THR 321 Theatre History 2  
A GER Arts & GER OLB Course

Dates of this course: September 5-December 14, 2017

Expected time-investment for this 3-credit course

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours per week</th>
<th>Total for 15 weeks</th>
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<tbody>
<tr>
<td>Working Online</td>
<td>2</td>
<td>30</td>
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<tr>
<td>Viewing videos and reading texts</td>
<td>2</td>
<td>30</td>
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<tr>
<td>Writing</td>
<td>2</td>
<td>30</td>
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<tr>
<td>Studying</td>
<td>2</td>
<td>30</td>
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<tr>
<td><strong>Total semester commitment</strong></td>
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<td><strong>140 hrs</strong></td>
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Weekly average (using 16 weeks) **8.75 hours**

Instructor: Dr. Robin Mello, rmello@uwm.edu, Theatre 220, Office Hours are Thursdays 2-5 or online by appointment.

What to do if you have an emergency? Email, call or text Robin’s cell: 414-469-9279 ASAP. IF YOU SEND ME A TEXT BE SURE TO INCLUDE YOUR NAME IN THE TEXT.

Communication: Use email as the primary tool for communication in this course.

Course Guidelines: Learning happens through feedback, study and reading, humane interactions, thoughtful reflection, writing and using the writing process (drafts and editing), discussions, and projects. Therefore, you need to **make this a learning experience that works for you.**

- Use your common sense.
- Empathize and interact respectfully with everyone.
- Meet deadlines.
- If you are confused ask for clarification rather than jumping to conclusions
- Feel free to ask questions (questions are encouraged).
- Disagree and challenge respectfully.
- It's OK to let the instructor know if you feel disrespected, unheard, or upset. You will not be penalized for disagreeing or having a problem.
- It’s OK to ask for more feedback. Tell the instructor if you want to get feedback about something.
- It’s OK to request an alternative explanation, more information, or an alternative format for work. BUT you need to do this before the deadline.
- If you have a technical problem do not panic. D2L sometimes breaks down. Computers do not always work the way we want them too. Just keep in contact with Robin, which brings us to...
- Back up your data.
- Avoid multitasking. When you are working on this course give it your 100% undivided attention.
- Have fun, enjoy, and explore. Also, take risks and challenge yourself.
- If you need a standing ovation, ask for it. You’ll get a virtual one.

Course Description: This course surveys the history of Western theatre from 1800 to the contemporary moment. It is designed to focus on historical, empathic, and aesthetic perspectives of drama (i.e. oral and written texts) and theatre (i.e. production and performance). It focuses on the European and American experience but connects these to the practice of theatre and performance worldwide.
Outcomes: This course asks students to engage in:
- Reading dramas and related texts, approaching them critically and reflectively.
- Examining theatre practices and texts from prehistory to the mid 18th Century.
- Applying and exploring historical artifacts and information.
- Developing theories and research perspectives about theatre practice and its relationship to culture and creative expression.

Objectives: After completing this course, students will be able to:
- Recall and evaluate dramatic texts from the prehistory to the mid 18th Century.
- Apply historical information about past theatre practice(s) to the practice(s) of contemporary theatre.
- Express critical and analytical perspectives toward works of theatre and performance; especially works separated by time and/or cultural/political difference.
- Demonstrate analytical, critical, and reflective writing skills.

University Policies: Please make yourself familiar with the following UWM syllabus policies: http://www4.uwm.edu/secu/news_events/upload/Syllabus-Links.pdf

