

**THE 5771 – THEATRE HISTORY & LITERATURE FOR THEATRE EDUCATORS II
SUMMER, 2011**

**INSTRUCTOR: DR. BETH OSBORNE
MONDAY-THURSDAY 9-11; FAB 205**

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(850) 645-6858
bosborne@fsu.edu (email is best)
Course Blackboard Site (login with FSU username at campus.fsu.edu)

OFFICE HOURS: By appointment; I will often be available immediately after class.

COURSE DESCRIPTION: Explores the staging practices and dramatic literature from the 18th-century to the present. Specific units include romanticism, melodrama and popular culture, the rise of realism, avant-garde theatre movements, the musical, European and American innovations 1960s–1990s, and contemporary dramatic theory. (Official course description from the FSU Course Bulletin)

COURSE OBJECTIVES: Students will develop their abilities to:

- Place plays, events, and practices from c.1800–c.1990 within a larger cultural and historical context, and consider the ways in which western theatre and culture influence each other within a particular time period.
- Examine play texts critically from historical, cultural, practical, and theoretical points of view, and be able to examine the connections between play structure and historical moments.
- Use research as a means of increasing the creative possibilities for a theatrical text.
- Synthesize and present historical research in ways that benefit student actors, student designers, and others participating in the process of artistic collaboration, by explaining how historical context affects the world of the play onstage (character, performance style, design/aesthetics, etc.).
- Develop a repertoire of major plays, practitioners, and historical events and movements.
- Identify and articulate major themes and conventions of specific genres and historical moments.

TEACHING OBJECTIVES & PHILOSOPHY:

This course is an intensive study in theatre history—a subject that encourages us to delve into the ways that theatrical texts are more than a simple “mirror” of nature. As we focus on the period between c.1800 and the late 20th century, we will explore the ways in which theatre texts, acting styles, directing practices, design/spectacle/machinery, etc. interact with their cultural and historical moments. Whether the theatre of any given moment or movement made its audiences laugh, cry, rise up in protest, or launch rotten vegetables at the stage, this course aims to explore what the play may have “meant” in the past, and how that meaning changes fluidly through time. With this in mind, we will focus on major movements and playwriting to explore the ways in which the function of theatre has shifted in the past according to the social, cultural, and political context in which it was embedded.

Just as importantly though, we will also consider the “how” and “why” in formulating contemporary adaptations of representative case studies. To this end, students will explore independent textual analysis, research and present historical information on a play, and put their theatre history pedagogy into practice. Such explorations and experiments thrive in an environment that is both critically engaged and respectful of creative, open thought. I encourage all students to become active participants in our daily discussions,

and to engage in our collective examination and unpacking of ideas. While the course will mix lectures with discussions and presentations, please consider us always in conversation with one another about the ideas and issues raised by readings, lectures, and discussions.

REQUIRED COURSE MATERIALS: Books are available in the FSU Bookstore. I have also put at least one copy of everything on reserve in the Degen and made use of free online texts to help alleviate course costs; readings designated as “blackboard” are available in pdf on the course site. To locate readings, check the Course Schedule or the Library (on our blackboard site).

History of the Theatre (Oscar Brockett & Franklin Hildy) – all reading assignment page numbers are for the **10th** edition

Hernani (Victor Hugo) – You’ll need to find this play somewhere. I suggest *World Drama: An Anthology, Volume II* OR online pdf

Pygmalion (George Bernard Shaw)

The Gas Heart (Tristan Tzara) – Blackboard

The Adding Machine (Elmer Rice)

Spurt of Blood (Antonin Artaud) – Blackboard

Our Town (Thornton Wilder)

Waiting For Godot (Samuel Beckett)

Oklahoma! (Viewing of Trevor Nunn’s 1999 film) – on reserve in Degen

Assassins (Stephen Sondheim) – both libretto and soundtrack; soundtrack on reserve in Degen

Wadsworth Anthology of Drama (W.B. Worthen) – **5TH EDITION.** Edition includes:

The Octoroon (Dion Boucicault) – must use the **5**-act version

Miss Julie (August Strindberg)

A Doll House (Henrik Ibsen)

Mother Courage and Her Children (Bertolt Brecht)

Trifles (Susan Glaspell)

Death of a Salesman (Arthur Miller)

Hamletmachine (Heinar Müller)

Several supplemental critical readings

Additional short readings can be found in the Library on our course blackboard site.

