SYLLABUS – HISTORY OF THE THEATRE II

Instructor: Dr. Inga Meier
Email: meieri@sfasu.edu
Office Hours: M/W 11:00-12:30, T/TH 12:30-1:30
Office Location: GFA 222

Semester: Spring 2018
Course Number: 461.002 (28086)
Meeting Time: T/TH 3:30-4:45
Meeting Room: GFA 303
Mailbox: GFA 212B (M-F, 8 am-5 pm)

I. Course Description

This course will study the history of theatre from 1700 to the present. This includes a study of the physical theatre, acting styles, costumes, sets, theories of drama, theatrical movements, and representative plays. To some extent, this will require the memorization of significant dates, names, and terminology. More importantly, however, we will explore the complex relationships between the dramatic text, theatrical productions, and audiences.

II. Course Objectives

Program Learning Outcomes: Students who successfully complete this course will have achieved mastery of the following Program Learning Outcomes as identified by the School of Theatre:
- The student will demonstrate an understanding of theatre history and a variety of theatrical styles. (All degree plans.)

Student Learning Outcomes: Students who successfully complete this course will be able to:
- Identify the most significant people, plays, and events from the modern theatre.
- Trace themes in dramatic theory and criticism in the modern period.
- Conduct original research in the dramaturgy and/or staging of modern plays.
- Demonstrate mastery of the terminology of the theatres of multiple civilizations.

III. Texts + Materials


1 You may refer to me as “Inga,” “Dr. Meier,” or “Ms. Meier.” You may not refer to me as “Prof,” “Professor Inga,” or “Doctor Inga.” If you insist on doing so, you are required to follow this wording with an acceptable title (e.g. “Yellow-Haired Warrior or “Mother of Dragons”). When communicating with me over email, I expect you to use a formal address, to sign your email and to keep the tone of your email courteous and professional.
2 Emails are not an instantaneous form of communication. In other words, please do not send me an email 20 minutes before class and then approach me in class, asking if I received your email. On average, expect a 24-hour turnaround time. Also, emails sent through D2L will NOT be answered. Please use only the SFA address.
3 There is a sign up sheet for 15-minute slots on my door. If you wish to meet with me, please walk to my office door and sign up. You need not email me. However, if you are not available during office hours due to co-curricular conflicts, you may make an appointment outside of regular office hours. In other words, please don’t tell me, “I didn’t meet with you because I had class during your office hours.”
• *Woyzeck* by Georg Büechner (PDF)

These books are available at the campus Barnes and Noble in the student center. You may procure the book however you choose (campus bookstore, online, textbook rental, locally owned bookstores, sharing with a friend, etc.). However, **it is your responsibility** to have completed the required reading by the due date.

**IV. Class Procedures and Policies**

**School of Theatre Attendance Policy:** A career in the fine arts demands dedication and discipline; preparation for this career (or any career, for that matter) requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories and other activities for which a student is registered or assigned.

**Further:**

- It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, or student participation in approved university-sponsored events. Excused absences from theatre classes will only be granted upon presentation of written documentation from the teacher, sponsor, or physician involved upon the first day of the student’s return. In the case of absences caused by university-sponsored events, inclusion in the university's public listing of such absences will constitute an official excuse. **It is the student's responsibility** to inform the instructor that he/she has scheduled the planned official absence, in advance when possible.
- Students missing classes, other than university-sponsored trips, may contact the Office of Student Rights and Responsibilities (OSRR) and request that an absence notification be sent to the instructor(s). The notification is not an excuse, and is not evaluated by OSRR. The notification is only provided as a courtesy to the student and the student's instructor(s). Students remain responsible for providing documentation in a timely manner to the instructor for each absence. The instructor determines whether such documentation is satisfactory.
- In the case of missed classes, you will be held responsible for the successful completion of assigned work and/or projects. **It is your responsibility to seek out the materials and information you missed, including lecture notes, screenings, and announcements.** “I didn’t know” will not be considered an excuse.
- A total of ten excused and/or unexcused absences will **automatically** result in a failing grade.
- Unexcused absences above 3 will result in a deduction of 10 points each off the participation grade (1% each off the final grade).
- Arriving to class after attendance has been completed or leaving prior to the end of class will be considered ½ an absence (which counts towards the maximum allowed of 9) and will be deducted from your grade accordingly.
- If at any point in the semester, you wish to know where you are at in terms of attendance, please approach me before or after class, during office hours, or email me.
- **It is your responsibility to be aware of both the attendance policy and your attendance count.**
V. Requirements

This is an upper level university course, taken mostly by theatre majors. It involves a good deal of reading. Expect to spend 2-3 hours of work outside class for every hour in class. Part of the expectation of this course is that your writing level be appropriate to a university-level course in the humanities. If you are not confident regarding your writing ability, make arrangements now to take advantage of the university’s various writing assistance programs. Start with the Academic Assistance and Resource Center (AARC) on the first floor of Steen Library.

