

FIRST-YEAR SEMINAR REAPPROVAL FORM
UNIVERSITY OF MARY WASHINGTON

COURSE TITLE:	COLD CASE: THEATRE MYSTERIES		
SUBMITTED BY:	Helen M. Housley	DATE:	November 21, 2014

RATIONALE. Include short statement addressing how this course meets the FSEM's basic components and new student learning outcomes (see FSEM call above).

Cold Case examines theatrical mysteries that occur in the historical record beginning with the ancient Greeks through the Elizabethan age. Over the last 50 years, as scholars have attempted to fill these black holes in theatrical history, popular culture has adopted many of them as subjects to be explored in fiction, drama, and film. Our method in this course is to combine scholarship with novels, plays, and movies that purport to solve these mysteries.

1. Students are required to examine primary sources, conduct on-line research to create timelines of historical events, gain knowledge about research methods by Peter Catlin, First Year librarian, discover and synthesize information related to a specific research topic, and evaluate critically the quality of information received through these activities. They then apply this acquired knowledge to the fictional solutions presented and evaluate the efficacy of the creative explanations.
2. Students will engage in a series of skill-building activities that will develop their writing ability: thesis statement, abstracts, annotated bibliography, and draft paper. Sessions with Writing Center tutors are scheduled periodically throughout the semester to enhance these assignments.
3. An editing workshop will be held with a Writing Center expert to develop improvements in the first draft of the final paper. In addition, all written assignments for the course may be revised and resubmitted to encourage editing and revising practice.
- 4/5. Speaking Center experts will present a session on effective Oral Presentations. Each student will give a speech on his/her research topic. In addition, each student will lead one class period's discussion on an assigned subject. Students are given guidelines for leading discussions and are required to meet with the instructor prior to the discussion to present their strategies for the group conversation. In addition, the class will engage in periodic dialogues evaluating the effectiveness of their communication skills as leaders and participants.

SYLLABUS

Cold Case: Theatre Mysteries
FSEM 100L
Fall 2014

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Texts

Course Packet by Instructor
The Name of the Rose by Umberto Eco

The Intelligencer by Leslie Silbert

Players: The Mysterious Identity of William Shakespeare by Bertram Fields

The Beard of Avon by Amy Freed

Course Description

This course is designed to examine mysteries in Theatre History as they are dealt with in scholarship and popular culture. Prior to the 1700s, vague and incomplete historical records have left modern scholars with significant questions regarding theatrical origins, key players, and methods of performance. As a result, black holes exist in our knowledge of major theatrical events. Over the last 50 years, as scholars have attempted to fill these holes, popular culture has adopted many of them as subjects to be explored in fiction, drama, and film.

Some of the key questions that arise in a study of Theatre History include such mysteries as:

- Who was Thespis and was he really the first actor?
- Did Aristotle write a treatise on comedy to accompany the *Poetics*, his treatise on tragedy?
- Who killed the playwright Christopher Marlowe and why?
- Did William Shaksper of Stratford really write Shakespeare's plays and, if he didn't, who did?

Our seminar will address these questions, examining what hard evidence exists on these points as well as looking at how popular culture has attempted to answer them. Our method is to combine scholarship—the works of experts in the field—with novels, plays, and movies that purport to provide plausible explanations to solve these mysteries. This course assumes that students have an interest in theatre and dramatic literature. Prior classroom knowledge of Theatre History is not expected.

After completing the course, a student will be able to

- Utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments;
- Improve development and organization of written arguments;
- Demonstrate the ability to edit and revise in the writing process;
- Apply the basic theories and principles of oral communication;
- Communicate effectively in a variety of settings, including public speaking and group discussion;
- Perceive, analyze, and value the perspectives of other thinkers, while recognizing and critiquing one's own
- Evaluate the legitimacy of popular solutions to historical problems
- Assess dramatic literature and performance critically and aesthetically

What's a Seminar?

