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**THEA273: Modern Theatre History**

1 credit.

Spring 2020

W/F 11:00am – 12:15pm, McMichael Academic 313

**INSTRUCTOR INFORMATION**



Vanessa Campagna, Ph.D Office Phone: (309) 457-2332

Assistant Professor Cell Phone: (816) 820-0749

Email: [vcampagna@monmouthcollege.edu](mailto:vcampagna@monmouthcollege.edu) Office: 310 McMichael Academic

*To the extent possible, please communicate via email.*

*If your needs or concerns are urgent, you are welcome to call or text my cell.*



**OFFICE HOURS**

Monday: By appointment between the hours of 1:00pm and 3:00pm

*\*Simply send me an email with the time you plan to drop by.*

Tuesday: Open office hours: 11:00am – 12:30pm

Wednesday: Open office hours: 9:00am – 10:00am

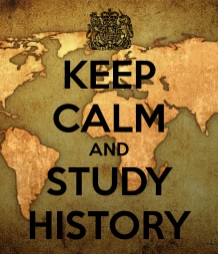
Thursday: Open office hours: 11:00am – 12:30pm

Friday: In the case of emergencies only.

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*I am frequently on campus and welcome the opportunity to meet with you! If an alternate meeting time needs to be scheduled, please know that this is easily accomplished. Do not hesitate to speak up and reach out! Please also know that I am often in Wells Theater—if I have stepped away briefly during office hours, there will be a note on my door. Text me and I’ll come directly to my office (2 minutes or less until I’ll be with you!).*

**COURSE DESCRIPTION**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwixpNyAidPYAhUjwYMKHdVDCKcQjRwIBw&url=https://www.pinterest.com/pin/440860251005197997/&psig=AOvVaw1k3bR78LvCm6ppaneRg9B9&ust=1515868669209805) [](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwip1IOqrdzVAhUI6IMKHRtJDG8QjRwIBw&url=http://wyomingpublicmedia.org/post/hundreds-debate-merits-reading-resources-cody&psig=AFQjCNHUfs-Cx_F05bc_f80t1gT-lLo9VA&ust=1502993516413273)

Aligned with the Monmouth College Academic Catalogue, **Modern Theatre History offers students “A survey of Theatre from the Restoration to modern times emphasizing the evolution of dramatic literature, production elements, theatre architecture, and audience composition.”[[1]](#footnote-1)** Modern Theatre is motivated by the New Historicist perspective that all documents and cultural texts (to include plays and theatrical performances) are products of particular times and places, reflecting the values and circumstances of their creators. Relatedly, the course places plays, theatrical enterprises, and aesthetics and theatre practices in conversation with their respective social/culture contexts in order to illuminate meaning.

**Central to the course is:**

* Engagement with secondary sources like Brockett and Hildy’s *History of the Theatre*
* The close, critical reading of primary sources (plays) for the purpose of developing significant understanding of dramatic structure, genre, style, and relevant historical/political/social contexts in which plays are nested.
  + The scope of the course emphasizes the following countries: England, France, Germany, Sweden, Norway, Russia, Spain, and Italy. The almost exclusively Western European focus is the result of two factors: 1) 17 weeks, with only 2 meetings per week, and 2) the necessity that Theatre majors—who comprise the bulk of enrolled students—learn the movements, practitioners, and works that have been identified by top scholars in the field of Theatre as most influential to the development of the World Theatre, while also engaging the breadth of aesthetics that emerged during the period.
  + Diversity is achieved through the pursuit of gender parity among the playwrights, and the inclusion of plays by playwrights who are people of color, sexual minorities, religious minorities, etc.

The course is conducted through a variety of mediums: required readings; lectures; group discussions; in-class formative assessments; informal and formal writing assignments; quizzes; exams; projects; performative

exercises; and the viewing of live performances and/or films.

**COURSE LEARNING OBJECTIVES**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjwlqbKsNzVAhVs6YMKHW5YCR0QjRwIBw&url=https://financenewmexico.org/articles/general-business-advice/knowing-the-difference-between-goals-objectives-critical-in-business-planning/&psig=AFQjCNG1ikSkjjbKm63vWFGMv1cZlnP53A&ust=1502994377758562) [](https://www.google.com/imgres?imgurl=http://pjmcclure.com/blog/wp-content/uploads/2013/12/learning-priorities-Development.jpg&imgrefurl=http://pjmcclure.com/blog/learn-love-learning/&docid=EIkp6dvdr8NMfM&tbnid=2Msn0_urt7iyCM:&vet=10ahUKEwizraH6sNzVAhXm5YMKHZxSBFEQMwiAASg8MDw..i&w=728&h=728&bih=911&biw=1920&q=learning&ved=0ahUKEwizraH6sNzVAhXm5YMKHZxSBFEQMwiAASg8MDw&iact=mrc&uact=8)

