**History of Theatre II**

THEA 226 DB (Spring 2015)

Mon/Wed 11:20-12:50, West Penn 701

Instructor: Dr. Kristi Good Email: kgood@pointpark.edu

Office Hours: By Appointment

**COURSE DESCRIPTION**

A comprehensive survey of Western theatre from classical to contemporary times.

**COURSE OBJECTIVES**

Upon completion of this course, students will be able to

1. Outline dramatic literature and staging conventions of Western (and influential non-Western) theatre from the 18th century to the present.
2. Explain the main cultural contexts for theatrical production in those periods.
3. Describe how earlier theatre can and does inform contemporary practice.
4. Apply research techniques and experience to artistic concerns.
5. Further develop skills in critical and creative thinking through written and oral communication.

**REQUIRED MATERIALS**

*Norton Anthology of Drama Vol. 2* (available at the Bookstore)

*Theatre Theory Theatre* by Daniel Gerould (available used and new on Amazon)

(Other handouts provided by instructor via Blackboard)

Paper for note-taking and quizzes

**COURSE REQUIREMENTS**

**Professional Conduct**

Students are expected to arrive at class on time and prepared for the day’s activities. Students should show respect to fellow students and the instructor by refraining from sleeping, chatting, passing notes, attending class under the influence of alcohol and/or drugs, engaging with electronic devices for non-class purposes, or any other disruptive behavior.

**Participation**

Exemplary participation begins with appropriate preparation. Students should prepare for class by reading and completing assignments as per the day-to-day schedule while also preparing questions and comments on the material. Bring your books and plays to class with you so you can reference them. Full participation marks each day will be given according to attendance, alertness, and active participation in discussion. Yes, I will know if you are late or absent. Yes, I can see when you nod off in class or are looking at Tumblr on your laptop. Yes, I will deduct points if I can’t recognize the sound of your voice by the end of the semester.

**Attendance—Absences and Tardies**

Aside from the professional courtesy associated with punctuality, attendance in class is necessary for finishing the course with a passing grade. I will take attendance every day until our official start time. YOU MUST BE ACCOUNTABLE FOR YOUR TARDIES AND ABSENCES. If you arrive after the official start time of class (ie. once the classroom door is closed), your attendance record will show an absence unless you see me after class to change it to a tardy. If you are absent, you are responsible for finding out what you missed and what your assignments are.

Students are permitted two absences without penalty. There are no “excused” or “unexcused” absences, so use these free passes wisely. Each subsequent absence after the first two will result in a deduction from the student’s final grade: 4% (or approximately half of a letter grade) for each additional absence. Because arriving late is disruptive and disrespectful to me and to your peers, each tardy equals half of an absence NO MATTER HOW LATE YOU ARE.

Special accommodations can be made for religious observations and official university obligations if advance notice is given to me in writing via email. In extreme cases, such as ER visits or bereavement, please get in touch with me as soon as possible so I am aware of the situation.

**STUDENTS WITH DISABILITIES**

It is the intention of Point Park University to provide appropriate, reasonable accommodations for students who are disabled in accordance with the Americans with Disabilities Act (ADA) of 1990. All campus accommodations are coordinated through the Program for Academic Success (PAS), 701 LH, x3870. Students are responsible for contacting PAS for specific information on the University’s ADA policy and the procedures for verifying disabilities and requesting reasonable accommodations.

**ACADEMIC INTEGRITY**

Any student found guilty of a breach of ethics will be subject to dismissal from the University. “Breach of ethics” includes, but is not limited to, plagiarism (the copying of others’ ideas and passing them off as one’s own); copying or other forms of cheating on examinations, papers, and reports; the sale, purchase, or distribution of term papers. It is within the instructor’s discretion to impose a lesser penalty (e.g. “zero” grade on a given assignment).

**ASSIGNMENT BREAKDOWN**

**Participation**

Because of the large amount of reading required for this course, there will not be additional homework assignments (unless special circumstances arise). Therefore, participation during class is essential for achieving a passing grade.