A seminar is an informal, discussion-based exchange among students and professor on some topic of interest. It is not a lecture. The purpose of a seminar is to explore the topic through investigative research, critical thinking, writing, and speaking in an open-ended way. In our case, the topic is theatre history and the lack of concrete knowledge we have about many of its pivotal movers and shakers. This First-Year Seminar hopes to cultivate skills so that students can develop the intellectual capacity for research, analysis, and synthesis. The mission of the First-Year Seminar is to emphasize active, discussion-based, participatory learning and provide an atmosphere whereby we collectively collaborate to explore our topic. Towards this end, you will be introduced to research techniques, such as information retrieval technologies, and will gather and analyze data in order to formulate conclusions and defend your opinions through writing and speaking. The ability to interpret facts is a necessary skill in college: knowing what to accept and reject when conducting research is a process that needs to be developed and fine-tuned. In this process, we will engage in an in-depth study of several historical mysteries and through scholarship and creativity, collaboration and discovery, plumb the depths of what is known and what is speculated, hopefully emerging with solid, well-grounded conclusions.

What are primary sources?

Textbooks are the result of scholarly investigation of a topic by experts in the field. Their purpose is to explicate the topic, synthesizing and summarizing the known facts. But these facts are based on original

works—primary sources—which the researcher studies, interprets, and clarifies for us. Primary sources are the works of original thinkers on the subject and are, as a result, the starting point for any course of study on that topic. However, it is always important to examine these primary sources with a grain of salt. It is necessary to recognize the author's assumptions, biases, intent, motivation, logic, and external influences. In other words, these original thinkers left a trail to follow so that we may more intellectually decipher the validity of these primary works and determine whether this journey leads us to greater discoveries and conclusions or to dead ends.

Class Participation

Because this course is a seminar, you are expected to participate actively. Raise questions and issues for discussion that reflect careful and thoughtful reading of the assigned texts, conduct library and online research to enhance class discussion, and respond to the contributions of others. **There are no 'experts' in this course—including your instructor!** Remember that asking a good question is as, or sometimes more, valuable than offering a definite opinion. Classroom participation will follow the rules we, as a group, establish. I expect each member of the class to abide by these rules whether they entail raising hands before speaking, keeping an appropriate tone and volume, paying attention to the speaker, and so on.

Your class participation will be determined by **all** of the following:

- Your engaged presence (keep in mind that late arrivals and early departures are disruptive and will affect your participation score);
- The quality and frequency of your contributions to class discussions (raising good questions, offering honest and insightful observations about reading assignments, responding in thoughtful ways to other students, synthesizing course materials, keeping discussions focused on relevant issues, bringing your personal research to the discussion, and so on);
- Your ability to collaborate productively with your classmates;
- Your creative, engaged, thoughtful, and enthusiastic participation in class activities (group work, in-class writing assignments, leading discussions, presentations, and so on);
- Coming to class prepared: on the day of a particular reading assignment, you are expected to come to class with the reading completed so that, on the day class discussion of a novel/text begins, you are expected to have read the entire novel by class time on that day; and
- Your ability to function as a civil member of our learning community.

Your Participation grade will be determined by your own engagement in our discussions. Each day's session is worth up to 4 points, evaluated primarily by your engaged presence, relevant contributions to the discussion topic, preparation, and frequency of thoughtful, insightful questions and comments.

Speaking, Writing, and Communicating Well

Civil discourse is important at all times, but speaking well and avoiding many of the colloquialisms that have found their way into modern speech is also important. Speaking and writing are becoming more and more like texting: shortcuts and repetitions that do not advance ideas or communication. As a result, we will be conducting an experiment during this class: using phrases such as 'feel like,' 'based off of' or inserting 'like' as a verbal hiccup will be noted. Mispronunciations and grammar foibles will be noted as well in both spoken and written work. The intention is not to embarrass but to bring awareness of such missteps to light. A well-spoken citizen will always command attention and respect, no matter what the situation.

