Theatre 471: Non-Realism between the Wars  
Rick Jones  
GFA 303, TR 12:30-1:45  
Spring 2020

Course overview: Because of enrollment, this is a hybrid course, covering both the non-realistic movements between the two World Wars, and some of the more recent work normally covered in THR 462: Advanced Play Analysis (APA). All students will have the same reading assignments, but class presentations and final papers will be different for students in different degree tracks.

Pre-requisite: ENG 132 and THR 162, with grades of C or better.

Contacting me:
Office: 217 Griffith Fine Arts, ext. 1290.  
School of Theatre: 212 Griffith Fine Arts, ext. 4003.  
Office hours: MWF 9:30-10:30 and TR 10:30-11:30 or by appointment.  
E-mail: My e-mail address is rjones@sfasu.edu. This is my preferred means of contact; I check e-mail at least three times a day. I do receive literally dozens of e-mail messages each day: please include the prefix “471” (e.g., “471: problems with paper”) in the subject line of all messages so I’ll recognize you immediately as a student in this class. I would also add that I plan to use the Brightspace system to send messages to the entire class from time to time. By university policy, you are responsible for any material distributed to you in this manner.

Texts:
Most of the reading will be in these two texts, but some will be on-line, on reserve, or handouts. There will, no doubt, be additional readings added as the semester goes on. These will be placed on reserve, distributed as handouts, or available on line.

Class schedule:  
Class meets TR from 12:30-1:45. Attendance and promptness are expected. This is especially important for a course such as this one. There will be relatively few lectures in the narrow sense of that term: class meetings will be devoted primarily to discussion and, when appropriate, to watching videos of the art forms we’re covering.
Everyone in the class will do all reading marked “read.” One presentation per student will be on material the class as a whole has not read. Readings for presentations only (not required reading for the entire class) are marked with @. Presentations and final papers will be aligned to specific types of student:

- students who have taken Advanced Play Analysis or who are taking this course to fulfill the BA requirement for a Topics course. These students may choose presentations and final paper topics only from those marked with *.
- BFA students who are taking this course to substitute for Advanced Play Analysis on their degree plans. These students may choose presentations and final paper topics only from those marked with #.
- Everyone else: non-majors, BATCs, BAs who have already taken a Topics course. These students are free to choose any presentation or paper topics they choose (marked by * and/or #).

You may not present on a play or essay you have read in a previous class or a play in which you participated as a director, actor, or designer.

N.B. The following schedule is flexible, and is subject to change. It is designed to give you an idea of the workload and the approximate order of things, rather than to prescribe a specific timetable. R/O refers to material either on reserve or online.

R 1/16  Class introduction.

T 1/21  Intellectual and historical under-pinnings. No reading assignment.

T 2/4  Read Vandel Heuvel: “Mais je dis le chaos positif…” (R/O)
R 2/6  Futurism. Read TAG, 187-206.

T 2/11  Expressionism. Read TAG, 207-11 and Reinhard Sorge, The Beggar. (*)
R 2/13  Other expressionism:
        Ernst Toller, Man and the Masses. (*@)
        Georg Kaiser, From Morn to Midnight. (*@)
        Elmer Rice, The Adding Machine. (*@)
        Sophie Treadwell, Machinal. (*@)

T 2/18  Read Karel Čapek, RUR. (R/O) (*)
T 2/25  Dada. Read Tag, 283-90, and Tristan Tzara, The Gas Heart. (*)
R 2/27  No class. Rick out of town.

T 3/3  Surrealism. Read Tag, 365-72, and Guillaume Apollinaire, The Breasts of Teiresias. (R/O) (*)
R 3/5  More surrealism:
Read: Jean Cocteau, The Wedding on the Eiffel Tower (R/O) (*)
Gertrude Stein, Doctor Faustus Lights the Lights. (*@)

T 3/10 Read: Luigi Pirandello, Henry IV. (R/O) (*)
R 3/12 Read Artaud, “The Theatre and Cruelty” (*), “The Theatre of Cruelty (1st Manifesto)” (*), and Spurt of Blood (*). The two essays are R/O.

SPRING BREAK

T 3/24 Read Jerzy Grotowski, “The Theatre’s New Testament” and “The Actor’s Technique. (The two essays together are #)
R 3/26 Constructivism and variants.
Fernand Crommelynck, The Magnificent Cuckold. (*@)
Vladimir Mayakovsky, The Bedbug. (*@)

T 3/31 Epic theatre: read Brecht: “The Street Scene” (*) and “A Short Organum for the Theatre” (*#). Presentations may be over one essay or both together.
R 4/2 Read Brecht: The Caucasian Chalk Circle. (R/O) (*#)

T 4/7 Read: Federico Garcia Lorca, Blood Wedding. (R/O) (*)
R 4/9 No class. Easter break.

