

**Upper-division Writing Requirement Review Form (12/1/08)**

<b>I. General Education Review – Upper-division Writing Requirement</b>			
Dept/Program Subject	Drama/Dance	Course # (i.e. ANTH 455) or sequence	DRAM 321
Course(s) Title	Theatre History II		
Description of the requirement if it is not a single course			
<b>II. Endorsement/Approvals</b>			
Complete the form and obtain signatures before submitting to Faculty Senate Office.			
	Please type / print name	Signature	Date
Instructor	Dr. Ann C. Wright		
Phone / Email	x5846 ann.wright@umontana.edu		
Program Chair	Mark Dean, x2879		
<b>III Overview of the Course Purpose/ Description</b>			
<p>DRAM 321 is an introductory survey of Western Theatre from the eighteenth century through the present. The course is divided into three Units. Students spend each Unit (in part) working closely with one of three focus groups. At the onset of each new unit, students rotate to a new focus group. In this way each student is exposed to a variety of ways to approach the study of Theatre History: through the lens of literary criticism and script analysis, through attention to theatre as a practical art form (acting, directing, design, etc.), and through the lens of contextual dramaturgy.</p> <p>In addition to the study of a broad selection of dramatic literature, students explore various kinds of evidence theatre historians use to construct theatre history, and discuss ways in which that evidence has been and can be interpreted. Through readings, lectures, class discussions, videos, group presentations, writing and research, as well as focus group meetings, students become familiar with theatre practices, practitioners, and texts from a variety of cultures and points of view. Students demonstrate their knowledge both orally (in class discussions and group presentations), and in writing (in research and response papers, and on tests).</p> <p>This course provides students with a strong foundational knowledge of past theatrical activity and dramatic literature, enhancing skills and experiences for readers, writers, practitioners, audience members, and scholars of Theatre.</p>			
<b>IV Learning Outcomes:</b> Explain how each of the following learning outcomes will be achieved.			

<p><b>Student learning outcomes :</b> Identify and pursue more sophisticated questions for academic inquiry</p>	<p>This course is designed to introduce the student to more sophisticated discipline-specific writing conventions, and clarify approaches to more complicated areas of academic pursuit within the discipline. Moving into the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century, periods in which an abundance of scholarly research material becomes available, students now have the opportunity to broaden their academic perspective through emphasis on critical analysis and more advanced writing skills. The more students write, the more aware they become regarding what they might actually be looking for, and the better they understand the significance and relevance of what they find. Students are encouraged to use writing as a tool (through journaling, advanced note-taking techniques, and short/tight commentaries on assigned materials) to improve both communicative and cognitive skills. Assessment of the assigned essays and research papers is deeper and more demanding than the DRAM 320 course. Based on critical commentary, students are required to re-evaluate their submissions and turn in revised copies of at least one major assignment and three project proposals.</p>
<p>Find, evaluate, analyze, and synthesize information effectively from diverse sources (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</p>	<p>Using the abundance of resource materials available to them, students have the opportunity to find, evaluate, analyze, and synthesize information in almost every written assignment. They are encouraged to collaborate with fellow students, library resources such as the Fine Arts Librarian and other information specialists, to consult web-based subject resources, and to utilize the skills of both the instructor and graduate teaching assistant as they develop and improve their writing skills. The primary objective of this course is to promote critical thinking, and hone the development of the set of skills needed to find, retrieve, analyze, and use information. Once these skills have been introduced and practiced, students are encouraged to communicate their findings, via written formats, on a regular basis.</p>

