THEA 3371.001 History of Theatre II
Course Syllabus Spring, 2018
MWF 1:00 – 1:50 p.m.; CI 112

Dr. Terry Lewis
Office Hours: MW 11:00 – 1:00
TR 10:30 – 12:30
Or by Appointment

Office: Bay Hall 326
E-mail: terry.lewis@tamucc.edu
Office Phone: 361-825-2425

TA: Ty Aldridge

Course Description:
Theatre History II is a historical study of the theatre from the 1660’s to the present. Central to our discussions will be the shift and re-arrangement of the found space (threshing floor).

The students learning will come from:
1. Readings, discussions, and exams
2. Selected plays and playwrights
3. Performances and performers
4. Directors and Designers
5. Theatre and Arts management

There is a large amount of reading required for this class. It is important that you keep up daily. I would also suggest you meet in small groups to help each other cover the materials.

Student Learning Objectives:
The Student will be able to identify the historical genres and describe significant developments of the following theatre movements. The student will understand why the event or movement took place, who were the key players, and how the event or movement influences our theatre today:

1. Restoration Comedy
2. Theatre in the 18th Century
3. The Romantic Movement of Goethe, Schiller, and Hugo
4. Modern Theatre and 20th Century Drama
5. Realism and Naturalism
6. Post-War Anti-Realism Experimental Theatre

Course Objective and Learning:
It is my intent for us to explore how expectations of “what theatre is” and “what theatre does” shift over time. I want our study to encourage you to think critically about the past and the present. Critical thinking about past and present events will inspire your work in making dynamic production choices in the future. The weekly schedule will be as follows:

Mondays: Lecture/Discussion
Wednesdays: Lecture/Discussion
Fridays: Media. Class quiz over weekly lecture/discussions
Week-End: Interactive image research and quiz

Student Learning Outcomes will be achieved through:
1. Attendance (see departmental attendance guidelines below).
2. Weekly in class quiz on class discussions, textbook, films, and play readings.
3. Week-end interactive research and visual quiz
5. Final Slide Exam. (Exam will cover selected visual slides presented during the semester).

Required Textbooks:

Required Plays in Norton Anthology of Drama, Volume II
- *Soul Gone Home*, Langston Hughes
- *The House of Bernarda Alba*, Federico García Lorca
- *Long Day’s Journey into Night*, Eugene O’Neill
- *Song of Death*, Tawfiq Al-Hakim
- *Almighty Voice and His Wife*, Daniel David Moses

Course Guidelines:
1. Laptops and Smart Phone Usage:
   At the beginning of class all smart phones must be turned off or in silent mode and laptop screens must be in sleep mode, screens closed. *Instant messaging, E-mail, surfing the internet, checking social media are not considered legitimate classroom purposes. Electronic devices are distracting to those seated around you and unprofessional. The use of these devices also shows disrespect to the professor and students in the learning environment.* Studies have found that students taking notes on a pad with pen or pencil develop better critical thinking skills.
2. Due dates will be strictly observed. Assignments are due even if you are absent. There will be no make-up work, including exams, unless you have a verified medical emergency. Your printer not working or “I lost all my work” are not legitimate excuses.
3. Written work must be submitted before or during the class period due date. **Do not send electronic or email assignments.** Work submitted after the class period will not be accepted.
4. The professor reserves the right to adjust the course syllabus as needed.

Attendance Policy:
Attendance in this course is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, deaths in the family, doctor’s excuse with documentation, and approved university functions.) You are allowed TWO unexcused absences. Each additional absence will lower the final grade one level. **Three late attendance marks translate to one absence.** Exceptions under extreme circumstances may be made at the discretion of the professor.

Arriving Late to Class:
Roll is taken at the beginning of each class period. **A late will be recorded as an absence if you fail to tell the professor after class.** If you arrive more than ten minutes late you will be considered absent. Time management skills are some of the most significant tools of the profession. The practice and development of these skills is expected.

