THEATRE HISTORY & LITERATURE 354B

Matt Wickey
Spring 2016
Class Meetings T/Th 11:00-12:15
Office Hours: M 11:00am-3:00pm and by appointment
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REQUAND TEXTS:

*History of the Theatre*, Oscar G. Brockett with Franklin Hildy (WILL BE A COPY IN DEPT OF THEATRE OFFICE)
*Tartuffe*, Moliere (ed. Richard Wilbur)
*One Man, Two Guvnors* Richard Bean
*The Importance of Being Earnest* Oscar Wilde
*A Doll House*, Henrik Ibsen (trans. Rolf Fjelde)
*Angels in America: Millennium Approaches* Tony Kushner
*Emperor Jones* Eugene O’Neill (Available Online: http://www.eoneill.com/texts/jones/contents.htm)

COURSE OBJECTIVES: To learn to recognize theatrical forms and styles of production across cultures and centuries; to develop skills necessary to think and write critically and clearly about theatre; to become familiar with theories and terminology applicable to discussions on theatre.

DoT Goals:

- **Goal #1** - Demonstrate an understanding of the individual artist’s place in the role of theater as a collaborative art.
- **Goal #2** - Understand and appreciate the process of production.
- **Goal #3** - Demonstrate the relationship of theater to world history, societies and cultures.
- **Goal #4** - Master skills, vocabulary and concepts necessary in today’s theater to understand and practice the art of theater.

ETHICS: Promptness, attendance, and “attentiveness” are valued in this class. Please behave accordingly and do not disrupt the class with excessive talk or the use of cell phones or other devices. A willingness to “give theatre history a chance” is most appreciated. It is assumed that students will work cooperatively with one another and all work that is not “original” will be properly credited. See the SIUC Student Conduct Code for more information on plagiarism. This is a serious offense that can result in separation from the university. **EVEN** if not specifically noted on instructions or prompts for each assignment, plagiarism policies will be strictly enforced.

HATE SPEECH OF ANY KIND WILL NOT BE WELCOME IN THIS FORUM
COURSE REQUIREMENTS AND GRADING:

- **Attendance and Participation.** You may accumulate three (3) absences before any penalty occurs. There are no additional absences allowed without penalty. Plan accordingly. There is no such thing as an “excused” absence. Of course, if you have a prolonged illness or injury, or if a family emergency arises, Transitional Programs can notify all your instructors. Grades will be dropped in ½ letter grade increments for every two class absences beyond three. (Example: Someone with an “A” average who misses class five times will be in the “A-” range; a seventh absence moves that student down into the “B+” range and so on…) **Just don’t go there! 😎**

- **Attendance at TWO Departmental Productions (MUST include The Operas and Tartuffe)** You are required to write on these. Check your schedules NOW. NO EXCUSES!
- **Best Four (4) out of 5 Précise Assignments @ 5 points each= 15 points** Chapters 7, 8, 10, 16, 24 in Brockett
- **Best Twenty (20) IN-CLASS ACTIVITIES/Participation @ 2 points each= 40 points**
- **Three (3) Tests (Including Final) @**
  - Test #1 10 points
  - Test #2 10 points
  - Test #3 5 points 25 points
- **Two (2) Performance Response Papers 10 points each= 20 points**

  TOTAL 100 points

A grade of “A” will not be assigned to any individual who has not completed ALL outside of class assignments. (Précises, Final, Attendance at Departmental Productions) regardless of average.

**GRADING SCALE**

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade</th>
</tr>
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<tbody>
<tr>
<td>90-100=</td>
<td>A</td>
</tr>
<tr>
<td>80-89=</td>
<td>B</td>
</tr>
<tr>
<td>70-79=</td>
<td>C</td>
</tr>
<tr>
<td>60-69=</td>
<td>D</td>
</tr>
<tr>
<td>59 and below=</td>
<td>F</td>
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</tbody>
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The instructor reserves the right to offer extra-credit to all students, and to gauge its application appropriately and uniformly for all.

