THEATRE 322: Theatre History 2

Dates of this course: Online September 4-December 14, 2018

Course Description: This course surveys the history of Western theatre from 1800 to the contemporary moment. It is designed to focus on historical and current cultural perspectives of drama (i.e. oral and written texts) and theatre (i.e. production and performance). It focuses on the British and American experience but connects these to the practice of theatre and performance worldwide.

Course expectations: Active participation and timeliness is requisite in this class.

Who is my instructor? Dr. Robin Mello, Professor of Theatre. Please call me by my first name.
The pronoun I prefer is “she.”

Email: rmello@uwm.edu
Website: www.robinmello.com
Office: Theater 220
Office hours: Tuesdays 1:00-3:00 PM & Wednesdays 2:30-4:30 or by appointment
Cell Phone: (text or call): 414-469-9279

How much time should I schedule for this course?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours per week</th>
<th>Total for 15 weeks</th>
</tr>
</thead>
<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>
</tr>
<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>Total semester commitment</td>
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<td>140</td>
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Weekly average (using 16 weeks) 8.75 hours

What are the required texts? Copies of the two textbooks are on reserve at the library and can be taken out overnight.


YOU DO NOT NEED THE 7TH EDITION OF THIS BOOK, (WHICH IS MUCH COSTLIER), GET A USED COPY OR ONLINE COPY OF THE 6TH EDITION IF YOU CAN.

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

When and where do we meet? Online. If you would like to schedule a face-to-face meeting or want to discuss anything please let Robin know and/or stop by during office hours.

How do we communicate? Since this is an online course you must check your email and work in the course online and working in the course at least once a day. Email and the D2L course site are our major communication venues. In D2L look up at the corner where your name is. Click the arrow and go to Settings, then to allow D2L to send you updates and “news” as email and/or text.
What application should I use when submitting materials? Use Microsoft Office (word, ppt, excel) or save your work in a rich-text file so that it can be opened and shared across platforms and versions of operating systems.

What to do if you have an emergency and/or D2L isn’t working? If D2L isn’t working call the HELP desk. Remember, if D2L isn’t working at the campus level Robin knows this. If you have other problems feel free to 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.

What are the general guidelines for this class? The UWM Policies, guidelines, and code of conduct are:

University Policies: [http://www4.uwm.edu/secu/docs/faculty/1895.pdf](http://www4.uwm.edu/secu/docs/faculty/1895.pdf)

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.

Plagiarism Policy: You are expected to create and submit only original materials you have personally developed (work that you have done only for this course and work that you have written and authored). When using or quoting the work of others (this includes information from the internet) you must cite your sources following current APA or MLA guidelines. Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.

What am I learning?
- Examining and developing a critical and reflective approach to reading and analyzing dramatic works.
- Exploring theatre practices and texts from the mid 18th Century to the present.
• Applying and exploring historical artifacts and information.
• Developing theories and research perspectives about theatre practice and its relationship to culture and creative expression.

**How will I know I am learning?** You will recognize learning when you...
• Recall and evaluate dramatic texts from the mid 18th Century to the present.
• Apply historical information about past theatre practice(s) to the practice(s) of contemporary theatre.
• Express and craft 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 at a competent level.

**How do I succeed (get an A grade)?** You will succeed if you do all the work in an exemplary fashion, read and follow the directions, study and view all materials, explore, actively participate, attend all classes, follow the code of conduct, and submit your work within the established deadlines.

**What if I don’t do all of the assignments?** *All work is required.* You can’t pass the course without doing all the work. If you experience an emergency and you need an extension ask for it. At the end of the semester if you are missing assignments you will get an INC grade, which, will default to an F grade after 10 weeks.

**How do grades work in this class?** All assignments must be completed and submitted in order to receive a letter grade. Grades are evaluated using the following % based on a denominator of 1,200 points:
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.

