

TH 363.01 Theatre History II (Western) (4 cr)

Winter 2007 M,T, W,TH 10:00 – 10:50 ROOM: MC 117

Instructor: Dr. Terri L. Brown Office Hours: M,T,W,TH @ 11:00 or by appt.

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Catalogue/Course Description: Western Theatre History from Elizabethan (Renaissance) to Ibsen (or the onset of Modernity).

This course will give one an overview of western theatre history through the . We will explore the highlights of different periods of history which will include the study of the plays and their playwrights, acting styles, staging conventions, architecture and costuming.

This syllabus and calendar are subject to change at the instructor’s discretion.

Required Texts: **Living Theatre: A History**
Authors: Edwin Goldfarb and Alvin Goldfarb
Fourth Edition

Course Packet: Plays of the Period - Orange Cover (This is only available at the University bookstore)

Supportive Texts: **History of the Theatre**
Ninth Edition
Authors: Oscar G. Brockett and Franklin J. Hildy

Required Supplies: Creativity, a sense of fun, willingness to participate fully, a sense of humor, and the ability to stay awake during the lectures and movies!

Course Objectives:
At the completion of this course, the student will be able to:

Assessments:

Identify the main theatrical periods throughout recorded western history.	This knowledge will be evaluated through quizzes and exams, as well as class discussions and participation in several student designed projects.
Recognize and compare the individual characteristics important to each of these theatrical periods.	The class will explore existing texts defining elements from each period. The students will write, produce, and perform original works demonstrating the characteristics of different time periods.
Develop and use critical thinking and analytical skills.	Oral discussions surrounding the review and analysis of several theatrical texts selected from the defined theatrical periods will be in seminar format, enabling critical thought and discussion, and allowing students to defend and support varying styles and choices.
Apply analytical techniques to productions viewed in class and as part of the regular season.	This knowledge will be evaluated through written quizzes and/or written essays.

Teacher Certification Standards met in this course can be found at http://www.cwu.edu/~theatre/program/undergrad/ed_standards.html

Attendance Policy and Course Requirements:

- 1) You must participate in all class meetings. To participate, you must be present! You will be allowed three absences in this class. After three absences your final grade will drop ½ a grade (A to A-) for each further absence. If you are late – you may be marked absent. If you have a class before history on the other side of the campus, you must inform me now. If you are absent, it is your responsibility to get the information covered during your absence from another student.
- 2) Late assignments will not be accepted and you may not make-up a quiz. (If an emergency occurs, whether or not an assignment or test will be accepted will be left to the sole discretion of the instructor.

- 3) Read the assigned material before the next class session. Be prepared to discuss it thoughtfully and thoroughly. Come to class with a few questions to explore.
- 4) There will be a quiz on each day following reading assignments. These will not be difficult—just to make sure you are keeping up on the reading.

PLEASE NOTE: On Quiz, Mid-term, project presentation days, or the final exam – NO CELL PHONES OR ELECTRONIC DEVICES OF ANY KIND (this includes laptop computers) WILL BE ALLOWED IN THE CLASSROOM!!!!

Your grade will be determined as follows:

Attendance and participation	10%
Quizzes	25%
Individual report	10%
Mid-Term	10%
Group Project	10%
Critiques	10%
Final Individual Project	10%
Final Exam	15%

Total	100%

Grading Scale:	93-100=A
	90-92=A-
	87-89=B+
	83-86=B
	80-82=B-
	77-79=C+
	73-76=C
	70-72=C-
	60-69=D
	0-59=F

Students With Disabilities

If you have a disability that may prevent you from meeting course requirements, contact the instructor immediately to file a Student Disability Statement and to develop an Accommodation Plan. Course requirements will not be waived but reasonable accommodations will be developed to help you meet the requirements. You are expected to work with the instructor and the CWU Disability Support Specialist to develop and implement a reasonable Accommodation Plan.

Writing Assistance Is Available

All student writers are invited to meet with consultants at the University Writing Center. Sessions typically last from 30 to 50 minutes and can include brainstorming ideas, developing research skills, organizing an essay, revising, and discussing writing and rhetoric in any discipline. The format is two writers talking about writing. It is helpful if the student brings the course syllabus, the assignment sheet, and related materials.

The center has two locations. The Hertz 103 and the he satellite center, in the Library's second-floor Fish Bowl. Students may drop by and take a chance there is an opening, or they may call 963-1296 and make an appointment.

