

THTR 331Y.01 THEATRE HISTORY II SPRING 2019
UH 210 TUES & THURS 9.30-10.50

Shane Bridger Lutz

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Office Hours: Recess Coffee: Wednesdays 12.30-2.30 or by appointment.

Course Description:

Students will study each play, the context of each play and its period, selected scenes through performance, participate in class discussion, take quizzes where necessary, write a comprehensive research paper for formal assessment, and present a group research project.

Course Outcomes:

On completion of this course students will:

- Have a broad knowledge of theatre history, style, context and audiences
- Have a knowledge of chosen play texts through close reading
- Have a critically informed understanding of chosen play texts through reading and analysis of critical material
- Have an understanding of how each play performs its time, its politics, and the conditions of contemporaneous production
- Have engaged with this work through script analysis, scene study, research and analysis
- Have articulated their engagement with the work through formal research and writing, through informal review and other writing, and through reflection on their own experience of the work as performers, dramaturgs, researchers and/or audience members
- Will have collaborated with each other to present research

As an **advanced writing course** this course will require students to:

- Identify and pursue more sophisticated questions for academic inquiry
- Find, evaluate, analyze, and synthesize information effectively from diverse sources
- Manage multiple perspectives as appropriate
- Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline
- Use multiple drafts, revision, and editing in conducting inquiry and preparing written work
- Follow the conventions of citation, documentation, and formal presentation appropriate to our discipline
- Develop competence in information technology and digital literacy

Required Texts:

- *Norton Anthology of Drama* Shorter Second Edition W. W. Norton & Company; Shorter Second edition
- ISBN-10: 0393923401 ISBN-13: 978-0393923407
- *Living Theatre: A History* by Alvin Goldfarb and Edwin Wilson W. W. Norton & Company
- 7th edition ISBN-13: 978-0393640205 ISBN-10: 0393640205
- Other Materials on Hand Outs and Moodle

Work for Assessment: 1000 pts total

- 100 pts/10% -- attendance and contribution, participation, effort, attitude, and engagement
- 100 pts/10% -- group scene/presentation [credit/no credit]
- 100 pts/10% -- RESEARCH PROPOSAL: 2 PAGES [500 words]
- 100 pts/10% -- FIRST DRAFT: 6 PAGES [1,500 words]
- 100 pts/10% -- Quizzes on reading assignments
- 500 pts/50% -- FINAL DRAFT OF RESEARCH PAPER 14 PAGES [3,500 words]

Research papers must be printed with course details etc. on the first page, all pages numbered, and include a bibliography or works cited.

Plagiarism will be taken very seriously, and may result in course failure.

Research papers will be graded on:

- Relevance to the topic
- Evidence of original research
- Originality and creativity
- Thorough response to the material
- Levels of analysis and critique
- Writing: syntax, structure of argument, coherency
- Formatting, style and presentation, management of the task [submitted on time and in full etc.]
- Information literacy – selection and use of secondary materials in print, online, live, etc.
- [SEE ALSO ADVANCED WRITING COURSE CRITERIA ABOVE]

Grading Scale:	
A	100–90% [A-: 90-93]
B	89–80% [B+: 87-89, B-: 80-83]
C	79–70% [C+: 77-79, C-: 70-73]
D	69–60%
F	59 and Below

Ground Rules:

I cannot accept late papers unless the student contacts me with a reasonable reason *before* the beginning of the class on the day the paper is due.

Quizzes – you will be required to take a number of open/closed book in-class quizzes on paper or on moodle. If on moodle you will be notified in advance, and asked to please bring a device to class to facilitate this – a smart phone should suffice.

Attendance is required – absences excused only with medical or other certification.

Each unexcused absence will result in your final grade falling by a third of a letter grade. Continued absence will result in course failure. It is your responsibility to keep up with your attendance. Please follow your attendance record on Moodle – if there are any discrepancies contact Shane Lutz as soon as possible. If you are encountering any health or related issues that affect your attendance, please contact me, Bernadette Sweeney, about this as soon as possible. Please feel free to ask and answer

questions inside and outside class. If you have any questions about how you are doing, what you want to write about, or any of the material, contact me or Shane by e-mail, or arrange to see one of us during our office hours.

Spring Semester 2019

Date	Description
Monday-Wednesday, January 7-9	New Student Orientation
Thursday, January 10	Spring Semester Classes Begin
Monday, January 21	Martin Luther King Jr. Day – No Classes, Offices Closed
Monday, February 18	Presidents' Day – No Classes, Offices Closed
Monday-Friday, March 25-29	Spring Break - No Classes
Friday, April 26	Last Day of Regular Classes
Monday-Friday, April 29-May 3	Final Exams
Saturday, May 4	Commencement

Course Schedule (subject to change)

DATE/UNIT	CONTENT/ASSIGNMENTS:
Week 1: Jan 10 UNIT 1 THEATRE – REALISM, MODERNISM AND NATIONALISM	Introduction: How to write a research paper – early research ideas....

