Course description: Study of the history of the theatre from 1700 to 1940. Includes a study of the physical theatre, acting styles, costumes and sets, representative plays, and theories of drama applicable to the various periods under construction.

Course overview:
This course is about DOING theatre history. To some extent, this means learning significant names, dates and terms. More importantly, however, we will attempt to understand the often complex relationships between the drama, theatrical production, the audiences for both, and larger societies. Only after this kind of analysis can we expect to interpret plays for contemporary audiences. No course of this type can be comprehensive: we will leave much out, and we won’t even attempt to cover theatre outside Europe, the US, and East Asia.

We’re continuing an experiment begun last spring. As far as I know, no one has ever done this in a course like this one. We’ll be going backwards: starting in the present and then trying to figure out how we got here. It’s not going to be exactly linear, and each day’s lecture will move more or less traditionally, but the first couple of days will be about the 21st century, and the last couple of weeks will center on the first half of the 19th century (or earlier).

This approach seemed to work pretty well last year, but the kinks aren’t all out yet. Thanks in advance for your flexibility and patience.

Prerequisite: THR 162 and ENG 132 with grades of C or better.

Program Learning Outcomes:
Students who successfully complete this course will have achieved mastery of the following Program Learning Outcome 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.
Contacting me:
Office: 217 Fine Arts, ext. 1290 (department office is room 212, ext. 4003. Office hours: MWF 3-4, TR 11-12, 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 “461” (e.g., “461: 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 D2L to send messages to the entire class from time to time. You can configure mySFA to send e-mail to another account (yahoo, hotmail, etc.) if you wish. You are responsible for any information included in general mailings through D2L.

Required texts:
Bentley, Eric, ed., The Theory of the Modern Stage.
Nagler, A.M., Sourcebook in Theatrical History.
Modern Theater & Drama. (Coursepack)
There may also be some additional readings on reserve. You are free to make photocopies for yourself and/or your colleagues according to the “fair use” provisions of copyright law.

Class schedule:
Class meets on MWF from 11:00-11:50 a.m. Attendance and promptness are expected. See Departmental Attendance Policy below.

N.B. A note on reading assignments. Listed below are the dates when a given text is due, not when it is assigned. In the case of plays, consider all prefaces, introductions, and epilogues, either by the playwright or by the editor, as part of the assignment. In the case of readings in the Nagler book, feel free to ignore the editor’s commentary and concentrate on the primary source material.

W  1/20  Class introduction.
F  1/22  The present. Where are we?
        Mini-reports due.