**What is each assignment worth?** Each module assignment is worth 100 points. Each Notes assignment is worth 120 points.

**How do I submit or hand-in assignments?** Homework is due in D2L. No emailed assignments will be accepted—except if Robin approves ahead of time.
What if I have a problem getting things done on or before the deadline? Life is complicated and sometimes our best laid plans don’t work out. If you encounter a real emergency or a serious problem discuss this with Robin. You may be able to get an extension. Late submissions are often allowed but will also often result in lower grades. It is better to be late than not do the work at all, so the best course of action is to discuss the situation with Robin.

OK, what is a REAL emergency? Real and unplanned events that pertain to your personal (or your family’s) safety, death, acute illness or other “Acts of God” (like blizzards or tornados).

What do I do if I have a real emergency? Let Robin know as soon as is practicable. Text Robin’s cell: 414-469-9279. When you send a text include your name in the text. Then, email Robin (rmello@uwm.edu) and explain the details of your emergency in an email too.

Will I get in trouble? You will not be penalized for a problem outside of your control. Robin will work with you to come up with a sensible alternative (plan B).

What is Plan B? Ask Robin. Together you will come up with a humane and compassionate solution.

OK, what isn’t a real emergency? They are NOT:
(A) You are/were in a show or were working on a production.
(B) You “didn’t realize that the assignment was due.”
(C) Roommates and friends/family needed to socialize.
(D) Computers or other technologies broke down or weren’t reliable or you were totally away from any other access to the internet or you could not find a computer.
(E) You were on a vacation, took extra days for break, went on a trip to see friends or family.
(F) You couldn’t use or could not locate reliable internet service.

This is a GER course: GER Arts criteria are met because a) students study the history of the processes of theatre; b) students identify, evaluate, and analyze theatre in its social and historical contexts; c) students interpret and analyze dramatic works from antiquity to the mid-18th century.

UW System Outcomes are met by focusing on: SLO #1) 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) 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.

OWC-B written communication: All essays should be typed in twelve-point font. If (and when) you cite others use current up-to-date APA, MLA, or Chicago Manual styles. Writing is assessed 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.

GER Assignment & assessment: The first essay is considered the GER assignment (see module 1 for description). It is assessed using this rubric:
## THEATRE 322: SCORING RUBRIC FOR FIRST ESSAYS (25 POINTS)

<table>
<thead>
<tr>
<th>Category</th>
<th>Requirements</th>
<th>Achievement Level</th>
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<tbody>
<tr>
<td>Communication</td>
<td>The student communicates ideas clearly and in complete sentences.</td>
<td>2     1     0</td>
</tr>
<tr>
<td>2: Mechanics</td>
<td>The writing has been edited for grammar and spelling. No errors in mechanics, punctuation, and grammar.</td>
<td>Excellent Good Fail</td>
</tr>
<tr>
<td>3. Respect</td>
<td>The student addresses beliefs and viewpoints clearly and deals with disagreements honestly and respectfully. S/he supports ideas and perspectives without resorting to sarcasm, objectification, or stereotypes.</td>
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<tr>
<td>4. Organized and On time</td>
<td>The student addresses all points and/or questions and the paper is submitted on or before the due date/time. The organization of the paper is clear. Ideas flow from one to another. Conclusions and analyses are clearly stated. The student combines information together in cogent, strong, and original ways.</td>
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<tr>
<td>5. Paragraph 1</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: settings and plagiarism</td>
<td></td>
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<tr>
<td>6. Paragraph 2</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: theatre history in university degree programs</td>
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<tr>
<td>7. Paragraph 3</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Rodenburg reflection</td>
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<tr>
<td>8. Paragraph 4</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Digital Theatre Plus</td>
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<tr>
<td>9. Originality (see note below)</td>
<td>The work is the unique and is the students’ own. +1 for heading that includes name, major, pronoun preference.</td>
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<tr>
<td>10. Paragraph 5</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Learning goals</td>
<td></td>
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<tr>
<td>11. Paragraph 6</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: defining theatre/review of performance</td>
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<tr>
<td>12. Paragraph 7</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Questions and comments</td>
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<tr>
<td>TOTAL</td>
<td>Note: Plagiarism is not acceptable. You will Fail this assignment if you copy or use others’ work as your own.</td>
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### Course Calendar