Students should be present in class and prepared to participate in the following ways:

* Complete assigned reading and be ready to offer thoughtful responses and/or raise pertinent questions
* Answer questions and/or offer comments when called upon
* Participate as productive members in group activities

**Play Quizzes**

Every Monday we will be discussing a play or plays that we read over the weekend. The class will begin with a short quiz designed to assess your basic comprehension of the play(s). Questions may include plot points, character names, and other basic details of the world of the play. You may use any notes you take while reading the play (from your notebook, not from the margins of the script). There will be a total of 12 quizzes. Your two lowest scores will be dropped. Quizzes cannot be made up if you arrive late or miss a class.

**History Presentations**

Each group of three students will give two history presentations: one in the first half of the semester, and another in the second half. For your history presentation, you must put yourself into the shoes of the average citizen of that time period. Imagine that your audience has just arrived in a time machine from three hundred years in the past, and you must acclimate them to their new surroundings. By the end of your presentation, the time-traveling audience should feel as though they have been transported to your world and are sufficiently informed about this new time period to be able to see, understand, and enjoy a theatrical production that evening.

You should first and foremost consider the state of theatre during this time period, but should also look farther afield. Information you will want to include in your presentation to acclimate your audience falls under the following categories:

* **WHO**: Who are the major figures during this time period? What are their occupations (politics, art, academia, spirituality)?
* **WHAT**: What objects do you see in your everyday life (architecture, fashion, artwork, music, food & drink, etc.)? What cultural activities/entertainment do you enjoy?
* **WHEN**: When are things happening that affect your world? Consider giving a timeline of important events that influence your life.
* **WHERE**: Where are the important locations associated with this time period? Europe? America? Cities? The countryside? Theaters? Palaces? Homes? The streets?
* **WHY**: What major events are happening during this time period, both nearby and far away, that are influencing your world (politics, economy, art, academia, spirituality)?

You must include the following components:

* Information about the playwright whose play you will be experiencing.
* Information about the play itself (first production, public/critical reception, notable productions/adaptions throughout history, production stills, etc.)
* At least one piece of music from the time period
* At least three other pieces of art from the time period

Presentations can take the form of lecture, video/audio presentation, interactive activities, or whatever else you can imagine. Food and drink are allowed (but no alcohol, illegal substances, or fire). The presentation must be scripted and rehearsed and last 40-50 minutes. I will cut you off at 50 minutes so that the class has time for discussion and questions. YOU WILL LOSE MAJOR POINTS IF YOU ARE OVER/UNDER THE TIME LIMIT, OR GIVE A PRESENTATION THAT IS UNFOCUSED AND/OR UNINTERESTING.

At the conclusion of the presentation, the group will hand in:

* An annotated bibliography of sources used in the presentation
* A “cheat sheet” for their time-traveling audience
* A Group Dynamic Evaluation from each group member

**Annotated Bibliography**

Each entry in your bibliography should be annotated, that is, it should have a sentence or two describing the source (website, book, article, painting, etc.) and what information you used from it for your presentation. You should include any of the material that we read for class (articles, manifestos or TTT entries, case studies, the Norton Anthology playwright biographies and intros, etc.), but should also take advantage of library resources (other theatre history textbooks, biographies, critical journal articles, etc.). The internet is also valuable, provided that the sites you use are legitimate. You may not cite Wikipedia, but you can certainly use their bibliographies to help you find other worthwhile materials. The bibliography must include AT LEAST EIGHT print resources (this can include online journal articles from a library database).

**Cheat Sheet**

The cheat sheet should be one page (single- or double-sided) and act as a guide for the time-traveling audience as they prepare to experience the play from your time period. It should contain highlights from your presentation that will serve as reminders and help them understand the historical context of the play better. The cheat sheet can take on any form: an outline, an infographic, a tri-fold pamphlet, whatever you can imagine. You are welcome to distribute these cheat sheets to the audience as part of your presentation, but you are only required to hand in one copy to the instructor.

**Group Dynamic Evaluation**

This simple evaluation form serves as a method of “checks and balances” so that each group member receives fair credit for their work in the presentation. Since I am not present during your group meetings to see how each person has contributed, this is the fairest method of awarding points. Each member should print an evaluation sheet off of Blackboard and hand it in with your Bibliography and Cheat Sheet following the presentation.

**Manifesto!**

On the last day of the semester, we will hold a meeting of the great theatre minds of our time (that’s you). Each individual will deliver his or her personal manifesto declaring the ills of theatre today and how they plan to cure those ills. Further details will be provided by the instructor.

