Syllabus: Theatre History II

Instructor: Dr. Inga Meier
Semester: Spring 2024
Email: meieri@sfasu.edu (Please use only this email!)
Course Number: DRAM 4361

Class Meetings: Tuesdays and Thursdays, 3:30 – 4:45 PM (Griffith 310)
(For specific dates, please see the “Course Calendar” in the “Getting Started”
module on Brightspace)

Office Hours:
Mondays, 2:00 pm – 3:30 PM
Tuesdays, 2:00 – 3:00 PM
Wednesdays, 11:00 AM – 12:30 PM
Thursdays, 2:00 – 3:00 PM
(Exceptions: Office hours will not be held during university holidays, dead week,
or finals week.)

Please note: outside of office hours, there is a strong chance that I may be
教学 another class, prepping, grading, or conducting other work. In other
words, while I may be in my office, I may not be available to meet with you outside
of the times listed above. That being said, if you would like to meet, but are
unavailable during the times listed above, you can email me and I will do my best
to accommodate you by scheduling an appointment. If you do come to office
hours and somebody is in my office ahead of you, please wait outside of my office.
(If you need to meet me during office hours over zoom instead, please give me at
least 24 hours notice, so I have time to set up a link.)

Office Location: Griffith 228

Some Notes on Communication:
If emailing, please use the SFA address listed above to send emails related to the course. Please include
“Theatre History II” somewhere in the subject line. Because it is difficult to monitor multiple email
accounts at once, if you email me through D2L, there is a strong chance that I will not see the email for
several days, and I will refer you back to my SFA email. Please do NOT use the D2L address. On average, I
try to answer emails at least once a day. If you email me after 5:00 pm, it is likely that I may not be able
to respond until the next day. If you email me on the weekend, I may not be able to respond until Monday.
On average, I will do my best to respond within 24 hours, and sooner in cases of emergency.
A good rule of thumb is that if you have a question /concern that can be addressed in a couple of
sentences, emailing me or talking to me after class is the most effective form of communication (Before
class, I typically am setting up.) For anything beyond that, office hours are the most effective form of
communication.

Please Note: The syllabus may change at the discretion of the instructor. Notification of changes will be
made through Brightspace “News” items.
Course Description

This course will study the history of theatre from roughly 1800 to the present. This includes a study of 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, audiences, and historical and political contexts.

Course Goals

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.

Course Materials

- **Required Texts:**
  - *A Raisin in the Sun* by Lorraine Hansberry (PDF)
  - *Woyzeck* by Georg Büchner (PDF)

The books are available at the campus Barnes and Noble in the student center. You may procure the books however you choose (campus bookstore, online, textbook rental, locally owned bookstores, sharing with a friend, etc.). Also, please note that the textbook is NOT required, though I do believe that you will find it useful.

Required Technology:

Some materials for this course will be delivered through the university’s Learning Management System (LMS), Brightspace. Each student is required to have access to a computer with internet capabilities in order to access the course. Each student is also required to have a working university (sfasu.edu) email account.

As a student of Stephen F. Austin State University, you have free access to this course’s Brightspace site. You will need to access the course regularly throughout the semester. Assignments for this course will be
submitted electronically through Brightspace, unless otherwise instructed. All other submitted files must be in Word format.

Technical Support

If at any point during the course you experience technical difficulties in Brightspace, please let your instructor know immediately.

You will also need to contact the SFASU Brightspace Support Team by email (d2l@sfasu.edu) or phone (936.468.1919) for technical help.

Class Attendance and Excused Absence: Policy 6.7

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.

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/they has/have scheduled the planned official absence, in advance where 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 8 excused and/or unexcused absences will automatically result in a failing grade. (Institutional absences, as defined by HOP policy 04-110, do not count towards this tally. However, they MUST be properly documented).
- Unexcused absences above 2 will result in a deduction of 10 points each off the participation grade (1% each off the final grade).
- Except in the case of previously discussed conflicts, arriving to class after attendance has been completed or leaving prior to the end of class will be considered 1/3 an absence (which counts towards the maximum allowed of 7) and will be deducted from your grade accordingly.
- If at any point in the semester, you wish to know where you are in terms of attendance, please approach me during office hours, ask me after class or email me.
- If you believe that you may fail based on absences, whether through your own actions or due to circumstances beyond your control, I urge you to take the necessary steps as quickly and
proactively as possible. The Office of Disability Services provides flexible attendance accommodations when warranted, you can contact the Registrar’s office for medical withdrawals, or you can drop the class up to the April 10 deadline.

