Syllabus
History of Theatre II THTRE 466
Iowa State University
SPRING 2012

Course: THTRE 465 (3 credits)
Time: 12:40 PM – 2:00 PM, T-R
Room: Pearson 2158

Instructor: Matt Foss
Office: 2236 Pearson
Office Hours: TBA
Email: mfoss@iastate.edu (quickest and most efficient way to get in contact with me)

Course description:
Theatre history from 1800 to the present.

Learning Outcomes:

- Develop and understanding of the development of theatre and its history through the context of play reading and primary texts.
- Build and strengthen play reading and analytical skills that have practical implications for the student’s theatrical imagination.
- To begin the formation of a student’s individual articulated dramaturgy through the examination the world theatre’s major dramaturgies.

Required Texts:


*The Empty Space.* Peter Brook. ISBN: 9780684829579

Assignments and Grading:

The estimated percentages of how your work this semester will comprise your final grade is as follows:

All Writings Assignments (Outlines/Responses and Dramaturgy Casebook) 40%
Class Participation, Attendance and Discussion 40%
Exams/Quizzes 20%

Assignment Guidelines:

Instructions and expectations for writing assignments will be discussed during class, with handouts outlining each specific assignment.

All outline and response assignments are to be written in blue or black ink in a standard composition book like the one pictured below:

![Composition Book]

All late submissions are reduced to 50% of their available points. Missing assignments will receive a zero.

Classroom Policies:

Attendance: Attendance and promptness are a requirement for all theatre classes. The collaborative nature of theatre requires commitment of all individuals to the group. Punctuality is also key to the health of your career in the professional theatre. Attendance is taken for every class. You are allowed two absences without penalty (Two tardies are equivalent to one absence). Every absence after the third will result in an automatic reduction of one letter grade for the class. Six total absences will result with you being asked to drop the course.

All assignments will be turned in on time. Assignments received late will have grades lowered by one half grade for each class session past due date.

Cell Phones: All phones are to be turned off. Failure to comply will result in loss of Class Participation points. If the problem persists, you will be asked to leave the class for that day and counted absent.
**Academic Integrity:** All work should be your own. Penalties for academic dishonesty may range from failure of the assignment to dismissal from the university. Acknowledge all sources in your writing.

**Schedule:** (proposed schedule and is subject to change based on the needs of the course.)

<table>
<thead>
<tr>
<th>Date</th>
<th>Class Work</th>
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<tbody>
<tr>
<td>Tue. 1/15</td>
<td>COURSE  INTRODUCTION</td>
</tr>
<tr>
<td>Thu. 1/17</td>
<td>NO CLASS</td>
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<tr>
<td>Tue. 1/22</td>
<td>ACTF</td>
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<tr>
<td>Thu. 1/24</td>
<td>ACTF</td>
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<tr>
<td>Tue. 1/29</td>
<td>Response #1: NORTON: <em>Romanticism and Melodrama, Modern Theatre</em> (pgs. 54-68) and READER: Artaud <em>Theatre and Cruelty</em>, Brook: <em>The Empty Space</em></td>
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<tr>
<td>Thu. 1/31</td>
<td>Outline #1: <em>Woyzeck.</em></td>
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<tr>
<td>Tue. 2/5</td>
<td>Response#2: READER: Appia <em>Actor, Space, Light, Painting</em>, Craig <em>The Actor and the Über-Marionette</em>, Copeau <em>Current Trends/The Director as Partly Actor.</em> T/T/T: Hugo <em>Preface to Cromwell</em></td>
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<tr>
<td>Thu. 2/14</td>
<td>Outline #3: <em>Cherry Orchard</em></td>
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<tr>
<td>Tue. 2/19</td>
<td>Response #5: READER: Jarry <em>Of the Futility of the ‘Theatrical in Theatre’</em>, NORTON ONLINE: Esslin <em>The Theatre of the Absurd,</em> T/T/T: Artaud <em>Theatre and Its Double</em></td>
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<td>Thu. 2/21</td>
<td>Outline #4: <em>Ubu the King</em></td>
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<td>Tue. 2/26</td>
<td>Response #6: READER: Marinetti <em>The Founding and Manifesto of Futurism</em>, Schechner <em>The Five Avant Gardes or…or none?</em>, Carlson <em>What is Performance?</em> T/T/T: Marinetti <em>The Variety Theatre</em></td>
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Thu. 2/28 Outline #5: *Six Characters in Search of an Author*


Thu. 3/7 Outline #6: *The Good Person of Szechwan* and Exam #1 assigned.

