

**THR 460W: HISTORY OF THEATRE II**  
CID 7359  
Fall 2010  
MWF 1:00-1:50 p.m.  
PAC 240 (Performing Arts Center)

FINAL

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Office: PAC 284-F  
Hours: MWF 10:00-12:00

### Catalogue Description

A survey of changing styles in theatre, from the Romantic revolution through the Realistic movement to the innovations of the twentieth century theatre. Writing Enhanced. Credit 3.

### Course Description

This course focuses on the history of theatre production and the development of dramatic genres over the past 200 years. Most classes will be lecture-discussion format incorporating lots of visual resources (PowerPoint presentations and DVD excerpts) as well as readings (excerpts from plays).

Designed for junior and senior theatre majors and minors, this course is "writing enhanced," and over 50% of your grade will come from writing. (Please note, you must have completed ENG 165W to take this course.) Non-theatre majors and minors are welcome but should note that this is not an introductory course.

### Course Objectives

To understand why theatre was created by exploring its historical and cultural context;

To understand a variety of historical genres and styles, especially those still being produced today;

To understand how theatre was produced: theatrical conventions, writing, financing, performance, design, technology, architecture, etc.;

To apply this knowledge to your own work as a theatre practitioner and discover and appreciate how other contemporary theatre artists and companies are applying their knowledge in producing the "classics"; and,

To communicate your ideas effectively through individual projects and writing.

### Textbook (Recommended)

Oscar Brockett and Franklin Hildy, *History of the Theatre, Foundation Edition* or any other Brockett theatre history text including *Century of Innovation*

### Grading

Grading is based on a point system that includes 1000 "regular" points and 246 "bonus" points. Basically, you will determine which projects you will pursue and, other than the two exams, when you will submit them. (See attached point sheet.) Final course grade is based on the following:

A=900-1000 points; B=800-899; C=700-799; D=600-699

Failure to obtain at least 600 points will result in failure ("F").

### Attendance

By university policy for classes that meet three times each week (MWF classes), you may not be penalized for up to 3 absences, nor for any absence due to pre-approved religious observance; beyond that depends on the instructor.

After 3 absences, you will be penalized 1/3 of a letter grade from your **final course grade**, unless there is written intervention (with specific dates, times, and reason) from our department chair or the Dean of Students.

If you miss more than 30% of classes (13 or more classes) **for any reason**, you automatically will fail the course.

Bonus points are awarded for each day that you arrive to class on time.

### Late/Makeup Work

Two exams will be given during the semester (mid-term and last week of classes. If you miss either, you will be allowed a makeup only if you have administrative intervention.

All other work is self-scheduled. (Note, though, that bonus points are given for work submitted early in the semester.)

### Final Exam

There is no final exam; however, your final project is due that day (Wednesday, December 15, at 4:00 p.m.).

### Classroom Conduct

Food and candy are not permitted in the classroom. Beverages are permitted, if they are in spill-proof containers. Laptops are not permitted. Cell phones and electronic devices must be turned off and stored out of sight.

### Academic Dishonesty

Any incident of academic dishonesty, most notably submitting someone else's work with your name on it, will result in a grade of zero for the project as well as a report to the department chair. Any subsequent incident will result in automatic course failure and a report to the Dean of the College of Arts & Sciences and the Dean of Students.

### Students with Disabilities

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, you should register with the SHSU Counseling Center and then talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. Please note that no accommodation will be made until you register with the Counseling Center.

## THR 360W: Points

### Regular Points (1000)

Exam #1			
Essay	100		taken in class using notes, Oct. 13 (tentative), given once
Facts #1	100		50 items, 2 points each, no notes, may retake once
Exam #2			
Essay	100		taken in class using notes, Dec. 8 (tentative), given once
Facts #2	100		50 items, 2 points each, no notes, may retake once
Production Histories			
0-10 Total	150		10 points each, 15 productions max, self-scheduled
Reading List			
0-10 Plays	200		20 points each, 10 plays max, self-scheduled
Viewing List			
0-10 Films	150		15 points each, 10 films max, self-scheduled
Individual Project			
TBA	100		due at final exam period (Wednesday, Dec. 14, at 1:00 p.m.) <i>this is the last of the two 360W exam periods</i>

### Bonus Points (246)

Histories, Readings, & Viewings	140	(up to +4 points for each of 35 possible submissions) +2 if submitted August-September +1 if submitted during October +0 if submitted November-December +1 if no misspellings +1 if no "common" mistakes
Attendance	86	2 points each <b>on-time</b> class, 43 classes total
Productions	20	5 points for each season production attended