<table>
<thead>
<tr>
<th>Due date</th>
<th>Assignment</th>
<th>Where?</th>
<th>Points</th>
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<tbody>
<tr>
<td>9/16/18 @ 11:30 PM</td>
<td>First Essay</td>
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<tr>
<td>Module 1: 9/4-9/16 (2 weeks)</td>
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<tr>
<td>9/30/17 @ 11:30 PM</td>
<td>Notes: Module 2</td>
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<td>9/30/17 @ 11:30 PM</td>
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<td>Module 2: 9/17-9/30 (2 weeks)</td>
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<tr>
<td>10/6/17 @ 11:30 PM</td>
<td>Post 1: Module 3</td>
<td>D2L Discussion</td>
<td>40</td>
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<td>10/9/17 @ 11:30 PM</td>
<td>Post responses: Module 3</td>
<td>D2L Discussion</td>
<td>40</td>
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<td>10/14/17 @ 11:30 PM</td>
<td>Post 2: Module 3</td>
<td>D2L Discussion</td>
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<td>Module 3: 10/1-10/14 (2 weeks)</td>
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<td>10/28/17 @ 11:30 PM</td>
<td>Notes: Module 4</td>
<td>D2L Drop-box</td>
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<td>10/28/17 @ 11:30 PM</td>
<td>Challenge Topic: Module 4</td>
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<td>Module 4: 10/15-10/28 (2 weeks)</td>
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<td>11/25/17 @ 11:30 PM</td>
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<td>D2L Drop-box</td>
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<tr>
<td>11/25/17 @ 11:30 PM</td>
<td>Challenge Topic: Module 5</td>
<td>D2L Drop-box</td>
<td>100</td>
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<td>Module 5: 10/29-11/25 (4 weeks including Thanksgiving break)</td>
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<td>12/14/17 @ 11:30 PM</td>
<td>Notes: Module 6</td>
<td>D2L Drop-box</td>
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<td>12/14/17 @ 11:30 PM</td>
<td>Ppt &amp; Essay: Module 6</td>
<td>D2L Drop-box</td>
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<tr>
<td>Module 6: 11/26-12/14 (3 weeks)</td>
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Assignments & Modules

NOTES: NOTES can be in many forms: outline, narrative, bullet points, things you found interesting, cognitive maps, etc. You may provide a photo (.jpg) of your hand-written notes or submit them digitally in a Word document. Notes should be:
- clear and cogent
- inclusive of ALL assigned readings
- spelling is checked and correct
- facts are checked and correct

9/4-9/16 Module 1: Course Introduction

Why: To frame your learning in this course we begin with a conceptual framework—what is Theatre anyway? How do historians think and study it? How does it/might it relate to you personally? In what ways does history impact our current cultural and social expression?

What: We begin with basic definitions of theatre (from the text) and look at some of the introductory materials to get us started. We review the guidelines and ethics of this course including the question of plagiarism. Finally, this module contains themes we will return to in subsequent modules: then and now, theatre’s role in cultural expression, whose who, social change through time, and how we think historically about theatre/art.

Here is what you need to do....