- **It is YOUR responsibility to be aware of both the attendance policy and your attendance count.**

**Academic Integrity + Student Code of Conduct**

From the Student Code of Conduct:

2. Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

3. Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

4. Misrepresenting facts for academic advantage to the University or an agent of the University. This includes providing false grades or resumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual; and providing false or misleading information in an effort to injure another Student academically or financially.

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.

Additionally, as per the Student Code of Conduct, you may not engage in disruptive behavior, which is defined as “Any classroom behavior (regardless of course delivery method) that interferes with the Faculty member’s ability to conduct class, failure to conform to the Faculty member’s announced expectations for the class, or the ability of other Students to learn.” If you are found to be in violation of the student code of conduct, you may be subject to penalties.

You can read the full document here: https://www.sfasu.edu/docs/policies/10.4.pdf

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.

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Diversity, Equity, and Inclusion

As per Texas AAUP (the American Association of University Professors), “Texas Senate Bill 17, the recent law that outlaws diversity, equity, and inclusion programs at public colleges and universities in Texas, does not in any way affect content, instruction or discussion in a course at public colleges and universities in Texas. Expectations and academic freedom for teaching and class discussion have not been altered post-SB 17, and students should not feel the need to censor their speech pertaining to topics including race and racism, structural inequality, LGBTQ+ issues, or diversity, equity, and inclusion.”

As such, this class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, gender, age, marital status, familial status, sexual orientation, and disability. Some of the materials may be offensive by contemporary standards. Their inclusion should not be interpreted as condoning discriminatory behaviors, and is intended to be engaged critically within the political and social contexts of the time in which the material was produced. Further, the expression of discriminatory remarks by students within the classroom or within submitted assignments will not be tolerated and may constitute disruptive behavior under the student code of conduct. Further, the expression of discriminatory views or language by students within the classroom or within submitted assignments can, at the discretion of the instructor, result in punitive measures, ranging from failure of a specific assignment to failure of the class and/ or disciplinary action.
Religious Holidays

The university calendar observes Christian holidays. However, I know that it is possible that you practice a different faith. Should this be the case, and should the observation of that faith require you to practice holidays other than those accommodated by the university calendar, I ask that you let me know by the end of the second full week of class, so that we can adjust your attendance requirements accordingly.

Academic Accommodation for Students with Disabilities: Policy 6.1 and 6.6

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/.

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Course Calendar

Dates may change at the discretion of the instructor. Should a date change be required, it will be announced in the course news. All times listed are Central Standard Time.