Exams: There will be a total of 4 exams covering the material from the readings, in-class discussions, and lectures (2/6, 2/27, 3/27, and 5/3). Typical question types may include: true / false, short answer, matching, multiple choice, term identification, and an essay. Of the 4 exams, you may miss 1 exam. Make-up exams will only be administered in severely extenuating, documented circumstances, and are at my discretion. Therefore, as an adult, it behooves you to be responsible in your choices. Alternatively, you may take all 4 exams and have the lowest exam dropped.

3 exams x 150 points each = 450 points total

Project / Presentation: During the course of the semester, you must complete one project. The project will cover a historical figure, movement, theatre, or concept, will be selected from a pre-approved list, and will require outside research. Once you have selected a topic, you must submit a brief abstract and have it approved by me no later than two weeks prior to your presentation. Depending on your topic, the project may take the form of a PowerPoint, design, model, or scene. The idea is that you present material that is otherwise abstract in a concrete, tangible manner.

150 points

Research Paper: The central project for the duration of the semester will be a research paper of at least 10 pages due by 8 am on Wednesday, 5/11. Prior to beginning the paper, you must provide me with a brief abstract no later than Thursday, 2/15. Should your abstract fail to sufficiently outline a workable thesis to be explored, you may be asked to revise and resubmit. Your abstract must be fully approved by Tuesday, 3/6.

300 points

(Please note: more extensive guidelines for each component will be provided in class, over the course of the semester.)

Participation / Effort: You are expected to come to class prepared and to be fully engaged during class discussions. This means that you are both physically and mentally present. As long as you meet both of these conditions, you will receive the full 100 points. However, absences (as outlined under the attendance policy) and disruptive behavior will lead to deductions.

100 points

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be
subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

**Please note:** Cell phone use during class is highly distracting, both to me, and the classmates seated behind you. It is also rude. I have teacher eyes and can see you, even when you think you are staging a covert operation by placing the phone on your lap. I will ask you once to put your cell phone away. If I have to ask you a second time in the same class period, you will be marked as absent, though you are welcome to stay. (Exceptions to this rule are disability related use of cell phones, and emergencies, which require the monitoring of text messages or email. Both of these must be discussed with me beforehand.)

**VI. Grading Policies**

**Grading Scale:**

Final Grades are assigned as follows:

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<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
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<tbody>
<tr>
<td>A</td>
<td>900-1000</td>
</tr>
<tr>
<td>B</td>
<td>800-899</td>
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<tr>
<td>C</td>
<td>700-799</td>
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<tr>
<td>D</td>
<td>600-699</td>
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<tr>
<td>F</td>
<td>less than 600</td>
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**Withheld Grades Semester Grades Policy (A-54):** Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**VII. Diversity + Inclusion**

This class engages material covering a diverse range of race, color, appearance, religion, national origin, ancestry, sex, age, marital status, familial status, gender, sexual orientation, and disability. While I encourage you to critically and analytically formulate and express relevant thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated.

**VIII. Academic Integrity**

**Academic dishonesty** includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or
otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at: http://www.sfasu.edu/policies/student_academic_dishonesty.pdf.

You are expected to be in full compliance with both the SFA policy and the School of Theatre policy:

**SFA policy:** Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**School of Theatre policy:** The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone else's work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students. Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.

**Please Note:** You are expected to be familiar with and able to demonstrate proper procedures for citations, following either MLA or Chicago Style guidelines, both of which are available online. Failure to cite sources is a form of academic dishonesty and will be treated accordingly. Further, turning in an assignment that you have turned in elsewhere is considered self-plagiarism and will be considered a form of academic dishonesty. I will trust that you are invested in your own education and will not cheat. However, this trust should not be confused for a lack of vigilance on my part. If you are caught, I will consider it a violation of personal trust and will not hesitate to penalize you to the fullest extent possible. I guarantee that the penalty you may incur for a late assignment will be less than the penalty for academic dishonesty.