M  1/25  The present.
W  1/27  America in the late 20th century.
        Read coursepack, plate 258 (Stratford, ON)
F  1/29  The British Isles in the late 20th century
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>M</td>
<td>2/1</td>
<td><em>Translations.</em></td>
</tr>
<tr>
<td>W</td>
<td>2/3</td>
<td>Continental Europe in the late 20th century. Read <em>Hamletmachine.</em></td>
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<tr>
<td>F</td>
<td>2/5</td>
<td>Japan in the 20th century.</td>
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<tr>
<td>M</td>
<td>2/8</td>
<td>Review.</td>
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<tr>
<td>W</td>
<td>2/10</td>
<td>1st project/exam.</td>
</tr>
<tr>
<td>F</td>
<td>2/12</td>
<td>England after WWII.</td>
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<tr>
<td>M</td>
<td>2/15</td>
<td>Europe after WWII.</td>
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<tr>
<td>W</td>
<td>2/17</td>
<td>More Europe after WWII.</td>
</tr>
<tr>
<td>F</td>
<td>2/19</td>
<td><em>Endgame.</em></td>
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<tr>
<td>M</td>
<td>2/22</td>
<td>America after WWII.</td>
</tr>
<tr>
<td>W</td>
<td>2/24</td>
<td>-isms and Epic.</td>
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<tr>
<td>F</td>
<td>2/26</td>
<td>OAP Festival. No class.</td>
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<tr>
<td>M</td>
<td>2/29</td>
<td><em>Mother Courage and Her Children.</em></td>
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<tr>
<td>W</td>
<td>3/2</td>
<td>More on Europe between the Wars. Read: Bentley, 55-75, 153-57; coursepack plates #195, 212, 247 abc (Vieux Colombier).</td>
</tr>
<tr>
<td>F</td>
<td>3/4</td>
<td>Soviet theatre.</td>
</tr>
<tr>
<td>M</td>
<td>3/7</td>
<td>American theatre from the early 20th century to WW II. Read coursepack, plate #209.</td>
</tr>
<tr>
<td>W</td>
<td>3/9</td>
<td>Review.</td>
</tr>
<tr>
<td>F</td>
<td>3/11</td>
<td>2nd project/exam.</td>
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<tr>
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<td><strong>Spring Break.</strong></td>
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<tr>
<td>M</td>
<td>3/21</td>
<td>Russia through Chekhov.</td>
</tr>
<tr>
<td>W</td>
<td>3/23</td>
<td><em>The Cherry Orchard.</em></td>
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<tr>
<td>F</td>
<td>3/25</td>
<td>Easter break.</td>
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<tr>
<td>Date</td>
<td>Day</td>
<td>Activity</td>
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<tr>
<td>3/28</td>
<td>M</td>
<td>Easter break.</td>
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<tr>
<td>3/30</td>
<td>W</td>
<td>The Irish Renaissance.</td>
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<td></td>
<td></td>
<td>Read: Bentley, pp. 327-38.</td>
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<tr>
<td>4/1</td>
<td>F</td>
<td>Germany and Northern Europe in mid/late 19th century.</td>
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<td>Read: Nagler, pp. 583-86; Bentley, 373-75; coursepack plates #177, 187 (Munich Opera House).</td>
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<tr>
<td>4/4</td>
<td>M</td>
<td><em>A Doll House</em>.</td>
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<tr>
<td>4/6</td>
<td>W</td>
<td>Art Theatres / Little Theatres in Europe.</td>
</tr>
<tr>
<td>4/8</td>
<td>F</td>
<td>Reactions to Realism.</td>
</tr>
<tr>
<td>4/11</td>
<td>M</td>
<td><em>Ubu Roi</em>.</td>
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<td></td>
<td></td>
<td>Read Bentley, 113-37.</td>
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<tr>
<td>4/13</td>
<td>W</td>
<td>Review.</td>
</tr>
<tr>
<td>4/15</td>
<td>F</td>
<td>3rd project/exam.</td>
</tr>
<tr>
<td>4/18</td>
<td>M</td>
<td>Foundations of realism and naturalism.</td>
</tr>
<tr>
<td>4/20</td>
<td>W</td>
<td>England (and the US) in the mid to late 19th century.</td>
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<td>Read Nagler, pp. 480-506 and 541-75; coursepack plate #197.</td>
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<tr>
<td>4/22</td>
<td>F</td>
<td>France in the mid-19th century.</td>
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<td>Read Nagler, pp. 579-83; Bentley, 351-72.</td>
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<tr>
<td>4/25</td>
<td>M</td>
<td>Germany through the early 19th century.</td>
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<td></td>
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<td>Read: Nagler, pp. 425-44.</td>
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<tr>
<td>4/27</td>
<td>W</td>
<td>Read Woyzeck.</td>
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<td></td>
<td>Read: Nagler, pp. 447-79; coursepack plate #158.</td>
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<td>Paper due.</td>
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<tr>
<td>5/2</td>
<td>M</td>
<td>Read Worthen, pp. 186-93. (If you have an earlier edition of the book, the page numbers will be different: it’s the introduction to Japanese “doll theatre” and Kabuki.</td>
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<tr>
<td>5/4</td>
<td>W</td>
<td>Read Chushingura.</td>
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<tr>
<td>5/6</td>
<td>F</td>
<td>Review.</td>
</tr>
<tr>
<td>5/11</td>
<td>W</td>
<td>4th project/exam. (10:30 a.m.)</td>
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Grading considerations:

Introductory note: Grades for both research papers and projects will include a variation on what in competitive diving is called “degree of difficulty,” a function of time, effort, and availability of resources. It’s a lot easier to do a makeup design for a realistic show with three characters than for an expressionistic show with twelve characters. It’s easier to write about the original production of a play by Tennessee Williams than it is to write about the original production of a play by Emile Zola. I know that. I need you to know that I know that. I’m not saying don’t do the former, but don’t expect an “A” unless your work is truly extraordinary.