****Please bring all readings with you when we discuss them in class!****

COURSE REQUIREMENTS:

ATTENDANCE: It goes without saying that attendance at all classes is critical to students getting as much as possible out of this course. My assumption is that graduate students are here to learn. Since our time together is so short – only 19 class periods! – students are allowed 1 unexcused absences over the course of the summer term. Beginning with the second unexcused absence, the attendance grade will be reduced by 1 letter grade (10%) per absence. Excused absences (including documented illness, religious holy days, official University activities, crisis in the immediate family, call to active military or jury duty, and other documented crises) **must** be **documented**. Keep track of your absences; if you have any questions about where you stand, contact me sooner rather than later. It is your responsibility to make up any material missed.

PARTICIPATION & DISCUSSION: In this class your participation points are earned, not assumed. Since this is a graduate course, I expect each student to be a fully participating member of the class. Look for opportunities to ask questions and contribute thoughtfully to class discussions. Always bring all assigned readings to class; these materials are invaluable to creating an atmosphere that is conducive to interesting and revealing discussions. Also vital to creating a positive learning atmosphere is respect for one another;

please show the same consideration to other students' ideas that you hope they will show to yours.

RESPONSE/DISCUSSION QUESTIONS: Discussion is a vitally important part of this course, and written preparation for that discussion is an important tool for students to develop their own individual skills in analyzing plays, organizing their thoughts, and structuring an argument. Even more, these papers will help you to practice this process on your own so that you can confidently apply it outside of the classroom anytime you encounter a play! These responses will be based on specific questions that will be available on blackboard — keep them handy while reading the plays! Responses should be 400-600 words, and should focus on one (and only one) of the questions from the list. Format these like mini-papers; use organized paragraphs, evidence from the text, correct grammar/spelling/syntax, proper citations, etc., but be very direct as you address the question rather than adding extensive introductory materials, external information, or lengthy quotes. Stay focused on the play and the question! You will be graded on the quality of both content and writing in these mini-papers, and are required to complete three Response Question assignments over the summer.

QUIZZES: Expect frequent quizzes in class. These are designed to ensure that students are prepared for each day and to reward those who prioritize the assigned readings. Quizzes will take place at the very beginning of class. Students who arrive late will not be able to make up in-class quizzes. Students who miss a quiz due to an excused absence must arrange to make up the quiz within two course meetings of the date it was administered; those who do not make this deadline forfeit the opportunity to take a makeup quiz. Students who have lengthy excused absences should obtain documentation and speak with me about their options as soon as they return to class. At the end of the term I will drop the lowest quiz score and average the rest to determine your final quiz grade.

EXAMS: This course will have two exams. Exams will be a mixture of question types and may include multiple choice, true/false, matching, short answer, fill-in-the-blank, identification, and essay questions. In accordance with University Guidelines, make-up exams will be provided only if extraordinary, documented circumstances prevent class attendance on the scheduled exam date. Exams cannot be administered early. Exam dates are included on the course schedule that follows. Exams will cover readings, lectures, viewings, and class discussions.

GROUP PROJECT: The purpose of this project is to give students the opportunity to put our methodology for teaching theatre history into practice, and is your chance to teach theatre history to a group of students that is not only excited to learn about it, but will also give you helpful feedback on your teaching choices. Students will work in groups to discover the “network of relations” surrounding a particular play that we will be reading as a class, then construct a lesson that connects important developments in theatre and performance with a large group discussion of the play. The lesson should encompass both a lecture portion (culling the most relevant historical, political, social, and cultural information) and a class discussion of the play (led by group members), thus placing the play within its historical moment. Groups will lead the majority of the class on project days, and should prepare a complete lesson plan, including class objectives, lecture outline (with powerpoint presentation), and specific discussion questions. Lesson plans will be submitted through the course blackboard link prior to class on the day of the presentation. More information will be available on blackboard, but I should note that this is not intended to be a research project; the vast majority of the social context will come from the assigned readings in the Brockett textbook.