Things to Remember:

- There are NO stupid questions in this class!! You are *not* expected to have all the answers before you start the course. In fact, there **are** no answers in this course! What **is** expected is that you engage in critical inquiry and part of that involves asking questions.
- This class is interactive. Come to class ready to participate in class activities and discussions. Always read the assigned materials before class. Come to class, participate, and take good notes.
- Don't skip class. You'll end up falling behind if you skip discussions and it might become habitual. Furthermore, you might miss out on some fun—so come every time!
- Be respectful of others. Because there are no answers, there are **many** opinions—we'll have them, too. It is very important that even when you feel strongly, you nevertheless listen carefully to opposing

viewpoints, refrain from personal attacks, and in general dignify others with your words, actions, and even your body language.

Leading Discussions

Over the course of the semester, you will be required to lead a class discussion on an assigned reading or the viewing of a play or film. I expect to meet with all discussion leaders **prior** to the day of your assigned discussion to talk about your strategy and approach to the discussion. Failure to schedule this meeting will impact your grade. Here are some guidelines for leading a seminar session:

1. Carefully read the material or view the play/film, thinking critically through what points/ideas the authors/playwrights/filmmakers are arguing.
2. Think about what strikes you as the most interesting, provocative, or challenging points made by the author(s) as a way to begin planning how you will generate discussion in class.
3. Options for beginning the discussion include:
 - assigning a focused writing assignment to get the class thinking about the topic
 - asking the class to brainstorm the main points of the assigned reading
 - bringing in a relevant internet/journal article and asking students what it means in light of the reading.
 - asking the class to help you understand the most difficult parts of the assigned reading
 - presenting a major point and asking students if they agree or disagree
4. Write a list of questions that will help you revitalize if there is a lull in the discussion.
5. Ask students to respond to comments made by other students or reflect on the connections between the reading/film/performance and other readings/films/performances in the semester.
6. Challenge students to find alternative interpretations or creative solutions to the facts presented by the readings/films/performances.

NOTE: Discussions are not just about asking questions. Leaders should listen and respond to all comments made in class; follow up on what is said; refrain from answering your own questions—**tolerate silence**; avoid lectures or answering your own questions; assessment is based on the following:

- Quality of Preparation and Research
- Knowledge of Topic
- Quality of Questions—open-ended (how/why) rather than closed (yes/no)
- Ability to Listen and Respond to Participants
- Creativity in Conducting the Discussion
- Enthusiasm and Engagement in Topic and Discussion

Writing Assignments

Throughout the semester there will be a series of writing assignments that will take you through the process of writing a research paper. These assignments will include writing thesis statements, constructing abstracts, annotating a bibliography, creating bibliographies with correct style format, writing introductions and conclusions, creating opinion papers, and producing one research paper and its draft.

Proper grammar, spelling, and clarity of writing will be important as poorly written papers will not convey your thoughts and ideas. Students needing assistance in writing are advised to talk to the instructor or visit the Writing Center. The major purpose of this work, however, is to give you the opportunity to synthesize your understanding into a coherent piece of writing; therefore, emphasis will be placed on the construction of the paper and the process of writing. During the course of the semester, we will also examine the qualities of good writing such as organization, research, analysis, evaluation, and mechanics.

Late Assignment Policy: All assigned work is due at the beginning of the class period. **No late assignments will be accepted, including leading a discussion.** If you are ill or an emergency arises, you may e-mail your assignment to me PRIOR TO CLASS in order for it to be 'on time' or contact me for an alternate discussion leading opportunity. However, I will not read or grade the assignment. You are responsible for getting a hard copy of the assignment to me **no later** than the next class period. **THERE**

WILL BE NO EXCEPTIONS TO THIS POLICY. Part of being a college student is accepting the responsibility to do work in a timely manner.

A note on Plagiarism: Many students do not understand the seriousness of plagiarism, nor do they always recognize when they are engaging in it. Plagiarism is cheating! Plagiarism means presenting another person's work as your own—plagiarism is not only copying information from another source verbatim and passing it off as your own. Paraphrasing becomes plagiarism when you don't acknowledge the source of the original writing; borrowing critical ideas without acknowledgement becomes plagiarism as well. **Don't be tempted to copy directly from books, articles, or the Internet.** Avoid this offence by citing and referencing any sources you use. If you have questions about what plagiarism is and how to avoid it, please see me. I am quite willing to help you understand strategies for quotation and citation, but I will not tolerate plagiarism in my classroom. It goes without saying that **I expect you to adhere at all times to the Honor Code of the University of Mary Washington.**

QEP Modules

This course is part of the FSEM QEP Pilot program that will be initiated for all FSEM courses. As part of the pilot group, you will be asked to participate in several pilot assignments and provide feedback on your experience. In all cases, the assignments should not be arduous, but they will hopefully enhance your future college work as you matriculate through UMW.