Class Schedule and Assignments

Please note: Students use different editions of the Brockett text—and that’s fine—but it is your responsibility to check that the pages you are reading correspond with the subjects covered.
on the dates due. (It is not possible to list the specific page numbers on the syllabus with so many versions of the books in use.)

Reading and Assignments are due on the days on which they are listed below. There are no “make-ups” for IN-CLASS ACTIVITIES.

Subject to Minor Shift/Changes

T Jan. 19    Intros and Welcome
IN-CLASS ACTIVITY #1- Discussion: “The Way We Perform Through Life: Onstage and Off”

Th Jan. 21   Syllabus and Deeper Intro to the Course
IN-CLASS ACTIVITY #2- What is Theatre? History? Outlining our work this semester- Preview Renaissance

Sunday, January 24 Last day to DROP/ADD with a Dean’s signature

T Jan. 26    Background on Theatre of the Italian Renaissance
PLEASE BRING BROCKETT BOOK
IN-CLASS ACTIVITY # 3- Precise Preview, Renaissance Thought

You MUST have textbooks and complete reading due for Tuesday, September 4.

Th Jan. 28   Reading: Brockett & Hildy, Italian Theatre to 1700
(Chapter 7 most recent edition)
Renaissance/Neo-Classical Thought, cont.
IN-CLASS ACTIVITY # 4- Stock Characters, Lazzi, Conventions, and More

Sunday, January 31- LAST DAY TO DROP A CLASS WITH REFUND

T Feb. 2     Intro French Theatre: Possible videos/discussion

Th Feb. 4    Wrap Italian Theatre! And Move to France!
IN-CLASS ACTIVITY #6- Preview French Neoclassical; England versus the Continent; Italian Renaissance→France: Misinterpretations of Aristotle; Neoclassical Rules
PRECISE #1 (ON CHAPTER 7) DUE IN CLASS

T Feb. 9     Reading: Brockett, Chapter 8- “French Theatre to 1700”
IN-CLASS ACTIVITY #7- Contemporary Examples of the Neoclassical Rules

T Feb. 16

Reading: Tartuffe

IN-CLASS ACTIVITY #8- Tartuffe and the Rules

Th Feb. 18

French Neo-Classical Conventions, Tartuffe continued

IN-CLASS ACTIVITY #9

T Feb. 23

Wrap French/1700, Look ahead to Test and Opera!

IN-CLASS ACTIVITY #10

PRECISE #2 (ON CHAPTER 8) DUE IN CLASS

Th Feb. 25

TEST 1

Paper Prompt for Opera Handed out

TEST #1 will be a traditional in-class test, ½ objective and ½ essay. You will be tested on concepts and vocabulary included on the Review Sheet.

Department of Theatre Production Hansel and Gretel February 26th-28th

T Mar. 1

Opera debrief

Reading: Brockett & Hildy, “Italy and France to 1800”- Chapter 10

Evolution of Italian and French Theatrical forms.

IN-CLASS ACTIVITY #11

Th Mar. 3

Italy and France, 1800 continued

IN-CLASS ACTIVITY #12- Evolution of Commedia form- Read from Servant of Two Masters in class?

T Mar. 8

Reading: One Man, Two Guvnors

PAPER ON OPERA DUE IN CLASS (Don’t put it off!)

IN-CLASS ACTIVITY #13

Th Mar. 10

PRECISE #3 on CHAPTER 10 “Italy and France to 1800” DUE!

Wrap Italy and France, One Man, Two Guvnors

IN-CLASS ACTIVITY #14

T Mar. 15

Spring Break NO CLASS

Th Mar. 17

Spring Break NO CLASS

T Mar. 22

Grades/Status in Class to Date Distributed in Class

IN-CLASS ACTIVITY #15 Comedy of Manners! AND English Theatre!
Th Mar. 24  \textbf{Reading:} \textit{The Importance of Being Earnest}
IN-CLASS ACTIVITY #16

T Mar. 29  Wrap \textit{Earnest}, Comedy of Manners
IN-CLASS ACTIVITY #17- \textit{Earnest} and the Rules?; Dramatic Criticism