<p>Manage multiple perspectives as appropriate</p>	<p>Particularly during work in the Contextual Dramaturgy focus group, students are encouraged to seek information from sources as varied as archeology, economy, politics, religion, philosophy, military history, visual art, music, dance, cultural anthropology, etc., and incorporate that information into the theatre history of the era being studied. This synthesization helps students understand the significance of theatre as either a mirror of the culture it represents, or as a hammer to help shape it. Writing assignments address such consequences and serve as one of the tools used in this course to stretch student thinking beyond the traditional disciplinary foundation.</p>
<p>Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline</p>	<p>Instructional methods used to teach students to write for specific audiences, purposes, and genres include close attention to information included in James Thomas' <u>Script Analysis for Actors, Directors, and Designers</u>. Writing styles used in the other class texts (Oscar G. Brockett and Franklin J. Hildy's <u>History of the Theatre</u> and Lee Jacobus' <u>Bedford Introduction to Drama</u>) also provide models for student work. Through close attention to these texts, students are introduced to a wide variety of writing styles and expectations for the various types of writing in use in areas such as script analysis, history, review/critical analysis of plays in production, terminology and writing styles used to discuss/access various technical aspects of theatre (lighting, set, and costume design), as well as an introduction into business communication and theory and criticism. Written assignments throughout the semester, particularly those for the Literary Criticism and Practical Application focus groups, address all of these aspects of theatrical production.</p>

<p>Use multiple drafts, revision, and editing in conducting inquiry and preparing written work</p>	<p>There are two specific instances in which students in this course are offered the opportunity to submit drafts, receive constructive criticism, and revise and edit their work prior to final assessment. The first is the preparation of a project proposal for each of the three Unit presentations. These documents are prepared collaboratively by members of small research groups. They outline, not only the written data to be collected, synthesized, and offered to the entire class, but also the development and significance of visual and performative aspects to be included in the final presentation. Each proposal is given a thorough critique and returned to the students for revision and ultimate use in creating an abstract defining the final presentation. The second opportunity is the take-home essay test offered at the end of the second unit. This test is an individual undertaking, and is not given a final assessment until after the revisions and editing are completed.</p>
<p>Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline</p>	<p>Students at the undergraduate level are expected to follow the current MLA style manual on all written assignments.</p>
<p>Develop competence in information technology and digital literacy</p>	<p>Throughout the course students are encouraged to use and cite academically appropriate web-sites, to perfect search skills, and to make the computer a viable part of their academic arsenal. Students are also expected to make full use of the Electronic Reserves available for this course through the University Library, and to utilize all the features of the class Blackboard site for course information, group discussions, and necessary project conversations.</p>
<p><b>V. Writing Course Requirements Check list</b></p>	
<p>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</p>	<p><input type="checkbox"/> Yes : No The enrollment cap is currently 50, and 37 students are enrolled for S08. These numbers are based on the departmental requirement for this course in both the BA and the BFA curriculum, and the anticipated out-of-department interest in the class as a Gen-Ed history course. Outcomes can be adequately met because, in addition to the instructor, there is a graduate student teaching assistant. Assessment and advising responsibilities for this course rest with the</p>

	instructor, but initial grading and reading responsibilities are shared.
Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?	: Yes <input type="checkbox"/> No
Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?	: Yes <input type="checkbox"/> No
Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.	
Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.	: Yes <input type="checkbox"/> No
Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?	: Yes <input type="checkbox"/> No
<b>VI. Writing Assignments:</b> Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students' performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.	
Formal Graded Assignments	As reflected in the syllabus, students are graded on all focus group written assignments, essay requirements for all unit tests, and the written material required for unit presentations. At least 50% of the student's course grade is based on student performance on written assignments, with at least 16 pages of written material turned in for assessment by each student.
Informal Ungraded Assignments	Several class activities, such as impromptu development of student generated lines of inquiry and brief critical analysis of university productions, are conducted during the course of this class. These projects are interspersed throughout the semester in order to encourage students' continual awareness of the need to develop strong critical thinking and decision-making skills. The turn-around is intentionally quick (from onset of assignment to turning in results) in order to encourage students to habitually write as concisely and effectively as possible.
<b>VII. Syllabus:</b> Paste syllabus below or attach and send digital copy with form. ↓ The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: <a href="http://teaching.berkeley.edu/bgd/syllabus.html">http://teaching.berkeley.edu/bgd/syllabus.html</a>	

# THEATRE HISTORY THE 18<sup>TH</sup> CENTURY TO THE PRESENT

Spring 2009

DRAM 321    3 credits    TTh 9:40 – 11:00    UH210

**Professor: Dr. Ann C. Wright**

Office Hours: MWF 11:00-12:00

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Office Hours: Friday 9-11AM, or by appointment

**“Art is not a mirror held up to reality, but a hammer with which to shape it.”  
—Bertolt Brecht**

## **COURSE DESCRIPTION & OBJECTIVES:**

This course is an introductory survey of Western Theatre from the eighteenth century through the present. Throughout the course we will be considering, through various methodologies, what we mean by “theatre” and “history,” as well as what “Theatre History” means to us and why it is useful to us as students and practitioners of Theatre.