- 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
- Watch The History of Theatre in Under Six Minutes;
- Take notes https://www.youtube.com/watch?v=NliFDfTSVY
- Watch Patsy Rodenburg’s TED TALK https://www.ted.com/talks/patsy_rodenburg_why_i_do_theater
  - Take notes;
- Watch Historical Thinking https://www.youtube.com/watch?v=mSJLmNxrPg
  - Take notes;
- Watch Dr. Cooper’s Racial Politics of Time TED talk https://www.youtube.com/watch?v=kTz52RW_bD0
  - Take notes;
- Examine and get to know ONE of the resources posted in the D2L submodule: Information & Research (located inside the Important Info module).
- 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;
- Submit your notes in D2L drop-box on or before the due date (9/16/18 @ 11:30 PM);
- Submit your essay (directions below) in the drop-box on or before the due date (9/16/18 @ 11:30 PM). Be sure to include all the sections. You may also submit your Goblin Game results as a separate document in the drop-box too.

Module 1 Essay Directions: Use the following template/directions provided. Write an 1,000-2,500-word essay that addresses ALL the points and focuses on the following:
1. Did you set the settings in D2L so you can receive news, calendar updates and emails? 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 Rodenburg’s ideas of theatre connect (or not) to the definition of theatre included in the book and Ppt? What are your ideas of what theatre is and why it might be valuable? How do these differ from Ms. Rodenburg’s?

4. 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?

5. When you checked out 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).

6. Reading through 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?

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**Module 2: Ford's Theatre and what happened there...**

**Why:** We begin this course in the mid-Nineteenth Century. This module reviews the way that theatre was beginning to evolve in the USA and Great Briton. Then, we focus on theatrical genres, design, and the birth of celebrity culture.

**What:** 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. To do this we have to understand why the President of the United States would go to a silly comic theatrical production (answer: it was the most popular form of entertainment at the time—much like online streaming video is today) and it was a place where all classes and types of people congregated together.

But BEFORE we jump into post-war Washington, we need to understand the context. We do this by setting the stage (pun intended) and following the life story of woman playwright whose life and work is a case study of theatre just before the birth of the Republican Party, Civil War, and the Emancipation Proclamation. We go back to the time in the USA when slavery was the law of the land; The British Empire was THE global super power; Queen Victoria, not withstanding, women were considered the property of their husband’s; and the majority of people living in North America were under the age of 27.

**Here is what you need to do...**

- **Read through** the introduction (above) and directions (below) to this module;
• **Watch/Listen** to the PowerPoint presentation resources 1a. *A.C. Mowatt: Lady Actress* and 1b: *Theatre Genres in the 19th Century*;
• **Take Notes**;
• **Read** Chapter 12 in *LIVING THEATRE*;
• **Take Notes**;
• **Submit your notes** in D2L. on or before the deadline (9/30 @ 11:30 PM);
• **Choose** a Challenge Topic (listed below);
• **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;
• **Submit** your challenge response essay in the drop-box by the due date (9/30/18 @ 11:30 PM).

**Module 2 Challenge Topics (choose one):**

1. **Celebrity culture**: The 1800's 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. 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. **Scripts & genres**: 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. 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? *Our American Cousin*, no longer has currency. What has changed that makes it an antique today? Be specific and build a case with facts and research.

3. **Theatre design & architecture**: During the 19th Century more people in western cultures could afford tickets and had time to attend plays. Theatre was becoming a moneymaking enterprise. The theatre managers of 19th Century paved the way for the Broadway and West End productions of today. 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. **Then & now**: *Our American Cousin* was a very popular play in 1865. 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?

5. **Life of theatre artists**: Laura Keene and John Wilkes Booth were both members of theatre families. They knew each other. 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.

10/1 – 10/14 Module 3: Stan & Anton Rock the Stage

Why: This module focuses on key concepts and events that have had a lasting and profound impact on theatre today. Like our previous modules, it uses case studies as a way of understanding the big ideas. We will look new (for the time) genres such as realism and naturalism and examine how the shift in global politics influenced the kinds of theatre that artists were creating.

What: In this module we examine Stanislavski’s life and work as the framing event that will help us understand modernity, realism, and Western Theatre from 1875 to 1915 (give or take a few years).

Student
Why study Stanislavski?