1) Aligned with the view expressed in the Monmouth College Academic Catalogue that “The Fine Arts contain some of the greatest accomplishments of the human imagination and spirit,”[[2]](#footnote-2) **students will learn of important theatre practitioners, notable works of dramatic literature, and foundational dramatic theories and criticisms.**

2) Students will learn to hone and employ the research skills in order **to cultivate and demonstrate a working knowledge of many of the world’s foremost playwrights and their notable works, as well as other notable theatre practitioners and their notable contributions in the areas of acting, directing, design, dramaturgy, etc.** Students will be ableto **apply their research skills in variety of ways: research essays, inter-textual analysis and comparative readings, and biographical performance.**

3) Students will be able to identify the major historical/aesthetic periods ranging from the mid-18th century to mid-20th century. Further, students will learn how employ New Historicist methods to relate theatrical developments to their cultural contexts.

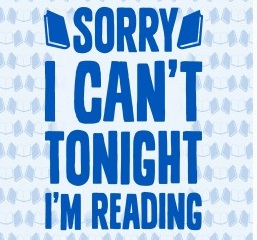
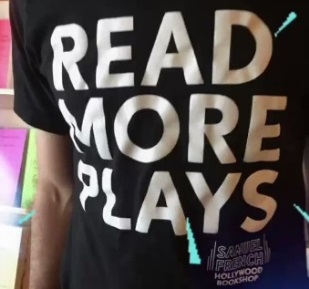
4) Students will be able to make critical judgements about contemporary adaptations of plays written during the modern period.

5) Given the subjective nature of art, **students will learn communication skills associated with engaging in spirited conversation**, bringing to class discussions their own interpretations and a collegial willingness to listen to the interpretations of others.

**\*Theatre Education Content Standards:**

K2, E7, E8, P2

**REQUIRED TEXTS**

** **

Boucicault, Dion. *The Octoroon.* Create Space Independent Publishing, 2017.

Brockett, Oscar, and Franklin J. Hildy, *History of the Theatre, 9th Edition.* Allyn & Bacon, 2003.

Chekhov, Anton. *The Cherry Orchard.* Dover Thrift, 1991.

Dumas *fils.*, Alexandre. *La Dame Aux Camelias.* Oxford’s World Classics, 2008.

Gorky, Maxim. *The Lower Depths.* Dover Thrift, 2016.

Hnath, Lucas. *A Doll’s House Part 2.* Theatre Communications Group, 2018.

Hauptmann, Gerhart. *The Weavers.* Create Space Independent Publishing, 2016.

Ibsen, Henrik. *A Doll’s House.* Dover Thrift, 1991.

Jarry, Alfred. *Ubu Roi.* Dover Thrift, 2003.

Jenkins, Branden Jacobs-Jenkins. *An Octoroon (Acting Edition).* Dramatists Play Service, Inc., 2015.

Lorca, Federico Garcia. *Blood Wedding (Acting Edition).* Dramatists Play Service, Inc., 2001.

Rostand, Edmund. *Cyrano de Bergerac.* Dover Thrift, 2000.

Schiller, Friedrich. *Maria Stuart.* Create Space Independent Publishing, 2016.

Strindberg, August. *The Father.* Dover Thrift, 2003.

Tydeman, William M, editor. *Three Restoration Comedies: The Man of Mode, The Country Wife, and Love for*

*Love*. Penguin Classics, 1976.

***\*Additional readings will be POSTED TO MOODLE for you to access electronically.***

**NOTICES FROM THE COLLEGE**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjeg_THvNzVAhWW0YMKHRLSBHgQjRwIBw&url=https://www.theodysseyonline.com/@monmouth-college&psig=AFQjCNEx_2lCwTIpn_L82GASN2EjZhpduA&ust=1502997610334102)

NOTICE OF ACCOMMODATION

Students in need of special accommodations related to the curriculum, instruction and/or assessment methods should not hesitate to contact the instructor. Your learning is valued, and every effort will be made to ensure that you are able to fully engage with course readings and other audio/visual materials, as well as participate in class discussions and activities. Please be assured that the instructor maintains a strict confidentiality agreement.

DISABILITY SUPPORT SERVICES

**Student Success at Monmouth College:**

Student Success & Accessibility Services offers FREE resources to assist Monmouth College students with their academic success. Programs include Supplemental Instruction for select classes, Drop-In and appointment tutoring, and individual Academic Coaching. Our office is here to help all students excel academically, since all students can work toward better grades, practice stronger study skills, and manage their time better.

**Accessibility Services:**

If you have a disability or had academic accommodations in high school or another college, you may be eligible for academic accommodations at Monmouth College under the Americans with Disabilities Act (ADA). Monmouth College is committed to equal educational access. To discuss any of the services offered, please call or meet with Robert Crawley, Interim Director of Student Success & Accessibility Services. SSAS is located in the new ACE space on the first floor of the Hewes Library, opposite Einstein’s Bros Bagels. They can be reached at 309-457-2257 or via email at: [ssas@monmouthcollege.edu](mailto:ssas@monmouthcollege.edu).