“At what point in history, is the play set, written, and performed? How do these factors interact? How far does the audience or play move out of it time? Style is the journey from tourist to native. It is living in the world of the play, not just visiting it.” – Robert Barton, *Style for Actors*
Grading:

1. Attendance: See attendance policy
2. 12 Weekly quizzes on class discussions, textbook, films, and play readings. 240
3. 12 Interactive challenges (criteria to be handed by professor) 240
4. Mini-Midterm and Final Exam 100
5. Visual Slide Exam:
   The final slide exam will be selected from the class materials presented during lectures and “Interactive challenges”. 680

TOTAL POINTS 680

Grading Rubric: A = 680 – 580 points; B = 579 – 479; C = 478 – 378; D = 377 – 277; F = 276 - 0

Spring semester topics of study:
Below is a list of topics for study. It is my hope that you will investigate these important people, isms, and major landmarks in the development of the past. These movements and artists will become the tools used for inspiration throughout your career.

A New Drama and a New Theatre: The rise and importance of the Stage Director
   Ibsen and Realism
   Zola and Naturalism
   Wagner and Unified Production
   Duke of Saxe-Meiningen and the Modern Director

The Independent Theatre Movement
   Antoine and the Théâtre Libre
   The Independent Theatre Movement in Europe and America

Acting Theories, Methodologies, and Influence on Actor Training
   Konstantin Stanislavski
   Vsevelod Meyerhold:

Forging a New Art of the Theatre
   Adolphe Appia
   Edward Gordon Craig
   Antonin Artaud: Theatre of Cruelty
   Maurice Maeterlinck and the world of Symbolism

Antirealism and New Modes of Perception
   Expressionist Production in Germany
   Futurism, Dadaism, Surrealism
   Vakhtangov and Fantastic Realism
   Martin Esslin, Erwin Piscator, Bertolt Brecht and the Epic Theatre
   Hallie Flanigan Davis: The Federal Theatre Project
   Harold Clurman: The Group Theatre

Theatre and Drama between the Wars
   Theatre of the Absurd, Samuel Beckett, Eugene Ionesco, Edward Albee
### Reshaping the Theatre

*Jerzy Grotowski: The “Poor Theatre”*

*Joseph Chaikin: The “Open Theatre”*

### Theatrical Diversity in the United States

*The Stonewall Riots of 1969 and the development of Gay, Lesbian, and Transgender Theatre*