Projects and exams. The course is divided roughly in quarters. The first section deals with the period from approximately 1960 to the present. The second section centers on the period between World War I and approximately 1960. Section three covers the “modern” theatre from the middle of the nineteenth century through roughly World War I. The final section treats Kabuki and the beginnings of what will develop into modern Western drama/theatre.

For each of these sections, students will be required to take an exam or complete a project (a design, an acting scene, a paper [roughly five pages] on an approved topic, etc.) related to the material of that quarter of the course. You may not do a project on a play if you have worked on it as a director, dramaturg, designer, stage manager (or the assistant to any of these positions), or actor; it may not have been assigned in any class you have taken at any level (including this one). What is permissible for one student, therefore, may be impermissible for another. Projects relating to the wrong section of the course will receive no credit. Check with me well before the due date if you have questions. A student may do the same kind of project only once: i.e. a costume design for one project and a makeup design for another is OK, but not two costume designs. An exception will be made for students who wish to write more than one paper, but even here you are encouraged to write one paper on theatre, another on drama.

All students must take at least one of the first two exams. All students will be permitted to do at least one project (students who choose to take all four exams may do so). Students who wish to do more than one project must score at least an A- on one exam, or a solid C average on two. [A C average means exactly that: a C and a C- won’t work; a C+ and a C- will.] Students are responsible for knowing their own eligibility to do projects: if you do a second project and are not eligible to do so, you will receive a zero for that quarter of the course. Students are of course welcome to check with me as to their status.
Group projects (anything involving more than one student) **must** be approved **at least two weeks prior to the due date**. Group projects will receive two grades: one for the individual, the other for the group. These two grades will be averaged as the grade for the project. Input from other members of the group will be solicited regarding a group member’s contributions to the project, attendance and promptness at group meetings, etc.

Each project or exam will be worth 12% of your overall grade, for a total of 48%. Exams will be given on dates listed above; projects which do not include a performance element will be due on those days, as well. Projects which involve performance will be presented at a time of mutual convenience, no later than the first class period following the exam, and preferably sooner. Performance projects for the last section will be presented during the final examination period. *N.B.* The 4th exam is scheduled at the time reserved for the final exam for courses which meet at this hour. It will, however, be a 50-minute exam, rather than a final *per se*.

**Research paper.** Worth 40% of final grade. A 3000-word *minimum* research paper in one of four areas:

A: A re-creation of the original production of a significant play (other than those read in class) from the period under consideration. For this option, please stick to European or American plays, or English-language plays. This option is recommended for students who prefer historical to literary research, or for those who like to work within clear structural guidelines. Theatre majors are required to write *at least* one original production paper, either in 460 or in 461. Original production papers must be labeled as such. Suggestions for possible plays are attached to this syllabus. This overview is very simple: tell me everything you can about the original production of your play. [N.B. There are some cases where a specific revival of a play—e.g. the Paris production of *Six Characters in Search of an Author* or the San Quentin production of *Waiting for Godot*—might be substituted for the original production *per se*: check with me before starting research on such a project]. **Important:** while (some) Internet sources are fine, a paper which relies overwhelmingly on net sources to the (virtual) exclusion of books and scholarly articles will be regarded as the product of intellectual laziness and will be graded accordingly. [Exceptions may apply, but see me well in advance of turning in your essay if you think your paper will be dominated by net-based material.]

Some things you might want to discuss:

- a *brief* biography (no more than a page) of the playwright
- the date of the original production: is there anything significant about the date? what was happening politically, socially or economically that might affect our reading of the play? is there any dispute about the date?
- a *brief* critical analysis (no more than 1-2 pages) of the play
• the importance of the play in dramatic and theatre history terms, and in terms of the career of the playwright
• the theatre space: where was it? what did it look like? was it built as a theatre? were other events produced there? how big was it?, etc.
• the audience: were they wealthy? politically powerful? middle-class? heterogeneous? men only? were there different sections of the house for different people? what, if anything, was the price of admission? was it the same for all patrons?, etc.
• staging techniques: was there extensive use of sets and props? were there scene changes? if so, how were they accomplished? were the costumes contemporary or period? was there any attempt to identify a character by his/her costume? did actors change costumes? did they wear masks?, was there anything particularly striking about the lighting?, etc.
• the company: was it a resident company, or assembled for a single production? were lots of roles doubled? if so, how? what was the social status of actors? was any actor particularly known for his/her performance in this play?
• acting style: realistic? stylized? a combination? is there anything significant about that?
• rehearsal process: how long? for modern plays, who was the director; for pre-modern plays, was there an equivalent to the modern director? what, if anything, was the role of the playwright in the production process? how important was the leading actor? whose theatre was it, i.e. was it an actors’ theatre, a playwrights’ theatre, a producers’ theatre...?
• economics: who had economic control? was this a professional company? if so, how were salaries decided and distributed? where did the funding come from?
• popularity of the original production
• if possible, a brief history of subsequent performances of the play: especially, of course, particularly significant performances