Robin
Because he was an artistic genius.

Student
Why do we label him a genius?

Robin
Because:

✓ 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, Sheremetyevo, Griboyedov, Tolstoy (another genius), and Duse but he also built his work around another genius—the playwright Anton Chekhov. Stanislavsky wouldn’t have become STANISLAVSKY without these and other innovative artists of his day.

✓ Almost every genius is working at a time of global upheaval or difficult and uncertain times. Much of their work is in response to larger stresses felt in society. Stanislavsky, for example, began his work during the twilight of Czarist Russia, through the Boer War, Russian Revolution, and World War

Here is what you need to do....

• Read through the introduction (above) and directions (below) to this module;

• Watch/Listen to the PowerPoint presentation resources 1. 19th Century and Modernity and 2. The Gilded Age and 3. Aesthetic isms and 4. Playwright review and 5. Stanislavski;

• Take Notes on all 5;
• Read EITHER Hedda Gabler or Miss Julie, or The Cherry Orchard. All are in the Norton Anthology;
• Take Notes on the entire play;
• Write down two of your favorite pieces of dialogue from these plays and note why you thought they were significant. Include this information in your notes;
• Read Chapter 13 in LIVING THEATRE;
• Take Notes;
• Submit your notes in the drop-box on or before the deadline (10/14/18 @ 11:30 PM);
• Participate in our Module #3 Simulation (directions below) and submit posts by 10/6, 10/9, and 10/14/18.

Module 3 Simulation assignment: Imagine that Stanislavski and his contemporaries had Facebook pages and that they consistently sent IM messages to each other. Then, imagine you are one of the people in the Stanislavsky genius pod. From here you will help create the Stanislavsky Facebook page by participating in the following:

1. The Facebook Page is in our course Discussion Forum. 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 and the current events that were taking place during his lifetime. Like Facebook, expect to post responses to other people’s posts.

2. Choose a character to represent—you can take on the role of one of the following:
   Konstantin Sergeivich Stanislavski
   Vsevolod Emilievich Meyerhold
   Anton Chekhov
   Robert Motts
   August Strindberg
   Anita Bush
   Henrik Ibsen
   Rabindranath Tagore
   George Bernard Shaw
   Richard Boleslavsky
   An actor/actress in the Moscow Art Theatre
   Elia Kazan
   Adolphe Appia
   Uta Hagen
   Edward Gordon Craig
   Lee Strasburg
   Zoe Wanamaker

C. Research your character (real life person). You must do research and find additional accurate historical data. Do not rely solely on the information that is posted in the course content.

D. post a minimum of 3 posts. These are:
   • 1 substantive detailed post (minimum 500 words) that is historically accurate and that goes into depth about a specific play, idea, or new work.(due by 10/6);
   • 1 response to someone else's post (minimum 200 words)—ask them questions and add details to their post (due by 10/9);
   • 1 substantive post (700 words minimum) with a picture that discusses your character's definition of, and opinion of, Realism and Naturalism;
   • For the above you will have to define Realism and Naturalism first and then note your character's perspective (due by 10/14).
   • Extra points if you post MORE than is required.

10/15-10/28 Module 4: Entertaining the Dialectic

Why: We are getting into an historical period that your great grandparents and your grandparents might have lived through. An era of intense change with new technologies, standards, governance, and political change (sound a bit familiar?). An historical moment that still lives in memory and
directly influences how we create theatre today. We take a look at the 20th Century during and post WWI and WWI.

What: In 1937 Bitman's new play, THE CRADLE WILL ROCK began rehearsals in New York City. It was underwritten by the Federal Theatre Project. It made Theatre History because it successfully ran for one night only; not because it was panned by the critics. The artists, funding sources, and themes of this play are a fantastic case study for this module. You will probably see similarities between the 1930s and our 2000s.

Here is what you need to do....