DRAMATURGICAL PROJECT: Students will choose one of the plays on the assignment list and compile a dramaturgy notebook that synthesizes the most relevant and interesting literature and scholarship. This will include a production history, textual analysis, historical context, and playwright biography—always focusing on the information that is most significant and relevant to the study of the play—and should be 8-12 pages total. This project will be completed in stages throughout the semester (see course schedule

for deadlines), and will culminate in a presentation on the final day of class. I hope that all of you will consult with me early on about this project! Final projects will be submitted in hard copy and electronically through blackboard.

BLACKBOARD & COURSE CONTACT: I will use Blackboard for announcements, assignments, and many other things. Students must check their official university email accounts regularly, and this course blackboard site at least 3 times per week. I strongly encourage you to check this site the night before each class for important announcements and reminders. I will also set up a Theatre History II email list to communicate with you (both individually and as a group). I will use this as sparingly as I can, and encourage all of you to use it respectfully. We all get *lots* of email, so it's important to balance the importance of communications with respect for one another's time and privacy. Be sure to give me the email address you prefer for email during the first class, and let me know immediately if you stop getting messages from me. If you would prefer for your email address to remain private, please speak with me during the first week of class.

QUESTIONS, CONCERNS, & EMAILS: If you have a question or concern – or just want to talk about Theatre History – don't hesitate to come see me. To get in touch with me, locate me after class, call, or send an email. For all emails, include your name (first and last) in the message (even if you think it is redundant – I'm terrible at figuring out who aqu10d@fsu.edu is...). Realize that I am not online 24 hours a day, and must be able to focus on course preparation and grading as well! Expect an email turnaround time of 1-2 business days.

COPYRIGHT STATEMENT: Many of the required readings in this course are copyrighted. While you have had to purchase the majority of the plays, I will post some items on the course blackboard site. The posted readings are available to students registered for this course in compliance with the provisions of the Teach Act, and may not be retained beyond this semester or distributed to anyone outside of this course.

TECHNOLOGY IN THE CLASSROOM: We are here to learn. Cell phones, pagers, blackberries, etc. should be turned off for class and headphones must be removed. Computers may be used for notes, but if they become a distraction or are used for activities not related to class, students will lose this privilege. Realize that multi-tasking on the computer (i.e. Facebook, email, Twitter, etc.) is noticeable to your instructors and unacceptable classroom behavior. If you have a personal emergency that requires you to monitor your communications, speak to me about it before class. Repeat offenses will affect final grades.

COURSE CONTENT: In this course, I challenge you to experience life from perspectives other than your own. Because of this, you may consider some course language or topics objectionable. If some of this material is so offensive to you that it negatively affects your ability to learn, please see me during the add/drop period so that we can discuss your options.

WRITTEN ASSIGNMENTS:

All assignments must be typed in 12 point Times New Roman or Cambria font, double spaced with 1 inch margins, and free of errors; work that does not meet these requirements will be penalized. You will be graded on both the content of your ideas and the clarity and accuracy of your writing. You will not be allowed to rewrite assignments for higher grades, but I encourage you to bring research questions, potential thesis statements, paper outlines, or other questions to me as they arise.

CITATIONS: All information used in your papers must be fully and accurately cited. Failure to cite your sources correctly may result in disciplinary action by me or the university. For citation guidelines, refer to *A Writer's Reference* by Diana Hacker, *MLA Handbook for Writers of*

Research Papers by Joseph Gibaldi (these both use MLA style), *A Manual for Writers* by Kate Turabian or *The Chicago Manual of Style* (these both use Chicago style). If you have concerns about your understanding of proper citations, see me before submitting your paper. I prefer Chicago style, but also accept MLA.

PROCESS FOR TURNING IN COURSEWORK: All written assignments, unless otherwise stated, must be submitted online through the course SafeAssign link for plagiarism detection AND in hard copy. Electronic files should be formatted in MS Word or as a Rich Text File (file extensions of .doc, docx or .rtf). Please bring hard copies of your work to class as well, as we will often use written responses and other work in our discussions. **Work will not be graded until it has been submitted through the correct course link online.**

LATE WORK: Summer classes are intense. Even so, I strongly discourage students from ever choosing to complete work rather than attend class. Class is a vital part of the learning experience, and there are always parts that cannot be duplicated. Late work is subject to a penalty of 10% per day (beginning at 9am with our class). Computer problems are not an acceptable reason for submitting work late. If you have problems completing your work for this class, send me what you have via email before class and then speak to me about it immediately after class. Students who have documented emergencies or absences should speak to me as soon as possible about how their individual deadlines will be affected.

