Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 700.02
RESEARCH AND AESTHETICS
FALL 2011
LOCATION: DED

INSTRUCTOR INFORMATION

Instructor: Mike Burnett
Phone: (C) 757-510-6911
E-mail: mburnett@regent.edu
Office Hours: TBD

I have read and have a thorough understanding of the syllabus. I understand that any questions or concerns need to be addressed to the instructor.

Student's Initials and Date: _____________

PERSONAL GREETING
Welcome to the course! I look forward to exploring our worldviews by examining playtexts, theatre and Christian history, research, culminating projects, and active discussion! This class is the cornerstone course for masters’ theatre degrees, and it is a great honor to facilitate this course. Looking forward to it!

ABOUT THE INSTRUCTOR

B.A., Theatre, Sul Ross State University, Alpine Texas
M.F.A., Theatre, University of Mississippi, Oxford Mississippi
Memberships: SETC, CITA, USITT

COURSE DESCRIPTION

This course is an in-depth examination of the philosophical and methodological strategies of graduate study within the field of the theatrical arts. Emphasis is placed on historical/critical research methods, principles of formalist analysis, Christian aesthetics and the completion of individual research projects designed to prepare the student for the culminating experience of the Thesis/Creative Project.

RATIONALE/COURSE OVERVIEW

Course Goals:

1. To examine and discuss various masterworks of theatre literature from a variety of contemporary and historical Christian worldviews and to encourage students to construct a biblically informed Christian aesthetic that will guide their work as both believers and artists.
2. To introduce incoming students enrolled in the MFA and MA Theatre programs to the various procedures and academic requirements that they will encounter during their course of studies.
3. To familiarize students with the various research tools and processes available to them through the university library and to allow them to apply these through class assignments and exercises.
4. To familiarize students with the required processes and procedures involved with preparing, proposing, and defending all options of culminating experiences accepted by their program (thesis project/comp exam/portfolio). Each student will be required to complete an appropriate culminating experience prior to graduation.

FAITH AND LEARNING

“…and you shall know the truth, and the truth shall set you free” (John 8:32). All courses taught at Regent have as one of the objectives to address the issues and implications of our Christian faith in regard to the content of the class. I’m honored and humbled to lead a course in which the integration of faith and learning is not only one of several objectives, but the primary objective. All readings and assignments should be considered in light of your personal faith. We should approach all course work like the Bereans – receiving the information with great eagerness and examining it for truth from Scripture (Acts 17:11). I will always invite and encourage you to raise questions and/or offer insights in this area for class discussion.

PREREQUISITES (NOTE: USE ONLY AS NEEDED)
MA OUTCOMES

1. Students will demonstrate the ability to integrate and apply the Christian faith and biblical truth and principles to the study and practices of communication within a theatre context.
2. Students will demonstrate a working knowledge of theatrical design elements and stage management techniques to theatrical arts endeavors.
3. Students will demonstrate the ability to effectively critique and review theatre literature in order to be able to evaluate varied theatre genres and to understand their structure and meaning.
4. Students will demonstrate a working knowledge of an approach to acting and directing techniques/theories for the stage to include directing and acting projects.
5. Students will demonstrate their obtained knowledge of theatre studies through realizing one of the following final projects: writing a thesis paper on some aspect of theatre theory, literature of creative endeavor in theatre; execute a creative portfolio; take a one/credit hr. comprehensive exam, which asks them to test their acquired knowledge in a series of take home questions researched and written over a week’s time.

MFA OUTCOMES

1. All MFA in Acting students will demonstrate mastery of objective-driven acting technique at a professionally competitive level.
2. All MFA in Acting students will demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.
3. All MFA in Acting students will articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.
4. All MFA in Acting students will demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.
5. All MFA in Acting students will effectively integrate and apply biblical principles of the Christian faith to their academic and creative work.

THE 700 COURSE OUTCOMES

**Outcome:** Know the basic arguments and aesthetic principles of theatre from a contemporary and historical Christian perspective, and be able to articulate a biblically informed aesthetic in relation to your calling as a Christian artist.

**Assessment:** Worldview comparison papers, discussions, and postings; World View Essay.
Outcome: Have completed an academic plan for their intended course of studies based on the current university catalogue.