Th Mar. 31  TEST #2 HANDED OUT
IN-CLASS ACTIVITY #18 Intro to Realism!!

\begin{center}
\textbf{TEST #2} will be a take-home essay. Follow the prompt! Test #2 will be cumulative in that you will write about conventions we have studied thus far as they apply to the plays read.
\end{center}

\begin{center}
\textbf{Sunday, April 3\textsuperscript{rd} - LAST DAY TO DROP A FULL-TERM COURSE WITHOUT A REFUND AND A ‘W’}
\end{center}

\textbf{EXTRA CREDIT OPPORTUNITY!} Department of Theatre Production of \textit{Wife/Worker/Whore} March 31\textsuperscript{st}-April 3\textsuperscript{rd} (Big Muddy Festival)

T April 5  \textbf{Reading:} Brockett and Hildy Chapter 16 “The Beginnings of Modern Realism!
IN-CLASS ACTIVITY #19

Th April 7  \textbf{Reading:} \textit{A Doll House}
IN-CLASS ACTIVITY #20

T April 12  TEST #2 DUE IN CLASS
Wrap \textit{Doll House}
IN-CLASS ACTIVITY #21 – Naturalism, Expressionism, Brecht, and more fun!

Th April 14  \textbf{Reading:} \textit{Emperor Jones}
IN-CLASS ACTIVITY # 22- Watch and Discuss Wooster Group?

T April 19  PRECISE #4 ON CHAPTER 16 Due in Class
IN-CLASS ACTIVITY #23- Wrap \textit{Emperor Jones} and look toward Contemporary Theatre

Th April 21  \textbf{Reading:} Brockett and Hildy Chapter 24- “Contemporary Theatre”
IN-CLASS ACTIVITY #24: Practitioners and their influence today!

T April 26  \textbf{Reading:} \textit{Angels in America: Millennium Approaches}
IN-CLASS ACTIVITY #25: The “isms” of Angels

Th April 28
Wrap Angels
Revisit/Preview Tartuffe in production
Paper Prompt for Tartuffe handed out

REQUIRED Department of Theatre Production Tartuffe (April 28<sup>th</sup>-May 1<sup>st</sup>)

T May 3
PRECISE #5 on Chapter 24 DUE IN CLASS
Tartuffe Production debrief and discussion

Th May 5
Wrap-Up & Review

The Final Exam Period for this class is scheduled for Thursday, May 12 from 10:15am-12:15 pm. Tartuffe papers are due at the Final Exam time as well.

The Final Exam for this class is worth fewer points than the other two tests because you will be writing your paper on Tartuffe as well. It will be an activity in which you discuss how the “Rules” and the staging conventions studied appear (or don’t) in visual and/or written examples you have not seen before. It should be fun!
Building Emergency Response Protocols for Syllabus:

University’s Emergency Procedure Clause:

Southern Illinois University Carbondale is committed to providing a safe and healthy environment for study and work. Because some health and safety circumstances are beyond our control, we ask that you become familiar with the SIUC Emergency Response Plan and Building Emergency Response Team (BERT) program. Emergency response information is available on posters in buildings on campus, available on BERT’s website at www.bert.siu.edu, Department of Public Safety’s website www.dps.siu.edu (disaster drop down) and in the Emergency Response Guideline pamphlet. Know how to respond to each type of emergency.

Instructors will provide guidance and direction to students in the classroom in the event of an emergency affecting your location. It is important that you follow these instructions and stay with your instructor during an evacuation or sheltering emergency. The Building Emergency Response Team will provide assistance to your instructor in evacuating the building or sheltering within the facility.

Students With a Disability:

Instructors and students in the class will work together as a team to assist students with a disability safely out of the building. Students with a disability will stay with the instructor and communicate with the instructor what is the safest way to assist them.

Tornado:

During the spring semester we have a Storm Drill.