**IX. Additional Information**

**If you have a disability:** To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities MUST contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

**Religious observance:** If your observance of a religious holiday will prevent you from attending class, please contact me immediately so we can make appropriate arrangements.

**X. Course Outline (Subject to Change!)**

<table>
<thead>
<tr>
<th>DATE</th>
<th>CLASS TOPIC</th>
<th>READING DUE</th>
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*Due to a variety of circumstances, the course outline may change. This may include changes to the screening titles and changes to dates on which certain topics are covered or reading is due. It is your responsibility to remain abreast of any changes to the course outline.*
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>TUE 1/16</td>
<td><em><strong>NO CLASS – DEPT. AUDITIONS</strong></em></td>
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<tr>
<td>THU 1/18</td>
<td>Introduction and Syllabus</td>
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<td></td>
<td><strong>1800-1875</strong></td>
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<tr>
<td>TUE 1/23</td>
<td>Popular Entertainments, Theatre Riots, Nationalism</td>
<td>LT 343-352</td>
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<tr>
<td>TUE 1/30</td>
<td>Acting, Directing</td>
<td>LT 359-373</td>
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<tr>
<td>THU 2/1</td>
<td>Theatre Architecture, Scenery, Costumes, Lighting</td>
<td>LT 374-382</td>
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<tr>
<td>TUE 2/6</td>
<td>EXAM #1</td>
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<td>THU 2/8</td>
<td><em><strong>NO CLASS – UIL</strong></em></td>
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<td></td>
<td><strong>1875 to 1915</strong></td>
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<tr>
<td>TUE 2/13</td>
<td>The Well-Made Play, Realism, Naturalism, <em>A Doll’s House</em></td>
<td>LT 357-358, 389-404</td>
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<td>412-413, <em>A Doll’s House</em></td>
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<tr>
<td>THU 2/15</td>
<td>Chekhov, Stanislavski, The Moscow Art Theatre</td>
<td>LT 404-412</td>
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<tr>
<td>TUE 2/20</td>
<td>Early Departures from Realism</td>
<td>LT 414-424</td>
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<tr>
<td>THU 2/22</td>
<td>Popular and Commercial Theatres, African American Theatre, Global Theatres</td>
<td>LT 425-437</td>
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<tr>
<td>TUE 2/27</td>
<td>EXAM #2</td>
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<td><strong>1915 to 1950</strong></td>
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<td>TUE 3/6</td>
<td>Futurism, Dada, Theatre of Cruelty</td>
<td>LT 443-446</td>
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<tr>
<td>TUE 3/13</td>
<td><em><strong>NO CLASS – SPRING BREAK</strong></em></td>
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<tr>
<td>THU 3/15</td>
<td><em><strong>NO CLASS – SPRING BREAK</strong></em></td>
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<tr>
<td>TUE 3/20</td>
<td>European Theatres during the War Years LT 451-459</td>
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<tr>
<td>THU 3/22</td>
<td>Non-Commercial and Multicultural American Theatre, Global Theatres</td>
<td>LT 459-477</td>
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</table>
TUE 3/27  EXAM #3

THU 3/29  ***NO CLASS – EASTER BREAK***

Theatres After 1950: Traditional and Experimental

TUE 4/3  Selective Realism, Miller, Williams, Albee  LT 479-490, A Streetcar Named Desire

THU 4/5  Variations on Traditional Realism, Non-Commercial US LT 490-501 Theatres, British Realism, and Documentary Drama

TUE 4/10  Popular Traditional US Theatre  LT 501-507

THU 4/12  Existentialism + Absurdism  LT 507-514, Waiting For Godot

TUE 4/17  other innovation, postmodernism, and performance art  LT 514-538

THU 4/19  African American theatre  LT 538-548

TUE 4/24  Latino/a American Theatre  LT 548-555

THU 4/26  Native American, Other Multicultural, Feminist, and LGBTQ Theatre  LT 555-565

TUE 5/1  Global Theatre  LT 565-578

THU 5/3  EXAM #4

WED, 5/11  8 am: ***FINAL PAPER DUE IN MY MAILBOX***