This course is divided into **three Units**:

Unit I – European and English-Language Theatre to 1900

Unit II – European and English-Language Theatre to 1950

Unit III – European and English-Language Theatre to the Present

Students will be spending **each Unit (in part) working closely with one of three focus groups**. In this way each student will be exposed to a variety of ways to approach the study of Theatre History:

- (1) through the lens of literary criticism and script analysis,
- (2) through attention to theatre as a practical art form, and
- (3) through the lens of contextual dramaturgy.

Each focus group will have different assignments as you learn to explore history through their particular lens. At the end of each Unit your group will **rotate** to a new focus area for exposure to another method of examining Theatre History.

In this way, we will explore the kinds of evidence theatre historians use to construct theatre history, and discuss ways in which that evidence has been and can be interpreted.

Through readings, lectures, class discussions, slides, videos, group presentations, writing and research, as well as focus group meetings, students will become familiar with theatre practices, practitioners, and texts from a variety of historic periods. Students will be expected to demonstrate their knowledge both orally (in class discussions and group presentations), and in writing (in short papers and on tests).

This course, faithfully undertaken, will provide students with a strong foundational knowledge of past theatrical activity that will enhance both their skills and experiences as readers, writers, practitioners, audience members, and scholars of Theatre.

### **REQUIRED TEXTS:**

Brockett, Oscar G. with Franklin J. Hildy. *History of the Theatre*. 9<sup>th</sup> ed. Boston: Allyn and Bacon, 2003. **ISBN-13:** 9780205511860

Jacobus, Lee A., *Bedford Introduction to Drama*, New York: Bedford/St. Martin's, 2005. **ISBN-13:** 9780312445768

Thomas, James, *Script Analysis for Actors, Directors, and Designers*, New York: Elsevier Science & Technology Books, 2004. **ISBN-13:** 9780240806624

### **POLICIES:**

#### Basic Requirements:

- Students are required to **complete reading, writing, and performance assignments** by the specified due date. Follow the syllabus carefully to keep track of assignments.
- Students are required to **bring the appropriate texts to class**, or for focus group sessions, for discussion. In addition, I recommend a **three-ring binder** for compiling copies of assigned material and handouts, taking notes, and maintaining a daily journal.
- Students are required to bring **blue books** to class for use on Test days. *If you do not have a blue book on a test day, you may not take the Test, and you will not be able to take a make-up. Pick up three-four of them from the bookstore now, and keep them ready in your notebook.*
- Class **participation is encouraged**. Each student will receive a participation grade based not only on **productive participation\*** in class, but also on behavior and attitude in the classroom. Please be courteous and respectful to your peers and your instructors.

\* **“Productive participation”** means being prepared for class; asking relevant questions; contributing informed, relevant comments; engaging in the process of learning through group discussion; and being open to informed, intelligent debate. You do not always have to agree with

*your peers or your instructor, but you do always need to be respectful of differing opinions, and you must always be certain that your positions are informed by your own reading, research, and experience, not merely by what you've heard from someone else.*

### **Departmental Rules and Regs:**

All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in the Department of Drama/Dance *Handbook*. The *Handbook* is available online at <http://www.sfa.umt.edu/drama/index.html>. Please consult the 2007-2008 *Handbook* for specific information regarding attendance policies, absences, tardies, missed or late assignments or tests, ways to challenge a grade, special accommodations, scholastic dishonesty, and other areas of interest.

### **A Note about Attendance, Late Policy, and Make-up Tests:**

Departmental policy allows for three unexcused absences. Each subsequent unexcused absence will result in the lowering of your final grade by 1/3 of a letter grade. The only excuses accepted for absences are illness accompanied by a doctor's note; death in the family, also with a note; university obligation, with appropriate documentation; and, religious holidays as outlined in the departmental Handbook.