| Week of January 22 - January 28 | Module 1: Getting Started + Writing Your Papers and Abstract | • Jan. 23, 2:30-3:45 PM: “Getting Started” Discussion  
• Jan. 25, 2:30-3:45 PM: “Writing Your Papers and Abstract” Discussion  
• By Jan. 28, 11:59 PM: Complete Quiz #1: “Getting Started” (Brightspace) |
|---------------------------------|------------------------------------------------------------|------------------------------------------------------------------|
| Week of January 29 - February 4 | Module 2: The 19th Century Pt. 1 + 2 | • By Jan. 30, 2:30 – 3:45 PM: Read 343-382 (Ttxtbk., optional) 
• Jan. 30, 2:30-3:45 PM: “The 19th Century” Discussion Pt. 1  
• Feb. 1, 2:30 PM: “The 19th Century” Discussion Pt. 2  
• By Feb. 4, 11:59 PM: Complete Quiz #2: “The 19th Century: Pt. 1 + 2” (Brightspace) |
| Week of February 5 - February 11 | Module 3: The 19th Century Pt. 3 + Woyzeck | • By Feb. 6, 2:30 PM:  
  o Read Woyzeck (PDF, required)  
• Feb. 6, 2:30-3:45 PM: “The 19th Century” Discussion Pt. 3  
• Feb. 8, 2:30-3:45 PM: “Woyzeck” Discussion  
• By Feb. 11, 11:59 PM: Complete Quiz #3: “The 19th Century Pt. 3” (Brightspace) |
| Week of February 12 - February 18 | Module 4: Early Realism | • By Feb. 13, 2:30 PM: Read 357-368, 339-424 (Ttxtbk., optional)  
• Feb. 13, 2:30-3:45 PM: “Early Realism” Discussion Pt. 1  
• Feb. 15, 2:30-3:45 PM: “Early Realism” Discussion Pt. 2  
• By Feb. 18, 11:59 PM: Complete Quiz #4: “Early Realism” (Brightspace) |
| Week of February 19 - February 25 | Exam #1  
Module 5: Commercial Theatre and Expressionism | • Feb. 20: EXAM #1 (Brightspace)  
• By Feb. 22, 2:30 PM: Read 425-443 (Ttxtbk., optional) |
| Week of February 26 – March 3 | Module 6: Other Responses to Realism and *Mother Courage and her Children* | • Feb. 22, 2:30-3:45 PM: "Commercial Theatre and Expressionism" Discussion  
• By Feb. 25, 11:59 AM: Complete Quiz #5: "Commercial Theatre and Expressionism" (Brightspace) |
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| Week of March 4 – March 10 | Module 7: Selective Realism EXAM #2 | • By Feb. 27, 2:30 PM:  
  o Read 443-459 *(Txtbk., optional)*  
  o Read *Mother Courage and Her Children* (required)  
• Feb. 27, 2:30-3:45 PM: "Other Responses to Realism" Discussion Pt. 1  
• Feb. 29, 2:30-3:45 PM: "Other Responses to Realism" Discussion Pt. 2 + "Mother Courage" Discussion  
• By March 3, 11:59 PM: Complete Quiz #6: "Other Responses to Realism Pt. 2" (Brightspace) |
| Week of March 11 – March 17 | UNIVERSITY HOLIDAY | • Enjoy your break! |
| Week of March 18 – March 24 | Module 8: Variations on Traditional Realism + Musicals | • By March 5, 2:30 PM: Read 479-490 *(Txtbk., optional)*  
• March 5, 2:30-3:45 PM: "Selective Realism" Discussion  
• By March 7, 2:30 PM: Complete Quiz #7: "Selective Realism" (Brightspace)  
• March 7: EXAM #2 (Brightspace)  
• By March 10, 11:59 PM: ABSTRACT DUE (Dropbox via Brightspace) |
| Week of March 25 – March 31 | Module 9: Isms UNIVERSITY HOLIDAY | • By March 19, 2:30 PM: Read 490-501 *(Txtbk., optional)*  
• March 19, 2:30-3:45 PM: "Variations on Traditional Realism" Discussion  
• By March 21, 2:30 PM: Read 501-507 *(Txtbk., optional)*  
• March 21, 2:30-3:45 PM: Musicals" Discussion  
• By March 24, 11:59 pm:  
  o Complete Quiz #8: "Variations on Traditional Realism + Musicals" (Brightspace)  
  o ABSTRACT FINAL REVISION DUE (via Dropbox)  
• By March 26, 2:30-3:45 PM: Isms" Discussion Pt. 2 (over Zoom due to UIL) |
| Week of April 1 – April 7 | Module 10: Waiting for Godot EXAM #3 | • By March 27, 11:59 PM: **Complete Quiz #9: “isms”** (Brightspace)  
• March 28: UNIVERSITY HOLIDAY  
• By April 2, 2:30 PM: Read *Waiting for Godot* (required)  
• April 2, 2:30-3:45 PM: “Waiting for Godot” Discussion  
• April 4: **EXAM #3** (Brightspace) |
| Week of April 8 – April 14 | Module 11: African American Theatre and *Raisin in the Sun* | • By April 9, 2:30 PM: Read 538-548 (Ttxtbk., optional)  
• April 9, 2:30-3:45 PM: “African American Theatre” Discussion  
• By April 11, 2:30 PM: Read *Raisin in the Sun* (required)  
• April 11, 2:30-3:45 PM: “Raisin in the Sun” Discussion  
• By April 14, 11:59 PM: **Complete Quiz #10: “African American Theatre”** (Brightspace) |
| Week of April 15 – April 21 | Module 12: Latino Theatre + Native American Theatre | • By April 16, 2:30 PM: Read 548-558 (Ttxtbk., optional)  
• April 16, 2:30-3:45 PM: “Latino Theatre” Discussion  
• By April 18, 2:30 PM:  
  - Read 555-557 (Ttxtbk., optional)  
  - **Complete Quiz #11: “Latino Theatre”** (Brightspace)  
• April 18, 2:30-3:45 PM: “Native American Theatre” Discussion  
• By April 21, 11:59 PM: **Complete Quiz #12: “Native American Theatre”** (Brightspace) |
| Week of April 22 – April 28 | Module 13: Feminist and Queer Theatre EXAM #4 | • By April 23, 2:30 PM: Read 557-565 (Ttxtbk., optional)  
• April 23, 2:30-3:45 PM: “Feminist and Queer Theatre” Discussion  
• By April 25, 2:30 PM: **Complete Quiz #13: “Feminist and Queer Theatre”** (Brightspace)  
• April 25: **EXAM #4** (Brightspace) |
| Week of April 29 – May 5 | DEAD WEEK | • Please use this time to finish your paper! |
| Week of May 6 – May 10 | FINALS WEEK | • Your **FINAL PAPER** will be due by noon on May 6 in Dropbox via Brightspace. |

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