***\*If you have not been diagnosed with a learning disability but believe that you would benefit from disability screening, please contact Counseling Services.***

**\**The professor will be notified of students with accommodations; however, it is the student’s responsibility to activate her/his accommodations. Please meet with me ASAP if this applies to you!***

SYLLABUS CHANGES

This syllabus is subject to change. Occasional modifications related to the content of the course and schedule may be made in order to ensure that the learning environment is student-centered. In the event of changes, an updated syllabus will be posted to Moodle. It is your responsibility to print any/all revisions.

ACADEMIC SUPPORT SERVICES

**The Teaching and Learning Center offers** various resources to assist MC students with their academic success. All programs are FREE to MC student and are here to help you excel academically. These services are not just for struggling students, but are designed to assist ALL STUDENTS to get better grades, learn stronger study skills, and be able to academically manage their time. The Teaching and Learning Center is located on the 2nd floor of Poling Hall with staff available from 8:00am—4:30pm, 309-457-2257, or <http://www.monmouthcollege.edu/academic/support/tlc>.

**The MC Writing Center** offers unlimited, FREE peer tutoring sessions for students. Peer writing tutors work with writers from any major, of any writing ability, on any type of writing assignment, and at any stage in the writing process, from planning to drafting to revising to editing. The MC writing center is located on the 3rd floor of the Mellinger Teaching and Learning Center, and is open Sunday-Thursday 7:00-10:0pm and Monday-Thursday 3:00-5:00pm on a first-come, first-served basis. No appointment is necessary! Visit http://writingat mc.wordpress.com/writing-center/ for more information.

**Hewes Library** is staffed with knowledgeable librarians who are available to help you with your research essays and other research-based projects. Their assistance ranges from initial exploration of a topic, to finding particular types of scholarly sources, to assisting with proper citation of sources. Visit the Hewes Library reference desk, or contact the library staff by email at [reference@monmouthcollege.edu](mailto:reference@monmouthcollege.edu), or by phone at (309)457-2301.

Library Reference Desk Schedule

Sunday:  Noon - 4:30pm, 6:30pm - 9pm

Monday – Thursday:  9am – noon, 1:30pm-4:30pm, 6pm - 9pm

Friday:  9am – noon, 1:30pm-4:30pm

Saturday:  No reference service

ACADEMIC DISHONESTY POLICY

We believe that academic honesty is of the utmost importance for the maintenance and growth of our intellectual community. At Monmouth College, the faculty and staff strive to create positive and transformational learning experiences. One step in our mission to provide excellent teaching involves our emphasis on the promotion of free inquiry, original thinking and the holistic development of our students. Monmouth College strives to offer a learning environment which stresses a vigorous work ethic and stringent moral codes of behavior. We believe that one of our core commitments is the fostering of personal and academic integrity. Our students are encouraged to think of the campus as an educational community with ties to the local, national and global society. Honesty in one’s academic work is of the utmost importance for the maintenance and growth of the individual and of our intellectual community. We therefore require all our students to contribute to this community of learners and to make a vigorous commitment to academic honesty. We view academic dishonesty as a threat to the integrity and intellectual mission of our institution. Any breach of the academic honesty policy – either intentionally or unintentionally - will be taken seriously and may result not only in failure in the course, but in suspension or expulsion from the college. It is each student’s responsibility to read, understand and comply with the general academic honesty policy at Monmouth College, as defined here in the Scots Guide, and to the specific guidelines for each course, as elaborated on the professor’s syllabus.

The following areas are examples of violations of the academic honesty policy:

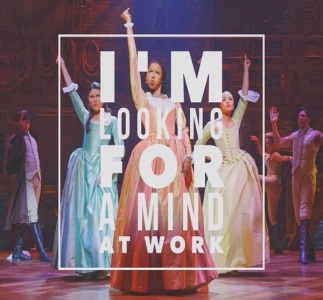
1. Cheating on tests, labs, etc;
2. Plagiarism, i.e., using the words, ideas, writing, or work of another without giving appropriate credit;
3. Improper collaboration between students, i.e., not doing one’s own work on outside assignments specified as group projects by the instructor;
4. Submitting work previously submitted in another course, without previous authorization by the instructor.

**Please note that the listing above is not exhaustive.** The complete Monmouth College Academic Honesty Policy can be found on the College web page by clicking on “Student Life” then on “Scot’s Guide” in the navigation bar to the left, then “Academic Regulations” in the navigation bar at the left. Or you can visit the web page directly by typing in this URL: <http://department.monm.edu/stuserv/student-handbook/academic.htm>.