**GRADING BREAKDOWN**

Participation 400

Play Quizzes 10 @ 10 pts. 100

History Presentation 1 200

History Presentation 2 200

Manifesto! 100

Total 1000 pts.

-40 pts. per absence after the first two

**GRADING SCALE**

1000-900=A Excellent 699-600=D Passing

899-800=B Good 599-0=R Failure

799-700=C Satisfactory

**FAQs**

**When is the best time to talk to you?**

You can chat with me before or after class regarding quick questions or information. If you have any concerns that require a more private setting or more time to discuss, please email me or see me before/after class to set up a time to meet. Also, I am always happy to chat via email if you feel more comfortable using that medium.

**How often do you check your email?**

I check my email fairly often, but do not always have time to respond right away. I promise to respond to your email within 24 hours, but I do my best to respond on the same day I receive it. Chances of getting an immediate response are much less likely if you email me between 10pm—7am or on a weekend.

**What’s my grade?**

You can access your grade at any time on Blackboard and should check it frequently. This is the best way to keep from being surprised at the end of the semester. If you check your grade regularly, you will be more likely to catch any potential mistakes that I make when entering point values. If you notice something amiss, tell me! If you wait until the end of the semester, it is very unlikely that either of us still has the original assignment for reference, and I will have to rely on the current entry to be fair to everyone. Keep in mind that points deducted for absences/tardies will not be subtracted until the end of the semester. Check in with me at any time to see how many absences/tardies you have.

**Do you have any formatting requirements for assignments?**

Yes. All papers must be double-spaced, use Times New Roman (12 point) font, have 1” margins, and contain your name in the header (the margin header, not the first line of the page). Papers can follow MLA or Chicago styles for citations. They must be stapled and handed in during class on the day they are due.

**Will you accept an assignment late?**

Your training here is for the professional world, and there are consequences in the professional world when you do not meet your deadlines (you can lose money for your project, you can be demoted, you can even be FIRED). For every day you are late in handing in an assignment, your grade will drop one letter grade (an A paper becomes a B paper, a B paper becomes a C paper, etc.), even if you have a very good excuse. If you email it to me the same day it is due, you will only lose half a letter grade. Printers and computers fail often and when you need them the most. Plan ahead.

**Will you accept an assignment via email?**

I will accept a paper via email only under specific conditions.

* You arranged it with me 24+ hours ahead of the due date.
* You are experiencing an extreme emergency (ER visits, bereavement, etc.).
* You are handing in a late assignment.

**DAY-TO-DAY SCHEDULE**

WEEK 1

1.12 Intros/Syllabus

For Next Class:

NA: pp. 50-56 (begin at “Eighteenth Century Theatre”)

TTT: Schiller, “The Stage as Moral Institution” (1784)

1.14 “Sturm und Drang/Romanticism/Weimar Classicism”

For Next Class:

BB: *The Robbers* by Schiller (1781)

WEEK 2

1.19 *The Robbers* by Schiller (1781)

For Next Class:

Student Presentation “Melodrama”

NA: pp. 57-60 (end at “Modern Theater, 1880-1945”)

BB: Minstrelsy Case Study

1.21 Student Presentation “Melodrama”

For Next Class:

BB: *The Octoroon* by Boucicault (1859)

WEEK 3

1.26 *The Octoroon* By Boucicault (1859)

For Next Class:

Student Presentation “Realism”

NA: pp. 60-62 (end at “Aestheticism and Symbolism”)

BB: Actor Training Case Study

BB: *A Doll’s House* Case Study

1.28 Student Presentation “Realism”

For Next Class:

BB: *Three Sisters* by Chekhov (1901)

WEEK 4

2.2 *Three Sisters* by Chekhov (1901)

For Next Class:

Student Presentation “Naturalism”

TTT: Zola, “Naturalism in the Theatre” (1881)

TTT or NA: Strindberg, “Preface to *Miss Julie*” (1888)

2.4 Student Presentation “Naturalism”

For Next Class:

NA: *Miss Julie* by Strindberg (1888)

WEEK 5

2.9 *Miss Julie* by Strindberg (1888)

For Next Class:

Student Presentation “Anti-Realism/Symbolism”

NA: pp. 62-63 (“Aestheticism and Symbolism”)