Pick up your belongings and your instructor will lead you to a safe area of the basement. No one will be allowed to stay upstairs. Stay away from windows. The drill should not last more than 10 minutes. You must stay with your instructor so he/she can take roll. Students need to be quiet in the basement as the BERT members are listening to emergency instructions on handheld radios and cannot hear well in the basement.

Fire:

During the fall semester we have a Fire Drill.

Pick up your belongings and your instructor will lead you to either the North or South parking lot depending on what part of the building your class is in. You must stay with your instructor so he/she can take roll. As soon as the building is all clear, you will be allowed to return to class.

These drills are to train instructors and the Building Emergency Response Team to get everyone to a safe place during an emergency.

Bomb Threat:

If someone calls in a bomb threat, class will be suspended and students will be asked to pick up their belongings, evacuate the building and leave the premises. Do not leave anything that is yours behind. We will not allow anyone back into the building until the police and bomb squad
give us an all clear. **DO NOT USE YOUR CELL PHONES.** Some bombs are triggered by a cell phone signal.

**Shooter in the Building:**

When it is safe to leave, move to a safe area far from the building away from where the shooter is located. If anyone has any information about the shooter, please contact the police after you are a safe distance away. If someone cannot leave, go into a room, lock the door, turn out the lights, and if possible, cover the glass on the door. Students chair desks should be piled in front of the glass and door as a barricade and the teacher's desk, podium and anything movable can be pushed against the door. This is intended to slow down any attempts to enter or look into the classroom. If it looks like the shooter is persistent and able to enter, make a lot of noise and use everything in your backpacks to throw at the shooter to distract him.

Silence all cell phones after one person in the room calls the police and informs them of their location and how many people are in the room. **Be quiet and wait for the police to arrive.** The police are looking for one or more shooters, and they have no way of knowing if the shooter is in the room people are hiding in. For this reason, when the police enter the room, no one should have anything in his/her hands and each person **MUST** raise his/her hands above his/her head.

**Earthquake:**

In the event of an earthquake you are advised to take cover quickly under heavy furniture or near an interior wall, or a corner, to avoid falling debris. Outside the building are trees, power lines and debris from the building itself that you will need to stay away from. In the building, large open areas like auditoriums are the most dangerous. Do not try to escape on a stairway or elevator. Do not hide under a stairway. We **do not** recommend that you stand in a doorway because the door could shut from the vibrations and crush your fingers trapping you there.
Grading of Performance Response Essays (to be adapted for text analysis or history papers)

Format and Details 3 pts.

• Does the author have a clear introductory paragraph that expresses the goal(s) of the overall paper (See prompt.)?
• Does the opening sentence draw the reader in?
• Does the author clearly state a thesis (underline it) and go on to support it?
• Does the author identify specific examples from the script or production?
• Does the author stay clearly in the past tense?
• Did the author proofread carefully for proper grammar and misspelled words?
• Is paragraphing appropriate (parallel to changing ideas)?
• Is there a concluding paragraph?

Content 3 pts.

• Does the author clearly discuss topic(s) outlined in the prompt?
• Are there specific examples from the text/performance to support the argument?
• Is there unnecessary information (such as recounting the plot versus using plot points to support argument)?
• Is the information in the performance response essay accurate?
• Does the author balance their opinion/interpretation with concrete examples from the text/performance?
• Is the author concentrating on what was written or presented as opposed to what was missing or what they preferred to see?

Style and Flow 3 pts

• Does the paper flow smoothly?
• Is there a clear and logical organization to the paper?
• Does the author make clean, logical transitions from idea to idea?
• Does the author use theatrical terms appropriately?
• Does the author clearly write for an appropriate audience (instructor and peers)?

1 “free floating point” to be used as + or – at the instructor’s discretion.

10= A 9=A- 8= B+ 7= B 6= B- 5= C+ 4= C 3= C- 2= D+ 1= D
Student Contract for THEA 354A, Spring 2016

I have read the Course Syllabus for THEA 354A and understand its content including the attendance policy, productions required, academic honesty section, and classroom behavior requirements (including use of cell phones).

_________________________   _______________________
NAME (Signature)              Date