Grading & Assessment: All work is required. You can’t pass the course without doing all the work. However, when there are actual emergencies and you need an extension ask for it. You must request an extension ahead of any deadline—not after it has come and gone. You are also invited to suggest alternative formats for assignments—thinking outside the box is encouraged.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Max. Points</th>
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<tbody>
<tr>
<td>Module 1 essay</td>
<td>25 points</td>
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<tr>
<td>Module 2 notes</td>
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<td>Module 4 notes</td>
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<td>Module 6 Ppt</td>
<td>25 points</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>205 points</strong></td>
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Grade explanation:
A = all assignments completed, all portions of assignments completed in an exemplary fashion and on time: 100%-93% of points
B = all assignments completed, all portions of assignments completed well with high quality work and on time, 85%-92% of points
C = all assignments completed, all portions of assignments completed satisfactorily, 84%-78% of points
D = all or some assignments were partially completed or work was unsatisfactory, lacking, or consistently late. 77%-75% of points
F = all assignments were not completed or were completed in a way that did not meet standards (see rubrics), some portions of assignments were not completed, and/or assignments were missing; Below 74% of points or less.
INC = Students are awarded an INC grade if any/all assignments are not completed. An INC defaults to an F grade at the start of the next semester. If you receive an INC grade you might be allowed to redo or complete make up work/assignments/ the instructor (Robin) must approve or disapprove this action.

**Required Texts:**
3. Other media, websites, and videos (as assigned—and provided in D2L)

**How to succeed:** You will succeed if you do all the work in an exemplary fashion, read and follow the directions, study and view all materials, explore the subject, actively participate, and submit your work within the established deadline.

Not getting work done on time will result in low grades. Not submitting work at all will put you in danger of failing the course. In the event that you neglect to submit an assignment you will receive an INC grade for the entire course.

However, sometimes people have reasons for late work. Most of them are real emergencies. Here are what real emergencies are NOT:

(A) You are/were in a show and the show took up your time so you couldn’t complete an assignment.
(B) You forgot or misread the calendar and syllabus and “didn’t realize that the assignment was due.”
(C) Roommates and friends/family needed to socialize so you did not have enough time for schoolwork.
(D) Computers or other technologies broke down and you were totally away from any other access to the internet there was no possible way for you to find a computer or internet anywhere at all;
(E) You were on a vacation, took extra days for break, went on a trip to see friends or family, and didn’t use the internet or do the course work.

**Writing, formatting, & using applications:** All papers should be typed, double-spaced, in twelve-point font. If (and when) you cite others use current up-to-date APA, MLA, or Chicago Manual styles.

Writing is assessed (see rubric) for grammar and mechanics, correct use of style, precise narrative composition, originality, and creativity. Depending on the quality of the written work, you may be asked to rewrite an assignment before it is accepted for grading. All of your work must be your own original work. Plagiarism is not accepted.

Use Microsoft Word or save your work in a rich-text file so that it can be opened and shared across platforms and versions of operating systems.

**General Education Learning Outcomes:** This course is part of the GER Breadth requirement and satisfies the Arts credit requirement and the UWM Shared Learning Outcomes (SLO) and OWC-B requirement.
GER Arts criteria are met by the following:
- Students study the history of the *processes* of theatre.
- Students *identify, evaluate, and analyze* theatre in its social and historical contexts.
- Students *interpret and analyze* dramatic works from antiquity to the mid-18th century.

Shared Learning Outcomes are:

SLO #1) *Knowledge of Human Cultures and the Natural World*: THR 322 focuses theatre history and connects historical texts, events, and practices to the lives of students and in the life of their community(s).

SLO #3) *Effective Communication Skills*: THR 322 requires students to write reviews, plays, and analytical reports pertaining to the study of theatre history from the mid-18th century through the present time.

Explaination of NOTES: What are NOTES? They are 300-700 word documents that you create and then submit in D2L. Notes should be:
- clear
- inclusive of ALL assigned readings
- cogent.
- spelling checked and correct
- facts checked and correct

They can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. You do not have to submit them in digital form. You may provide a photo of your hand-written notes in the dropbox. Be sure to use either rich text files, Word files, or jpg files.
COURSE CALENDAR

9/5-9/14: Module 1
Introduction

Directions:

- **Set** settings in D2L so that the course can send you news via your email and phone.
- **Take** the goblin plagiarism game. Warning: Goblins are difficult to find. Work at it. [http://www.lycoming.edu/library/instruction/tutorials/plagiarismGame.aspx](http://www.lycoming.edu/library/instruction/tutorials/plagiarismGame.aspx)
- **Watch** The History of Theatre in Under Six Minutes. Take notes. [https://www.youtube.com/watch?v=NliVDFmTSVY](https://www.youtube.com/watch?v=NliVDFmTSVY)
- **Watch** Patsy Rodenburg’s TED TALK. Take notes. [https://www.ted.com/talks/patsy_rodenburg_why_i_do_theater](https://www.ted.com/talks/patsy_rodenburg_why_i_do_theater)
- **Watch** Historical Thinking. Takes notes. [https://www.youtube.com/watch?v=mSJLmWnxrPg](https://www.youtube.com/watch?v=mSJLmWnxrPg)
- **Examine and get to know** ONE of the resources posted in “Where to find information and do research.”
- **Look at and use** Digital Theatre Plus (there are directions in content widget). Find one resource in Digital Theatre and view it.
- **Read** Chapter 1 of Living Theatre. Take notes.
- **View** What is Theatre? Ppt. Take notes.
- **Use** the following **template/directions** provided. Write a 800-2,000-word essay that addresses ALL the points and focuses on the following:
  1. Did you set the settings in D2L? How did you do on the Goblin Game? In your opinion why do universities place such importance on ethics? Is plagiarism something that we should be concerned with?
  2. Theatre History courses are part of every single Theatre program in the USA and in other countries as well. What would be the purpose of including a course in the history of theatre into a theatre curriculum? After you have posited an answer to this question go into detail of how a theatre history course might be useful to you in your major (give specifics). If you do NOT think that a theatre history course is useful in your major give specific examples to support your perspective.
  3. Patsy Rodenburg has some very strong ideas of what theatre is and why it is valuable to her. These ideas are embedded in her TED talk. Give an overview of what you understood her beliefs about theatre to be. How do Rodenberg’s ideas of theatre connect (or not) to the definition of theatre included in the book and Ppt?
  4. When you used the “Where to find information and do research” and Digital Theatre Plus what resources did you examine? List, cite, and annotate these (and if you don’t know what annotate means it is really easy to find this out using the resources you have been provided with).
  5. When you looked over the syllabus, what learning goal is most interesting to you? What parts of the course do you want to focus on? What parts of the syllabus do you most appreciate? What, if anything concerns you? What, if anything, confuses you?
  6. Think of a performance you have seen during the past 4 months. Describe it. Was it theatre? Use the definition(s) provided to support or refute. How might other types of performance art be related to theatre? How might they not?
- **Create your** Essay using the template/directions above and be sure to include all the sections required.
- **Submit** Essay in dropbox by deadline: 9/14 11:30 PM. You may also submit your Goblin Game results as a separate document in the dropbox too. :)}
An Actor Assassinates President Lincoln!

Arguably, the most famous murder in American History was the assassination of President Lincoln. It is probably the most famous crime in the history of theatre as well. We are using this moment as a framing event that will help us explore and understand Western Theatre in the 19th Century. But BEFORE we do this let's set the stage (pun intended) by taking a look at a woman playwright whose life and work is a great example of what times were like before the birth of the Republican Party, during a time when slavery was the law of the land, and when the majority of people living in North America were under the age of 27.

Here is what you need to do....

1. **Watch/Listen** to the PowerPoint presentation resource 1a. *A.C. Mowatt: Lady Actress and 1b: Theatre Genres in the 19th Century.* Take Notes.
2. **Read** Chapter 12 in LIVING THEATRE. Take Notes.
3. **Submit your notes** (300-700 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L *(deadline 9/28 @ 11:30 PM)*. The rubric in D2L describes expectations.
   And...
4. **Choose** a Challenge Topic (listed below).
5. **Respond** by writing a cogent, clear, and original essay addressing the topic you have chosen. Resources that you will want to refer to are listed for each topic and provided in this module. But, you are also expected to do your own research as well *(deadline 9/28 @ 11:30 PM)*.