Assessment: Academic Plan assignment completion.

Outcome: Know, understand, and be able to apply appropriate formatting requirements for the MLA style for writing academic papers.

Assessment: Tripper reading, discussion, MLA formatted papers.

Outcome: Know, understand, and be able to access the various research tools available through the Regent University Library system.

Assessment: Library Research video assessment, research evidence in papers.

Outcome: Have initiated research on all options of culminating experiences.

Assessment: Thesis/Portfolio/Comprehensive hypothetical exams and presentations.

COURSE MATERIALS

Required Materials:


Playtexts: Available online and/or bookstores of your choice: Oedipus – Seneca, Merchant of Venice and Measure for Measure – Shakespeare, School for Wives – Moliere, Hernani – Hugo, The Cherry Orchard – Chekhov, Suddenly Last Summer - Williams

Journal Articles: The articles listed below from The Journal for Religion and Theatre may be used for this course. Duplicates will be placed on Blackboard:

• "Bloody Spectacle or Religious Commentary?: Divination by Entrails in Seneca’s Oedipus”
  http://www.rtjournal.org/vol_1/no_1/magelssen.html

• "Shakespeare’s Grand Deception: The Merchant of Venice—Anti-Semitism as “Uncanny Causality” and the Catholic-Protestant Problem” Religion and the Arts 11 (2007) 74–97"

• “The Prejudice Against Theatre”
  http://www.rtjournal.org/vol_3/no_1/bruch.html

• "Darkness as a Bride:”” Heloise, Isabella, and the Dialectic of Transcendence and Deception in Early-Modern Theatre”
  http://www.rtjournal.org/vol_6/no_2/jones.html

• "Love And Lovers: Mutuality, Sin, Grace And The Future In Moliere's Vision Of Comedy”
  http://www.rtjournal.org/vol_3/no_1/scranton02.html

• "Trent Revisited: A Reappraisal of Early Modern Catholicism's Relationship with
the Commedia Italiana”  
http://www.rtjournal.org/vol_1/no_1/zampelli.html

• "He to Pray, I to Create: The Concept of Knessis and the Stanislavski System”  
http://www.rtjournal.org/vol_3/no_1/paul.html

• "Suddenly Last Supper: Religious Acts and Race Relations in Tennessee Williams’s 'Desire’”  
http://www.rtjournal.org/vol_4/no_2/bak.html

• "Acquire the Fire: Affect, Ideology, and Contagion in Evangelical Performance”  
http://www.rtjournal.org/vol_7/no_1/Williams.html

RECOMMENDED RESOURCES


Possible Journal Reading Assignments:

Defining Theatre / Defining the Discipline
Richard Schechner, “A New Paradigm for Theatre in the Academy”  
Shannon Jackson, “Discipline and Performance: Genealogy and Discontinuity”  
Jill Dolan, “Geographies of Learning: Theatre Studies, Performance and the Performative”  
Diana Taylor, “Acts of Transfer”  
W.B. Worthen, “Disciplines of the Text: Sites of Performance”

Performance in Everyday Life
Erving Goffman, “Performances”  
J. L. Austin, Lectures I and II, How to Do Things with Words  
Judith Butler, “Performativity and Gender Constitution”  
Peggy Phelan, first section of “The Ontology of Performance” 146-149

Semiotics and Deconstruction
Umberto Eco, “Semiotics of Theatrical Performance”  
Susan Bennett, selection from Theatre Audiences  
Jacques Derrida, selection from “Différance”  
P. Auslander, “Just Be Yourself: Logocentrism and Différence in Performance Theory”

Psychoanalysis
Sigmund Freud “Femininity”  
Laura Mulvey, “Visual Pleasure and Narrative Cinema”  
Peggy Phelan, “Broken Symmetries: Memory, Sight, Love,” and revisit “The Ontology of Performance”

Phenomenology
Maurice Merleau-Ponty, Selection from “The Intertwining – The Chiasm”  
Bert O. States, “Intro” and “The World Onstage” Great Reckonings in Little Rooms  
Suzan-Lori Parks, “Elements of Style” and The America Play  
Alice Rayner, “Objects Lost and Found”

Ideology and Materialist Theory
Louis Althusser, “Ideology and Ideological State Apparatuses”  
Michel Foucault, “Panopticism”
Ric Knowles, selections from Reading the Material Theatre