TTT: Maeterlinck, “The Tragical in Daily Life” (1896)

TTT: Craig, “The Actor and the Übermarionette” (1907)

2.11 Student Presentation “Anti-Realism/Symbolism”

For Next Class:

BB: *The Intruder* by Maeterlinck (1890)

WEEK 6

2.16 *The Intruder* by Maeterlinck (1890)

For Next Class:

Student Presentation “Avant Garde/Expressionism”

NA: pp. 63-65

BB: Marinetti, “The Futurist Manifesto” (1909)

TTT: Marinetti, “The Variety Theatre” (1913)

2.18 Student Presentation “Avant Garde/Expressionism”

For Next Class:

NA: *Machinal* by Treadwell (1928)

WEEK 7

2.23 *Machinal* by Treadwell (1928)

For Next Class:

Student Presentation “Theatre of Cruelty”

TTT: Artaud, “The Theatre and Its Double” (1938)

BB: Theatre of Cruelty Case Study

2.25 Student Presentation “Theatre of Cruelty”

For Next Class:

NA: *The Maids* by Genet (1947)

BB: Scrivner, “How to Write an Avant-Garde Manifesto (A Manifesto)” (2006)

WEEK 8

3.2 SPRING BREAK! NO CLASS!

3.4 SPRING BREAK! NO CLASS!

WEEK 9

3.9 *The Maids* by Genet (1947); Manifestos

For Next Class:

Student Presentation “Epic Theatre”

NA: pp. 65-66 (“Political Theater: Brecht”)

TTT: Brecht, “The Modern Theatre is the Epic Theatre” (1930)

TTT: Brecht, “Alienation Effects in Chinese Acting” (1935)

BB: *Mother Courage* Case Study

3.11 Student Presentation “Epic Theatre”

For Next Class:

NA: *The Good Woman of Setzuan* by Brecht (1938-40)

WEEK 10

3.16 *The Good Woman of Setzuan* by Brecht (1938-40)

For Next Class:

Student Presentation “American Tragedy”

NA: pp. 66-70 (“Cultural Renewal” to top of 70)

BB: *Desire Under the Elms* Case Study

3.18 Student Presentation “American Tragedy”

For Next Class:

NA: *Death of a Salesman* by Miller (1949)

NA: *Trifles* by Glaspell (1916)

WEEK 11

3.23 *Death of a Salesman* by Miller (1949), *Trifles* by Glaspell (1916)

For Next Class:

Student Presentation “Theatre of the Absurd”

NA: pp. 70-71

BB: Esslin, “Theatre of the Absurd” (1960)

BB: *Waiting for Godot* Case Study

3.25 Student Presentation “Theatre of the Absurd”

For Next Class:

NA: *Waiting for Godot* by Beckett (1953)

WEEK 12

3.30 *Waiting for Godot* by Beckett (1953)

For Next Class:

Student Presentation “Postmodernism”

NA: pp. 71-72 (“Postwar German Theater”), 77-78 (“Theater and Media”)

BB: Mudasir, “Postmodern Poetics” (2011)

4.1 Student Presentation “Postmodernism”

For Next Class:

BB: *Hamletmachine* by Müller (1977)

WEEK 13

4.6 *Hamletmachine* by Müller (1977)

For Next Class:

Student Presentation “Feminist Theatre”

NA: pp. 72-73

BB: Export, “Women’s Art: A Manifesto” (1970)

4.8 Student Presentation “Feminist Theatre”

For Next Class:

NA: *Cloud Nine* by Churchill (1979)

WEEK 14

4.13 *Cloud Nine* by Churchill (1979)

For Next Class:

Student Presentation “LGBTQ/Gender/Asian-American Theatre”

NA: pp. 80-81 (“Theater and Diversity”)

BB: Wittman, “A Gay Manifesto” (1970)

4.15 Student Presentation “LGBTQ/Gender/Asian-American Theatre”

For Next Class:

NA: *M. Butterfly* by Hwang (1988)

BB: Wadler, “The True Story of M. Butterfly” (1993)

WEEK 15

4.20 *M. Butterfly* by Hwang (1988)

4.22 MANIFESTO DAY!

WEEK 16

NO FINAL! HOORAY! HAVE A GREAT SUMMER!