**CHALLENGE TOPICS (choose one)**

1. The 1800s saw the rise of the “international star.” Ever since then the entertainer = celebrity has become part of our culture. Back in the 1800s however, the emergence of an actor who was personally known both on stage and off was just beginning to take hold. *(Study chapter 12 & resources 1a, 1b, 2, 4, 5, 6, 7, & 18)*
   a. Respond to the following: Who were the stars of the day (1800-1865)? How did they manage their stardom? What role did a star actor play in popular culture during the first half of the 19th Century? How did this phenomenon impact or play a part in the murder of Lincoln? Be specific and build a case with facts and research.

2. In the later part of the 18th Century a number of emerging dramatic forms took shape (*Middle Class Tragedy, Sentimental Comedy, Melodrama*, etc). However, by the 1830s, with the rise of the nation state, romantic aesthetic, and new social reforms, drama (i.e. scripts) began to change. *(Study chapter 12 & resources 1b, 12 & 13)*
   a. Respond to the following: What genre does the play that Lincoln was watching the night he was shot fall into? How do you make this assessment? What was the play itself trying to communicate to its audience and why was it so popular at the time? Did the written dialogue influence the assassination of the president? Be specific and build a case with facts and research.

3. During the 19th Century more people in western cultures could afford tickets and had time to attend plays: More than at any other time in history. Theatre was becoming a moneymaking enterprise. The theatre managers of 19th Century paved the way for the Broadway and West End productions of today. *(Study chapter 11 & 12 & resources 1b, 13, 14 & 17)*
a. Respond to the following: How did the commercialization of theatre impact theater design and architecture? How did commercialism, global politics, and the rise of the middle class influence the events leading up to the Old Place and Astor Place riots? What was the outcome of these riots? In what ways were these events connected to, or reflective of, the choice to assassinate Lincoln at Ford's Theater later in the century? Finally, did the architecture of Ford's theater play a part in Lincoln's death?

4. *Our American Cousin* was a very popular play in 1865.
   a. Respond to the following: What were the factors that influenced its popularity? In what ways did it perpetuate stereotypes common at the time? What messages about nationalism, western-dominated politics and ideology, and the developing identity of the USA show up in the play? How was, and is, the play used to poke fun at society? How does the play influence Parks' images and messages in her *The America Play*? How, and in what ways, is Sawyer influenced in his opera *Our American Cousin*? How do Parks and Sawyer change and respond to the original play in their own work? (Study chapter 12 & resources 1a, 1b, 2, 3, 8,9,10, 11,12 & 13)

5. Laura Keene and John Wilkes Booth were both members of theatre families. They knew each other.
   a. Respond to the following: What do you think Laura Keen thought about Booth's role in the assassination of Lincoln? Write this as a dialogue between Laura and her manager. Remember to include information about their personal history, the play, the production at Ford's Theater, the venue itself, and the way that actors were expected to work and behave during the 1850s and 60s. (Study chapter 11 & 12 & resources 1a, 2, 3, 14, 15, 16, & 17)

6. Think about the ways that a work of art evolves through time. *Our American Cousin*, for example, no longer has currency (mostly). (Study chapter 12 & resources 1a, 1b, 8, 9, & 12)
   a. Respond to the following: How did this piece resonate with its contemporary audience? What has changed that makes it an antique today? In reading the two recent review-essays of the play, (see resources 8 & 9 below), where do you agree and disagree with the reviewers? State your observations and theories and use examples from the script to support your ideas.
Stanislavski was an artistic genius. So what makes him, or anyone else, a genius?

- Geniuses change our way of thinking about the world. Stanislavsky changed world theatre and stage acting in ways that are still influential today.
- Geniuses create work that lasts and that are meaningful through the ages. Stanislavsky's books on acting, his direction of the Moscow Art Theatre, and his influence on theatre makers since 1878 remains significant and important.
- (most importantly) They don't do it alone. Surrounding every genius is a genius pod—a genius community.