Tue. 3/12 Response #8: NORTON ONLINE: Mason *Melodrama and the Myth of America*, NORTON: (pgs. 71-77)
Outline #7: *Long Day’s Journey into Night*

Thu. 3/14 Outline #8: *Old Times*. Exam #1 Due.

Tue. 3/19 SPRING BREAK
Thu. 3/21 SPRING BREAK

Tue. 3/26 Outline #9: *Streetcar Named Desire*, PART 1 DUE.


Tue. 4/2 Response #10: NORTON ONLINE: Miller *Tragedy and the Common Man*, Nietzsche *The Birth of Tragedy*, Steiner *The Death of Tragedy*. T/T/T: Yeats *The Tragic Theatre*

Thu. 4/4 Outline #10: *Death of a Salesman*

Tue. 4/9 Outline #11: READER: Becket *Quad*.
Outline #12: *Waiting for Godot*

Thu. 4/11 Outline #13: *Buried Child*


Thu. 4/18 Outline #14: *Mud*.
Outline #15: *The American Play*
T/T/T: Soyinka *Drama and the African World-view*

Thu. 4/25 Outline #16: *Fences* and Exam #2 assigned

Tue. 4/30 Outline #17: *Death and the King’s Horsemen.*

Thu. 5/2 Outline #18: *A Number.*

Tue. 5/6-9 FINALS

FINAL: EXAM #2, PART 2 and 3 DUE

**WRITING GUIDELINES**

**Outlines for Plays:**

You are responsible for creating an outline for each play to be completed before class on the assigned day according the schedule laid out in the syllabus. It is to be handwritten in your composition book and serve as your notes for both that date’s discussion and study materials for exams. You are responsible to answer a series of questions and create an outline of the dramatic action for each play, formatted according the following example:

<table>
<thead>
<tr>
<th>NAME OF PLAY</th>
<th>DATE DUE</th>
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**PLAYWRIGHT**—Including a biographical summary of the playwright in paragraph form.

**DATE/LOCATION OF WRITING**

**DATE/LOCATION OF FIRST & IMPORTANT PERFORMANCES**

**SETTING**—Is it one locale? Multiple? Does it provide a specific location or a generalized idea of place. In short, answer how the idea of place is handled in the play.

**TIME**—Identify and describe time is dramaturgically handled in the play. Is the plot linear, chronological, tight, loose, episodic or is it something all together different.

**PLOT**—Using Aristotle’s definition of plot, describe the play as simple or complex and identify the events of the play that support your choice.

**CHARACTER**—Using the terms and understanding gained from our reading, identify and describe how people in the play are portrayed. Are they realistic/non-realistic? Psychologically motivated? Archetypes or stock characters? Specific or generalized? Lyrical or epic?
PROTAGONIST—Identify whom you believe to be the play’s protagonist.

SEED—Identify the central theme/idea/action that is present at the core of every event of the play.

THROUGH ACTION—Create one sentence that relates the major action of the play that includes the protagonist as the subject, the conflict and effort by the protagonist as the predicate and references in some way the seed of the play.

OUTLINE OF THE PLAY EVENTS—Using a traditional, outline formula, outline the major events, characters and actions of the play, with the major headings of the outline signifying the major external events—to be explained and demonstrated in class.

The assignment should fit on three complete pages of your composition notebook and is to be handed in at the end of class and will be available for pick up the next morning. Please use a sticky note to serve as a bookmark to indicate on what page your assignment begins for that day’s grading.

Responses to Readings:

You are responsible for creating a written response for each day’s assigned reading according the schedule laid out in the syllabus. It is to be handwritten in your composition book and serve as your notes for both that date’s discussion and study materials for exams. On days when multiple texts, essays and history sections are assigned, only one response is needed. All responses should be formatted as follows:

ESSAY/READING TITLE(S) DATE DUE

Your response should be written in complete sentences and discuss, contextualize and synthesize the readings into both questions, realizations and ideas that develop a point of view that can support in that day’s class discussion. It should be three complete pages in length.

