

THEATRE HISTORY II– THEA 4457 01 DSW-REV 1/9/19

Spring 2015

Instructor: Dr. Amy Cuomo
Phone: 678-839-4703
Class 2-3:15 MW; Pafford 107

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Office Hours M-Th 3:30-6p.m.

Texts: Wilson, Edwin and Alvin Goldfarb, *Living Theatre*, 6th edition, New York: McGraw Hill, 2012.

Strike and Load Ins Theatre majors may lose up to ten points from their final grade for failing to attend load-ins and strikes. Please contact the Technical Director immediately if you believe you may have a conflict.

NOTE: A “W” indicates that this course falls under the category discipline specific writing.

UWG Common Syllabus Language

This link provides information about student rights and responsibilities, the American with Disability Act and the UWG Honor Code as well as other items of interest for students. It can be found at:

https://www.westga.edu/academics/assets/docs/Common_Language_for_Course_Syllabi.pdf

Degree Learning Outcomes:

- Students will demonstrate knowledge of selected plays, theatrical conventions and theatrical movements important in the formation of the modern theatre.
- Students will describe basic knowledge of theatre history, theory, and criticism, including research sources and methodology.
- Students will demonstrate skills in analyzing plays, using theatre technology, and conducting research.
- Students will express through performance, writing, speaking and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively through at least one of the components of theatrical art.
- Students will illustrate awareness of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes of theatrical production.

Learning Objectives:

- To gain an understanding of the historical significance of the theatre.
- To understand the relationship between culture and theatre.
- To improve presentation skills.
- To understand the role of writing as part of a learning process
- To be able to write a cohesive argument on a thoroughly researched topic

Student Responsibilities

--Please be on time for class and plan to stay for the entire period.

--Be a courteous listener and present your ideas in a way that show respect for your colleagues.

- Read the assigned material and be prepared to contribute to the class discussion
- You are responsible for all the material presented in class. If you miss class, please make sure you get the notes.
- Changes in the syllabus or schedule will be announced in class -- make sure you note these changes.
- Keep copies of all your written** work and file your returned assignments in a safe place.
- If you have scheduling conflicts with the plays or have a documented absence that prevents you from completing an assignment, please make arrangements with me as soon as possible to make arrangements for completing your work.
- If you have any special needs or if there is anything I can do to assist you in succeeding in this course do not hesitate to let me know.

Play Circles 30%

There are eight plays assigned that are due in class. For each of these plays, students will be assigned a role in terms of discussing the play. Student need to come prepared to discuss their assigned topic. These discussions will be evaluated and the student’s notes will be reviewed by the professor immediately before class.

Theatre History Paper 20%

Each student will write a six to eight page paper (2000-3000 words – double spaced). The paper should stem from the research conducted for the oral presentation. In the paper, however, you will do into detail on a specific element and research a specific question. Included with the paper will be an **annotate bibliography consisting of ten sources**. (Please note you may use Wikipedia to obtain general information, but it may not be included as a source).

Dramaturgy Project 10%

Students will select a play from the list provided and research and write the following:

A Program Note 500-750 words

An Author Bio 500 words

An overview of the relevant issues in history and culture that help contextualize the play 750-1,000

Midterm Exam 20%

There will be a midterm exam covering the material we have covered from the beginning of class until the midterm.

Final Exam 20%

There will be a final exam covering all the material assigned and/or covered in class from the midterm to the end of the semester.

Grading Scale

A	100-90
B	89-80
C	79-70
D	69-60
F	59 and below

Grade Breakdown

Play Circles	30%
Dramaturgy Project	10%
Formal Paper	20%
Midterm	20%
Final	20%

Schedule:**Please note that the schedule is subject to change.**

Mon	1/7	Course Introduction
Wed	1/9	Studies in Theatre History
Mon	1/14	Play Circles: <i>The Octoroon</i>
Wed	1/16	Nineteenth Century Theatre – Chapter Twelve
Mon	1/21	MLK Day – No Class Meeting
Wed	1/23	The Rise of Realism – Chapter Thirteen (330-339)
Mon	1/28	Play Circles: <i>Ghosts</i>
Wed	1/30	The Moscow Art Theatre – Chapter Thirteen (339-337) Paper Topic Due
Mon	2/4	KCACTF - TBA
Wed	2/6	KCACTF -TBA
Mon	2/11	Play Circles: <i>The Cherry Orchard</i>
Wed	2/13	The Emerging American Theatre (347-363) & Chapter Fourteen 369-375) And Reactions to Realism In Class: Exit: An Illusion Clips: <i>Metropolis</i> and <i>The Cabinet of Dr. Caligari</i>
Mon	2/18	Play Circles: <i>Machinal</i>
Wed	2/20	Piscator, Brecht and Epic Theatre -- Chapter Fourteen (375-387)
Mon	2/25	Play Circles: <i>Mother Courage and Her Children</i>
Wed	2/27	Work on your Paper & Review for the Midterm
Mon	3/4	Midterm
Wed	3/6	Theatre Between the Wars – Chapter Fourteen (387-398)
Mon	3/11	Play Circles: <i>Endgame</i>
Wed	3/13	Postwar Experimental Theatre – Chapter Fifteen (402-416)
Spring Break 3/18-3/22		
Mon	3/25	In Class: <i>The Glass Menagerie</i> Paper Due
Wed	3/27	Post War Realism – Chapter Fifteen (416- 431)
Mon	4/1	Play Circles: <i>Death of a Salesman</i>
Wed	4/3	African American Theatre – Chapter Fifteen (431-435)
Mon	4/8	Play Circles: <i>The Dutchman</i>
Wed	4/10	Contemporary Theatre in the Americas – Chapter 16 (436-474))
Mon	4/15	In Class: <i>Angels in America</i>

Wed	4/17	<i>Angels</i> continued
Mon	4/22	The American Musical – Chapter 16 (474-481)
Wed	4/24	Contemporary Global Theatres – Chapter 17 (483-509)
Mon	4/29	Review for Final Dramaturgy Project Due
Mon	5/6	2-4 Final Exam

Plays for Dramaturgy Project

Adrienne Kennedy's *The Funnyhouse of a Negro*
 Alice Childress's *Wedding Band*
 Angelina Grimke's *Rachel*
 Arthur Schnitzler's *La Ronde*
 August Strindberg's *Miss Julie*
 Douglas Turner Ward's *Day of Absence*
 Eugene O'Neill's *The Hairy Ape* or *Desire Under the Elms*
 George Bernard Shaw's *Major Barbara*
 Granville Barker's *The Vosey Inheritance*
 Harold Pinter's *The Homecoming*
 Jean Giradoux's *Ondine*
 Kaufman and Hart's *You Can't Take it With You*
 Langston Hughes's *Mulatto*
 Lillian Helman's *The Children's Hour*
 Luigi Pirandello's *Six Characters in Search of an Author*
 Luis Valdez's *Zoot Suit*
 Ntozake Shange's *For Colored Girls...*
 Oscar Wilde's *An Ideal Husband*
 Peter Weiss's *Marat/Sade*
 Thornton Wilder's *Our Town*