- Shakespeare, for example, was writing plays at a time when there were probably over 150 other playwrights. He borrowed, was influenced by, and got inspiration from many of the other talented and amazing artists around him.
- In Stanislavsky's case he was not only inspired by Wagner, Sheremetyev, Griboyedov, Tolstoy (another genius), and Duse but he also built his work around playwrights such as Anton Chekhov and was influenced by Shaw. I would argue that you couldn't have a Stanislavsky without these and other artists of his day.
- Almost every genius is working at a time of global upheaval or difficult and uncertain times. Some of their decisions and works are in response to larger stresses felt in society. Stanislavsky began his work during the twilight of Czarist Russia, through the Boer War, Russian Revolution, and World War

In this module we study the 'genius pod' of playwrights and theatre artists that surrounded Stanislavski. We are using Stanislavski's life and work as the framing event to help us explore and understand modernity, realism, and Western Theatre 1875-1915 (giver or take a few years).

Here is what you need to do....
2. **Read** EITHER *Hedda Gabler* or *Miss Julie*, or *The Cherry Orchard*. All are in the Norton Anthology. Take Notes.
3. **Read** Chapter 13 in *LIVING THEATRE*. Take Notes.
4. **Submit your notes** (800–1,500 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L **(deadline 10/12 @ 11:30 PM)**.

AND...
5. **Participate in our Module #3 Simulation**
Imagine that Stanislavski and his contemporaries had a Facebook Page. Imagine that you are one of the people in the Stanislavsky genius pod. We will all create the Stanislavsky Facebook page together.
   A. The Facebook Page is in our Discussion Forum.

   B. Choose a character to represent—you can take on the role of any of the following:
   - Konstantin Sergeievich Stanislavski
   - Anton Chekhov
   - August Strindberg
   - Henrik Ibsen
   - George Bernard Shaw
   - An actor/actress in the Moscow Art Theatre
   - Adolphe Appia
   - Edward Gordon Craig
C. Research your character (real life person). There are a few resources to get you started. These are posted in this module. **BUT in order to be successful you also have to find out more information --and not just from Wikipedia or similar webpages.**

D. In this simulation you act as if you are the person you are portraying. In this simulation you are responsible for posting photos, ideas, and opinions about Stanislavski's work. Like Facebook, expect to post responses to other people's posts. You are REQUIRED to post a minimum of 3 posts. These are:

- 1 substantive detailed post that is historically accurate and that goes into depth about a specific play, idea, or new work. (due by 10/4)
- 1 response to someone else's post (due by 10/9)
- 1 substantive post with a picture that discusses your character's take on Realism and Naturalism. (due by 10/11 or 10/12)
- **You are encouraged to post MORE than the minimum posts.**

In this module **35+-21 points = A; 20-15 points = B; 14-10 points = C; 9 points = D; 8-0 points = F.** You will receive:

- 7 for each substantive post (that meets criteria),
- 3 points for basic posts (that meet criteria),
- 2 points for images (that are original and not posted by someone else and that meet criteria),
- 1 point for responses to others (that meet criteria)
- You will have points taken away if posts are too vague or if they contain inaccurate information.

It is up to you to earn or lose points. Will you do the minimum or will you meet this challenge?

- **XTRA POINTS!** You can also achieve xtra points (up to 50) if you are creative and include things that might be considered outside the box but on topic and accurate. For example, you might choose to interview an acting teacher about his/her idea of Stanislavski's methods and then quote them back to Stanislavsky on his 'Facebook page. Have fun.
10/13-10/26: Module 4
Entertaining the Dialectic

In 1937 a new play, underwritten by the Federal Theatre Project, almost didn't open in New York. It ran for one night. And not because it was panned by the critics. You will probably see similarities between the 1930s and our 2000s. in this framing event for Module 4.