**It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so excuses or claims of ignorance will not mitigate the consequences of any violations. Consult the instructor immediately if you have any questions, concerns, or even the slightest hesitation related to academic honesty.**

Violation of the academic honesty policy has varying consequences; these consequences correspond to the severity of the infraction, as judged by the instructor. Minimally, a violation will result in 0 points earned on the assignment in question. Severe infractions will result in the student’s dismissal from the class and a resulting grade of “F.” **All cases of academic dishonesty will be reported to the Associate Dean, who may recommend to the Admissions and Academic Status Committee further action, including suspension or dismissal from Monmouth College.** It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so **excuses or claims of ignorance will not mitigate the consequences of any violations.**

**COURSEWORK & POINT ALLOCATIONS**

**Consistent with Monmouth College workload expectations, students should work an average of 10 to 12 hours per week *outside* of class meeting times. 40% of those hours should be devoted to completing all required readings prior to the class period on which they are due. Reading the texts should be supplemented with annotations (at the minimum highlighting and making notes in the margins). 30% of those hours should be devoted to studying your annotations and class notes in preparation for upcoming class discussions, quizzes, and examinations. The final 30% of those hours should be devoted to ongoing work on essays and projects.**

Required Readings

**Your success in this class *is dependent upon* having completed all assigned readings prior to the class period at which they are due.** **Having completed the reading ensures that you are familiar with major ideas and are able to productively contribute** **to in-class conversations (see below).** Quizzes will be administered regularly in effort to help keep students accountable; additionally, for each class period on which assigned readings are due from Brockett and Hildy, students are expected to bring to class a completed Annotation Worksheet. Despite these external pressures, students are reminded that intrinsic motivation is critical to collegiate and professional success. Hold yourself to high standards and take your coursework seriously!

\*Completing the annotation worksheets accounts for up to 60 points.

In-class Discussions

The professor values academic pluralism, meaning ***your ideas matter***! Art is inherently subjective; thus, much of our class time will be dedicated to the sharing of our ideas and interpretations. In this sense, we will be learning together and co-constructing knowledge*.* ***It is imperative that all members of the learning community come to class prepared to contribute their opinions and questions*.** The course will have lecture components, but supplementary discussion is essential. Participate in the conversation and demonstrate active listening! *Attendance is mandatory.*

\*Contributing regularly and productively, and actively listening accounts for up to 60 points.

Quizzes

Eight times throughout the semester, students will take a quiz that covers the previous week’s course material. The quizzes are returned in the following class meeting so that students can quickly assess their mastery of the content, as well as their overall progress in the class.

\*8 quizzes X 10 points each = 80 points possible.

Exams

Five times throughout the semester, students will take unit exams. The exams will be formatted to engage a

variety of learning styles and can include any of the following: true/false, multiple choice, matching, fill in

the blanks, short answer, and essay questions.

\*4 exams X 100 points each = 400 points possible.

Live Theatre Viewings

As theatre is an embodied art, it is important that our investigation of theatre move beyond the classroom and into sites of creation and performance. Students are required to attend three Department of Theatre productions for the semester.

Adaptation Group Project

Contemporary playwrights can take classical or modern texts as source material for their work. This project

has students working in small groups to prepare a presentation on a contemporary adaptation of a play from

the modern period. The central aims of the project are: 1) to explore the modern play’s continued relevance

and/or its lack of continued relevance, 2) to engage with the creative energy of dramatic literature, even long

after its premiere, and 3) to have students engage critically with dramatic literature and scholarship focused

on dramatic literature.

\*1 Adaptation Group Project X 50 points = 50 points possible.

Person of Interest Research Project

Early in the semester, each student will be assigned an historical figure to research throughout the first half

of the semester. Students will be responsible for determining the line of research (e.g. focusing on

autobiography within representative plays, career development and notable contributions, thematic analysis,

comparative analysis with progenitors, contemporaries, or later generations, etc.). The research and related

essay will be completed in installments with staggered deadlines. The essay will be formatted to MLA and

will be 8-10 pages in length for freshman and sophomores, and 10-12 pages in length for juniors and

seniors.

\*1 research essay X 250 points = 250 points possible.

Person of Interest Research Display

Because theatre is a creative and embodied art, students will complete a creative research display and

performance working form the research essay. Salient research finds will be displayed on a research poster,

which will be presented at Scholar’s Day. Students will dress in costume as their person of interest, and

memorize a 2 minute monologue or a theoretical essay (whichever is appropriate to the person of interest). \*1 poster and performance at Scholar’s Day X 50 points = 50 points possible.

