

THEA 3723: Theatre History: English Restoration to Contemporary Theatre
Southern Utah University
Spring 2018, T, TH 10:00 -11:20am
MU 209

Professor: Dr. Scott C. Knowles

Email: scottknowles@suu.edu

Office Hours: MWF: 10:00 – 10:50am

Office Phone: 435-586-7830

MW 2:00 – 3:00pm

Office: South Hall 209

Required Texts:

Various Readings Made Available Through Course Website (Canvas)^{[[SEP]]}

Living Theatre: History of Theatre by Edwin Wilson and Alvin Goldfarb (6th edition)

Recommended Texts:

Norton Anthology of Drama (**volume two**, either 1st or 2nd edition), edited by Gainor, Garner, and Puchner

MLA Handbook for Writers of Research Papers (7th edition, 2009)

COURSE DESCRIPTION:

This course covers the English Restoration through Contemporary Theatre and Performance (with a focus on Western European theatre; however we will cover some non-western theatre history), focusing on dramatic literature, through which we examine theatre aesthetics, theaters (architecture), developments in theatrical production (directing, acting, scenery, costume, etc.) and the influences of simultaneous developments or events in other arts and in political, economic, and social history.

*In this course I challenge you to experience life from perspectives other than your own. Because of this, some course material may make you uncomfortable. Not all course materials are necessarily “family-friendly.” This is a university-level course. If you have any concerns about this issue, see me during office hours.

COURSE OBJECTIVES/LEARNING OUTCOMES:

- 1) Inquiry and Analysis: Students will interpret primary and secondary source materials and support their conclusions through citation practices consistent with scholarly discourse.
- 2) Creative and Critical Thinking: Students will imaginatively apply critical thinking, aesthetics, and theoretical principles to evaluate visual, textual, and performative elements of historical creative works.^{[[SEP]]}
- 3) Intercultural Knowledge and Competence: Students will analyze and interpret works from multiple cultures in relation to their historical, socio-cultural,^{[[SEP]]} aesthetic, or personal contexts.
- 4) Communication: Students will write and speak clearly about classical theatre history, performance, and issues surrounding the study of history.
- 5) Information Literacy: Students will locate, interpret, and attribute historical information from the English Restoration to the present.

COURSE REQUIREMENTS:

<i>Pts</i>	<i>Activities</i>	<i>Alignment with Outcomes & Assessment</i>
N/A	<p>Attendance and Social Contract: All students are expected to participate actively in the community of this course—by that, I mean that I expect each student to have read the assigned material before class begins, to contribute to class discussion in ways that are constructive to your fellow colleagues, and to demonstrate openly your learning process with the material. This will be a challenging course, and therefore it necessitates a positive attitude from each student. The choice not to contribute to class discussions or to foster a negative classroom environment will detract from your final grade.</p> <ul style="list-style-type: none"> • You are allowed 2 unexcused absences. ^[L]_[SEP] • Each absence after 2 will result in a 33.333 point deduction in your Discussion and Short Assignment Grade. If you negate your total attendance and participation grade your grade will continue to decline by 1/3 of a letter grade as per the TAD Student Handbook. ^[L]_[SEP] • An absence may be excused for circumstances outside of your control. Arrangements must be made before the absence occurs (i.e., email or speak to me before you miss class). ^[L]_[SEP] • 3 tardies = 1 absence (leaving class early for any reason counts as a tardy). • No student missing 25% of scheduled classes can receive a passing grade. ^[L]_[SEP] 	<p><i>Learning outcomes 1, 3, 4 and 5 will be measured through classroom participation, preparedness, and demonstrated knowledge via specific discussion questions. Students will receive critical feedback from peers and faculty.</i></p>
500	<p>Discussions and Short Assignments There will be short assignments and discussions throughout the course. These will be completed in class and/or in preparation for class. There is no way to make up these assignments. If you miss class on the day the assignment is due, you miss the points. With that said, your 3 lowest scores on these assignments will be dropped. There are 21 short assignments/discussions in this dropping pool. There are also 3 short assignments worth more than 20 points, these assignments cannot be dropped or made up.</p>	<p><i>All learning outcomes will be measured. Successful students will write clearly using proper grammar, punctuation, spelling, and citation practices. They will identify and report facts pertaining to a scholarly debate about theatre history, taking into account different cultural perspectives (if applicable). They will go beyond reportage to analyze and attempt to resolve the scholarly debate through detailed research and creative and critical thinking.</i></p>