GRADING CONCERNS: You are responsible for keeping track of your grade on blackboard (under Student Tools). If you have questions, problems, or concerns with a grade you have earned in this class, you must present the graded assignment and 1 typed paragraph detailing relevant evidence (from the textbook, course lecture, assigned viewing, etc.) to me no later than 1 week following the return or posting of your assignment. After one week, appeals will not be considered. Remember that grade challenges may result in a higher or lower grade, as I may choose to regrade the entire paper, assignment or exam at our discretion. Grade discussions will occur **ONLY** during office appointments. Similarly, if an assignment is missing students must notify me within one week of the assignment grade posting; those who miss this window forfeit their rights. It is the student's responsibility to keep electronic copies of all written work and paper submission confirmations for this course.

In general, grades for coursework are administered according to the following criteria:

A = excellent in all areas. "A" grades are reserved for those students who exceed and excel in all areas.

B = good. The assignment presents a good thesis statement; the argument, evidence, and use of research are okay, but could be stronger. Documentation mostly follows correct citation format.

C = meets minimum requirements of assignment. This is the standard grade in the minimum number of pages is not met or daily participation is weak.

D = falls short of minimum requirement, but effort in completing the assignment clearly made.

F = does not meet minimum requirement in any way.

GRADE SCALE: (FSU doesn't allow A+'s.)

A = 93-100	A- = 90-92	B+ = 87-89	B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	D- = 60-62	F = < 59

GRADE BREAKDOWN:

ATTENDANCE	5%
PARTICIPATION	10%
RESPONSE QUESTIONS	15%
QUIZZES	10%
EXAMS	25%
GROUP PROJECT	15%
DRAMATURGICAL PROJECT	20%

UNIVERSITY/SCHOOL OF THEATRE POLICIES:

RELIGIOUS OBSERVANCE POLICY: The University's policy on religious holidays provides that students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students have the responsibility to inform the instructor of any intended absences for religious observances by the end of the second week of class, and must complete assignments by their deadline.

ACADEMIC HONOR POLICY: The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (FSU Academic Honor Policy, <http://dof.fsu.edu/honorpolicy.htm>.) We are all bound by the policies and procedures set forth in this document. Unless specifically stated otherwise, all work completed in this class must be done individually and should be entirely original. Any words or ideas derived from outside materials (including books, journals, websites, and any other published material) – no matter how much or how little material is used – must use proper citations. We reserve the right to use all means at our disposal to combat academic dishonesty. All work submitted in this course, including papers, assignments, projects, and extra credit, is subject to this policy.

AMERICANS WITH DISABILITIES ACT: Students with disabilities needing academic accommodation should:

- (1) register with and provide documentation to the Student Disability Resource Center; and
- (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact:

Student Disability Resource Center
97 Woodward Avenue, South
108 Student Services Building
Florida State University
Tallahassee, FL 32306-4167
(850) 644-9566 (voice)

(850) 644-8504 (TDD)
sdrc@admin.fsu.edu
<http://www.disabilitycenter.fsu.edu/>

STUDENT CONDUCT CODE: Everyone in this class is expected to adhere to the principles embodied in the FSU Student Conduct Code (http://registrar.fsu.edu/student_handbook/). “Responsible student behavior requires observance of the Student Conduct Code which is based on respect for the dignity and worth of each person and the requirements for successful community life” (*Student Handbook*, 29). Violation of this code, in either face-to-face meetings or online, carries a range of penalties including grade reduction, reprimand, and even expulsion.

SEXUAL HARASSMENT POLICY: Sexual harassment is a form of discrimination based on a person's gender and is not tolerated at FSU. According to the FSU policy, students and employees are required to report any observed violation of this policy. Students who have questions about sexual harassment or the University policy and procedures may call the Office of Audit Services (407 Westcott, 644-6031). To read the entire policy see <http://www.auditservices.fsu.edu/sh/policy.html>.