**TOTAL POINTS POSSIBLE: 950 points possible.**

**GRADING SCALE**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **B+** 87% - 89% | **C+** 77% - 79% | **D+** 67% - 69% | **F**  < 59% F |
| **A** 94% - 100% | **B** 84% - 86% | **C**  74% - 76% | **D**  64% - 66% |  |
| **A-**  90% - 93% | **B-** 80% - 83% | **C-** 70% - 73% | **D-** 60% - 63% |  |

**COURSE POLICIES**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwicnL7DxNzVAhUR0IMKHeyHAX0QjRwIBw&url=https://twitter.com/attn&psig=AFQjCNFZL0SiJWP0rMFF5vjdM04HDaICtw&ust=1502999746654774) [](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjZ0ZXrxNzVAhVoyoMKHUsdAh8QjRwIBw&url=https://www.keepcalm-o-matic.co.uk/p/keep-calm-and-follow-the-rules-11/&psig=AFQjCNF2BXf76DpXWkUKmUVHQDUcfHiWXA&ust=1502999819075550)

1) Formal papers (in this case, the critical response essays) must conform to **MLA style manual and be submitted with a completed Cover Information and Submission Checklist document (posted to Moodle)**. Consult *The Bedford Handbook*, the Purdue Online Writing Lab, and the MLA Template posted to Moodle to ensure that this is properly done. ***Written work not completely conforming to MLA will receive an automatic grade of 65%.***

\*It is highly encouraged that you write directly into the MLA template posted to Moodle.

2) In the event of an emergency, students may submit papers via email prior to the start of class on the due date. *NOTE: the paper will only be graded if a hard copy is presented at the next class.*

3) **Late work is not accepted.** One extension per assignment will be granted, but it is the student’s responsibility to request the extension at least 48 hours in advance.

4) Absence on the day of a quiz or examination will forfeit the student’s opportunity to earn points *unless the student has previously consulted with the instructor and requested alternate arrangements.*

5) **Class attendance is mandatory.** It is disadvantageous to your learning, and to that of your colleagues, when lectures are missed and/or you are absent from in-class discussions. **Each student is allotted one week of unexcused absences; in this case, two class periods.** Beginning with the third unexcused absence, each absence will result in a half letter grade deduction from the student’s overall standing in the course. *NOTE: Repeated tardiness (more than 5 minutes past start time) will also have consequences; being tardy 3 times is equal to missing one class. Arriving to class more than 15 minutes late constitutes an absence.*

6) Attendance at live theatre productions is required. Consider the money spent on this ticket as the equivalent of purchasing additional (very cheap) textbooks. Plan accordingly! Further, your failure to secure a ticket in advance does not excuse you, should the production be sold out. Again, plan accordingly!

7) Additional course readings *will* be posted to Moodle. *It is crucial that you check this site regularly.*

8) There will be no discrimination based upon race, ethnicity, sexual orientation, religion, gender, age, or physical handicap. **Inflammatory speech and behavior of any kind will not be tolerated.**

9) Grade disputes on general coursework, assignments, and exams should be brought to the instructor’s attention within 48 hours. Grade disputes on the final grade must come to the professor within 24 hours of the final grade being posted to Moodle.

10) Cellphones should be silenced during class meeting times. Laptops can be used for note-taking, but please refrain from navigating social media sites, as it is distracting to the instructor and those around you.

11) Email is to be regarded as professional communication. Helpful tips:

* Include a subject line.
* Include a greeting that addresses me with a title (Dr. or Professor).
* Use complete sentences in the body of the email, and spell out all words.
* Include a closing salutation and your name.

12) The classroom is to be regarded as a professional environment in which all community members exhibit professional courtesies. Helpful tips:

* Arrive on time
* Exchange welcomes/greetings/pleasantries
* Arrive prepared: physically, mentally, and emotionally
* Engage: physically, mentally, and emotionally

**SCHEDULE OF COURSE MATERIAL AND DUE DATES**

*NOTE: To best accommodate students’ needs and to best support the learning environment, this schedule is subject to revision. Students will be informed of changes in advance, and will be provided with the revisions.*

**Per Monmouth College policy, students are expected to work an average of 12 hours per week *outside* of class meeting times for a 1 credit course.**

**WEEK ONE**

W 15 JANUARY: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪 NO CLASS. WINTER BREAK.**

F 17 JANUARY: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪** Introductions. Review syllabus. Review MLA template. Assign Person of Interest research project.

***Your research subjects will be assigned via email prior to our next class meeting.***

***Go to Hewes Library and start collecting sources! Sign up for I-Share!***

**WEEK TWO**

W 22 JANUARY: **DUE 🡪** Brockett and Hildy (henceforth referred to as B&H) pages 211-227 (stop at “Scenic Practices”), and *The Man of Mode* by Sir George Etherege.

**MATERIAL COVERED 🡪** English Restoration period: Restoration Comedy, minor theatrical forms: Ballad Opera, and government regulations.

F 24 JANUARY: **DUE 🡪** MLA bibliography for Person of Interest research project, andB&H pages 227 (start at “Scenic Practices”)-237 (stop at “The Provincial Theatre”), and 317-328 (stop at “Theatre in North America”).

**MATERIAL COVERED 🡪** English Restoration period and 1800s: notable scenic and costume practices, actors and acting, audiences, programming. Read scene from *The School for Scandal* by Sheridan.