100	<p>Performing History Groups of 4-5 will perform (20 minute max) or design a play we have read and studied in class. Through these designs and performances you must illuminate the original text through an historical performance style from a different period for the class.*</p> <p>*This assignment has been adapted from Kirsten Pullen’s Theatre History Course offered at Texas A&M University under the creative commons attribution-noncommercial license.</p>	<p><i>Learning outcomes 2, 3, and 4 will be assessed through the group’s ability to communicate orally and visually, creatively make connections between the theatrical past and present, and consider perspectives from cultures outside their own.</i></p>
100	<p>Research/Writing Project: Outline</p>	<p><i>All learning outcomes will be measured. Successful students will write clearly using proper grammar, punctuation, spelling, and citation practices. They will identify and report facts pertaining to a scholarly debate about theatre history, taking into account different cultural perspectives (if applicable). They will go beyond reportage to analyze and attempt to resolve the scholarly debate through detailed research and creative and critical thinking.</i></p>
200	<p>Research/Writing Project: Final Draft</p>	<p><i>All learning outcomes will be measured. Successful students will write clearly using proper grammar, punctuation, spelling, and citation practices. They will identify and report facts pertaining to a scholarly debate about theatre history, taking into account different cultural perspectives (if applicable). They will go beyond reportage to analyze and attempt to resolve the scholarly debate through detailed research and creative and critical thinking.</i></p>
100	<p>Grand Finale Don’t ask . . . It’s a surprise . . .</p>	<p><i>Learning Outcomes 2, 3, and 4 will be assessed in a final experience drawing on the knowledge and experience gained throughout the course. Student’s</i></p>

		<p><i>will be assessed on their teamwork and ability to Cite appropriate evidence to persuasively extend or defend a critical interpretation of a historical event, person, or text using a variety of methods, including sensory perceptions, subjective and objective interpretations, and critical evaluations.</i></p>
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A	930-1000	B+	860-899	C+	760-799	D+	660-699	F	599-0
A-	900-929	B	830-859	C	730-759	D	630-659		
		B-	800-829	C-	700-729	D-	600-632		

COURSE POLICIES:

E-mails:

I am extremely good about checking my email, and strive to answer all emails within a twenty-four hour period. However, this might not always be possible. I will make it my personal responsibility to respond to you within forty-eight hours. PLEASE FEEL FREE to address any issues with me head-on as an alternative to electronic communication.

Canvas:

This class will utilize a Canvas website. On the website you will find information concerning assignments, readings, announcements, grades, etc. It is your responsibility to check Canvas frequently. Students must check their official university email accounts daily, and this course's Canvas site at least 3 times per week. I strongly encourage you to check this site the night before class sessions for important announcements and reminders.

Technology:

We are here to learn. I believe technology can be a great tool for learning; however, it can also be a distraction. Therefore any and all personal technology will be banned from the classroom unless otherwise specified by the instructor.

Assignments/Late work:

Assignments will be due either at the beginning of class or on Canvas before class begins. All assignments should be typed unless otherwise specified by the instructor. **Late work will be penalized 10% per day (not class period) that they are late.**

Extra Credit:

Extra credit **MAY** be offered at various points throughout the semester. It is entirely at the instructor's discretion and may not be offered at all. Extra credit, if available, will only be available up to a total of 50 points (5% of your total grade).

Restore the Room

The room must be set up and taken down for each class period.

Departmental Policies

The Department of Theatre Arts & Dance operates under the policies listed in the current Student Handbook, a copy of which is on the department website. By enrolling in a Theatre class, you understand and agree to these policies. Where the individual class requirements and departmental requirements differ, the more restrictive policy shall be in effect. If you have any questions, please inform your instructor in writing before the end of the Drop/Add period.

University Policies

Academic Integrity:

Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights, and the intellectual property

policy, for information about procedures and about what constitutes acceptable on-campus behavior.

The University maintains a policy on Academic Integrity that provides an explanation of the types of behaviors that constitute academic misconduct. (See [SUU Policy # 6.33](#)) That policy identifies the following behaviors:

- Cheating on exams or other forms of assessment or assignments
- Plagiarism
- Fabrication or forgery
- Obstruction of learning
- Multiple submission of assignments
- Copyright infringement
- Research Misconduct
- Complicity (helping others cheat or failing to report)
- Misuse of translation or recording devices

Students can review the policy for the definitions of these violations and infractions. The University definition of plagiarism is included below.