Here is what you need to do....
2. Read The Good Person of Setzuan in the Norton Anthology. Take Notes.
3. Read Chapter 14 in LIVING THEATRE. Take Notes.
4. Submit your notes (800-1,500 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L (deadline 10/26 @ 11:30 PM).

AND...
5. Choose a Challenge Topic (listed below).
6. Respond by writing a cogent, clear, and original essay addressing the topic you have chosen. Resources that you will want to refer to are listed for each topic and provided in this module (deadline 11/17 @ 11:30 PM).

CHALLENGE TOPICS (choose one)

1. Bitman described his work as a "labor musical" that was part "realism, romance, Vaudeville, Brecht, comic book, Gilbert and Sullivan, and agitprop." Discuss how Brecht influenced THE CRADLE WILL ROCK. In what ways is this 'labor musical' like THE GOOD PERSON OF SEZHUAN? Compare, contrast, and discuss how Bitman interpreted Brecht's notion of Epic Theatre. (Study chapter 14 & resources 1, 2, 3, 4, 5, 6, 7, & 12)

2. The WPA was created to support unemployed theatre makers (actors, designers, directors). What was the nature of professional and non-professional theatre in the USA at the time of the great depression? (If you don't know a good place to start is to ask LeRoy Stoner, who is an expert on this). How did the WPA make sure that all artists from all parts of the nation were included? How did the community theatre and little theatre movements influence theatre during this time period? (Study chapter 14 & resources 1, 2, 8, & 9)

3. The WPA, like the rest of the federal government, was segregated. The "Negro Units" were established as a separate arm of the FTP. In what ways did these Negro Units differ from their White counterparts? In your opinion, in the long run, did the FTP's actions help or hinder desegregation efforts? Did FTP's action perpetuate stereotypes? Did it make it easier or more difficult for Black artists? (Study chapter 14 & resources 1, 2, 8, 9, & 10)

4. The FTP also included educational theatre in its mission. Do some investigation and look at the current Theatre-Artist-in-School programs that exist in the Milwaukee Area (First Stage, Milwaukee Rep's Community Engagement program, Big Brothers Big Sisters, Center for Applied Theatre). In what ways are these programs like/Unlike the FTP programs? In what ways might/might not the FTP have influenced the way you learned about theatre when you were in school? (Study chapter 14 & resources 1, 2, 8, 10, & 11)

5. Bitman described his work as a "labor musical" that was part "realism, romance, Vaudeville, Brecht, comic book, Gilbert and Sullivan, and agitprop." How might CRADLE WILL ROCK have
influenced the contemporary musical URINETOWN? In what ways is this musical agitprop? What is agitprop? Can you find evidence of agitprop today? In what ways do the underlying precepts of agitprop support flash mobs, Burning Man, and other fringe festivals today? (Study chapter 14 & resources 1, 2, 3, 4, 7, 8 & 12)
Consider these events: 1927 SHOW BOAT; 1943 OKLAHOMA!; 1947 A STREETCAR NAMED DESIRE; 1949 DEATH OF A SALESMAN; 1956 A LONG DAY'S JOURNEY INTO NIGHT; 1970 Brook's A MIDSUMMER NIGHT'S DREAM.

What do these plays tell us about world during these years? How did these productions influence the theatre that is produced now?

Here is what you need to do....
2. Read Chapter 15 in LIVING THEATRE. Take Notes.
3. Read either A Long Day's Journey into Night; A Streetcar Named Desire; or Death of a Salesman
4. Submit your notes (300-700 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L (deadline 11/9 @ 11:30 PM). The rubric (last in the list below) describes expectations.
   And...
5. Choose a Challenge Topic (listed below).
6. Respond by writing a cogent, clear, and original essay addressing the topic you have chosen. Resources that you will want to refer to are listed for each topic and provided in this module. But, you are also expected to do your own research as well (deadline 11/16 @ 11:30 PM).