***You have a substantial amount of reading to complete for Wednesday’s class. Do not delay starting!***

**WEEK THREE**

W 29 JANUARY: **DUE 🡪** *The Octroon* by Dion Bouccicault, and B&H354 (start at “English Drama, 1850-1890”)-366 (stop at “Looking at Theatre History”).

It will be very wise for you to have also started reading *An Octoroon* by Branden Jacobs-Jenkins over the weekend to prepare for Friday’s class.

**IMPORTANT EVENT 🡪** Quiz #1.

**MATERIAL COVERED 🡪**19th Century: Regulation Act of 1843, Melodrama, Comic

Opera, and scenic spectacle.

F 31 JANUARY: **DUE 🡪** *An Octoroon* by Branden Jacobs-Jenkins and edited MLA bibliography for research essay.

**MATERIAL COVERED 🡪** Discussion

***A workshop for the Person of Interest research essay will be held this weekend to prepare***

***you for writing the Introduction and Methods sections. Attendance highly recommended.***

**WEEK FOUR**

W 5 FEBRUARY: **DUE 🡪** B&H pages 265-270 (stop at “The Reforms of Gottsched and Neuber”) and 288 (start at “Theatre in Russia to 1800”)-290 (stop at “Looking at Theatre History”).

**IMPORTANT EVENT 🡪** Quiz #2.

**MATERIAL COVERED 🡪** Theatrical developments in Germany and Russia.

F 7 FEBRUARY: **DUE 🡪** Introduction and Methods sections for Person of Interest research essay.

**MATERIAL COVERED 🡪** Finish lecture on theatrical developments in Germany and Russia. Peer review workshop on Introduction and Methods sections of research essay

**WEEK FIVE**

M 10 FEBRUARY: ***A study session for EXAM #1 will be held during our usual class time.***

***Attendance is optional, but highly encouraged.***

W 12 FEBRUARY: **DUE 🡪** N/A.

**IMPORTANT EVENT 🡪 EXAM #1.**

**MATERIAL COVERED 🡪 EXAM #1.**

F 14 FEBRUARY: **DUE 🡪** B&H 270 (start at “The Reforms of Gottsched and Neuber”)- 285 (stop at “Theatre in other countries”) and B&H pages 294 (start at “Theoretical Foundations of Romanticism”-295 (stop at “Romantic Drama in Germany”).

**MATERIAL COVERED 🡪** Court Theatre of the German States, German Drama and

public and national theatres to 1800. Weimar Classicism. Precursors to Romanticism.

***There is a substantial amount of work due at our next class. Do not delay getting started!***

**WEEK SIX**

W 19 FEBRUARY: **DUE 🡪** Edited Introduction and Methods section of research essay. B&H pages pages 288-290 (stop at “Looking at Theatre History”), and *Maria Stuart* by Friedrich Schiller.

**MATERIAL COVERED 🡪** German Romanticism and postromantic German drama.

F 21 FEBRUARY: **DUE 🡪** B&H pages 295 (start at “Romantic Drama in Germany”)-303 (stop at “The

French Theatre, 1789-1815”), and B&H pages 372 (start at “German and Austrian Theatre to 1900”)-374 (stop at “French Drama to 1900”).

**MATERIAL COVERED 🡪** Finish 19th-century Germanic theatre.

***Look ahead to next week! There is a play due on Friday. Most of you will be in technical rehearsals***

***for The Real Inspector Hound, so I highly encourage you to read this play in advance!***

**WEEK SEVEN**

W 26 FEBRUARY: **DUE 🡪** B&H pages 313 (start at “Russian Drama and Theatre to the 1850s”)-315, and

248 (start at “French Drama of the 18th century”)-263 (stop at “Looking at Theatre

History”), and 303 (start at “The French Theatre, 1789-1815”)-305 (stop at the start of the third full paragraph in the left-hand column on page 305: “The romantic movement…”).

**IMPORTANT EVENTS 🡪** Quiz #3

**MATERIAL COVERED 🡪** Russian court theatres of the 18th century, Russian Romanticism and the emergence of realistic drama, theatrical practice/notable practitioners. 18th and early 19th-century French theatre.

F 28 FEBRUARY: **DUE 🡪** *Cyrano de Bergerac* by Edmund Rostand, and B&H pages 305 (start at the start of the third full paragraph in the left-hand column on page 305: “The romantic movement…”)-313 (stop at “Russian Drama and Theatre to the 1850s”).

