THEA 501 Contemporary Developments S16  Class: W/F 12:35- 1:50
Anne Fletcher  Office Hours: T/TH 11:00-1:00;  
967-2927 (cell)  W 2:00-3:00; F 11:30- 12:30
afletch@siu.edu

Course Objectives and Points of Emphasis: To examine and appreciate the legacy of the late 19th and early 20th centuries with regard to contemporary theatre. To identify, with ease, historical antecedents at work on present theatrical practices. Particular emphasis will be placed on the influences of seminal theatrical giants Artaud, Brecht, and Grotowski, set against realism.

Course Requirements & Grading:
• Attendance- As this is a graduate level course, NO ABSENCES are allowed (except in the event of documentable and severe illness or family emergency). Grades will be lowered ½ letter grade per absence.
• Completion of required reading for each class meeting.
• Précises of major texts read for class.
• Attendance at ONE Kleinau or Big Muddy Shorts Show and short response paper
• Facilitation of Discussion for ONE Class Session:

  Provide supplementary material for and facilitate one class session in the form of visual aids or activities. The task involves: 1) reading and relating scripts to the theories at hand; 2) identifying subsequent theatrical practitioners who were influenced by the person(s) you research; 3) finding appropriate sources to share with the class; 4) conducting hands-on activities and/or sharing visual aids, and leading the class discussion. A packet of information on the day’s topic must be assembled and distributed in class. This packet must include web addresses and bibliographical material for sources utilized in preparing it—so each of us may benefit later… (Length? These packets are generally around 15 pages long.) You will teach the class. Presentation time: approx. 1/2hr.- 45 mins. Of course, University policies concerning plagiarism apply in this course.

Required Texts:
The Empty Space, by Peter Brook  
Theater of the Avant-Garde 1890-1950, Bert Cardullo and Robert Knopf  
The Theatre and Its Double, Artaud  
Towards a Poor Theatre, Jerzy Grotowski  
Brecht on Theatre, ed. Willett  
Hand-outs, journal articles, scripts, etc. provided in class, via email or on D2L

Recommended Texts:  Theatre History, Brockett & Hildy; Century of Innovation, Brockett and Findlay; Twentieth Century Theatre: A Sourcebook, ed. Drain; Theories of the Theatre, Carlson
**GRADING:**

- Facilitation of Discussion(s) 10 points
- Materials for Facilitation 15 points
- 4 Précises @ 15 points ea. 60 points
- Attendance at ONE Kleinau show or Big Muddy Shorts and Kleinaiu or Big Muddy Shorts Paper 5 points
- Final (In-Class Exercise) 5 points
- Re-take Pre-Test 5 points

**TOTAL POSSIBLE POINTS:** 100 points

A= 90-100; B=80-89; C=70-79; D=60-69; F=below 60

**CLASS SCHEDULE**

(Of course, changes will undoubtedly be necessary along the way)

Please note: Because we have so much material to cover—and because we have major conference conflicts in the spring—**I have not cancelled classes for tech weeks of productions.** Please simply come to class on those days and absorb information as best you can, AND, if you have a major responsibility on a particular show, do not select one of those days for your facilitation! **PLAN AHEAD.**

**WEEK ONE**

**Jan. 20**

- Intro. to Course; Syllabus; Visuals; Pre-Test
- Obtain books for this class.

*Reading is listed on the dates DUE.*

**Jan. 22**

- In- Class Exercise
- Organization: Who will facilitate and present when? Who will be gone for SETC and other conventions or conferences? **Please check your personal calendars NOW.**

Last day to drop or add a class without Dean’s signature Sunday, January 24

**WEEK TWO**

**Jan. 27**

- **Reading:** Articles on Peter Brook distributed in last class, via email or on D2L
- Discuss Peter Brook; Preview *The Empty Space*; Discuss précises
- **Read ahead! The Empty Space is due to be read in its entirety the next time we meet!**

**Jan. 29**

- NO CLASS- Anne at Texas Educational Theatre Association
Last day to drop a full-term course with refund, Sunday January 31

WEEK THREE

Feb. 3 – Reading: The Empty Space in its entirety
Draft of Précise on The Empty Space DUE IN CLASS
Discuss The Empty Space

Feb. 5 – Reading: “En Garde…” in Cardullo.
Review any brief and basic source on late 19th C- early 20th Century
Theatre on the theatrical “ISM’s” (example- appropriate chapters in Oscar
Brockett or in an Introduction to the Theatre Text) AND re-familiarize yourself
with a realistic play (Ibsen, for example)
In Class: Begin chronological explorations of theories and styles.
Discuss Realism versus Non-Realism, etc.