*Augusto Boal Theatre of the Oppressed*

*Athol Fugard, Lanford Wilson, history of the African American Musical*

*Maria Irene Fornes, Caryl Churchill, Luis Valdez*

### Spring Semester 2018

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Discussion</th>
<th>Assignment/Reading Due</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Jan. 17</td>
<td>W</td>
<td>Discussion: Course Syllabus</td>
<td></td>
<td>Begin Reading: Chapter 10</td>
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<tr>
<td>Jan. 19</td>
<td>F</td>
<td>Lecture/discussion: “Review of the past and looking to the future”</td>
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<tr>
<td>Jan. 22</td>
<td>M</td>
<td>Lecture/discussion: <strong>Chapter 10</strong> “Highlights of the English Restoration”</td>
<td>Have Read: <strong>Chapter 10</strong></td>
<td>Begin Reading: Chapter 11, 12</td>
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<tr>
<td>Jan. 26</td>
<td>F</td>
<td><strong>In class Quiz #1.</strong> The Restoration</td>
<td>Take-Home Interactive Challenge #1: “Visual Images of the Restoration. Due Monday! Bring to class!</td>
<td>Interactive challenges are posted on Blackboard.</td>
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<tr>
<td>Jan. 29</td>
<td>M</td>
<td>Lecture/Discussion: <strong>Chapter 11</strong> “The Age of Enlightenment”</td>
<td>Have Read: <strong>Chapter 11. Interactive Challenge #1 Due!</strong></td>
<td>Bring to Class</td>
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<tr>
<td>Jan. 31</td>
<td>W</td>
<td>Lecture/Discussion: “Theatre of the 18th Century”</td>
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<td>Begin Reading: Chapter 13</td>
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<tr>
<td>Feb. 2</td>
<td>F</td>
<td><strong>In class Quiz #2.</strong> 18th Century Theatre</td>
<td>Take-Home Interactive Challenge #2: Visual Images - the Age of Enlightenment. Due Monday! Bring class!</td>
<td>Begin Reading: <strong>Soul Gone Home,</strong> Langston Hughes</td>
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<td>Feb. 5</td>
<td>M</td>
<td>Lecture/Discussion: <strong>Chapter 12:</strong> “Nationalism and the Romantic Ideal”</td>
<td>Have Read: <strong>Chapter 12 Interactive Challenge #2 Due!</strong></td>
<td>Bring to class</td>
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<tr>
<td>Feb. 7</td>
<td>W</td>
<td>Lecture/Discussion: “Nationalism and the Romantic Ideal”</td>
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<td>Feb. 9</td>
<td>F</td>
<td><strong>In class Quiz #3.</strong> Nationalism and the Romantic Ideal</td>
<td>Take-Home Interactive Challenge #3: “Nationalism and the Romantic Ideal”. Due Monday! Bring to class!</td>
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<td>Feb. 12</td>
<td>M</td>
<td>Lecture/Discussion: “The Theatre of Goethe, Schiller, and Hugo”</td>
<td>Interactive Challenge #3 Due!</td>
<td>Bring to class</td>
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<td>Feb. 14</td>
<td>W</td>
<td><strong>Film: The Romantic Period</strong></td>
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<td>Feb. 16</td>
<td>F</td>
<td>Lecture/Discussion: The Modern Theatre Chapter 13</td>
<td>Begin Reading: Chapter 14</td>
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<td>Feb. 21</td>
<td>W</td>
<td>Discussion: Soul Gone Home, by Langston Hughes</td>
<td>Have Read: Soul Gone Home, by Langston Hughes</td>
<td>Begin Reading: The House of Bernarda Alba, Federico García Lorca</td>
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<td>Feb. 23</td>
<td>F</td>
<td>Lecture/Discussion: “The Modern Theatre: Realism and Naturalism”</td>
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<td>Feb. 26</td>
<td>M</td>
<td>Lecture/Discussion: “Realism/Naturalism and the Free and Independent Theatre Movement in Europe and America”</td>
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<td>Feb. 28</td>
<td>W</td>
<td>Lecture/Discussion: “Free and Independent Theatre Movement in Europe and America”</td>
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<tr>
<td>Mar. 2</td>
<td>F</td>
<td>In class Quiz #4: Realism and Naturalism</td>
<td>Take-Home Interactive Challenge #4 “Realism and Naturalism” Due Monday! Bring to class!</td>
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<tr>
<td>Mar. 5</td>
<td>M</td>
<td>Mini-Midterm Exam: Chapters 10 – 12.</td>
<td>Interactive Challenge #4 Due! Bring to class.</td>
<td>Bring to class.</td>
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<tr>
<td>Mar. 7</td>
<td>W</td>
<td>Lecture/Discussion: The House of Bernarda Alba, by Federico García Lorca Play Quiz #2: The House of Bernarda Alba</td>
<td>Have Read: The House of Bernarda Alba, by Federico García Lorca</td>
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<td>Mar. 9</td>
<td>F</td>
<td>In class Quiz #5 Free and Independent Theatre of Europe and America</td>
<td>Take-Home Interactive Challenge #5 “The Free and Independent Theatre of Europe and America” Due Monday after Spring Break! Bring to class!</td>
<td>Begin Reading: Chapter 15. Begin Reading: Long Day’s Journey into Night, By Eugene O’Neill</td>
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<td>Mar. 12</td>