**MATERIAL COVERED 🡪** French Romanticsm. Discuss play.

**You are required to attend *The Real Inspector Hound* by Tom Stoppard. This play is presented by**

**the Department of Theatre and is held at Fusion Theatre (230 South Main Stret).**

**Performances are TH 2-27, FRI 2-28, and SAT 2-29 at 7:30pm.**

**There is also a matinee performance on SUN 3-1 at 2:00pm.**

**Student tickets with your MC ID are $6.00 and can be purchased online at**

<https://tickets.vendini.com/ticket-software.html?t=tix&e=3fd0d6709938ef385c3570cd22e49055&vqitq=500753fb-63aa-4714-b3c8-b0805ecf2526&vqitp=05f9f829-9b93-4dcc-99b1-c19c80979ff5&vqitts=1579708757&vqitc=vendini&vqite=itl&vqitrt=Safetynet&vqith=400fb49b1534e3e5d89b7b7e46fc2dca>

**Consult the Course Policies in the syllabus re: ticket expenses. If purchasing a ticket is cost prohibitive, please communicate with Dr. V ASAP to arrange to be an usher in exchange for a free ticket.**

**WEEK EIGHT**

M 2 MARCH: ***A study session for EXAM #2 will be held during our usual class time. The first 15***

***minutes is required for Quiz #4. Beyond that, attendance is optional, but highly***

***encouraged.***

W 4 MARCH: **DUE 🡪** N/A.

**IMPORTANT EVENT 🡪 EXAM #2.**

**MATERIAL COVERED 🡪 EXAM #2.**

F 6 MARCH: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪 NO CLASS. EXAM DAY FOR ½ SEM. CLASSES.**

**WEEK NINE**

**NO CLASSES. SPRING BREAK. SAFE TRAVELS & ENJOY!**

**WEEK TEN**

***You must have a full draft the body paragraphs of your research essay completed by M 16 MARCH.***

***Submit the document to Dr. V via email by 10:00am. You are then required to take the essay to The Writing***

***Center and meet with a tutor on M or T evening. Use W, TH, and F to complete all edits.***

W 18 MARCH: **DUE 🡪** *Black Slavery, or The Fortunate Shipwreck* by Olympe de Gouges (posted to Moodle). andB&H pages 374 (start at “French Drama to 1900”)-377 (stop before last two paragraphs on the page). Bring *La Dame Aux Camelias* to class.

**MATERIAL COVERED 🡪** The Well Made Play and Social Problem Plays. Read scene from *La Dame Aux Camelias* by Alexandre Dumas, *fils*.

F 20 MARCH: **DUE 🡪** Full draft of research essay body paragraphs due to Dr. V via email by 4:00pm. B&H pages 378 (start near top of right-hand column with “There was also at least one important attempt...”)-380, and 388-3891 (stop at “Ibsen”), B&H pages 392 (start at “Zola and the French Naturalists”)-396 (stop at “The Independent Theatre and Realism in England”). Bring *The Weavers* to class.

**MATERIAL COVERED 🡪** Introduction to Realism and Naturalism in Germany and France.Read scene from *The Weavers* by Gerhart Hauptmann.

**WEEK ELEVEN**

W 25 MARCH: **DUE 🡪** *The Lower Depths* by Maxim Gorky, and B&H 370 (start at “Russian Theatre to 1900”)-372 (stop at “German and Austrian Theatre to 1900”), and B&H 422 (start at “Russian Modernism”)-424 (stop at “The Revival of Idealism in France”).

**IMPORTANT EVENT 🡪** Quiz #5

**MATERIAL COVERED 🡪** Naturalism in Russia, Modernism in Russia, and the Moscow Art Theatre.

***You have a play to read for Friday. Do not delay getting started.***

F 27 MARCH: **DUE 🡪** *The Cherry Orchard* by Anton Chekhov.

**MATERIAL COVERED 🡪** Finish Russian Naturalism and Realism.

**WEEK TWLEVE**

M 31 MARCH: ***Come by Dr. V’s office between 12pm and 5pm to pick up your research essay.***

W 1 APRIL: **DUE 🡪** *A Doll’s House* by Henrik Ibsen, and B&H 285 (start at “Theatre in Other Countries of Northern Europe”)-288 (stop at “Theatre in Russia to 1800”), and 391 (start at “Ibsen”)-392 (stop at “Zola and the French Naturalists”). It will be very wise for you to have also started reading *A Doll’s House Part 2* by Lucas Hnath over the weekend to prepare for Friday’s class.

**IMPORTANT EVENT 🡪** Quiz #6.

**MATERIAL COVERED 🡪** Theatrical developments in Norway. Henrik Ibsen.

F 3 APRIL: **DUE 🡪** *A Doll’s House Part 2* by Lucas Hnath B&H pages 415 (starting at “Strindberg and Freud”)-419 (stopping at “Nonrealistic Theatre in England”).

**MATERIAL COVERED 🡪** Finish Ibsen. Discuss plays. Start Strindberg.

**WEEK THIRTEEN**

M 6 APRIL: ***A top priority this week needs to be designing your research poster. You must submit it to Hewes Library by Thursday at 5:00pm.***

W 8 APRIL: **DUE 🡪** *The Father* by August Strindberg.