**Gender, Sexuality, and Historiography**
- Joan Scott, “Gender: A Useful Category of Historical Analysis”
- David Halperin, “Is There a History of Sexuality?”
- Jill Dolan, “Queer Theater: Theorizing a Theatrical Vernacular”
- Tracy Davis, “Questions for a Feminist Methodology in Theatre History”

**Postcolonial and Critical Race Theory**
- Homi Bhabha, “Of Mimicry and Man”
- Paul Gilroy, “The Negative Dialectics of Conviviality”
- Coco Fusco, “The Other History of Intercultural Performance”
- Guillermo Gómez-Peña, “The New Global Culture: Somewhere between Corporate Multiculturalism and the Mainstream Bizarre (a border perspective)”

**Performing Ethnography**
- Dwight Conquergood, “Rethinking Ethnography: Towards a Critical Cultural Politics”
- Diana Taylor, “Scenarios of Discovery: Reflections on Performance and Ethnography”
- Gay McAuley, “Towards an Ethnography of Rehearsal”
- D. Soyini Madison, “Staging Fieldwork/Performing Human Rights,” “Interviewing and Field Techniques”

**Practice as Theory**
- Tina Landau, “Source-work, The Viewpoints, and Composition: What Are They?”

**Theory as Practice**
- Susan Leigh Foster, “Improvising/History”
- Laura Levin, “Who is Speaking Me?: Dramaturgy and Textual Authority”
- Hodgdon, “Photography, Theater, Mnemonics; or, Thirteen Ways of Looking at a Still”
- Jill Dolan, “Theory, Practice, and Activism: Theatre Studies and the Polemics of Performance”

**Critical Pedagogy and Activist Performance**
- Augusto Boal, “Poetics of the Oppressed”
- Baz Kershaw, “Fighting in the Streets: Dramaturgies of Popular Protest”
- Jan Cohen-Cruz, “The Problem Democracy is Supposed to Solve: The Politics of Community-Based Performance”

- All journal articles will use Adobe Reader, free software that can be downloaded easily at: [http://get.adobe.com/reader/?promoid=BUIGO](http://get.adobe.com/reader/?promoid=BUIGO)

- Several lectures will be archived online using Wimba Live Classroom. Information about this software and system requirements can be found at: [http://www.regent.edu/it/helpdesk/document/horizon.cfm](http://www.regent.edu/it/helpdesk/document/horizon.cfm)

**COURSE REQUIREMENTS**
A. BLACKBOARD

Blackboard (Bb) has five primary purposes in our course: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes, writing assignments, and other forms of evaluation; (4) to enhance the learning process by providing a variety of materials; and (5) to enable students to check their grades.

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the Announcements section of Blackboard each week. Students must keep their email address current in Blackboard. Further, all email boxes should be kept well under “quota” by regularly archiving or emptying unanswered mail, mail left in message folders, etc. Students are expected to check their Regent email daily to ensure timely receipt of messages from the professor. Please use your regent.edu address, as it appears in Genisys when corresponding with your professor. Outside email may become lost in my Junk folder!

B. SUBMISSION OF ASSIGNMENTS

All submitted assignments should be in MS Word Document (.doc) or Rich Text File (.rtf) formats. Each student should label their assignments including their last name and the type of assignment. For example, I would submit a paper regarding an essay by C.S. Lewis as SHayes-Lewis Essay.doc (or SHayes-Lewis Essay.rtf). All files will be returned with markings from the Word Comment function – so please note these markings.

All assignments (unless otherwise instructed) for this course should be submitted via the Blackboard assignment link as an attachment. Every assignment must have your name on it, and, if it is more than one page, each page must have your last name and the page number in the upper right hand corner; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the Header and Footer option under the “View” button in Microsoft Word.

Losing computer access, a crashed computer hard drive, USB drive, or anything of this sort will not excuse lack of participation in the course. All monetary burdens for computer equipment, maintenance, and viable online access are borne by the student.

C. EMAILING YOUR INSTRUCTOR

The subject line of all email messages related to this course should include the course number (e.g., THE 700), the section of the course (e.g., .01, .02) and the name of the student (Example: THE 700.01 ScottHayes). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include their first and last name at the end of all email messages.