Plagiarism: The University defines plagiarism as intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work which has wholly or in part been created by another person, or cutting and pasting of source material. It also includes the presentation of the work, ideas, representations, or words of another person without customary and proper acknowledgement of sources. It is the responsibility of the student to consult with their instructors for clarification in any situation in which the need for documentation is an issue. Faculty are encouraged to share with students various resources that can help identify plagiarism before assignments are submitted.

ADA Statement:

Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), in Room 206F of the Sharwan Smith Center or phone (435) 865-8022. SSD determines eligibility for and authorizes the provision of services.

Emergency Management Statement:

In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the mySUU portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at <http://www.suu.edu/emergency>

HEOA Compliance Statement:

The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at <http://www.suu.edu/it/p2p-student-notice.html>.

Disclaimer Statement:

Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.

SCHEDULE:

DATE	TOPIC	Reading	Assignments Due
T 1.9	Syllabus/ Introductions		
R 1.11	Research/Writing Project (RWP) & Group Presentations		#1 Syllabus Quiz #2 Research/Writing / Begin Again
T 1.16	Theatre Historiography	Postlewait & Canning, "Representing the Past: An Introduction on Five Themes"	#3 5 Themes Stories
R 1.18	English Restoration	Ch. 10	#4 English Restoration 3-2-1
T 1.23	English Restoration	<i>The Country Wife</i>	#5 <i>The Country Wife</i> Discssuion
R 1.25	Library Day / Research Day		
T 1.30	18 th Century Theatre	Ch. 11	#6 18 th Century Study Guides
R 2.1	18 th Century Theatre	<i>The London Merchant</i>	#7 Debating Diderot with <i>The London Merchant</i>
T 2.6	1800-1875	Ch. 12	#8 Minstrelsy and the Politics of Representation
R 2.8	1800-1875	<i>Escape; or, A Leap for Freedom</i>	#9 <i>Escape</i> Discussion
T 2.13	1875-1915	Ch. 13	#10 Movement Presentations
R 2.15	1875-1915	<i>Each Group will read something Different</i>	#11 Play Presentations (50 pts)
T 2.20	1915-1945	Ch. 14	#12 Manifestos
R 2.22	1915-1945	<i>The House of</i>	#13 <i>The House of Bernarda</i>

		<i>Bernarda Alba</i>	<i>Alba</i> Discussion Questions
T 2.27	Research Day		#14 Additional Sources
R 3.1	Peer Review Workshop		RWP: Outline
T 3.6	Augusto Boal	<i>Reading TBD</i>	#15 Peer Review – Outline (50 pts)
R 3.8	1945 -1975	Ch. 15	#16 1945-75 3-2-1
3.12 – 3.16	<i>Spring Break</i>	<i>Spring Break</i>	<i>Spring Break</i>
T 3.20	1945 -1975 - Beckett	<i>Krapp's Last Tape</i>	#17 – Beckett Discussion
R 3.22	Aimé Césaire – A Tempest	<i>A Tempest</i>	#18 A Tempest
T 3.27	Group Presentations (2)		Group Presentations
R 3.29	Group Presentations (2)		Group Presentations
T 4.3	FESTIVAL OF EXCELLENCE		FESTIVAL OF EXCELLENCE
R 4.5	Group Presentations (2)		Group Presentations
T 4.10	Performance Art <i>The Couple in the Cage:</i> https://vimeo.com/79363320		#19 Performance Art
R 4.12	Contemporary Theatre: The Americas	Ch. 16	#20 Contemporary Theatre: The Americas 3-2-1
T 4.17	Contemporary Theatre: The Americas	<i>The America Play</i>	#21
R 4.19	Peer Workshop: Paper Drafts		#22 -RWP: First Draft Peer Review (50 pts)
T 4.24	Contemporary Theatre: Global	Ch. 17	#23
R 4.26	Contemporary Theatre: Global	<i>Death and the King's Horseman</i>	#24
F 4.27	Study Day		
R 5.3	Grand Finale: 11:00am – 12:50pm		RWP: Final Papers Due