**IMPORTANT EVENT 🡪** Quiz #7.

**MATERIAL COVERED 🡪** Discuss play. Finish Strindberg.

F 10 APRIL: **DUE 🡪 *Full draft of research essay: edits completed to body paragraphs and have the***

***conclusion written. DUE TO DR. V via email by 5:00pm. Your graded Quiz #7 will be***

***emailed to you so that you have access to correct answers during the Easter holiday.***

**MATERIAL COVERED 🡪 NO CLASS. EASTER BREAK.**

**WEEK FOURTEEN**

M 13 APRIL: ***You must bring your printed poster to Dr. V during office hours on M or T. If any edits***

***are required, you must make them and submit the new file to Hewes Library by***

***12:00pm on Wednesday. You must also have the performance component memorized.***

W 15 APRIL: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪** Study session for EXAM #3.

F 17 APRIL: **DUE 🡪** N/A.

**IMPORTANT EVENT 🡪** Quiz #7.

**MATERIAL COVERED 🡪 EXAM #3.**

**You are required to attend *The Revolutionists* by Lauren Gunderson. This play is presented by**

**the Department of Theatre and is held at the Wells Theater on campus.**

**Performances are TH 4-16, FRI 4-17, and SAT 4-18 at 7:30pm.**

**There is also a matinee performance on SUN 4-19 at 2:00pm.**

**Student tickets with your MC ID are $6.00 and can be purchased online at**

<https://tickets.vendini.com/ticket-software.html?t=tix&e=47226a436152f3e0b02e984c7ef08652&vqitq=5e49f82d-68bd-4cfe-bdfc-475136d9dfce&vqitp=cdc93c69-9592-41b7-994a-f09e209a21d3&vqitts=1579558090&vqitc=vendini&vqite=itl&vqitrt=Safetynet&vqith=17547a02a060282b5935d81658207857>

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**WEEK FIFTEEN**

T 21 APRIL: ***SCHOALRS DAY. YOU ARE REQUIRED TO PARTICIPATE.***

***See Person of Interest Research Project assignment sheet.***

W 22 APRIL: **DUE 🡪** B&H 409-415 (stop at “Strindberg and Freud”), and 416 (start at “Nonrealistic

Theatre and Drama in Germany”)-419 (stop at “Nonrealistic Theatre in England”), and *Ubu Roi* by Alfred Jarry.

**MATERIAL COVERED 🡪** Nonrealism in Continental Europe. Precursor to Absurdism.

F 24 APRIL: **DUE 🡪** *The Breasts of Tiresias* by Guillaume Apollinaire, *Feet* by Marinetti, *DADA in a Jiffy* by Unknown.

**MATERIAL COVERED 🡪** The Historical Avant-Garde: Symbolism, Surrealism, Futurism, DADA.

**WEEK SIXTEEN**

W 29 APRIL: **DUE 🡪** **Final version of research essay.** *The Transfiguration* by Toller (posted to Moodle), and B&H 432 (start at German Theatre and Drama, 1915-1940)-438 (stop at “Theatre and Drama in France, 1915-1940”), and 402 (start at “The Theatre in Italy and Spain, 1875-1915).

**MATERIAL COVERED 🡪** German Expressionism. Start Italy and Spain. Begin reading *Six Characters in Search of an Author* by Luigi Pirandello in class.

F 1 MAY: **DUE 🡪** Have finished reading *Six Characters in Search of an Author* by Luigi Pirandello, and B&H 444 (start at “Italian Theatre and Drama 1915-1940”)-446 (stop at “Theatre and Drama in Latin America”).

**MATERIAL COVERED 🡪** Italian Modernism, Absurdism, and Metatheatre. Start

Spain’s Generation of ’27.

**WEEK SEVENTEEN**

W 6 MAY: **DUE 🡪** *Blood Wedding* by Federico García Lorca.

**MATERIAL COVERED 🡪** The Generation of ’27. Lorca.

***TH 7 MAY: NO CLASSES. READING DAY.***

F 8 MAY: **NO CLASS. FINALS BEGIN.**

***A study session for the final examination will be held on Sunday 10 May. Time TBA.***

**FINALS WEEK**

**THE FINAL IS SCHEDULED FOR MONDAY 11 MAY**

**@ 6:30PM IN THE CLASSROOM.**

**At the final you will take EXAM #4 and complete the course evaluation. Please bring your laptop, snart cellphone, or tablet. If you do not have one of these devices, no worries; but let Dr. V know ASAP!**

1. Monmouth College, “Academic Catalogue,” *Monmouth College*, accessed January 4, 2016, <http://ou.monmouthcollege.edu/_resources/pdf/academics/advising/2015-2016.pdf>.. [↑](#footnote-ref-1)
2. Monmouth College, “Academic Catalogue,” *Monmouth College*, accessed August 18, 2015, <http://ou.monmouthcollege.edu/_resources/pdf/academics/advising/2015-2016.pdf>. [↑](#footnote-ref-2)