WEEK FOUR

Feb. 10 – “Franco-Russian Symbolism” in Cardullo; Discuss Cardullo and The
Chalky White Substance (hand-out to be read in class)
Polished Précise on The Empty Space DUE IN CLASS

Feb. 12 – “Pataphysical Theater” (pp. 77-125- Review page #s: We may not all have the
same edition) in Cardullo; Ubu in class; Select expressionistic plays to read for
next Weds.

WEEK FIVE

Feb. 17 – FUTURISM & DADA
Reading: “Italian Futurism” pp. 187-206 in Cardullo; “Dada”
pp. 264-289 in Cardullo
Scenes from Tom Stoppard’s Travesties in class
Facilitators for Futurism & Dada

[Approaching Tech Week for Hansel and Gretel]

Feb. 19 – EXPRESSIONISM “German Expressionism,” pp. 207-263 in Cardullo
Reading: One of the following plays to be determined in advance— Machinal,
From Morn to Midnight, The Hairy Ape, A Dream Play,
The Adding Machine or another expressionistic play of your choice.

WEEK SIX

Feb. 24 – SURREALISM
Reading: “French Surrealism” pp. 327-372 in Cardullo
The Breasts of Tiresias (Hand-out for use in class)
Facilitators for Surrealism: ___________________________
___________________________________________________

Feb. 26-  PISCATOR AND BRECHT
Reading: Portions of Brecht on Theatre (TBA) and
Excerpts from Directors on Directing (hand-out)
Facilitators for Piscator and Brecht: ___________________________
_______________________________________________________________

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

WEEK SEVEN
Mar. 2 – (SETC) TBA
Mar. 4 – (SETC) TBA

WEEK EIGHT
Mar. 9 – Brecht continued; Discuss précis for Brecht on Theatre
Mar. 11 – Precise for Brecht on Theatre due!
Preview THEATRE OF CRUELTY

WEEK NINE
Mar. 16 – SPRING BREAK **MATC/USITT
Mar. 18– SPRING BREAK **MATC/USITT

WEEK TEN
[Tech Week for Big Muddy Play Festival]
Mar. 23 – Reading: “The Theatre of Cruelty” pp. 373-388 in Cardullo; Preview
The Theatre and Its Double; Discuss Artaud

Mar. 25– Reading: The Theatre and Its Double in its entirety!
Discuss Artaud
WEEK ELEVEN

Mar. 30— Précise for *The Theatre and Its Double* due! Wrap Up Artaud and Preview Grotowski

April 1— Reading: Begin *Towards a Poor Theatre*

Last day to drop a full-term course without a refund and a “W” Sunday, April 3

Department of Theater Production *Wife/Worker/Whore* March 31st- April 3rd, along with 5 original staged readings of plays

WEEK TWELVE

April 6 – NO CLASS: DRAMA DAZE

April 8— Reading: Finish *Towards a Poor Theatre*
Facilitators for Grotowski: __________________________

WEEK THIRTEEN

April 13— Précise on *Towards a Poor Theatre* due!
Reading: The Living Theatre’s *The Brig* or *The Connection*
Living Theatre Clips
Facilitators for the Living Theatre: __________________________

April 15— Continue Discussion of the Living Theatre; begin Open Theatre

WEEK FOURTEEN

[Approaching Tech Week for *Tartuffe*]

April 20— Reading: *The Serpent* or *Terminal*
Facilitators for the Open Theatre: __________________________

April 22— Continue discussion of the Open Theatre
WEEK FIFTEEN

April 27 – After the Open Theatre

April 29- Review; Discuss contemporary practitioners

Department of Theater Production Tartuffe April 28th- May 1st

WEEK SIXTEEN

May 4- In-Class Exercise

May 6- Re-take Pre-Test; Fill out Course Evaluations

FINAL EXAM PERIOD: May 9-13

Monday, May 9th- to be discussed