B: An in-depth critical analysis of a play from the period. Plays you have been assigned to read in this or any other class at any level are off limits. So are plays you’ve worked on as a director, designer, dramaturg, stage manager (or assistant to any of these people) or actor. This option is suggested for students particularly interested in textual analysis. This paper should present a clear point of view, and should address at least one major issue over which critics differ. Assume your reader is a reasonably intelligent adult who may or may not know your play, but knows plays like it. Under no circumstances should your paper be reduced to the status of plot summary. You may use any critical approach (structuralist, feminist, postmodern, formalist, etc.), or a combination of approaches.
**Important:** although this paper option requires you to provide your own ideas, it is still a research paper. Your essay must show evidence that you have consulted published scholarly work—you may agree or disagree, but you must engage with it.

C: An examination of the contribution to the development of the modern theatre of an individual who was not an actor or a playwright. You may choose someone who was also an actor or playwright, but the contributions you discuss should be from another area. Producers, directors, designers, etc., are fair game—but so are philosophers, politicians, philanthropists, etc. This option is intended especially for students who are interested in the relationship between the theatre and general culture.

D: An examination of a particular theme in either the history or literature of the period. This is probably the most difficult of the options, but it is available for students who wish to explore a theme without confining themselves to a single text. Examples of possible topics: The Significance of Episodic Structure to *Sturm und Drang*, A Feminist Critique of German Expressionism, Jerzy Grotowski’s Influence in America, etc.

Regardless of which option you choose, I strongly suggest you discuss your topic with me as early as possible, preferably well before spring break. The paper is due in class on Friday, April 29. I expect to be reasonably forthcoming with extensions until class time the last day of class, *i.e.* Friday, May 6. **Papers not received by 11:50 a.m. on May 6 will not be accepted** except in the most extraordinary of circumstances. Plan accordingly.

All papers should be computer-printed on good quality paper. Documentation should be thorough: when in doubt, footnote.* In addition to any quoted material, any original ideas contributed by someone other than yourself, facts and dates (especially but not exclusively if there is question about their accuracy), etc. must be footnoted. A complete bibliography of works cited (you needn’t list everything you simply looked at) is required; annotation would be nice. Use any standard form for notes and bibliography: I’ll distribute examples of the form I use as the paper’s due date approaches.

* The term “footnote” here is used generically, and includes footnotes, endnotes, intralinear documentation, and so on. What is important is not that you use a particular style sheet, but that you clearly document your sources in a manner that allows the reader to access the material.
Intangibles. Class participation, attendance, effort, improvement, etc. Yes, I’ll know if you’ve done the reading, and yes, it will count towards your grade, positively or negatively: also, attendance (both presence and promptness) is the first thing I look at in toss-up situations. 8% of final grade. N.B. Note the School of Theatre attendance policy below.

Mini-report. Each student will submit to the entire class through D2L a mini-report on an assigned topic about theatre since 1990. These short essays should be between 300 and 500 words, and should include at least three sources. Full citation is required. 4% of final grade.

Note: The above percentages assume a passing grade on all projects/exams and on the paper, and fewer than 4 unexcused absences. I reserve the right to further lower the grade of any student who fails to meet these criteria.

School of Theatre Attendance Policy: It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, student participation in certain University-sponsored events, theatre tours or working the Performing Arts Series, and other situations of similar importance.

Excused absences from theatre classes will only be granted upon presentation of written documentation upon the first day of the student’s return from the teacher, sponsor, or physician involved. 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.