SYLLABUS CHANGE POLICY: Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

INSTRUCTIONAL RECORDING TECHNOLOGY & DISTRIBUTION POLICY (SCHOOL OF THEATRE): Faculty use of recording technology is often used to further students' education in theatre courses. The use of recording devices, including those brought by students in any School of Theatre classroom or performances space/location, is at the discretion of the classroom instructor. Items in this category include, but are not limited to, camcorders, cameras, cellular phones, audio recorders, and all other devices that store video, audio, or still images. Beyond permission of the instructor to utilize recording technology for any course content or activities, written permission must be obtained from all individuals to be recorded by completing the School of Theatre Record/Tech form. The School of Theatre at Florida State University policy mandates that no recorded image (still, moving, or audio) may be distributed in any way without express written permission of all individuals presented on an image or sound to be distributed. All violations will be reported to the Associate Dean of Academic and Student Services in the School of Theatre. Students found to be in violation of the policy a second time will be referred to the Office of Student Rights and Responsibilities and subject to University sanctions.

*Do not hesitate to contact me via office hours, appointments, or e-mail. If you have concerns about a classroom activity, need further information on an assignment, or need to speak with me regarding a personal matter, religious observance, or documented disability, bring it to my attention sooner rather than later. Requests for accommodation presented after the first week of class cannot be assured.

COURSE SCHEDULE

All readings and assignments should be completed by the day they are listed.

As always, this schedule is subject to change during the course; I will announce changes in class and post them on our course blackboard site.

WEEK ONE:

- (M) 6/27: Introduction to the Course
Reading: Review notes from last summer: Classical & Neoclassical Theatre; Aristotle; English Theatre to 1800
Assignments: None
- (T) 6/28: The Age of Enlightenment and Romanticism
Reading: *Hernani* (1830) [separate text; see BB for more information]; Brockett/Hildy, Ch. 12, 278-297 (Focus: Chapter introduction, “Theatre Under Napoleon—Melodrama and Romanticism,” “French Drama After Napoleon,” “Theatrical Conditions in France to the 1850s,” “Directing and Acting in France to the 1850s,” “Scenery, Costume, and Lighting in France to the 1850s”); London’s “What We Talk About When We Talk About Good” [BB]
Assignments: Read through *Miss Julie* Response Questions (blackboard / assignments / response questions / Miss Julie) and bring questions to class today. The response is due on Thursday.
- (W) 6/29: Popular Forms of the Nineteenth Century: Melodrama & the Well-Made Play
Reading: *The Octoroon* (1859) [Worthen, 991-1013]; Brockett/Hildy, Ch. 13, 298-322 (Focus: “English Drama to the 1850s,” “English Theatrical Conditions, 1800-1843,” “Theatre in the United States, 1781-1815,” “The Expanding American Theatre, 1815-1850,” “Theatrical Conditions in the United States and Canada”); Brockett/Hildy, Ch. 14 (partial), 335-348 (Focus: “English Drama, 1850-1890,” “English Theatrical Conditions, 1860-1880,” “English Theatrical Conditions, 1880-1900”); Brockett/Hildy, Ch. 15 (partial), 355-362 (“French Drama to 1900,” “Theatrical Conditions in France to 1900”).
Assignments: None (LOTS of reading for today!)
- (Th) 6/30: Introduction to European Realism & Naturalism
Reading: *Miss Julie* (1888) [Worthen, 572-596]; Brockett/Hildy, Ch. 16, 369-389 (Focus: “Introduction,” “Beginnings of Realism,” “Saxe-Meiningen,” “Ibsen,” “Zola and the French Naturalists,” “Antoine and the Théâtre Libre,” “Freie Bühne and German Realism”); AND Brockett/Hildy, p397-398, “Strindberg and Freud;” selection from Zola’s *Naturalism in the Theatre* [Worthen, 927-933]
Assignments: Research Project Play Choice DUE
Response Questions to *Miss Julie* DUE

Week One Supplemental Readings & Viewings: *A Glass of Water* (1842); *Uncle Tom’s Cabin* (Aiken version, 1853); *Misanthropy and Repentance* (1789); *Victor, or The Child of the Forest* (1798); *The Father* (1887); *A Dream Play* (1902); *Ghost Sonata* (1907); *The Weavers* (1892).