Communication Apprehension Module (CAM)

You will be expected to complete CAM during the first week of classes so that we may discuss your results on August 28 in class. CAM can be accessed on Canvas.

CRAAP Module

The CRAAP Module is a research tool that entails viewing a video, taking several practice quizzes, and then taking a final quiz to assess your understanding of the CRAAP evaluation tools. The module content is on Canvas. The CRAAP quiz will be available on Canvas as well.

Oral Presentations

You will be assigned a presentation on your research topic towards the end of the semester. This presentation should have some element of creativity embedded in it as well as providing information on your topic. It is a formal presentation and more information will be provided during the semester. Extra credit will be given if you go to the Speaking Center and present your speech to the experts for valuable feedback.

Pizza Movie Nights

We will see three films in this class, but will find mutually agreeable days and times to view these films outside of class. Refreshments will be provided.

Theatre Attendance

You will attend one live professional theatre performance in Washington, DC:

***As You Like It* – Shakespeare Theatre, Washington DC—Tuesday, November 18, 7:30pm**

Your cost for the Shakespeare Theatre performance in Washington, DC, will be \$50. This cost includes transportation. Please pay for your Shakespeare ticket by **Friday, September 5**, at the Klein Theatre Box Office. **The Shakespeare Theatre ticket fee is non-refundable.** Failure to pay for this ticket on time will impact your Participation grade.

You are also required to see UMW's productions of *Doubt*, September 25-October 5, and *Sunday in the Park with George*, November 6-23, in the Klein Theatre. You are responsible for purchasing your own ticket to this production at the Klein Theatre Box Office. Student tickets are \$8/10 respectively. You will submit your signed ticket stub to me on the day we discuss the play.

Cell Phone/Computer Policy

The use of cell phones, tablets, and computers during class is prohibited. Please turn off all cells and electronic devices prior to class time. On occasion, you will be asked to bring a laptop to class for in-class research.

Disability Services

The Office of Disability Services is designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through that office and require accommodations for this class, please make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in the strictest confidence unless you give me permission to do otherwise.

Grading

Assessment for this course will be based on class participation, written assignments, and speaking assignments.

Class Participation & In-Class Assignments	40%
Ticket Payment	2%
CAM Module	1%
CRAAP Quiz	1%
Discussion/Assignments	36%
Written Assignments	
Accepted Thesis Statement	5%
Annotated Bibliography	5%
Abstracts (3)	10%
Draft Research Paper	5%
Research Paper	15%
Oral Presentation	10%
Leading Discussions	10%

Your grade will be based on the following scale as stipulated by the Department of Theatre and Dance:

94-100	A	77-79	C+
90-93	A-	74-76	C
87-89	B+	70-73	C-
84-86	B	67-69	D+
80-83	B-	60-66	D
		0-59	F

The Grading Scale reflects the following criteria:

A Work is exceptional and exceeds expectations; student conscientiously completes all assignments well, displays critical thinking skills when writing and speaking; remains engaged in all classroom activities; analyzes and assesses reading materials well; engages actively in classroom discussion; demonstrates excellent skill set in critical thinking, research, writing, and speaking; exhibits enthusiastic interest in learning

A- Work is exceptional and exceeds expectations; student diligently completes all assignments well, displays marked improvement in critical thinking skills when writing and speaking; remains engaged in all classroom activities; analyzes and assesses reading materials well; engages actively in classroom discussion; demonstrates improved skill set in critical thinking, research, writing, and speaking; exhibits enthusiastic interest in learning