Challenge Topics (choose one)
1. There is a prevailing belief in Theatre History circles that "Rodgers and Hammerstein's OKLAHOMA! launched a new era in the American musical (rnh.com)." I argue that it wasn't OKLAHOMA! that changed musical theatre in America but an earlier Kern and Hammerstein show: The musical (some call it an operetta) SHOW BOAT, which premiered in 1927. Both shows are called "landmarks of the American stage (rnh.com)." Please look at both musicals. Then, write a dialogue between Rogers (stating his reasons for OKLAHOMA! as a game changer) and Kern (stating his reasons for SHOW BOAT as the game changer). Build in the issues of race, gender, iconic ideas about the American experience and how they changed just before and just after WII. Look at the icons, symbols, and design elements of the shows. How do they fit into this argument? Does the music tell the story? How do lyrics and original staging add or detract from Kerns or Rogers' side of the debate? (Study chapter 16 & resources 2, 3, 4, 5,6,7,8,9,10,11,12,13,14,15,& 16)

2. In 1970 Peter Brook's A MIDSUMMER NIGHT'S DREAM changed the way we think about Shakespeare on stage and the way we think about how theatre is performed, designed, and directed. What was it about Brook's work that so revolutionized theatre? What were some of the major ways that Shakespearean acting was taught and performed pre-Brook? Examine some of the reviews of Brook's MIDSUMMER, can you pinpoint some of the things that were most revolutionary? If we were to revive the 1970 production and recreate it as accurately as possible, what might the review sound like now? In looking at some of the recent theatre performances you have attended, or have been in recently, do you see Brook's influence? How, why, and in what way? (the answer does not have to be "yes.") Do you agree with the major points Brook makes in his discussion(s)? (Study chapter 16 & resources 1, 17,18,19, 20, 21, 22, & 23)
3. Analyze one of the following plays: *A Streetcar Named Desire, Death of a Salesman; or A Long Day’s Journey Into Night*. Discuss the author’s style, where the play fits into his opus, what the reviews were when the play first opened, and why the play is considered a masterpiece and a classic. (Study chapter 16 & the plays in Norton)

4. Research and report on the life, work, and impact of Paul Robeson on culture, politics, and theatre in his life time. Why is he an almost forgotten hero of the American stage? (Study chapter 16 & resources 2, 3, 4, 8, & 16--and do more research into the subject)

5. Look at reviews of the following: 1927 SHOW BOAT; 1943 OKLAHOMA!; 1947 A STREETCAR NAMED DESIRE; 1949 DEATH OF A SALESMAN; 1956 A LONG DAY’S JOURNEY INTO NIGHT; 1970 Brook’s A MIDSUMMER NIGHT’S DREAM. What do these reviews, taken as a whole, tell us about American culture and mores at this time? How did these productions influence the theatre that is produced today? (Study chapter 16 & all resources included in this module)
11/17-12/14: Module 7
The NOW: Festivals, Fringes, & Global Communities

Yes--in case you are wondering--this module is a month long. This gives you all time to catch up with any work you might owe, have a holiday break, and balance the needs of this course with all the others you are working on. Please use this time wisely. Do not leave this module to the last minute. It is more complicated than it appears.

Here is what you need to do....
 ✓ Read pages 436-506 (Chapters 16 & 17) in LIVING THEATRE. And reread pages 1-10 in LIVING THEATRE. Take Notes.
 ✓ Submit notes (300-700 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L (deadline 12/14 @ 11:30 PM)

Choose one of the following projects (deadline 12/14 @ 11:30 PM):
A) Choose a play from the following list (below). (Study pages in Living Theatre noted below and the play-script along with notes on the author in the Norton Anthology of Drama, v2.). OR try searching the play in Digital Theatre Plus.
 ✓ The Maids by Genet (p. 412)
 ✓ Song of Death by Hakim
 ✓ Waiting for Godot by Beckett (pp. 329, 408-410, 413)
 ✓ Old Times by Pinter (p. 412)
 ✓ Death and the King’s Horseman by Soyinka (p. 494)
 ✓ Buried Child by Shepard (pp. 456-457)
 ✓ A Number by Churchill (p. 502)
 ✓ Master Harold and the Boys by Fugard (p. 492)
 ✓ Glengarry Glen Ross by Mamet (p. 457)
 ✓ Fences by Wilson (p. 441-442)
 ✓ Angels in America, Part 1 by Kushner (pp. 431, 451,460, & 505)
 ✓ Woyzeck by Buchner (p. 19 & 300)
 ✓ Six Characters in Search of an Author by Pirandello (pp. 383-384 & 387)
 ✓ The Golden Age by Nowra
 ✓ The Goat by Albee (pp. 418-419)