Theatre Arts Mission Statements

University Mission;

"Docendo Discimus" (By Teaching We Learn)

Department Mission;

The Department of Theatre Arts is an ensemble of artists, scholars, educators, and practitioners located in the heart of the Pacific Northwest who:

- prepare students for advanced study and professional careers in theatre;
- promote creativity and excellence in a diverse educational environment;
- cultivate, educate, challenge and enrich audiences; and
- train and prepare students from diverse backgrounds to link art and life through experiential learning; in order to nurture skilled, thoughtful, and courageous citizens who will promote a peaceful and tolerant global community

Center for Teaching and Learning Theme; "facilitators of learning in a diverse world"

Teaching Philosophy:

The Theatre Arts Department supports and practices constructivism as a teaching philosophy. Indeed, it may be argued that it has used this philosophy in almost all of the diverse areas within the discipline since the art of theatre was created by human beings. Teachers of Theatre Arts practice tenets from the three forms of constructivism exhaustively covered in the Conceptual Framework; Developmental, Social, and Socio-cultural. As a result, we apply the views commonly and generally held by constructivist teachers;

Learning opportunities are best when accompanied by high levels of active engagement with tasks that characterize them. Formal knowledge is valued and made available to the learner, but the learner is encouraged to reflect on it and be skeptical about it, rather than simply accept it.

Multiple examples and a variety of representations of content enable learners to derive meaning.

Critical thinking, reflection, and problem solving are prized and encouraged.

Interaction and conversation with others in the learning environment can improve the learner's ability to state her case, can widen perspective, and can motivate learning.

Multiple and authentic measures of assessment provide richer insight into the learner's construction of knowledge.

Verbal explanations can and should be supplemented by experiential learning.

It should be noted that each teacher applies these precepts in diverse ways, according to their particular area within the discipline.

Tentative Schedule – 1/16/07

Jan	3 Introduction, Go over syllabus, Assign special topics, 4 Italian Renaissance	Read: Pgs. 151 – 183 in text READ: <i>Edward II</i> (Marlowe - 1594)
	8 Watch <i>Life and Death on the English Stage</i>	Read: Pgs. 185 – 225 in text
	9 Quiz on <i>Edward II</i> Begin the English Renaissance	
	10 English Renaissance cont.	
	11 Spain	READ: <i>Mid-Summer Night's Dream</i> (Shakespeare - 1595)
	15 NO SCHOOL	
	16 Quiz on <i>Midsummer...</i> Shelby (University Wits), Spain	
	17 Quiz on Mid- Summer, Jayda (Inigo Jones), Erin (The Globe and The Swan) Finish Spain	
	18 Theresa (Jacobean Drama, Samantha (Carolinian Drama) Begin French Renaissance READ: <i>The Miser</i> (Moliere - 1668)	
	22 Bibiena Family and Sceaena per Angolo, Megan F (Beaumarchais and Bureau Dramatic)	Read: Pgs. 249 – 272 in text
	23 French Neoclassical. <i>Blankity-Blank</i> Majors Preview tonight! Teagan (Intermezzi and Masques)	
	24 Nathalie C (The Camerata), Begin English Restoration	
	25 NO CLASS <i>Blankity-Blank</i> opens!!	READ: <i>The Beggars Opera</i> (Gay – 1727)
	29 Quiz on <i>The Beggar's Opera</i> , Sarah P (Sabattini and Torelli) Amanda HG (The Gentlemen of the Chamber) English Restoration Read: Pgs. 309 – 321 in text	
	30 Critique on <i>Blankity-Blank</i> due, Eric V. (Dumesnil, Clarion and Vestris), Jaryl (Piranesi), Frasca (Patte)	
FEB	31 Quiz on the Beggar's Opera, Shayla (DeLoutherbourge) Kacie (Sturm and Drang)	READ: <i>She Stoops to Conquer</i> (Goldsmith – 1773)
	1 Cherisa (Gottshed), Amanda R (Iffland and Lessing),	
	5 Ohrstrom (Kotzebue), Lisa (Goethe)	Read: Pgs. 322 - 350
	6 Quiz on <i>She Stoops...</i> Josh D.(Franz Joseph), Josh H (Serlio) Abby (Drottningholm Theatre) Jennie L (Duke of Saxe Meiningen)	
	7 Review for Mid-term	
	8 Mid-Term exam (open book/notes)	READ: <i>The School for Scandal</i> (Sheridan – 1777)
	12 Quiz on <i>School...</i> Assign Group Projects	
	13 Eva (de Stael) Group Time	
	14 Jillian (Pixerecourt) Group Time	Happy Valentine's Day!!

15 Sarah D. (Young Germany) Group Time

READ: *The Pirates of Penzance*
(Gilbert and Sullivan – 1880)

19 NO SCHOOL

20 ACTF- No Classes

21 ACTF – No Classes

22 ACTF – No Classes

WORK ON GROUP PROJECTS!!

26 Quiz on *Pirates...* Assign Final Individual Project, Justin (Weimar Classicism, Allison (*Hernani*))

Read: Pgs. 353 – 370 in text

27 Perform Group Projects

28 Perform Group Projects

MAR 1 Me (Daguerre), Koch (Astor Place Riots), Cole (Planche)

READ: *Cyrano de Bergerac*
(Rostand – 1897)

5 Catch up/review

6 Quiz on *Cyrano*, Crystal L (Forrest and Cushman)

7 Individual Projects due/presented

8 Individual Projects due/presented

Read: Pgs. 371 – 395 in text

Final is scheduled for March 15, from 8:00 – 10:00 AM!