

**THEA 362: Theatre History 2**  
USD Theatre Department  
Spring 2020

Location and Time: SH 215, 10:45-12:05pm  
Office Hours: TTH 8 - 9am, TTH 2:15-3:45pm  
Office Location: Camino Hall 173F

Instructor: Dr. Monica Stuft  
Email: [mostuft@sandiego.edu](mailto:mostuft@sandiego.edu)  
Phone: 619.260.4273

"History is not the past, but a map of the past drawn from a particular point of view to be useful to the modern traveler."  
-Henry Glassie, American folklorist

**Course Objective:**

This course builds upon Theatre History 1 and examines the historical role of theatre in the world, exploring the roots and development of theatrical performances in a range of cultures and time periods. In addition to reading play texts, students will evaluate broad-based performance forms such as rituals and festivals as well as consider a range of performance genres from popular spectacles to postmodern experiments beginning in periodical print cultures and extending into electric and electronic communication cultures.

**Course Learning Outcomes:**

Students will be able to:

- Identify key terms, concepts & genres relating to theatre history
- Evaluate performance texts and consider the playwright's contributions to our theatrical past
- Compare and contrast different performance forms and genres

**Course Pre-requisites:**

THEA 101: Script Analysis AND THEA 360: Theatre History 1 or permission of instructor

**Required Texts:**

Nellhaus, McConachie, Sorgenfrei, and Underiner. THEATRE HISTORIES: AN INTRODUCTION, New York and London: Routledge, 2016. 3<sup>rd</sup> edition. ISBN: 978-0415837965

*Plays:*

Dion Boucicault's *Octoroon*  
Henrik Ibsen's *A Doll House*  
Susan Glaspell's *The Verge* (available on Blackboard)  
Luigi Pirandello's *Six Characters in Search of an Author*  
Samuel Beckett's *Footfalls*  
Athol Fugard's *Master Harold and the Boys*  
Moisés Kaufman and the Tectonic Theater's *The Laramie Project*  
Anna Devereaux Smith's *Twilight: Los Angeles* (video – on reserve in Copley library)  
Naomi Iizuka's *Anonymouse*

**Class Plan:** *(subject to change)*

Jan. 28 - Introduction to Course  
Jan. 30 – General introduction (pgs. 1-16) – available on Blackboard  
Feb. 4 – Part III: Timeline and Introduction (pgs. 252 – 260)  
    Theatre and sentiment (pgs. 261 - 290)  
Feb. 6 – Nationalism in the theatre (pgs. 291 - 322)  
Feb. 11 – Performing “progress” (pgs. 325-342)  
Feb. 13 – Dion Boucicault's *Octoroon*  
Feb. 18 – Performing “progress” (pgs. 343 – 356)  
Feb. 20 – Ibsen's *A Doll House* (pgs. 357 – 361)  
    Henrik Ibsen's *A Doll House*  
Feb. 25 – Exam 1 review  
Feb. 27 – Exam 1  
*(Mar. 2-6 – Spring Break)*  
Mar. 10 – New media divide the theatres of print culture (pgs. 363 – 386)  
    Preparation assignment due  
Mar. 12 – Expressionism in the United States (pgs. 387 – 392)  
    Susan Glaspell's *The Verge* – available on Blackboard  
Mar. 17 – Part IV: Timeline and Introduction (pgs. 398 – 407)  
    New theatres for revolutionary times (pgs. 409 – 423)

Mar. 19 – Revolutionary theatres West and East (pgs. 424 - 444)  
 Mar. 24 – Luigi Pirandello’s *Six Characters in Search of an Author*  
 Mar. 26 – The aftermath of the Second World War (pgs. 445 – mid 452)  
     Samuel Beckett’s *Footfalls*  
 Mar. 31 – The aftermath of the Second World War (pgs. 452 – 475)  
 Apr. 2 - Exam 2 Review  
 Apr. 7 – Exam 2  
 (Apr. 9-13 - Easter Break)  
 Apr. 14 – Art, politics, or business part 1 (pgs 477 – 486)  
     Athol Fugard’s *Master Harold and the Boys*  
     Preparation assignment due  
 Apr. 16 – Art, politics, or business part 2 (pgs 487 – 510)  
 Apr. 21 – Moisés Kaufman and the Tectonic Theater’s *The Laramie Project*  
     Anna Deveare Smith’s *Twilight: Los Angeles* (on reserve in Copley Library)  
 Apr. 23 – Theatres of local roots and global reach (pgs. 511 – 530)  
 Apr. 28 – Naomi Iizuka’s *Anonymouse*  
 Apr. 30 – Imaging contemporary China, Intercultural theatre (pgs. 530 – 547)  
 May 5 – Theatre in networked culture (pgs. 549 – 565)  
 May 7 - New performance structures and processes (pgs. 566 – 582)  
 May 12 – Exam 3 Review and Evaluations  
 May 19 – Exam 3 – 11am – 1pm

**Grading Criteria:**

Discussion Participation - 2% for each non-exam review/exam class session (22 sessions – will drop lowest 3 grades for 38% total)  
 Exam 1 Review Preparation (2%)  
 Exam 1 Review Participation (2%)  
 Exam 1 – 14%  
 3/10 Preparation (1%)  
 Exam 2 Review Preparation (2%)  
 Exam 2 Review Participation (2%)  
 Exam 2 – 14%  
 4/14 Preparation (1%)  
 Exam 3 Review Preparation (2%)  
 Exam 3 Review Participation (2%)  
 Exam 3 – 20%

**Grade Scale:**

F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
0-59	60-62	63-66	67-69	70-72	73-76	77-79	80-82	83-86	87-89	90-92	93-96	97-100

**Academic Accommodations:**

Please visit <http://www.sandiego.edu/disability/services/academic-accommodations.php> or the Disability and Learning Difference Resource Center (Serra Hall 300) for the procedures necessary to receive accommodations in this course. I am only able to offer reasonable accommodations with appropriate documentation submitted in a timely fashion.