1. Create a Powerpoint (10 slides). Slide 1 & 2 discusses the plot of the play; Slide 3 & 4 discusses the author; Slides 5 & 6 discuss the history of production of the play (where it was first performed and what the reviews said); Slide 7 & 8 discuss the impact and value of the play; Slide 9 & 10 give your take on the play.

And...

2. Create a 500-word essay to go with the PowerPoint where you reflect on what you felt about the play, who were your favorite/least favorite characters and why? What did you think of the play writing itself? Where were the most powerful lines, scenes, etc. and why?

B) Research one of the following Fringe Festivals:
 o Toronto
 o PULSE Ipswich
 o Edinburgh
 o Burning Man
 o New York
1. Create a Powerpoint presentation (10 slides) that includes the following: Slide 1 & 2 discusses the background and history of the festival; Slide 3, 4, 5 & 6 discuss the history of productions and focuses on major plays that have gone on to Broadway, West End, (or the like); Slide 7 & 8 discuss the current planned festival; Slide 9 & 10 give your take on the festival.

And...

2. Create a 500-word essay that reflects back on the first things we did in this course (defining theatre and exploring theatre history). Apply the definition of theatre to the Fringe Festivals. How, and in what ways, are they practicing traditional models of theatre? How, and in what ways are they challenging the definitions of theatre that we started this course with?

C) Augusto Boal changed theatre not only in the Americas but also across the world. How did he do this? What are some of the effects of his work on theatre here in Milwaukee today? When Boal says that theatre is a means for revolution and change what is he referring to? How is Boal’s work connected to other theatre works, movements, and theatre makers we have studied? How does Boal carry on, and also change, the legacy of Grotowski, Brecht, Spolin, and Robeson?

1. Create a powerpoint (10 slides) that includes the following: Slide 1 & 2 discusses the background and history of Boal’s work; Slide 3, 4 discuss his connections with Brecht, Grotowski, and Brook; 5 & 6 discuss the the impact of his work on current theatre companies around the world; Slide 7 & 8 discuss the ways Boal’s work is presented and interpreted in Milwaukee today; Slide 9 & 10 give your take on his legacy.

And...

2. Create a 500-word essay that reflects back on the first things we did in this course (defining theatre and exploring theatre history). Apply the definition of theatre to Boal’s work. How, and in what ways, is he practicing traditional models of theatre? How, and in what ways is he challenging the definitions of theatre that we started this course with?

D) Dr. Anne Basting (UWM Theatre Dept.) has just created/proposed a new Arts and Entrepreneurship certificate program here at UWM. Find out about this program, how it relates to theatre, how it recreates theatre and the arts in a community-engaged frame.

1. Create a Powerpoint presentation (10 slides) that includes the following: Slide 1 & 2 discusses the background of community engaged theatre practice; Slide 3 & 4 discuss the way that the new certificate program would connect to this practice; Slide 5 & 6 discuss the ways that this certificate program is an outcome of theatre makers such as Boal and Brecht. Slide 7 & 8 discuss the curriculum and its connection to a PSOA degree; Slide 9 & 10 give your take on this certificate.

And...

2. Create a 500-word essay that reflects back on the first things we did in this course (defining theatre and exploring theatre history). Apply the definition of theatre to Dr. Basting’s work. How, and in what ways, is she practicing traditional models of theatre? How, and in what ways is she challenging the definitions of theatre that we started this course with?