Class begins promptly at 9:40, and three excessive tardies (after 9:45) will be counted as an absence. If you are absent, or late, you are responsible for finding out what you missed and making up all work. If you know in advance that you are going to be absent, you are required to submit in advance any work that will be due during your absence, and you will be responsible for making up all work missed during the absence. It is obviously to your advantage to learn what you have missed. If necessary, arrange a meeting with Teralyn or me.

Written work is considered late if it is not turned in at the **beginning** of the class period for which the assignment is due. *Computer/printer problems do not constitute a valid excuse for a late paper. (Notice the "period" there!)* No late papers, or assignments submitted via email, will be accepted without valid excuses as noted above.

Make-up tests are a nuisance for everyone, and are offered only with a proper excuse. You will need to schedule an appointment. Test material will be similar, but not identical, to that offered during the original testing period. Some sections may be conducted orally. Let's try to avoid this circumstance if at all possible.

Group presentations and the accompanying written work may not be presented late. If the group presentation is not presented on the scheduled date, the assignment will count as a zero for all members of the group. Any individual not participating with their group (without an appropriate excuse) will receive a zero.

**Grading/Assessment:**

You will receive a **Unit grade for each period – (three Unit Grades = final grade.)**

- You will be assigned a Unit grade based on your completion of the assignments required in each Unit. Detailed criteria for each of these assignments will be distributed well in advance of the due date.
- You will also receive Unit grades for the two tests given in each Unit, class participation, and the final Unit Presentation given at the end of each Unit.

Completed work will be scored and returned to you no later than one week from the date you turned it in. Late assignments (if accepted) will suffer grade-wise – keep it simple, turn in your work on time (see late policy in the main part of the syllabus).

Grading breakdowns for **each** of the three Units, are as follows:

30%	<b>Unit focus group assignments (cumulative)</b>	200 pts.
30%	<b>Unit Test</b>	400 pts.
30%	<b>Unit Presentations (including written work)</b>	300 pts.
<u>10%</u>	<b>Class Participation</b>	<u>100 pts.</u>
100%		1000 pts.

**These three Unit grades (including all focus group, test, unit presentation, and class participation grades) will be tallied together at the end of the semester to determine your final grade for the course, based on a 3000 pt. system. You may meet with Teralyn or me at any time during the semester to see how you are doing.**

**How to Challenge a Grade:**

We are all willing to discuss grades with you at any time. If you are dissatisfied with a grade, you must first address the issue with your grading TA or reader for the project. They have the option to adjust your grade if they see fit. If you do not feel satisfied with the response, you may then meet with me to discuss the problem. I will review the TA's grading and comments—along with your argument. If I agree with you, your grade will be raised, as I see fit. Please be aware, however, that I also reserve the right to decide to lower your grade if I feel the work merits it. If I lower your grade, you cannot then decide to take the TA's or reader's grade instead. My grades are final. Are we on the same page here?

## **Overview of Assignments and Study Aids:**

**Tests:** There are **three** scheduled Tests that are designed to measure your progress with the material from the large lecture sessions and the readings assigned for the whole class. They will not cover any material discussed in, or readings assigned to, individual focus groups. Hint: Take good notes, pay attention to slide identification, use your terms lists to their full advantage, and attend review sessions when offered.

A separate **review session** will be conducted the day before each Test (at a location and time TBA). No class time will be available for review. These sessions are not mandatory, but highly recommended, as there is a great amount of material to digest.

**Quizzes:** May, or may not, happen. Be prepared!

**Focus Group Assignments:** You will receive detailed criteria for all focus group assignments throughout the course of this class. Often the turn-around is intentionally quick. This helps develop strong critical thinking and decision-making skills. Learn to work with it, and benefit from the experience. Written work will be returned to you, graded and with comments, no later than one week from the time it is turned in.

**Unit Presentations:** There will be three Unit Presentation sessions throughout the course of the semester—one for each Unit and focus area offered by the course. They are being approached as if your group were participating in a major conference on Theatre History. As with all major theatre conferences, scholarly research material is presented alongside performance and technical innovation. The manner in which you present your material will be worked out in advance with your TA and instructor's guidance, from an initial proposal through a final submission of a presentation abstract. We will provide detailed criteria for both the presentation, and the required written documentation that must accompany each presentation (both from the group and from individual participants), early in each Unit. We will be available during office hours, or by appointment, to meet with you to offer advice and encouragement. Plan to work with your group both inside and outside of class to prepare for each of these events.

