I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>VI: Historical &amp; Cultural Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
</tr>
<tr>
<td>Course Title</td>
<td>Theatre History II</td>
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<tr>
<td>Prerequisite</td>
<td></td>
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<tr>
<td>Course #</td>
<td>UG DRAM 321</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Requestor</td>
<td>Jere Hodgin</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>x2877  <a href="mailto:jere.hodgin@umontana.edu">jere.hodgin@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Mark Dean  x2879</td>
<td></td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm x4970</td>
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III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm

This course is a chronological continuation of foundational survey of DRAM 320: Theatre History I. It covers primarily Western theatre traditions from the 19th century through the present. Throughout the course students will be considering, through various methodologies, what we mean by “theatre” and “history,” ultimately addressing what the term “theatre history” encompasses, and its importance to students and practitioners of theatre and world culture.

Students will explore various kinds of evidence theatre historians and historiographers 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 and unit presentations, students will become familiar with theatre practices, practitioners, and texts from a variety of cultures and points of view. By consistently addressing the relevance of their individual and group research, students will approach the study of history as a vital and influential aspect of the present.

IV. Criteria:

Briefly explain how this course meets the criteria for the group. See:

http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm

Courses teach students how to present ideas and information with a view to understanding the causes, development, and consequences of historical events.

The Spring Semester is also 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, as well as an introduction to African Theatre
The class will be introduced to the line of inquiry approach, and will practice this methodology in a variety of ways throughout each academic unit. Students will demonstrate their knowledge of historical causes, development and consequences of the historic occurrences in each of these units, both orally (in class discussions and group presentations), and in writing (in research papers—edited, revised, and resubmitted for final approval).

Courses teach students how to evaluate texts or artifacts within their historical and/or cultural contexts.

| Courses teach students how to analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts. | 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. **Literary Dramaturgy**—analyzing drama through the lens of literary criticism and script analysis,
2. **Production Dramaturgy**—directing attention to theatre as a practical art form (acting, directing, and design, etc.), and
3. **Contextual Dramaturgy**—synthesizing theatrical activity as it may reflect or influence current political/economic/social issues occurring during the era being studied and beyond.

Each focus group will have different assignments as students learn to explore history through their particular lens. At the end of each Unit, groups will rotate to a new focus area for exposure to another method of examining the construction of theatre history.

Teaching students how to analyze human behavior, ideas and institutions as reflected in the development of drama and theatre arts, is the primary purpose of the focus group component of this course. More detailed descriptions of these focus groups are addressed later in this document and also in the syllabus.
The course justification should explain the approach and focus with respect to its chronological, geographical, and/or topical content. A methodological component (e.g. historiography or ethnography) must be apparent.

This course is conducted in chronological order, addressing early theatre history from a geographical perspective. A mix of lecture/discussion, focus group seminars, and small-group Unit Presentations on specific areas of interest offers a wide range of topical content and case study.

The methodological emphasis will be dictated by the focus group in which the students are participating: literary dramaturgy (formalist script analysis and dramatic criticism,) production dramaturgy (practical application such as acting, directing, design,) and/or contextual dramaturgy (historiography.) As the focus groups rotate throughout the semester, each student will have the opportunity to experience all three methodologies used in the study of theatre history, as well as an opportunity to learn to approach historical and cultural research into an arts discipline through a variety of lenses.

This course, faithfully undertaken, will provide students with a strong foundational knowledge of historiographic techniques and dramaturgical methods employed to study both past and present theatrical activity. By consistently addressing the relevance of their individual and group research, students will approach the study of history as a vital and influential aspect of the present. This knowledge, and methodological approach, will enhance not only their skills and experiences as readers, writers, practitioners, audience members, and scholars of theatre, but also demonstrate the significance of this art form in world history and cultural development.

V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: http://www.umt.edu/facultysenate/ASRCx/Adocuments/GE_Criteria5-1-08.htm

Upon completion of this perspective, students will be able to synthesize ideas and information with a view to understanding the causes and consequences of historical developments and events.

Through the use of focus groups to emphasize the three significant areas of dramaturgy, and the rotation of students through each methodological approach, students will learn to synthesize ideas, information, and perspective with a goal of understanding the causes and consequences of historical developments and events.

A brief description of each focus group follows:
Students participating in the focus group emphasizing literary criticism and script analysis will be looking at a variety of plays representative of the countries and periods covered in the unit. Their primary task will be to learn to look at each example of drama as an independent object with its own self-contained context, to recognize and define its internal features, and identify such qualities as given circumstances, background story, plot, character, idea, dialogue, mood, and style as they uniquely appear and function in each play.

Students participating in the focus group emphasizing historical theatrical practices in the areas of acting, directing, and design will be looking at a variety of plays representative of the countries and periods covered in the unit. Their primary task will be to research acting/directing styles and techniques, as well as innovations in theatre design, costume, and make-up, in use at the time of the plays initial production. They explore how each of these elements affected the actual production of the play, discover the justification behind certain artistic choices, and determine how each fit into the evolution of the theatre.

