning Suite
F Dec 02 Friday	Rehearsal Day for TIP scenes! Check in with Jess at some point today
Su Dec 04 Sunday	
M Dec 05 Monday	Prayer: Gavin Hambrick TIP Scene Presentations
W Dec 07 Wednesday	Prayer: Connor Hyde TIP Scene Presentations. Final Thoughts on the Class.
Th Dec 08 Thursday	Final Exam: This is the final exam time allotted by the university. However, we will not have a traditional final exam. Please have your revised paper turned in my Final Exam: 2:30pm - 5:30pm
F Dec 09 Friday	Fall Exam Preparation (12/09/2022 - 12/09/2022)
Su Dec 11 Sunday	
M Dec 12 Monday	First Day of Fall Final Exams (12/12/2022 - 12/16/2022)
T Dec 13 Tuesday	
F Dec 16 Friday	