HISTORY OF THE THEATRE 2  
THR 3371.001, MWF 1:00-1:50pm EN107  
Spring 2019  
Instructor: Heather Honnold

OFFICE HOURS:
Mondays 3:00pm-4:30pm  
Wednesdays 11:00am-noon  
Fridays 11:00am-noon

CONTACT INFORMATION:
Heather.Honnold@tamucc.edu  
Since I do not have an office phone, you may use my cell phone for IMPORTANT or EMERGENCY situations. It is 631-312-3701.

COURSE DESCRIPTION:
This course will focus on the development of drama and theatre from the English Restoration through the mid-twentieth century against a backdrop of historical and social change. Through the close study of selected plays and their social contexts, we will seek to understand how dramatic literature and the theatrical event reflect, challenge, or even transform the societies out of which they emerge. To help us search for answers, we will occasionally look beyond the world of drama and theatre and examine similar trends in other arts.

STUDENT LEARNING OUTCOMES:
1. To understand the major theatrical movements and developments in the theatre arts from the late seventeenth century to the mid-twentieth century.
2. To identify the cultural and social contexts of assigned plays and playwrights.
3. To describe the impacts drama developed during this period has on modern theatre.
4. To competently research and write a research paper or piece of dramatic criticism covering a specific theatrical movement.
5. To develop a ten-minute presentation on a topic related to the course subject matter.

STUDENT LEARNING OUTCOMES WILL BE ACHIEVED THROUGH:
1. Script/textbook quizzes and reading reports  
2. Mid-term and Final exams  
3. Class participation and discussion  
4. Written research assignment  
5. Oral presentation assignment

COURSE MATERIALS:
Textbooks:

Norton Anthology of Drama Volume Two, 3rd Edition  
ISBN: 978-0393283488

Living Theatre, 7th Edition  
ISBN: 978-0393640205
Other Texts Provided to you:

The London Merchant by George Lillo
Camille by Alexandre Dumas
Major Barbara by George Bernard Shaw
Mother Courage and Her Children by Bertolt Brecht

WEB ACCESS:
All materials presented in class will be available on the web Blackboard. bb9.tamucc.edu
Course announcements and the most up-to-date assignment/lecture schedule will be posted on Blackboard.

GRADED ASSIGNMENTS:

350 points  Reading Quizzes

400 points  Two Major Projects (One from category A and one from category B)

300 points  Three Exams (100 pts each)

__________
1000 points total

Grading Scale:

A=100-90% (above 900 points)
B=89-80%  (800-899 points)
C=79-70%  (700-799 points)
D=69-60%  (600-699 points)
F=59-0%  (000-599 points)

LATE WORK:
No late work will be accepted.

QUIZZES/ASSIGNMENTS:
There will be quizzes/assignments throughout the semester. The quizzes or short assignments will cover both class and reading materials for the week. Some of these quiz/assignments will be given in class and some may be given on Blackboard.

PROJECTS:

Category A – Written Work:

1. A paper of at least 2500 words, discussing a play or group of plays in relation to a particular historical moment. The relation may be dramaturgical (e.g., form, style, language), thematic (e.g., social commentary, cultural concern), or historical (e.g., the influence of theatrical architecture on dramatic form). Specific topics must be checked with me in advance, and a research plan submitted.

2. A series of five “columns” on the theatre (as if you were the theatre writer for a major magazine or newspaper), each a minimum of 500 words, on subjects of your choice
within the general scope of the class. Specific subjects must be checked with me in advance.

3. A lengthy review (2500 words) of a performance of one of the plays we’ve read. (It can be a live or a recorded video of a performance of a play we’ve read in class– the production MUST be approved by me in advance). How do the production values illuminate or obscure the text? What suggestions would you make to the theatre company that chose to stage it? Be sure to discuss the worthiness of the play as well: What do you see as the playwright’s mission? How does he/she succeed or fail? Is the play relevant to today, and if so, what should a spectator expect to take away from the experience of seeing it performed? You can make this review as laudatory or scathing as you like – just be sure to support your opinions with plenty of examples from the text.

Category B – Presentation Work:

1. Performance (as an actor or director) of a scene of at least ten minutes duration from one of the plays we’ve read, followed by a class discussion in which all presenters contribute.

2. An oral presentation of at least ten minutes, accompanied by a written bibliography and followed by an open discussion, on a topic of interest to students of theatre and related to the class.

3. A ten-minute presentation of a thorough design (costumes, lighting, set, or sound) for a play on our reading list, followed by an open discussion.

EXAMS:
There will be three exams for the course. Each exam will cover the material discussed and assigned up to the time of that test. The exams are not cumulative.

ATTENDANCE:
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, death in your family, doctor’s excuse with documentation, and approved university functions). Your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than four absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. You must consult with the instructor immediately to make such an exception viable BEFORE your absence.
There will be an attendance sheet for you to sign at the beginning of each class period.

TARDIES:
Three late arrivals constitute one absence. If you arrive more than ten minutes late you will be considered absent. Time management skills are one of the most significant tools of the profession. The practice and development of these skills is expected.

ACADEMIC INTEGRITY
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 in an act of academic misconduct on an assignment or test will result in an “F” for the assignment, and, if the situation warrants it, for the entire course.