These presentations involve, just as any theatrical production, extensive creative effort, serious research, careful planning, and intense collaborative work. Your group will be presenting to the entire class, working from the material covered and focus emphasized during your unit study. We expect high quality work, a thorough knowledge of your subject matter, and look forward to significant issues of Theatre History being brought to the group.

## **Academic Misconduct and the Student Conduct Code**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umd.edu/SA/VP/SA/Index.cfm/page/1321](http://www.umd.edu/SA/VP/SA/Index.cfm/page/1321).

**Students with Special Needs:**

Students with disabilities or special needs should notify me as soon as possible after the onset of class work.

**A Note about your Syllabus:**

This syllabus is a guide for you to use to keep up with your assignments and to plan for important due dates—refer to your syllabus every day; that’s why it’s here. If you are confused about any assignment as it appears on the syllabus, please ask your TA or me about it *before* the day it’s due.

Work noted on the syllabus is DUE on the date marked. In other words, if the assignment for 2/3 says: **Assignment: Brockett – Chapters 12 and 13 “Continental European Theatre in the Early Nineteenth Century, and English Language Theatre in the Early Nineteenth Century,** then you must read and digest that material **before this date** so you are prepared to discuss it in class on that day.

Due to the possibility of unforeseen delays and/or rapid progress, this syllabus is subject to change at the discretion of the instructor. You will always be notified in advance if there are any changes.

January 26 (Monday) - Classes Begin  
February 16 (Monday) - Washington-Lincoln Day, Holiday  
March 30-April 3 (Monday-Friday) - Spring Vacation  
May 11-15 (Monday-Friday) - Final Examinations

## **THEATRE HISTORY II—COURSE SCHEDULE**

Tuesday, January 27:           **Class Introduction, Syllabus and Course Schedule review, and some paperwork**

Thursday, January 29:       **Lecture/Discussion:** “Retracing our Roots, and Getting Ourselves Up-To-Date Using the Line of Inquiry Model”

Assignment: Read Brockett Appendix (Blackboard) carefully – last semester students, read it again!) Skim Brockett chapters 1 – 11 and 26.

**Focus group listings will be posted today.**

### **Unit I: Nineteenth Century Western Theatre Tradition – 1800-1915**

Tuesday, February 3:       **Lecture/Discussion:** “Continental European Theatre in the Early Nineteenth Century, and English Language Theatre in the Early Nineteenth Century”

Assignment: Brockett, Chapter 12 and 13

Thursday, February 5:       **Focus groups:**

**Unit I Presentation topics will be selected today**

All Groups – Assignment: Read Victor Hugo’s *Hernani* (Blackboard)

Group I: “Approaching French Romanticism,” “The Action,” “Structure and Language,” and “About the Translation.”  
(Blackboard) Prepare a short response paper on each to facilitate class discussion.

- 1) Using *Script Analysis*, information from the handouts, and the text, cite and describe three elements of French Romanticism that are prominently featured in the play.
- 2) Discuss the themes that propel the action of the play.
- 3) Discuss how styles of language reflect stage characters in the play.

Group II: “Reflections on *Hernani*”  
(Blackboard)

- 1) Comment on the use and effectiveness of Hugo’s stage directions.
- 2) Complete a character analysis of one of the leading male characters and discuss the nature and consequences of his relationship to Dona Sol (to be turned in at end of class)
- 3) Discuss how character dualities and physical disguises contribute to the dramatic outcome.

Group III: “*Hernani* in Performance”  
(Blackboard)

- 1) Research visual documentation for the historic period in which Hugo sets his play, and suggest how these images might be realized in stage performance (bring visuals to share and discuss)
- 2) Research the “great conflict” between the entrenched neoclassicism and the rise of romanticism in early 19<sup>th</sup> century France. Prepare a response paper—3 paragraphs—to be turned in after discussion today.