B+ Work is commendable and meets expectations; student completes all assignment well, displays growing improvement in critical thinking skills when writing and speaking; remains present in all classroom activities; shows improved growth in research, analysis, and assessment of reading materials;

engages in classroom discussion; demonstrates a progressing skill set in critical thinking, writing, and speaking; exhibits an interest in learning

B Work is commendable and meets expectations; student completes all assignment, displays improvement in critical thinking skills when writing and speaking; remains present in all classroom activities; shows progress in research, analysis, and assessment of reading materials; engages in classroom discussion; demonstrates a progressing skill set in critical thinking, research, writing, and speaking; exhibits an interest in learning

B- Work is commendable and usually meets expectations; student completes all assignment, displays some growth in critical thinking skills when writing and speaking; remains present in most classroom activities; shows some progress in research, analysis, and assessment of reading materials; participates in classroom discussion; needs improvement in developing a skill set in critical thinking, research, writing, and speaking; needs to develop a greater interest in learning

C+ Work is acceptable and usually meets expectations; student completes most assignments, displays some growth in critical thinking skills when writing and speaking; remains present in most classroom activities; shows minimal progress in research, analysis, and assessment of reading materials; participates occasionally in classroom discussion; needs improvement in developing a skill set in critical thinking, research, writing, and speaking; needs to develop a greater interest in learning

C Work is acceptable and occasionally meets expectations; student completes some assignments, displays marginal growth in critical thinking skills when writing and speaking; demonstrates disengagement in most classroom activities; shows minimal growth in research, analysis, and assessment of reading materials; participates occasionally in classroom discussion; needs improvement in developing a skill set in critical thinking, research, writing, and speaking; needs to develop a more engaged interest in learning

C- Work is marginally acceptable and occasionally meets expectations; student completes some assignments, displays minimal growth in critical thinking skills when writing and speaking; demonstrates disengagement in most classroom activities; shows minimal growth in research, analysis, and assessment of reading materials; participates sporadically in classroom discussion; needs marked improvement in developing a skill set in critical thinking, research, writing, and speaking; shows little interest in learning

D+ Work is marginal and minimally meets expectations; student completes few assignments, displays minimal growth in critical thinking skills when writing and speaking; is disengaged from most classroom activities, demonstrates lack of growth in research, analysis, and assessment of reading materials, participates rarely in classroom discussion; shows minimal improvement in developing a skill set in critical thinking, research, writing, and speaking; shows minimal interest in learning

D Work is marginal and minimally meets expectations; student completes few assignments, displays marginal improvement or growth in critical thinking skills when writing and speaking; disengages from most classroom activities, demonstrates minimal growth in research, analysis, and assessment of reading materials, participates rarely in classroom discussion; shows marginal improvement in developing a skill set in critical thinking, research, writing, and speaking; shows no interest in learning

F Work fails to meet expectations; student completes no assignments; displays no growth in critical skills when writing and speaking; does not participate in classroom activities; demonstrates no progress in research, analysis, and assessment of reading materials; does not participate in classroom discussion; displays no improvement in developing a skill set in critical thinking, research, writing, and speaking; displays no engagement with learning or the classroom community

Course Schedule

The schedule that follows is fluid and subject to change. It is not concrete. We may find ourselves engrossed in a particular mystery and may wish to spend more time on it. Additionally, there are several out-of-class activities that may impact the course schedule. Success in this course requires considerable work on your part. Successful students typically spend a minimum of 1-2 hours per day on each subject.

For this course, this time is best devoted to reading ahead for the next lecture and reflecting on our discussions.

