

University of Montana

## ScholarWorks at University of Montana

---

University of Montana Course Syllabi

Open Educational Resources (OER)

---

Spring 2-1-2016

### THTR 331Y.01 - Theatre History II

Bernadette Sweeney

*University of Montana - Missoula*, [bernadette1.sweeney@umontana.edu](mailto:bernadette1.sweeney@umontana.edu)

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

**Let us know how access to this document benefits you.**

---

#### Recommended Citation

Sweeney, Bernadette, "THTR 331Y.01 - Theatre History II" (2016). *University of Montana Course Syllabi*. 7437.

<https://scholarworks.umt.edu/syllabi/7437>

This Syllabus is brought to you for free and open access by the Open Educational Resources (OER) at ScholarWorks at University of Montana. It has been accepted for inclusion in University of Montana Course Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

## **THTR 331Y.01 THEATRE HISTORY II**

**UH 210 TUES 9.40-11.00 & THURS 9.40-11.00**

**Dr. Bernadette Sweeney & Kurtis Hassinger**

**Email: [bernadette.sweeney@mso.umt.edu](mailto:bernadette.sweeney@mso.umt.edu)**

**[kurtis.hassinger@umontana.edu](mailto:kurtis.hassinger@umontana.edu)**

**Office Hours: Sweeney MCGILL 212C:**

**TUES 12.35-2.35 p.m. and FRI 11.00 A.M. - NOON or by appointment**

**Hassinger WEDS 1-3 in Education Building Recess area**

### *Course Description:*

Students will study each play, the context of each play and its period, selected scenes through performance, participate in class discussion, write a comprehensive research paper for formal assessment, and present a group research project.

### *Course Outcomes:*

On completion of this course students will:

- Have a broad knowledge of theatre history, style, context and audiences
- Have a knowledge of chosen play texts through close reading
- Have a critically informed understanding of chosen play texts through reading and analysis of critical material
- Have an understanding of how each play performs its time, its politics and the conditions of contemporaneous production
- Have engaged with this work through script analysis, scene study, research and analysis
- Have articulated their engagement with the work through formal research and writing, through informal review and other writing, and through reflection on their own experience of the work as performers, dramaturgs, researchers and/or audience members
- Will have collaborated with each other to present research

As an **advanced writing course** this course will require students to:

- Identify and pursue more sophisticated questions for academic inquiry
- Find, evaluate, analyze, and synthesize information effectively from diverse sources
- Manage multiple perspectives as appropriate
- Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline
- Use multiple drafts, revision, and editing in conducting inquiry and preparing written work
- Follow the conventions of citation, documentation, and formal presentation appropriate to our discipline
- Develop competence in information technology and digital literacy

*Required Texts:*

Norton Anthology of Drama Vol.2  
Materials on Hand Outs and Moodle

***Work for Assessment:***

- **10% -- attendance and in-class writing and contribution, participation, effort, attitude, and respect**
- **10% -- group scene/presentation [credit/no credit]**
- **80% -- RESEARCH PROPOSAL – 2 PAGES  
RESEARCH PAPER 18 PAGES**

Research papers must be printed with course details etc. on the first page, all pages numbered, and include a bibliography or works cited.

**Plagiarism will be taken very seriously, and may result in course failure.**

Research papers will be graded on:

- Relevance to the topic
- Evidence of original research
- Originality and creativity,
- Thorough response to the material

- Levels of analysis and critique
- Writing: syntax, structure of argument, coherency,
- Formatting, style and presentation, management of the task [submitted on time and in full etc.]
- Information literacy – selection and use of secondary materials in print, online, live, etc.
- [SEE ALSO ADVANCED WRITING COURSE CRITERIA ABOVE]

### ***Ground Rules:***

I cannot accept late papers unless the student contacts me with a reasonable reason *before* the beginning of the class on the day the paper is due.

**Attendance is required – absences excused only with medical or other certification.**

**Each unexcused absence will result in your final grade falling by a third of a letter grade. Continued absence will result in course failure. It is your responsibility to keep up with your attendance. Please follow your attendance record on moodle – if there are any discrepancies contact Kurtis Hassinger asap. If you are encountering any health or related issues that affect your attendance, please contact me, Bernadette Sweeney, about this as soon as possible.**

Please feel free to ask and answer questions inside and outside class. If you have any questions about how you are doing, what you want to write about, or any of the material, contact me or Kurtis by e-mail, or arrange to see one of us during our office hours.

## **THEATRE HISTORY II - Spring 2015 Syllabus:** (always subject to change)

**Week 1:** Jan 26, 28

Introduction:

How to write a research paper – early research ideas....

**Week 2:** Feb 2, 4

Arthur Miller's *All My Sons* (1947) [**SEE THE REP SHOW JAN 28 -30**]

**Week 3:** Feb 9, 11

Ibsen's *A Doll's House* (1879)

**Week 4:** Feb 16, 18

Founding of the Abbey Theatre: J. M. Synge's *Riders to the Sea* (1904)

**RESEARCH PROPOSALS DUE FEB 18<sup>TH</sup> [2 PAGES PLUS WORKS CITED]**

**Week 5:** Feb 23, 25

Founding of the Moscow Art Theatre: Anton Chekhov's *The Cherry Orchard* (1904)

**Group presentation #1 Stanislavsky**

**Week 6:** Mar 1, 3

Political Theatres of WWI: Susan Glaspell's *Trifles* (1916)

**Group presentation #2 Federal Theatre Project**

**Week 7:** Mar 8, 10

Political Theatres of WWII: Bertolt Brecht's *The Good Person of Szechwan* (1938-40)

**Group presentation #3 Stella Adler**

**Week 8:** Mar 15, 17

Samuel Beckett's *Waiting for Godot* (1953)

**Research paper draft DUE March 17 [10 PAGES PLUS WORKS CITED]**

**Week 9:** Mar 22, 24

Theatre Design After WWI Guest Lecture: Mike Fink

**Group presentation #4 Edward Gordon Craig**

**Week 10:** Mar 29, 31 REDRAFTING MEETINGS

**Week 11:** Apr SPRING BREAK

**Week 12:** Apr 12, 14, Irene Fornes' *Mud* (1983)

**Group presentation #5 Augusto Boal Theatre of the Oppressed**

**Week 13:** April 21, 23 REDRAFTING MEETINGS

**Week 14:** Apr 26, 28 Susan Lori Parks' *The American Play* (1994)

**Week 15:** May 3, 5 Marie Clements' *Tombs of the Vanishing Indian* (2011)

**Research Paper due May 5<sup>th</sup> [18 PAGES PLUS WORKS CITED]**

### **Academic Misconduct and the Student Conduct Code**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php).

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student*

*Handbook.* The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

*The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.*

**[1] Please refer to the current schedule for relevant dates with regard to adding, dropping, and withdrawing. Please make contact with a colleague or two to find out what has been assigned if you miss class.**