Tuesday, February 10: **Lecture/Discussion:** ““English Language Theatre, and Continental European and Latin American Theatre in the Late Nineteenth Century”

Assignment: Brockett, Chapters 14 and 15

**Unit Presentation proposals due. To be returned, with comments, on February 12.**

Thursday, February 12: **Lecture/Discussion:** “The Beginnings of Modern Realism, and Alternatives to Realism”

Assignment: Brockett, Chapter 16 and 17  
Bedford, “The Women Question in Late Nineteenth Century Drama,” 868-884

Tuesday, February 17: **Focus Groups:**

**Unit Presentation abstract due.**

Group I:

Assignment: Chekhov’s *The Cherry Orchard*, “On Chekhov” (Peter Brook), “On the Cherry Orchard” (Virginia Woolf), “Recollections” (Gorky), and “Review of The Cherry Orchard” (John Corbin). (Bedford)

- 1) Discuss creating mood and atmosphere through dialogue. (see *Script Analysis*)
- 2) Research and discuss literary styles in post-revolutionary Russia. Prepare a short—3 paragraph—response paper on your findings for discussion in class. (To be turned in at end of discussion)

- 3) Be prepared to discuss the additional source material from the Bedford.

Group II:

Assignment: Shaw's Major Barbara (Blackboard)  
Strindberg's "Preface to Miss Julie," and "An Effective Play" (Blackboard) and Shaw's "The Technical Novelty of Ibsen's Plays" (Blackboard)

- 1) Prepare a response paper on the two Strindberg essays and the Shaw essay distributed in class last period and noted above. You know the drill. Be prepared to discuss in class. (Response papers—3—due at end of class today.)
- 2) Divide into four groups. Each group read one of the essays distributed in class today. Reassemble and discuss each as a group.

Group III:

Assignment: Ibsen's *A Doll's House*, and Letters and Speeches of Ibsen (559-563). (Bedford)

Prepare a response paper on "Letters and Speeches."

Divide into six groups. Each group read one of the essays distributed in class today. Reassemble and discuss each as a group.

Wednesday, February 18:	Review Session for Unit Test I (TBA)
Thursday, February 19:	<b>Test I</b>
Tuesday, February 24:	<b>Unit Presentations #1 (five groups)</b>
Thursday, February 26:	<b>Unit Presentations #1 (four groups)</b>

## **Unit II: Twentieth Century – 1915 - 1950**

Tuesday, March 3:

**Lecture/Discussion:** “Continental European and Latin American Theatre, and English-language Theatre in the Early Twentieth Century”

Assignment: Brockett, Chapters 18 and 19  
Bedford, “Drama in the Early and Mid-Twentieth Century,” 885-892

Thursday, March 5: **Focus Groups:**

Group I Assignment: Glaspell’s *Trifles* (Bedford) using *Script Analysis*, construct a study of this play as a study in gender differences, and cite evidence of this work being an early example of feminist expression. Write a 2-page analysis of this play. Be prepared to discuss in class.

Group II Assignment: Brecht’s *Mother Courage and Her Children* (Bedford) write a short response paper defining the play’s theme as it fits into world events, and how such matters could be brought to the contemporary stage. Discuss how Brecht chose to express this theme (his various “epic theatre” techniques for achieving “alienation), and why these techniques are particularly effective for achieving his goals. Be prepared to discuss in class.

Group III: Assignment: Pirandello’s *Six Characters in Search of an Author*, (Bedford), and write a response paper (two pages) on the relationship between art (drama) and life, between characters and actors. Be prepared to discuss in class.

Tuesday, March 10:

**Lecture/Discussion: “Artaud and His Legacy”**

Guest Lecturer: Teralyn Tanner

Assignment: I can’t believe I’m even saying this: Google Artaud and “The Theatre and It’s Double.” Be familiar with the man and his general ideas before this lecture.

**Dada and Surrealist Performance and Futurist Performance will be given to Focus Groups II and III today. It will be your responsibility to divide the information among group members for focus group meetings on Tuesday.**

**Unit Presentation Proposals due today (will be available, with comments, at my office later today)**

Thursday, March 12:

**Lecture/Discussion:** “Continental European, Latin American, and English-language Theatre in the Mid-Twentieth Century”

Assignment: Brockett 20 and 21

Tuesday, March 17:

**Focus Groups:**

**Unit Presentation abstracts due today.**

Group I: Research a leading playwright/theorist of this period—your choice. Using at least two sources, write a response paper critiquing their philosophy toward theatre and playwriting, as well as their influence on future theatre practitioners. Be prepared to discuss in class.