**Academic Integrity:**

As per the Honor Code, academic dishonesty is an affront to the integrity of scholarship and a threat to the quality of learning at USD. Please see [www.sandiego.edu/conduct/documents/HonorCode.pdf](http://www.sandiego.edu/conduct/documents/HonorCode.pdf) to familiarize yourself with your responsibilities as a member of this course and our USD community. Unless clearly defined as a group effort, anything submitted is presumed to be your own original work and not previously submitted for credit in another course unless you have obtained prior written approval to do so. You may use the words or ideas of others but only with proper attribution in MLA format. If you have questions or concerns, be sure to seek clarification before the due date and review [www.sandiego.edu/cas/documents/history/how-to-guard-against-plagiarism.pdf](http://www.sandiego.edu/cas/documents/history/how-to-guard-against-plagiarism.pdf).

**Classroom Etiquette:**

Theatre is a collaborative field and, in order to do theatre successfully, we rely upon each other’s work. This class is no different. It will always be difficult and often impossible to make up missed class activities. For the duration of the semester, please commit to being fully present and engaged during all class activities. Disruptive or disrespectful behavior of any kind will prevent a student from earning an A in the course.

**Copyright:**

Class lectures, the syllabus, the course description, handouts and other course materials are protected by copyright laws. Students enrolled in the course are allowed to share course materials (and notes or other writings based on the materials or lectures) with other enrolled students, but may not do so for commercial purposes or for payment of any kind. Lectures may not be recorded or distributed without the prior written permission of the instructor. Course materials (or derivations of those materials) may not be copied, displayed, or distributed without the instructor's prior written consent. The sale or other commercial use of course materials, class notes, summaries, or other reproductions of lectures violates copyright laws and is strictly prohibited.

#### **Grade Disputes:**

If you have questions regarding how work will be assessed, please make an appointment during office hours well in advance of the due date. Students who wish to dispute grades on assignments must do so in writing and within one week of the grade being recorded for that particular assignment. Indicate each issue that you dispute and submit the request along with a hard copy of the returned assignment. Grade disputes will then be discussed in person during office hours. I will not discuss grade issues via email.

#### **Late Work:**

Unless otherwise specified in the assignment prompt, no credit will be given for late work. For group projects, deadlines are particularly essential as others rely upon timely submissions in order to move forward or to complete the assignment. All possible efforts will be made to mitigate the negative effects on other group members if group work is missing or incomplete. If allowed for the particular assignment, late submissions will receive a penalty of 10% per calendar day late, including the day that the assignment is due if not submitted on time.

#### **Other Commitments:**

Please notify me of any expected absences at the start of the semester (for instance, by submitting the documentation letter provided to student-athletes). Depending upon the nature of your conflicts, you may need to find a course better suited to balancing your other commitments as a significant portion of the work for this course cannot be made up outside of class sessions. I expect you to take responsibility for your choices & to accept the consequences of your decisions regarding your attendance and participation in this course.

#### **Submission of Assignments:**

Unless otherwise specified, assignments are due 30 minutes before the start of class on the announced due date. Please note that some assignments may specify that you should also bring hard copies of the assignment to a particular class session, typically for use in a group activity.

All typed assignments should follow the MLA formatting guidelines for research papers. For all quotations and citations, use the MLA format. Unless otherwise specified, parenthetical citations with a works cited list at the end of the document are preferred. See our course Blackboard page for tip sheets.

Submit assignments on our course Blackboard page; you can log in at <http://ole.sandiego.edu>. For helpful videos on how to use different features, go to <http://ondemand.blackboard.com/students.htm>. Prior to submission, name and save your file as follows: "first name" "last name" "assignment title" [for example, this document would be named *Monica Stuftt Syllabus*]. Please do not wait until the file is uploaded on Blackboard to change the file name, as that does not successfully rename the file. Acceptable file formats are .doc, .docx, .odt, .pages, .pdf, or rtf. Do not write or paste your submission into the assignment's Blackboard text window, and instead attach a file in one of the accepted formats. It is up to you to confirm that the attachments are correct and not corrupted.

#### **Title IX Compliance:**

USD recognizes the inherent dignity of all individuals and promotes respect for all people. If you feel that any part of the class, members of the class, or professor are not upholding this standard, please report this either to the professor, Theatre Department chair or submit a report on <https://www.sandiego.edu/titleix/>.

#### **A Note on Sexual Misconduct:**

Our school is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibits discrimination on the basis of sex. Sexual misconduct — including harassment, domestic and dating violence, sexual assault, and stalking — is also prohibited at our school.

Our school encourages anyone experiencing sexual misconduct to talk to someone about what happened, so they can get the support they need and our school can respond appropriately.

If you wish to speak confidentially about an incident of sexual misconduct, want more information about filing a report, or have questions about school policies and procedures, please contact our Title IX Coordinator, which can be found on our school's website (see above).

Our school is legally obligated to investigate reports of sexual misconduct, and therefore it cannot guarantee the confidentiality of a report, but it will consider a request for confidentiality and respect it to the extent possible.

As a teacher, I am also required by our school to report incidents of sexual misconduct and thus cannot guarantee confidentiality. I must provide our Title IX coordinator with relevant details such as the names of those involved in the incident.