### Course Grade

A =	900-1000
B =	800-899
C =	700-799
D =	600-699
F =	0-599

## THR 460W: Reading and Viewing Lists

PERIOD/GENRE	READING (10 plays max)	VIEWING (10 films max)
European Realism	<i>A Doll's House</i>	<i>Vanya on 42<sup>nd</sup> Street (Uncle Vanya)</i>
American Realism	<i>Trifles</i>	<i>Long Day's Journey Into Night</i>
Surrealism	<i>A Dream Play</i>	<i>Un Chien Andalou</i>
Expressionism	<i>Machinal</i>	<i>The Cabinet of Dr. Caligari</i>
Absurdism	<i>The Bald Soprano</i>	<i>Waiting for Godot</i>
Existentialism	<i>No Exit</i>	<i>Rosencrantz and Guildenstern Are Dead</i>
Epic Theatre/Brecht	<i>Good Woman of Szetchuan</i>	<i>Three Penny Opera</i>
Theatre of Cruelty	<i>Cenci</i> OR <i>The Balcony</i>	<i>Marat/Sade</i>
Modified Realism	<i>Orpheus Descending</i>	<i>Death of a Salesman</i>
Agit-Prop	<i>Waiting for Lefty</i>	<i>The Living Theatre in Amerika</i>
Feminist/Women's Theatre	<i>Top Girls</i>	<i>Wit</i>
African-American	<i>Fences</i>	<i>A Raisin in the Sun</i>
Hispanic	<i>The Conduct of Life</i>	<i>Zoot Suit</i>
Asian-American	<i>Yellow Face</i>	<i>M Butterfly</i>
Gay	<i>Take Me Out</i>	<i>The Boys in the Band</i>
Lesbian	<i>Stop Kiss</i>	<i>Children's Hour</i>
Magical Realism	<i>Buried Child</i>	<i>A Prelude to A Kiss</i>
American Masterworks	<i>American Buffalo</i>	<i>Who's Afraid of Virginia Woolf</i>
Musical Theatre	<i>Next to Normal</i>	<i>Into the Woods</i>
Postmodernism	<i>Topdog Underdog</i>	<i>Einstein on the Beach</i>

If you prefer to read the script of a title on the "Viewing" list, you may do so; however, you may not also read and submit the regular "Reading" script for that same period/genre.

### List of Common Mistakes

1. not identifying play titles (by italics or underscoring)
2. no paragraphs
3. its vs. it's
4. two vs. too vs. to
5. there vs. their vs. they're
6. misspelled proper names (including McTier)
7. incomplete sentences
8. possessives: missing or incorrectly used
9. links that don't link
10. inconsistent formatting (font, size, etc.)

## Production History

You will be assigned one title from the “Reading” or “Viewing” lists. You are to use online resources that I’ll demonstrate in class to find play reviews, which then you will use to build a production history for your title.

Try to fit each separate production on one (1) letter-size page, which you will submit in hard copy. For each production you will receive the following points.

### **Regular Points**

- +1 play title, your name, date submitted
- +1 producing theatre or venue, production run/dates
- +1 name of director and two designers (identify areas)
- +1 review #1: writer, publication/paper, publication date
- +1 review #1: quote about acting and/or directing (copy and paste)
- +1 review #1: quote about design and/or technology (copy and paste)
- +1 review #2: writer, publication/paper, publication date
- +1 review #2: quote about acting and/or directing (copy and paste)
- +1 review #2: quote about design and/or technology (copy and paste)
- +1 a single, complete sentence in your own words describing this production

### **Bonus Points**

- +2 if submitted August-September
- +1 if submitted during October
- +0 if submitted November-December
- +1 if no misspellings
- +1 if no “common” mistakes

## Reading

Each of these questions should be answered in a paragraph comprised of 3-5 complete sentences.

Question #1 (4 points): Describe your reading experience: When did you read? How long did it take you to read? Did you read with others or by yourself? In what ways was the experience engaging (or not engaging)?

Question #2 (4 points): In just 3-5 sentences, write a brief description/summary of the play. Be sure to include structure (acts/scenes), intermission, genre/style of play, approximate running time, etc.

Question #3 (4 points): Would you recommend we produce this title on next year’s season? Why or why not? Which venue would best suit our production? Why?

Question #4 (4 points): Which role/area would you most like to play/design? Why? Do you think you would be cast in this role or assigned this design? Why or why not?

Question #5 (4 points): In what ways would our production of this title allow for “non-traditional” casting?

### **Bonus Points**

- +2 if submitted August-September
- +1 if submitted during October
- +0 if submitted November-December
- +1 if no misspellings
- +1 if no “common” mistakes

## Viewing

Each of these questions should be answered in a paragraph comprised of 3-5 complete sentences.

Question #1 (3 points): What are your observations and evaluation of the acting and directing? Any particularly effective (or ineffective) actors?

Question #2 (3 points): What are your observations and evaluation of the design and technical elements? Is any one area particularly effective (or ineffective)?

Question #3 (3 points): Which role/area would you most like to play/design? Why? Do you think you would be cast in this role or assigned this design? Why or why not?

Question #4 (3 points): Would you recommend we produce this title on next year's season? Why or why not? Which venue would best suit our production? Why?

Question #5 (3 points): In what ways would our production of this title allow for "non-traditional" casting?

### ***Bonus Points***

- +2 if submitted August-September
- +1 if submitted during October
- +0 if submitted November-December
- +1 if no misspellings
- +1 if no "common" mistakes

	SUN	MON	TUE	WED	THU	FRI	SAT
AUGUST	22 Auditions Begin	23	24	25 Classes Begin Majors Meeting	26	27	28
	29	30 APO Officers First Crew	31	1 APO Members	2	3	4
	5	6 Labor Day	7	8 APO Officers	9	10	11
SEPTEMBER	12	13	14	15 APO Members	16	17	18 GALA
	19	20	21	22 APO Officers	23	24	25
	26	27	28	29 APO Members	30 PAC OPENING	1	2
OCTOBER	3	4	5	6 Nine	7	8	9
	10	11 CIN Rehearses	12	13 CIN PM APO Officers	14	15	16
	17	18	19	20 TX KCACTF APO Members	21	22	23
	24	25	26	27 Dead Man	28	29	30 CIN Run & PM
	31	1	2	3 APO Officers	4 Period Project	5	6
NOVEMBER	7 CIN Dress	8	9	10 APO Members	11	12 CIN Final Dress	13 CIN Previews
	14	15	16	17 Hamlet THESPIANS	18 CIN Opens	19 No Class TX Thespians	20
	21	22 APO Officers	23	24	25 Thanksgiving	26	27
DECEMBER	28	29	30	1 APO Members	2	3	4
	5	6	7	8 Lockerbie	9	10 Classes End	11
	12	13 Finals Begin	14	15	16	17 Graduation	18 Graduation