WEEK TWO:

- (M) 7/4: No class – Happy Independence Day!
Suggestion: Work ahead some on your day off – this is a heavy reading week!
- (T) 7/5: Realism! Stanislavski, Chekhov & Shaw
Reading: *A Doll House* (1879) [Worthen, 545-572]; *Pygmalion* (1913) [separate text];
Brockett/Hildy, Ch. 16, 369-389, continued (Focus: “Independent Theatre and Realism
in England,” “Continuing Tradition in England to 1914,” “Moscow Art Theatre and
Realism in Russia,” “Theatre in the United States to 1917 [will use this more
thoroughly in Week 3],” “Major Technical Innovations, 1875-1914”); Brockett/Hildy,
p402-404 “The Irish Renaissance”; Stanislavski’s “Direction and Acting” [Worthen,
933-938]
Assignments: Group Project Play/Group Choices DUE
- (W) 7/6: Avant-Garde, or the –ism’s – Part I
Reading: *The Gas Heart* (1920) (BB); Brockett/Hildy, Ch. 17, 390-408 (Focus: Introduction,
“Wagner and the Nonrealistic Theatre,” “Appia and Craig,” “Strindberg and Freud”
[refresh from Week 1], “Nonrealistic Theatre and Drama in Germany,” “Italy and the
Futurists,” “Russian Modernism,”
Assignments: Playwright Biography DUE (Dramaturgical Project)
- (Th) 7/7: Avant-Garde, or the –ism’s, Part II
Reading: *The Adding Machine* (1923) [separate text]; *Spurt of Blood* (1925) [BB];
Brockett/Hildy, Ch. 18, 409-433 (Focus: “Theatre in the Soviet Union, 1917-1940,”
“Drama in the Soviet Union,” “German Theatre and Drama,” “German
Expressionism,” “Theatre in France, 1918-1919,” “The Theatre of Cruelty,” “Italian
Theatre and Drama, 1918-1939”); Artaud’s “No More Masterpieces” [Worthen 944-
947]
Assignments: Response Questions on *The Adding Machine* DUE

Week Two Supplemental Readings & Viewings: *The Seagull* (1895); *The Cherry Orchard* (1903); *Uncle Vanya* (1897); *The Playboy of the Western World* (1907); *The Lower Depths* (1902); *Mrs. Warren’s Profession* (1893); *Major Barbara* (1905); *Heartbreak House* (1920); *The Wedding on the Eiffel Tower* (1921); other Futurist or Dada playlets; *The Breasts of Tiresias* (1903); *The Crystal Spider* (1892); Stanislavski’s *My Life in Art*, *An Actor Prepares*, *Building a Character*, and *Creating a Role*.

WEEK THREE:

- (M) 7/11: EXAM ONE
Assignments: Study for the exam!
- (T) 7/12: TBA – Discuss on first day of class
- (W) 7/13: Brecht & Epic Theatre
Reading: *Mother Courage and Her Children* (1939) [Worthen, 725-754]; Brockett/Hildy, Ch. 18, 418-419 (“Epic Theatre”); Brockett/Hildy, Ch. 20, 461-466 (“German Theatre, 1945-1968,” “German Drama, 1945-1968”); Brecht’s “Theatre for Pleasure or Theatre for Instruction” [Worthen, 938-941]
Assignments: GROUP PROJECT DUE (Option 1)

(Th) 7/14: Introduction to U.S. American Theatre
Reading: *Trifles* (1916) [Worthen, 1013-1020]; Brockett/Hildy, Ch. 14 (partial), 323-333 (Introduction, “Theatre in the United States, 1850-1870,” “Theatre in the United States, 1870-1895”); Brockett/Hildy, Ch. 19 (partial), 434-450 (Focus: “Theatre and Drama in the United States, 1917-1941”)
Assignments: Production History & Historical Context DUE (Dramaturgical Project)

Week Three Supplemental Readings & Viewings: *The Good Person/Woman of Setzuan* (1943); *The Caucasian Chalk Circle* (1948); *The Three-Penny Opera* (1928); *Emperor Jones* (1920); *Long Day’s Journey Into Night* (1941/1957); *The Iceman Cometh* (1939/1940); *Strange Interlude* (1928);

WEEK FOUR:

(M) 7/18: A Changing World – WWI, the Great Depression, and WWII
Reading: *Our Town* (1937) [separate text]; Brockett/Hildy, Ch. 19, 434-450 (Focus: “English Theatre, 1914-1939,” “Theatre and Drama in the United States, 1917-1941”)
Assignments: None—work on your group projects!