Students participating in the focus group emphasizing historical context will be looking at a variety of plays representative of the countries and periods covered in the unit. Their primary task will be to research the socio-political, economic, and/or religious and cultural conditions evident at the time of the plays initial production, exploring how each of these elements—real people, real events—may have affected the actual production of the play, and/or influenced certain artistic choices and ultimately the evolution of the theatre.

As we move further into the study of theatre history, students will begin to see connections, make comparisons, and formulate informed questions that can lead to further inquiry. Such study provides the basis for grounding in the discipline, and ultimately defines the student as adept at synthesizing, and, therefore, prepared to create future work.
| Upon completion of this perspective, students will be able to evaluate texts or artifacts within their historical and/or cultural contexts. | Theatre is often said to serve as a mirror of the culture in which it exists. Students will be looking into that mirror in an attempt to determine how truthfully a culture re-presents itself in its drama, its practices, and its cultural environment. Students will be asked to ascertain what liberties may have been taken, and to determine the social value and significance of this art form in the development of said culture.  

As students prepare assignments, and develop unit presentations, they will be encouraged to use all the resources at their disposal to create a clear picture of the values and belief systems evident in the culture creating the literature, nurturing the artistic community, and establishing performance traditions that define theatre, and its subsequent mother culture, during the era under investigation. Students are encouraged to bring their discoveries—texts or artifacts— to the table for the benefit of classmates. |

| Upon completion of this perspective, students will be able to analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts. | Through lecture/discussions, videos, focus group sessions, and unit presentation work, students gain the ability to analyze human behavior both within their respective historical and/or cultural contexts, and through the collaborative development of presentation ideas and performances.  

This course is concerned with both theoretical and critical assumptions made after the fact, and with practical aspects of an era’s theatre for its own sake. Students look at plays, both as segregated entities, and also as vehicles for the practical elements involved in production. They look at cultural events and history to determine if theatre, as an institution, serves as a mirror or a hammer in illustrating human societal evolution. In all cases they learn to seek a better understanding of how human beings, with specific tasks (and artistic skills,) brought these texts (in the largest sense of the word) to their audiences. |

| VII. Syllabus: 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: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html) | |

| **THEATRE HISTORY**  
**THE 19TH CENTURY TO THE PRESENT**  
**SPRING 2008** | |
COURSE DESCRIPTION & OBJECTIVES:

This course is an introductory survey of Western Theatre from the eighteenth century through the present. We will also look briefly at Asian Theatre and Pre-Columbian Mesoamerican performance. 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 – Theatre Origins in World History
Unit II – European Theatre and Drama from the Middle Ages to 1642
Unit III – European Theatre through the 18th Century.

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:

(4) through the lens of literary criticism and script analysis,
(5) through attention to theatre as a practical art form, and
(6) 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 cultures. 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:

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 six 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.*

Blackboard, Electronic Reserves, and the Library
We are currently exploring the establishment of a Blackboard program for this class. When we have it set up, we will all be using it heavily for keeping up with class assignments, class announcements, chat rooms, focus group forums, and review sessions. In the event that we get this program up and running for this semester, Teralyn and I will also be maintaining office hours on the Blackboard (as well as from McGill). We also hope to maintain electronic reserves for some of the library material required in the class, as well as grades, and attendance records.
Until this program is operational, however, some required materials will be placed on reserve in the library.

**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](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 11:10, and three excessive tardies (after 11:15) 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!) Material submitted late will lose a full letter grade per day for the first two days, after which time they will no longer be accepted and will receive a zero.

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:

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Assignment Type</th>
<th>Points</th>
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<tbody>
<tr>
<td>30%</td>
<td>Unit focus group assignments (cumulative)</td>
<td>300 pts.</td>
</tr>
<tr>
<td>25%</td>
<td>Unit Test</td>
<td>250 pts.</td>
</tr>
<tr>
<td>35%</td>
<td>Unit Presentations (including written work)</td>
<td>350 pts.</td>
</tr>
<tr>
<td>10%</td>
<td>Class Participation</td>
<td>100 pts.</td>
</tr>
<tr>
<td>100%</td>
<td></td>
<td>1000 pts.</td>
</tr>
</tbody>
</table>

These three Unit grades (including all focus group, test, 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.

As a study aid, a terms list is available for each chapter. These lists are designed to help you as you read the assigned material. By defining the terms on the lists, you should be more fully prepared for class discussions, and well equipped to develop your own study guide for tests—as you go, rather than at the last minute.

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.umt.edu/SA/VPSA/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 8/30 says: Assignment: Brockett – Chapter 1 (1 - 10) Exploring the Nature and Scope of Theatre History—Brockett’s Appendix in 8th Edition,
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.

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.*