A total of . . . 10 excused and unexcused absences in Monday/ Wednesday/ Friday classes will [automatically] result in the student receiving a failing grade. Excessive unexcused and excused absences will affect your grade.

The student will be allowed a maximum of . . . three unexcused absences in Monday/ Wednesday/ Friday classes.

In the case of missed classes, the student will be held responsible for the successful completion of assigned work and/or projects.

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

Expectations:
This is an upper-level university level course, taken mostly 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 honesty:
The following are the responsibilities of students regarding upholding academic honesty, as described in the official policies of Stephen F. Austin State University and the School of Theatre:

“It is the responsibility of the student to abstain from cheating. Dishonesty of any kind with respect to examinations, written assignments, in or out of class, alteration of records, or illegal possession of current examinations or keys to examinations shall be considered cheating....

“Courtesy and honesty require that any ideas or materials borrowed from another must be fully acknowledged. Offering the work of another as one’s own is plagiarism. The subject matter of ideas thus taken from another may range from a few sentences or paragraphs to entire articles copied from books, periodicals, or the writing of other students. The offering of materials assembled or collected by others in the form of projects or collections without acknowledgement is also considered plagiarism. Any student who fails to give credit for ideas or materials taken from another is guilty of plagiarism.

“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.”

My policy: I am going to trust you not to cheat. That means I won’t be hovering over your shoulder during tests, etc., but it doesn’t mean I won’t be vigilant. It also means that if you do get caught cheating or plagiarizing, I will treat it as a violation of personal trust. You won’t like the result. If innate honesty isn’t enough to keep you from plagiarizing, let my reputation for detecting and prosecuting plagiarists fill you with dread.
Disabilities, religious observance, etc.:
Any student with a mental, physical, or emotional condition which might interfere with his/her performance in this course should both consult the Office of Disability Services and contact me immediately.
If your observance of a religious holiday will prevent you from attending class, please contact me immediately so we can make appropriate arrangements.
There will be no make-up exams given, unless a medical excuse or some other official documentation is presented to the instructor.
Some plays to consider for an original production paper (N.B. this list is not comprehensive)

Adamov, Professor Taranne
Arrabal, And They Put Handcuffs on the Flowers
Augier, Olympe’s Marriage
Barton, The Romans in Britain
Beckett, Waiting for Godot, Act without Words, Happy Days
Brecht, The Resistible Rise of Arturo Ui, Threepenny Opera, Baal, St. Joan of the Stockyards
Chekhov, Uncle Vanya
Dumas, La Dame aux Camélias (Camille)
Fugard, Sizwe Banzi Is Dead, Blood Brothers
Garcia Lorca, The House of Bernada Alba, Yerma
Giraudoux, La Guerre de Troie n’aura pas Lieu (Tiger at the Gates)
Goethe, Götz von Berlichingen
Grotowski (adapt.), Apocalypsis cum Figuris
Hugo, Hernani
Ibsen, Brand, Peer Gynt, Ghosts, An Enemy of the People, When We Dead Awaken
Inge, Bus Stop, Picnic
Ionesco, La Cantatrice Chauve (The Bald Soprano), Les Chaises (The Chairs)
Jarry, Père Ubu (King Ubu)
Kleist, Penthesilea
Miller, All My Sons, Death of a Salesman
Mowatt, Fashion
Nichols, (A Day in the Death) of Joe Egg
O’Neill, The Iceman Cometh, A Moon for the Misbegotten, Long Day’s Journey into Night
Orton, What the Butler Saw
Pirandello, Right You Are (If You Think You Are), Tonight We Improvise
Robinson, The Big House
Sardou, A Scrap of Paper
Schechner, Dionysus in 69
Schiller, The Robbers
Scribe, Adrienne Lecouvreur
Shange, for colored girls...
Shaw, John Bull’s Other Island, Major Barbara, Pygmalion
Stoppard, Jumpers, Rosencrantz and Guildenstern Are Dead
Strindberg, The Father, The Ghost Sonata
Synge, In the Shadow of the Glen, Playboy of the Western World
Wilde, An Ideal Husband
Wilder, The Skin of Our Teeth
Williams, The Rose Tattoo
Wilson, Einstein on the Beach
Yeats, Cathleen ni Houlihan, The Countess Cathleen
Zola, Thérèse Raquin