Week 2: Jan 15 and 17 UNIT 1 THEATRE – REALISM, MODERNISM AND NATIONALISM	Early Realism: Case Study: Ibsen's <i>A Doll's House</i> (1879)
Week 3: Jan 22 and 24 UNIT 1 THEATRE – REALISM, MODERNISM AND NATIONALISM	National Theatres? Founding of the Abbey and the Moscow Art Theatre: Case Study: Anton Chekhov's <i>The Cherry Orchard</i> (1904) Case Study: J M Synge's <i>Riders to the Sea</i> (1904) Thurs: Group presentation #1 Michael Chekhov
Week 4: Jan 29 and 31 UNIT 1 THEATRE – REALISM, MODERNISM AND NATIONALISM	American Theatre in the early 20 th Century: Tuesday: American Musical Theatre: Dr. David Cody guest speaker Case Study: <i>Showboat</i> RESEARCH PROPOSALS DUE THURSDAY [2 PAGES PLUS WORKS CITED]
Week 5: Feb 5 and 7 UNIT 2 THEATRE – EXPRESSIONISM, BETWEEN THE WARS	American Theatre in the early 20 th Century: Case Study: <i>Porgy</i> by Dorothy & DuBose Hayward Tuesday: Group presentation #2 Federal Theatre Project Biography of a Constellation by Lila Rose Kaplin, & Woyzeck by Georg Buchner, Adapted by Shane Bridger Lutz February 6 - 10
Week 6: Feb 12 and 14 UNIT 2 THEATRE – EXPRESSIONISM, BETWEEN THE WARS	Pre and Post War Theatre Case Study: Langston Hughes <i>Soul Gone Home</i> (1936) Case Study: <i>Mother Courage</i> by Bertolt Brecht (1939/41)
Week 7: Feb 19 and 21 UNIT 3- THEATRE OF THE SECOND WORLD WAR	Pre and Post War Theatre Case Study: Samuel Beckett's <i>Waiting for Godot</i> (1953) Thurs: Group presentation #3 Stella Adler Group presentation #4 Jo Mielziner
Week 8: Feb 26 and 28 UNIT 4 THEATRE AND THE OPPRESSED – RACE, GENDER, IDENTITY	Non-Traditional Recent and Contemporary Theatre Case Study: Wole Soyinka's <i>Death and The King's Horseman</i> (1975) Research paper draft DUE Thursday 28th [6 PAGES PLUS WORKS CITED] August Osage County by Tracy Letts Feb 27 - March 3, March 6 - 10

Week 9: March 5 and 7 UNIT 4 THEATRE AND THE OPPRESSED – RACE, GENDER, IDENTITY	Case Study: Irene Fornes's <i>Mud</i> (1983) Thurs: Group presentation #5 Augusto Boal Theatre of the Oppressed Dance New Works March 7 – 9
Week 10: March 12 and 14	REDRAFTING MEETINGS
Week 11: March 19 and 21	UNIT 4 THEATRE AND THE OPPRESSED – RACE, GENDER, IDENTITY Case Study: Moises Kaufmann's <i>The Laramie Project</i>
Week 12: March 25 – 29	Mar 26-30 SPRING BREAK HAVE FUN!
Week 13: April 2 and 4 UNIT 4 THEATRE AND THE OPPRESSED – RACE, GENDER, IDENTITY	Non-Traditional Recent and Contemporary Theatre Case Study: Susan Lori Parks' <i>Top Dog Under Dog</i> (1994) Group presentation #6 Anna Deveare Smith Thursday: REDRAFTING MEETINGS (by request)
Week 14: April 9 and 11 UNIT 5 – THEATRE, MEDIA AND POSTMODERNISM	UNIT 5 – THEATRE, MEDIA AND POSTMODERNISM Case Study: <i>Assassins</i> Music and lyrics by Stephen Sondheim, book by John Weidman <i>Assassins</i> by John Weidman and Stephen Sondheim April 10 - 14
Week 15: April 16 and 18 UNIT 5 – THEATRE, MEDIA AND POSTMODERNISM	Case Study: Caryl Churchill's <i>A Number</i> (2002) Case Study: Marie Clements' <i>Tombs of the Vanishing Indian</i> (2011) Group presentation #7: Es Devlin
Week 16: April 23 and 25 UNIT 5 – THEATRE, MEDIA AND POSTMODERNISM	Non-Traditional Recent and Contemporary Theatre Case Study: Caryl Churchill's <i>A Number</i> (2002) Case Study: Marie Clements' <i>Tombs of the Vanishing Indian</i> (2011) Research Paper due Tuesday 23rd [14 PAGES PLUS WORKS CITED]

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at <https://www.umt.edu/safety/policies/default.php>

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <https://www.umt.edu/umarts/theatredance/About/handbook.php>

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. or visit <https://www.umt.edu/dss/>. I will work with you and DSS to provide an appropriate accommodation.

Please refer to the current schedule for relevant dates with regard to adding, dropping, and withdrawing. Please make contact with a colleague or two to find out what has been assigned if you miss class.

WELLNESS STATEMENT

The School of Theatre & Dance recognizes that theatre and performance content and processes can provoke; therefore, during the course of a class or rehearsal, students can choose to remove themselves from activities should they feel a threat to their well-being. Please communicate with your instructor and/or stage manager as soon as you can, prior to or after leaving.

Personal considerations such as health, wellness and/or other issues can interfere with a student's ability to succeed and thrive in the university setting. For helpful resources, please contact the Curry Health Center Counseling department at 406-243-4711 or schedule an online appointment through the health portal: www.umt.edu/hportal. For a crisis or for after-hours care, you can contact: the emergency rooms at St. Patrick Hospital or Community Medical Center; the National Suicide Lifeline: 1-800-273-8255; or the Crisis Text line: text MT to 741-741. For University of Montana financial aid: phone: (406) 243-5373 or email faid@mso.umt.edu Please stay in communication with your faculty advisor and know that we are here to help. You can call in anytime to our office hours (posted on office doors) or email us to set up an appointment.