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.

DISABILITY SERVICES
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.

DROPPING A CLASS
I hope 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.

GRADE APPEALS PROCESS
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_ap
peals.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.

STATEMENT OF CIVILITY
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

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.

COURSE OUTLINE:
Schedule subject to change.
Updates to this outline will be posted on Blackboard.

MWF 1-1:50

Mon, Jan 14  Introduction

Wed, Jan 16  Due: *Living Theatre* page 273-301
English Restoration

Fri, Jan 17  Due: *The Country Wife* by William Wycherley – Reading quiz
18th Century England - Rise of the sentimental drama

Mon, Jan 21  Due: *The London Merchant* by George Lillo – Reading quiz
Due: *Living Theatre* page 303-318
The Bourgeois drama - 18th Century France

Wed, Jan 23  Due: *Living Theatre* Page 318-341
18th Century France, Italy, Spain

Fri, Jan 25  18th Century Germany

Mon, Jan 28  *Faust, A Tragedy* Part 1 by Johann Wolfgang von Goethe – Reading quiz
18th Century Germany, *Hamburg Dramaturgy*
Wed, Jan 30  18th Century Germany – *Sturm und Drang*

Fri, Feb 1  Due: *Living Theatre* Page 343-358  
Early 19th century France and England

Mon, Feb 4  Proletariat Melodrama

Wed, Feb 6  Romanticism

Fri, Feb 8  Due: *Camille* by Alexandre Dumas (on Blackboard)  
Eugene Scribe and the Well-made Play

Mon, Feb 11  Due: *Living Theatre* Page 359-387  
Early 19th century France and England, cont.

Wed, Feb 13  Test  
Category A or B assignment due (you choose which one to do first)  
Presentations

Fri, Feb 15  Presentations

Mon, Feb 18  Due: *Living Theatre* Page 393-416  
Mid-19th century Europe  
Forerunners of Naturalism

Wed, Feb 20  Mid-19th century Europe  
Ibsen – the Scandinavian Miracle

Fri, Feb 22  Due: *A Doll House* – Reading Quiz  
Ibsen

Mon, Feb 25  Mid-19th century Europe  
The Rise of Feminism

Wed, Feb 27  Due: *Miss Julie* by August Strindberg  
Strindberg

Fri, March 1  Due: *Major Barbara* by George Bernard Shaw – Reading Quiz  
Mid-19th century Europe  
The British “New Drama”

Mon, March 4  Chekhov, Lyric Naturalism

Wed, March 6  Due: *The Cherry Orchard* – Reading Quiz  
Chekhov
Fri, March 8      Exam

March 11-15     Spring Break

Mon, March 18    Due:  *Living Theatre* Page 417-428
                 Mid-19th century Europe
                 Symbolism

Wed, March 20    Due:  *Ubu the King* by Alfred Jarry – Reading Quiz
                 Symbolism and Maeterlinck

Fri, March 22   Late 19th century Europe
                 The Rise of the Cabaret and Avant-Garde

Mon, March 25   The Rise of German Modernism

Wed, March 27   Due:  *Six Characters in Search of an Author* by Luigi Pirandello
                 Early 20th century Italy
                 Italian Futurism

Fri, March 29   Due:  *Living Theatre* Page 451-459
                 Early 20th century Russia
                 The Soviet Revolution

Mon, April 1    Early 20th century Russia
                 Russian Futurism, Socialist Realism, & Meyerhold

Wed, April 3    Due:  *Living Theatre* Page 437-446
                 Early 20th century Germany, France, and Spain
                 Expressionism

Fri, April 5    Dada and Surrealism

Mon, April 8    Early 20th century Germany, France, and Spain
                 Developments in Spain

Wed, April 10   Due:  *The House of Bernarda Alba* by Federico García Lorca – Reading quiz

Fri, April 12   Video and online response

Mon, April 15   20th century France
                 Artaud, Jacques Copeau and French Stylization

Wed, April 17   20th century France
                 Existentialism
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fri, April 19</td>
<td>Due: <em>Living Theatre</em> Page 447-451&lt;br&gt;20th century Germany and Eastern Europe&lt;br&gt;Brecht and Epic Theatre</td>
</tr>
<tr>
<td>Mon, April 22</td>
<td>Due: <em>Mother Courage and Her Children</em> by Bertolt Brecht – Reading quiz&lt;br&gt;20th century Germany and Eastern Europe&lt;br&gt;Post-war Germany and Eastern Europe</td>
</tr>
<tr>
<td>Wed, April 24</td>
<td>20th century England</td>
</tr>
<tr>
<td>Fri, April 26</td>
<td>Due: <em>Living Theatre</em> Page 508-515&lt;br&gt;20th century – Theatre of the Absurd</td>
</tr>
<tr>
<td>Mon, April 29</td>
<td>Presentations</td>
</tr>
<tr>
<td>Wed, May 1</td>
<td>Last Day of Class&lt;br&gt;Category A or B assignment due (you choose which one to do second)</td>
</tr>
<tr>
<td>Fri, May 3 11:00am</td>
<td>Exam</td>
</tr>
</tbody>
</table>