Group II: Using Dada and Surrealist Performance, each student in the focus group prepare a response paper on their portion of the book to be used for class discussion.

Research the “tenor of the times,” and prepare a short commentary on how Dada and Surrealist performance styles and production techniques reflected what was going on in the world at the time.

Group III: Using the book Futurist Performance each student in the focus group prepare a response paper on their portion of the book to be used for class discussion.

Research the “tenor or the times,” and prepare a short commentary on how Futurist performance reflected what was going on in the world at the time.

Wednesday, March 18: Review Session for Unit Test II (TBA)

Thursday, March 19: **Test II**

Tuesday, March 24: **Unit Presentations II (five groups)**

Thursday, March 26: **Unit Presentations II (four groups)**

March 30-April 3 (Monday-Friday) - Spring Vacation

### **Unit III: Twentieth Century – 1950-Present**

Tuesday, April 7: **Lecture/Discussion:** Continental European, Latin American, and English Language Theatre in the Late Twentieth Century”

Assignment: Brockett, Chapters 22 and 23

Thursday, April 9: **Focus Groups:**

Group I: Samuel Beckett’s *Happy Days*, and commentaries. Prepare response papers on each of the

commentaries. Be prepared to discuss in class.

Group II: Arthur Miller's *Death of a Salesman*, and commentaries (Bedford, pp. 1168-1205.) Prepare a response paper on one of the three essays, or the casebook, paying particular attention to how the play reflects tragedy as portrayed by the common man.

Group III: Tennessee Williams' *Cat on a Hot Tin Roof*, and commentaries (Bedford, pp. 1116-1125) Prepare a response paper on one of the three essays, paying particular attention to how the play reflects social and economic conditions of the time in which it was written.

Tuesday, April 14:

**Lecture/Discussion:** "Feminisms" and "Modern Movements"

Guest Lecturers: TBA

Assignment: Split Britches' *Little Women* AND *Paradise Now* (if we can find copies!)

**Unit Presentation Proposals due today (will be available, with comments, at my office later today)**

Thursday, April 16:

**Lecture/Discussion:** "Languages of the Stage: Dance"  
Guest Lecturer: Nicole Bradley Browning

Tuesday, April 21:

**Focus Groups:**

**Unit Presentation Abstracts due today.**

All Groups: Read "Contemporary Drama" (Bedford pp. 1289-1298) Prepare a response paper for discussion in class.

Select one play from the anthology (pp. 1303-1785). Read and write a three-page critical

analysis discussing the play's content and impact on contemporary practice and culture. Stress your focus group emphasis. Be prepared to share your discoveries in class.

Thursday, April 23:           **Lecture/Discussion:** “Languages of the Stage: “Music”  
Guest Lecturer: TBA

Tuesday, April 28:           **Lecture/Discussion:** “The Theatre of Africa”

Assignment: Brockett, Chapter 25, “Death and the King’s Horseman,” Wole Soyinka (Blackboard)

Thursday, April 30:           **Lecture/Discussion:** “Languages of the Stage: Art and Design”  
Guest Lecturer: TBA

Tuesday, May 5:           **Lecture/Discussion:** “Contemporary Theatre: What’s to Come? Intercultural Performance, the Post-Colonial Body, and Other Considerations of Race, Gender, and Class”

Assignment: Brockett, Chapter 24, Highway’s Dry Lips Oughta Move to Kapuskasing (Blackboard), and Performance Review (Blackboard)

Wednesday, May 6:           Review session for Unit III Test (TBA)

Thursday, May 7:           **Test Unit III**

May 11-15 (Monday-Friday) - Final Examinations

Final Exam Day (date and location TBA):

**Final “Exam”**

Unit III Presentations – All events! This is the biggie!! Make it fabulous!!! Informative, provocative, entertaining, and very well-rehearsed!