Because instructors often need to reach students, all students are required to keep their mailing address, email address, and telephone numbers up to date in GENISYS.
D. LATE ASSIGNMENTS

The instructor reserves the right not to accept late assignments. Late assignments accepted by the instructor may be penalized up to 10% per day for each day late (including weekends). Legitimate emergencies will be addressed on an individual basis. (Being “overwhelmed” is not considered an emergency.)

COURSE ASSIGNMENTS

• **Papers** – You will complete six papers during the semester – a personal worldview essay, four worldview comparison papers, and a culminating experience paper. Each paper should be appropriately cited using MLA format, and should be at least five pages. Each paper will be due at 11:59pm on the day that begins the next module (i.e. if Module 2 begins on Monday, September 9, the paper for Module 1 is due that same day).
  
  • **Essay on Personal Worldview/Worldview 1 Paper** – at the beginning of the course, you will complete a comprehensive essay on your personal worldview, using the guidelines from the lecture and course materials. This essay may be reexamined as part of the culminating experience paper assignment, due at the end of the semester.

• **Worldview Comparison Papers** – You must complete a worldview comparison paper for each module. There are six modules in the course. The first module paper will be your personal worldview essay. Generally speaking, the rest of the papers will examine the historical theatre genre from that genre’s Christian point of view (using the class materials – especially the reading - as exclusive resources), and compare the genre to an element of contemporary theatre, film, or television, and the contemporary Christian point of view. Specific elements pertaining to the individual module will be suggested or assigned during each module. You will substitute your culminating experience paper in place of a later worldview comparison paper.

• **Culminating Experience Research and Materials** For your degree, you will make yourself familiar with the appropriate culminating experience and requirements (MA – comprehensive examination, MFA – Performance Thesis). You will complete the beginnings of research and writing on a hypothetical exam or thesis. You may also re-examine your personal worldview essay and utilize it as a basis for this assignment. This assignment is due in place of a later module worldview essay of your choice.

• **Academic Plan** – following the lecture guidelines and in coordination with your advisor, you will complete the appropriate ADP (Approved Degree Plan) for your degree by the end of the semester.

• **Regent University Theatre Department Handbook/Forms and MLA Quizzes** – These quizzes will be online, with a supporting lecture. You may take these quizzes until you pass them satisfactorily. Quizzes will be due at the end of the semester.

• **Discussion and Participation** – Each module may have either or both class discussion segments and online postings. A student or students will be assigned to moderate each discussion, and all reading for the module must be completed prior to the discussion. The moderator will come up with three discussion questions regarding the Christian worldview discussed in class, readings, and other assignments.
EVALUATION AND GRADING

Grades will be calculated based on the following scale:

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<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Worldview Comparison Papers (4)</td>
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<tr>
<td>Academic Plan</td>
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<td>Essay on Personal World View</td>
<td>10%</td>
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<tr>
<td>Regent University Theatre Department Handbook/Forms and MLA Quizzes</td>
<td>2.5%</td>
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<tr>
<td>Culminating Experience Research and Materials</td>
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<tr>
<td>Discussion and Participation</td>
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<td>A-</td>
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<td>B+</td>
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<td>B-</td>
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COURSE SCHEDULE (WEEK-BY-WEEK)

THE NEW COURSE SCHEDULE WILL BE POSTED CLOSER TO THE STARTING DATE OF THIS COURSE.

DEPARTMENT RESOURCES

Several assignments for this course will utilize departmental forms and policies, all of which can be found by visiting the following web page:

http://www.regent.edu/acad/schcom/theatre/forms.htm

UNIVERSITY POLICIES AND RESOURCES

Please review the following links for important information on University policies:

- Academic Calendar/Registrar Information
- Bookstore
- Honor/Plagiarism Policy
Incomplete Grades Policy - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

In Progress Grades - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses, and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms, a grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

Student Course Evaluations

You will have the opportunity to evaluate this course and the instructor during the last week of classes. Student course evaluations are required. As Christians we are instructed to go to each other one-on-one, and express our concerns (Matthew 18:15). I look forward and encourage my students to talk with me anytime throughout the semester regarding the content and/or instruction of this course.
At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
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