Class Units and Assignments

Introduction

- August 26 Introduction to the Course
- Complete Communication Apprehension Module (due 8/28)—found on Canvas
 - Read Thespis materials from Course Packet, pp.1-14 (due 9/9) and begin **Research Assignment #1** (see Canvas for details; due 9/11)
 - Complete CRAAP Module and evaluate sources for **Research Assignment #1** (due 9/11)
 - Begin reading *The Name of the Rose* (due 9/25)
- August 28 Communication Apprehension: Where Do You Stand?
- September 2 Research Skills: Using the Library – Guest Lecturer: Peter Catlin
- September 4 Visit Writing and Speaking Centers—Meet in Lobby of Convergence Center
- **Payment for Shakespeare Theatre ticket due September 5**

Thespis

- September 9 Reflections on the Thespis Reading
- Read Aristotle materials from Course Packet, pp. 5-27 (due 9/18)
- September 11 In Search of Thespis
- **Research Assignment #1: Thespis Timeline due with CRAAP resource assessments**
 - Take CRAAP Module Quiz on Canvas (due 9/23)
- September 16 Guest Lecturer: Writing Center—Writing Abstracts and Thesis Statements
- Write an Abstract on the Thespis article in Course Packet (due 9/30)

Aristotle

- September 18 Student-led Discussion (2): Aristotle Articles in Course Packet, pp. 5-27
- September 23 Guest Lecturer – Student Success Coordinator
Discussion: CRAAP Module and Quiz
- Choose an Authorship Candidate for your Research Paper and begin research
- September 25 Student-led Discussion (1): *The Name of the Rose* Novel
- Attend *Doubt*, September 25-October 5
- September 30 Student-led Discussion (1): *The Name of the Rose* Novel
Thespis Abstract due
- Read Course Packet article on Aristotle, pp. 28-30 (due 10/2)
- October 1 View film: *The Name of the Rose*
- October 2 Student-led Discussion (1): *The Name of the Rose* film
- October 7 Student-led Discussion (1): *Doubt*
Submit ticket stub for play

- October 9 Guest Lecture: Speaking Center—Organizing, Writing, and Presenting a Speech
- Read Course Packet materials on Marlowe, pp. 33-38 (10/16)
 - Read *The Intelligencer* (due 10/28)

FALL BREAK

Christopher Marlowe

- October 16 In-Class Research: Christopher Marlowe—**bring laptops to class**
- Read Course Packet materials on Marlowe, pp. 31-32 (due 10/21)
 - Submit your Research Thesis Statement (due 10/23) and Draft Research Paper (due 11/6)
- October 21 Marlowe’s Murder—Examining the Primary Evidence
- October 22 View Film: *Shakespeare in Love*
- October 23 Student-led Discussion (1): *Shakespeare in Love*
Thesis Statement for Research Paper due
- October 28 Student-led Discussion (1): *The Intelligencer*
- Read *Players* and prepare an Abstract for the book (due 11/13)
- October 30 Student-led Discussion (1): *The Intelligencer*
- November 4 Guest Lecturer: Writing Center—Bibliographies and Citations

William Shakespeare

- November 6 In-Class Research: William Shaksper of Stratford—The True Author?
Bring laptops to class
Draft Research Paper due (draft means completed paper)
- Attend *Sunday in the Park with George*, November 6-23
 - Begin preparing Group Oral Presentations (due 11/20)
 - Prepare Annotated Bibliography on your Authorship Candidate for Research Paper (12/4)
 - Research Paper and Abstract (due 12/4)
 - Complete CRAAP source assessments for Research Paper (due 12/4)
- November 11 Student-led Discussion (1): *Players*
- November 13 Guest Speaker: Student Success Specialist—Careers
Student-led Discussion (1): *Players*
Players Abstract due
- November 18 Guest Speaker: Writing Center—Editing Workshop
Bring Draft Research Paper to class
Attend As You Like It – Shakespeare Theatre
- Read *The Beard of Avon* (due 12/4)
- November 20 **Oral Presentations**; Student-led Discussion (1): *As You Like It*
- November 25 **Oral Presentations**; Student-led Discussion (1): *Sunday in the Park with George*
Submit ticket stub for play
- December 2 **Oral Presentations**
- December 3 View Film: *Anonymous*

December 4

Student-led Discussion (1): *The Beard of Avon*
Final Research Paper, Annotated Bibliography, and Abstract due
CRAAP source assessments due

Student-led Discussion (1): *Anonymous*; Class Debate: Who Wrote Shakespeare?
Wrap-Up

Final Exam Period—Thursday, December 11, 12-2:30pm