At the bottom of the last page, please write out one statement that either summarizes your point of view on the reading or an interesting claim or idea generated from reading it. Please write out an additional question you have about the reading. These two sentences will be used at the beginning of each discussion to start that day’s lecture.

Please use a sticky note to serve as a bookmark to indicate on what page your assignment begins for that day’s grading.
Your dramaturgy casebook is the largest writing assignment for the course and is broken up into three parts spaced out over the semester.

PART ONE—Analysis and History of the Play. Focusing on the given circumstances of both the dramatic action of the play as well as the context of the play’s writing and early important productions in its performance history, please try to identify three major questions actors, directors or designers should address when working on the play. Please also include an annotated bibliography that gives a short description of major texts, sources and examples for researching the play.

This part should be at minimum of six pages in length according to MLA format and include at least 10 resources (with a complete works cited page), excluding the textbook and non-peer reviewed Internet resources (NO WIKI-ANYTHING). Failure to produce adequate research for part one and any subsequent parts results in automatic zero. No encyclopedias or half-rate googled articles—only things of substance.

PART TWO—Using the readings/texts/essays from our course, please either identify a point of view or synthesize of a number of them to create an Aesthetics/Ethics essay as it pertains to a production of your selected play. This essay should include a statement of principles, based on your selected theories and essays, that discusses not only how and what the play would look like with the application of these theories, but also includes how this point of view informs the how and why of making it.

For example, the aesthetics section would discuss practices and sensibilities of these theorists (i.e. Brecht) and apply them to their play, resulting in a thick descriptions of what the play could look like in practice (i.e. Brechtian principles of Epic Theatre applied to a production of ‘Death of a Salesmen’).

The ethics section would then discuss the particular aims of your production, outlining how the theories inform how the work would be created and rehearsed, how the audience would be gathered and situated in performance and the type of audience/performer relationship you would seek to create.

Part two should be at minimum four pages in length, according to MLA format and include at least five resources (with a complete works cited page), excluding the textbook and non-peer reviewed Internet resources (NO WIKI-ANYTHING). Additional primary sources (essays, prefaces, works by your selected theorist(s)), if available, are strongly encouraged.

PART THREE—The criteria for Part Three is to be determined from what you have learned and decided from your work. It should consist of something created, be it performance, presentation, design, text creation. It should be the result of a synthesis of part one and two, either in theory or by actual practice. A one page proposal and play for Part Three should be submitted for instructor approval with Part Two. Performances and presentations will take place on the final.
PLEASE ATTACH TO INSIDE COVER OF YOUR NOTEBOOK

Theatre History II Spring 2012 Grade Record

1/29 Response #1: Deadly Theatre, Theatre of Cruelty
1/31 Outline #1: Woyzeck
2/5 Response #2: Development of Directors and Designers
2/7 Response #3: Freud and the Psychology of Plays
2/7 Outline #2: Hedda Gabler
2/12 Response #4: The Stanislavsky Family Tree
2/14 Outline #3: Cherry Orchard
2/19 Response #5: Theatre of the Absurd
2/21 Outline #4: Ubu the King:
2/26 Response #6: Futurism and New Questions
2/28 Outline #5: Six Characters in Search of an Author
3/5 Response #7: Epic Theatre
3/7 Outline #6: Good Woman of Setzuan
3/12 Response #8: American Theatre
3/12 Outline #7: Long Day’s Journey into Night
3/14 Outline #8: Old Times
3/26 Outline #9: Streetcar Named Desire
3/28 Response #9: Aesthetics and Ethics
4/2 Response #10: Contemporary Tragedy
4/4 Outline #10: Death of a Salesmen
4/9 Outline #11: Quad.
4/9 Outline #12: Waiting for Godot
4/11 Outline #13: Buried Child
4/16 Response #11 Theatre of the Oppressed
4/18 Outline #14: Mud
4/18 Outline #15: The American Play
4/23 Response #12: Brustein/Wilson Debate
4/25 Outline #16: Fences
4/30 Outline #17: Death and the King’s Horsemen
5/2 Outline #18: A Number