(T) 7/19: Golden Age of American “Realism”
Reading: *Death of a Salesman* (1949) [Worthen, 1064-1099]; “Tragedy and the Common Man,” Miller (1949) [Worthen, 1299-1301]; Brockett/Hildy, Ch. 21 (partial), 479-490 (Focus: “Theatre in the United States, 1945-1968,” “Drama in the United States to 1968”)
Assignments: GROUP PROJECT DUE (Option 2)
Response Questions 3 – Deadline TBA (will be the group project that is not chosen by any groups)

(W) 7/20: Absurdism & the Post-War Era
Reading: *Waiting for Godot* (1953) [separate text]; Brockett/Hildy, Ch. 20, 451-461, 466-471 (Focus: “International Developments,” “French Theatre, 1939-1968,” “French Drama and the Theatre of the Absurd”); Brockett/Hildy, Ch. 21 (partial) 472-479 (Focus: “English Theatre, 1940-1968,” “English Drama, 1945-1968”); selections from Esslin’s “The Theatre of the Absurd” [Worthen 953-955]
Assignments: GROUP PROJECT DUE (Option 3)

(Th) 7/21: EXAM TWO
Assignments: Study for the exam!

Week Four Supplemental Readings & Viewings: *One-Third of a Nation* (1938); *The Skin of Our Teeth* (1943); *The Matchmaker* (1954); Thornton Wilder’s One-Act Plays; *The Glass Menagerie* (1945); *A Streetcar Named Desire* (1947); *Cat on a Hot Tin Roof* (1955); *The Crucible* (YEAR); *All My Sons* (1947); *A View From the Bridge* (1955); *Krapp’s Last Tape* (1958); *Endgame* (1955/7); *The Lesson* (1951); *The Bald Soprano* (1951); *Rhinoceros* (1959); *Beckett On Film* (fantastic DVD collection that includes many of Beckett’s works—many of which are directed by Beckett himself)

WEEK FIVE:

- (M) 7/25: A Changing World – Challenges to Representation
Reading: *Hamletmachine* (1990) [Worthen, 836-842]; Brockett/Hildy, Ch. 23, 511-537
(Focus: Introduction, “British Theatre to 1990,” “Theatre in the United States to 1990”); selection from Jameson’s “Postmodernism and Consumer Society” [Worthen 956-958]
Assignments: GROUP PROJECT DUE (Option 4)
- (T) 7/26: The American Musical I
Reading/Viewing: *Oklahoma!* (Video – 1999 Hugh Jackman/Trevor Nunn version) – on reserve in Degen; also available on Netflix with subscription); “Popular Theatre and Mass Culture” (Worthen, 978-979); PBS’s Broadway: The American Musical site (read “Elements of the Musical” at <http://www.pbs.org/wnet/broadway/hello/elements.html> AND “Memorable Musicals” at <http://www.pbs.org/wnet/broadway/musicals/index.html>)
Assignment: Bring any questions about final presentations today!
- (W) 7/27: The American Musical II
Reading: *Assassins* (1953) [separate text]; LISTEN to *Assassins* recording [1990 Off-Broadway OR 2004 Broadway revival; on reserve in Degen];
Assignments: Work on your dramaturgical presentations and materials
- (Th) 7/28: FINAL PRESENTATIONS & WRAP UP – Last Day of Summer Session!
Assignments: Final Dramaturgical Project & Presentations DUE (submit materials through the course link on blackboard before class)

Week Five Supplemental Readings & Viewings: *The Empty Space* (1968); *Of Thee I Sing* (1931); *My Fair Lady* (1956); *Guys and Dolls* (film, 1955); *Chicago* (film, 2002); *Hello, Dolly* (film, 1969); *The Producers* (film, 1968/2005); *Rent* (film, 2005); *West Side Story* (1961); *Showboat* (Paul Robson film, 1936); *Broadway: The American Musical* (PBS Series – an excellent resource!)

Dramaturgical Research Project—Play Possibilities:

Uncle Tom’s Cabin
The Poor of New York
Major Barbara
Ghosts
Ghost Sonata
Showboat
Of Thee I Sing
One-Third of a Nation
Long Day’s Journey Into Night
The Three-Penny Opera
The Skin of Our Teeth
Krapp’s Last Tape
A View From the Bridge
A Streetcar Named Desire
West Side Story
Hair