• Watch/Listen to resources 1. Brecht & Epic Theatre; 2. Inside the Cradle Will Rock; 3. 1964 Revival video; 4. John Houseman; 5. The CRADLE WILL ROCK;

• Take Notes;

• Read The Good Person of Setzuan in the Norton Anthology;

• Take Notes;

• Report, in your notes, the character that most intrigued you or the character you would like to play on stage if you had a chance;

• Read Chapter 14 in LIVING THEATRE;

• Take Notes;

• Submit your notes in D2L (deadline 10/28 @ 11:30 PM);

• Choose a Challenge Topic (listed below);

• 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 10/28 @ 11:30 PM).

Module 4 Challenge Topics (choose one):

1. Script & Genre: 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? Discuss how Bitman interpreted Brecht's notion of Epic Theatre. Where do you see comic book and romance in this play? What did Bitman mean by the term agitprop? Which "part" do you think is most significant?

2. Social Issues: The WPA was created to support unemployed theatre makers. But, the WPA, like the rest of the federal government, was segregated. In response the WPA created "Negro Units," established as a separate arm of the FTP. In what ways did these Units differ from their White counterparts? What was the long-term impact of this segregation? In your opinion, in the long run, did the FTP's actions help or hinder desegregation efforts? How did/didn't the FTP perpetuate stereotypes? How did Black artists fare overall during that time?

3. Education: 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. 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?

4. Then & Now: How might CRADLE WILL ROCK have influenced the contemporary musical? Find examples of musicals that have been produced on Broadway that seem to be influenced by, or use tropes found in, CRADLE. In what ways is this musical agitprop? What is agitprop? Can you find evidence of agitprop today in other theater productions then and now? In what ways do the underlying precepts of agitprop support flash mobs, Burning Man, and other fringe festivals today? In what ways are the underlying precepts of agitprop found in contemporary are forms
(music, pop-culture, media, visual art, dance, stand-up, etc.) phenomenon? Explain and provide concrete examples.

10/29-11/25 Module 5: The Stage Play, the Musical, & Shakespeare Reimagined

Yes, this module is a month long. Please use this time wisely. Catch up with any work you might owe, have a holiday break, and balance the needs of this course with all the other commitments you may have. That said, please do not leave this module to the last minute. It is more complicated than it appears.

Why: Theatre evolved and responded to the new global order post-WWII. The nuclear bomb and the hegemonic status of Russia and the USA impacted artists and audiences throughout the world. To fully comprehend the cultural forces at work we study the ways that theatre artists changed the prevailing paradigm.

What: Our case study for this module is actually a series of pivotal events that demonstrate how theatre responded and reflected history. Consider the 1927 premier of SHOW BOAT; 1943 premier of OKLAHOMA!; 1947 premier of A STREETCAR NAMED DESIRE; 1949 premier of DEATH OF A SALESMAN; 1956 premier of A LONG DAY’S JOURNEY INTO NIGHT; 1970 premier of 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:

- **Watch/Listen** to the following: 1. Peter Brook on Theatre, 2. History of Musical Theatre 1; 3. History of Musical Theatre 2; 4. History of Musical Theatre 3; HAMILTON of WWII
- **Take Notes**;
- **Read** Chapter 15 in LIVING THEATRE;
- **Take Notes**;
- **Read** either A Long Day’s Journey into Night; A Streetcar Named Desire; or Death of a Salesman;
- **Take notes**;
- **Outline** the arc of one character’s journey, include these in you notes;
- **Submit your notes** in D2L. (deadline 11/25 @ 11:30 PM);
- **Choose** a Challenge Topic (listed below);
- **Respond** by writing a cogent, clear, and original essay addressing the topic you have chosen (deadline 11/25 @ 11:30 PM).