R 4/16 Read Harold Pinter, The Birthday Party (#).

T 4/21 Read Augusto Boal, “The Poetics of the Oppressed” (#).
R 4/23 Read Hélène Cixous: “Aller à la mer” (#) and Anna Deaveare Smith: Fires in the Mirror (#). Both are R/O.

Research paper due.
Read Richard Foreman: “Foundations for a Theatre” (R/O) (#).

Course wrap-up.

There will be no final exam in this course. However, please keep open the time when the final would be (R 5/7 from 10:45-1:15); we may use this time to discuss final papers.

**Grading considerations:**

**Paper/presentations.** Each student will write two short to medium-length (approximately 5 pages) essays on background material for class discussion. One such paper will be on material everyone in the class has read; one will be on a topic of relevance that not everyone has read. Several possibilities for such topics are listed above; other topics are possible: if you have an idea, come talk. Each of these papers (and the accompanying discussion leadership) is worth 12.5% of the final grade. Assignments will be made early in the semester. Papers will be used as a springboard for class discussion. To this end, papers are to be distributed to everyone in the class via Brightspace (formerly D2L) by 3:00 p.m. the day previous to the class in which the paper is to be discussed. Everyone in the class should read all such papers carefully and come to class prepared to discuss them.

**Research paper:** Each student will also write a more significant research paper (approximately 3000-5000 words) on an aspect of theatre or drama appropriate to the course. This paper should be primarily critical (although some historical analysis is certainly not a problem), but should include at least three secondary sources: whereas books and articles in professional journals are the preferred sources, online materials (other than Wikipedia and the like), newspaper reviews, etc., are also appropriate in most instances. Students in the * category should write about a non-realistic play written between 1916 and 1941; those in the # category should write about plays written since then. There may be a little flexibility in topics, but only if the topic is discussed with me at least three weeks before the due date, i.e., by April 2. All students should submit a brief (one-paragraph) abstract of their papers and a working bibliography by that date at the latest. Failure to do so will have no direct consequences, but knowing you’re on the right track is a good thing, yes? (Or, perhaps more to the point, being on the wrong track and not knowing it is a bad thing, right?) 40% of final grade.

**Class participation, etc.** This course won’t work without everyone’s active participation. Obviously, attendance is extremely important, but merely being physically present isn’t enough. You’ll be graded on both the quality and quantity of your course contributions. Should the need for reading quizzes arise
(please don’t make this happen!), they will be included in this section of your grade. Worth 35% of your final grade.

**Exams.** There aren’t any. Find a way to endure your sorrow.

**Miscellaneous but important notes:**

**Expectations:**
This is an upper-level university level course, taken mostly (or perhaps exclusively) by majors. Expect to spend about three hours outside class for every hour in class.

**Writing:**
Part of the expectation of this course is that your writing level be appropriate to an upper-level course in the humanities. If you are not confident of 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.

**Academic integrity:**

**SFA policy:**
Definition of Academic Dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes, but is not limited to:

- Using or attempting to use unauthorized materials on any class assignment or exam;
- Falsifying or inventing of any information, including citations, on an assignment;
- Helping or attempting to help other student(s) in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were one’s own. Examples of plagiarism include, but are not limited to:
  - submitting an assignment as one's own work when it is at least partly the work of another person;
  - submitting a work that has been purchased or otherwise obtained from the Internet or another source;
  - incorporating the words or ideas of an author into one’s paper or presentation without giving the author credit.
Penalties for Academic Dishonesty:
Penalties may include, but are not limited to, reprimand, no credit for the assignment or exam, resubmission of the work, make-up exam, failure of the course, or expulsion from the university.

Please read the complete policy at http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf.

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.

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.

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.

**Important addendum:** some of the material covered in this course may be offensive to some students, especially but not exclusively in the areas of race, gender, class, and religion. Studying texts that might legitimately be called racist, sexist, etc., does not constitute endorsement of those attitudes. Neither can we condemn a play or essay written decades ago for conforming to the social, political, and philosophical norms of its own day rather than our own. However, it is not only acceptable but indeed mandatory to examine the prejudices and other influences that shape works of art and/or scholarship. Moreover, whereas we seek an open and honest discussion, there are limits: discriminatory comments may constitute disruptive behavior according to university policy, and may result in reduction of grade (up to and including failing the course) and/or disciplinary action.

**Students with Disabilities:**
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/](http://www.sfasu.edu/disabilityservices/).

**About the schedule:**
The topics to be covered on a given date are subject to change as the semester proceeds.