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<td>SPRING BREAK</td>
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<td>Mar. 14</td>
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<td>SPRING BREAK</td>
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<td>Mar. 16</td>
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<td>SPRING BREAK</td>
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<td>Mar. 19</td>
<td>M</td>
<td>Lecture/Discussion: “Stanislavski, Meyerhold and the Moscow Art Theatre”</td>
<td>Interactive Challenge #5 Due! Bring to class.</td>
<td>Bring to class.</td>
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<tr>
<td>Mar. 21</td>
<td>W</td>
<td>Lecture/Discussion: “Stanislavski, Meyerhold and the Moscow Art Theatre”</td>
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<td>Mar. 23</td>
<td>F</td>
<td>In class Quiz #6 Stanislavski and the Moscow Art Theatre</td>
<td>Interactive Challenge #6: Stanislavski, Meyerhold, and the Moscow Art Theatre. Due Monday! Bring to class!</td>
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<td>Mar. 28</td>
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<td>Lecture/Discussion: “Expressionism, Brecht and the Epic Theatre, Artaud and the Theatre of Cruelty”</td>
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<td>Mar. 30</td>
<td>F</td>
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<td><strong>In class Quiz #7</strong> “Expressionism, Brecht and the Epic Theatre, Artaud and the Theatre of Cruelty”</td>
<td>Take-Home Interactive Challenge #7: “Expressionism, Brecht and the Epic Theatre, Artaud and the Theatre of Cruelty” Due Monday! Bring to class!</td>
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<td>Apr. 2</td>
<td>M</td>
<td></td>
<td>Lecture/Discussion: “Theatre of the Absurd, Grotowski, and Williams”</td>
<td>Have Read: Chapter 15 Interactive Challenge #7 Due! Bring to class.</td>
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<td>Apr. 4</td>
<td>W</td>
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<td>Lecture/Discussion: “Theatre of the Absurd, Grotowski, and Williams”</td>
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<td>Apr. 6</td>
<td>F</td>
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<td><strong>In class Quiz #8</strong> Theatre of the Absurd, Grotowski, and Williams</td>
<td>Take-Home Interactive Challenge #8: “Theatre of the Absurd, Grotowski, and Williams”. Due Monday! Bring to class!</td>
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<td>Apr. 9</td>
<td>M</td>
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<td>Lecture/Discussion: “Regional Theatre and Theatrical Diversity in the United States”</td>
<td>Have Read: Chapter 16, Interactive Challenge #8 Due! Bring to class.</td>
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<tr>
<td>Apr. 11</td>
<td>W</td>
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<td>Lecture/Discussion: Long Day’s Journey into Night, by Eugene O’Neill</td>
<td>Have Read: Long Day’s Journey into Night, by Eugene O’Neill</td>
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<tr>
<td>Apr. 13</td>
<td>F</td>
<td></td>
<td><strong>In Class Quiz #9</strong> Regional Theatre and Theatrical Diversity in the United States</td>
<td>Take-Home Interactive Challenge #9: “Regional Theatre and Theatrical Diversity in the United States” Due Monday! Bring to class!</td>
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<tr>
<td>Apr. 16</td>
<td>M</td>
<td></td>
<td>Lecture/Discussion: “Regional Theatre and Theatrical Diversity in the United States”</td>
<td>Interactive Challenge #9 Due! Bring to class.</td>
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<td>Apr. 18</td>
<td>W</td>
<td></td>
<td>Lecture/Discussion: Song of Death, Tawfiq Al-Hakim</td>
<td>Have Read: Song of Death, Tawfiq Al-Hakim</td>
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<td>Apr. 20</td>
<td>F</td>
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<td>Media: TBA</td>
<td>Take-Home Interactive Challenge #10: “Regional Theatre and Theatrical Diversity in the United States” Due Monday! Bring to class!</td>
</tr>
<tr>
<td>Apr. 23</td>
<td>M</td>
<td></td>
<td>Lecture/Discussion: “Contemporary Global Theatres”</td>
<td>Have Read: Chapter 17, Interactive Challenge #10 Due!</td>
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Disabilities Accommodations
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

Academic Advising
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

Dropping a Class
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. April 6th is the last day to drop a class with an automatic grade of “W” this term.

Grade Appeals
As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at:

http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.
Classroom/professional behavior
Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Academic Integrity/Plagiarism
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity is an act of academic misconduct on an assignment or test will result in an F for the assignment.

Statement of Academic Continuity
In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.