Module 5 Challenge Topics (choose one):

1. **Game changers**: 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, discuss the two arguments (above) briefly. 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 a discussion of the issues of race, gender, and the romantic notion of the frontier and the American West into your discourse. Also include information about the icons, symbols, and design of the shows when they were originally mounted. What about the music? Does the music tell the story? How did lyrics and original staging add or detract from Kerns or Rogers' side of this debate?
2. **Challenging the status quo:** 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 current theatre artists are influenced by, or continue, Brook’s work? Is the work done at places like Shakespeare & Company impacted by Brook’s *MIDSUMMER*? Give examples. 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?

3. **Play Analysis:** 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. **A Forgotten Hero:** Research and report on the life, work, and impact of Paul Robeson on culture, politics, and theatre in his lifetime. Create a timeline of Robeson’s life then build in a discussion of the issues of race, gender, class, and capitalism into your discourse. What about the music? In what ways did Robeson’s artistic and activist choices match and in what ways did they diverge? What factors caused his history and life-work to be largely ignored? Posit reasons why he remains an almost forgotten hero today.

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**11/26-12/14 Module 6: Festivals, Fringes, & Global Communities**

**Why?** This is our final module, and it brings us current with theatre in our own world today.

**What:** As a final wrap-up you should either choose a play to study in depth or a current performance phenomenon, such as Fringe festivals, neo-revivals, and transdisciplinary art making. You will use your case study to research and examine how historical trends help the contemporary experience evolve.

**Here is what you need to do:**

- **Read** pages 436-506 (Chapters 16 & 17) in LIVING THEATRE;
- **Take notes**;
- **Reread** pages 1-10 in LIVING THEATRE;
- **Take Notes**;
- **Submit notes** in D2L (deadline 12/14 @ 11:30 PM);
- **Choose** a Challenge Topic (listed below);
- **Respond** by writing a cogent, clear, and original essay addressing the topic you have chosen (deadline 12/14 @ 11:30 PM).

**Module 6 Challenge Topics (choose one):**

1. **Play Analysis:** Choose two plays 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.
   - *Waiting for Godot* by Beckett (pp. 329, 408-410, 413)
   - *Death and the King’s Horseman* by Soyinka (p. 494)
   - *A Number* by Churchill (p. 502)
   - *Fences* by Wilson (p. 441-442)
   - *Angels in America, Part 1* by Kushner (pp. 431, 451,460, & 505)
a. Create a PowerPoint that reviews each play (10 slides each). Slide 1 & 2 discuss 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...

b. Craft an essay to go with the PowerPoint where you reflect on what you compare and contrast the plays, what issues and messages are they trying to convey? What does the author think of their political times and culture? What did you think of the play writing itself? Where were the most powerful lines, scenes, etc. and why?

2. On the Fringe: Research one of the following Fringe Festivals:
- Toronto
- PULSE Ipswich
- Edinburgh
- Burning Man
- Chicago & Milwaukee

a. 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...

b. Craft an 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?

3. Theatre of the Oppressed: 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 Growtowski, Brecht, Spolin, and Robeson?

a. 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, Growtowski, and Brook; 5 & 6 discuss 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...

b. Craft an 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?
4. **Here & Now:** Find a theatre artist working in the Midwest area. Research and interview the artist to learn about their work.
   
a. Create a PowerPoint (10 slides) that includes the following: Slide 1 & 2 discusses the background and history of their work including how they learned their theatre craft; Slide 3, 4 discuss their connections with Brecht, Growtowski, and Brook (or find out who influences their work and report on these influences instead); 5 & 6 discuss the impact of their work in the current context of theatre regionally; Slide 7 & 8 discuss the ways their work is presented and viewed n Milwaukee today; Slide 9 & 10 give your take on their work.
   
   And...

b. Craft an essay that reports on the outcome of the interview (include portions of the transcript), the ideas, philosophy, and approaches the theatre artist uses. How, and in what ways, is they think of their practice. How does their work relate to historical and/or traditional models of theatre? How, and in what ways does this artist think they are challenging the norms of theatre? Does their work have a social message?