TA 111, World Theatre, 1800 to Tomorrow
Dr. Martha S. LoMonaco
3D; Mon, Thurs 12:30-1:20 PM; Wed 12:00-12:50 PM
VPA history core and JUHAN Course
Fall 2016
DMH 148

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OFFICE HOURS: Mon, Thurs 1:30-2:30 PM, Wed 1:00-2:00 PM and other times by
appointment. Appointments are strongly recommended; please e-mail to schedule.

COURSE INFORMATION PACKET & SYLLABUS

Contract: This Course Information Packet & Syllabus shall serve as a contract between
you and me for taking this course. On the following sheets you will find a syllabus including
all due dates for both readings and assignments; detailed instructions for completing all
course requirements; and information on grade computation. By registering for this class,
you are agreeing to the terms of this contract and will accept responsibility for everything
contained herein. I, in turn, promise to abide by these guidelines.

Course Overview: World Theatre, 1800 to Tomorrow explores 19th-21st century world
theatre, which encompasses a wide range of performance types including drama, dance,
opera, puppetry, and other forms of performance as a reflection and product of the times.
Hence, we will use the word THEATRE to represent all kinds of live performance occurring
throughout the world and ARTISTS to talk about the people who create those
performances.

The time frame for this course is what we recognize as the Modern World, roughly 1800 to
tomorrow. During this period, the world essentially “shrunk” due to new developments in
technology and mass communications; people could now share ideas quickly with others
all over the world via a device (camera, phone, radio, film, TV, internet) or in person (train,
car, bus, plane). Arts & entertainments that had been particular to one culture gradually
became global in scope. We will examine how important work is reimagined and
transformed over time and geography—a great example is the Macbeth we are about to
see at the Quick Center, which originated in London, England, in 1605; was reworked as
opera in Florence, Italy, in 1847; and, re-imagined by Third World Bunfight in Cape Town,
South Africa, in 2014, and brought to the Quick Center in September 2016. We also will
examine how one theatre that originated in a particular place (for instance, Osaka, Japan)
was influenced by theatres in other places (Berlin, Germany) and, in turn, passed along its
performance traditions to yet a third group of artists elsewhere (Urbana, Illinois). Let’s call
this “gifting”—artists constantly give and receive gifts of ideas and inspiration across time
and places. This brings us to another crucial consideration for our work this semester— the
notion of creativity—what it is, what drives it, and how do creative acts shape the
performances we are studying?

This class is part of JUHAN—Jesuit University Humanitarian Action Network—and will
explore critical JUHAN questions and values. The lifeblood of theatre is CONFLICT—all
theatre is centered around the conflict between humans. Here’s an important set of
questions we will be posing throughout the semester:

- What causes human conflict?
- How do humans respond to conflict?
- How do they resolve conflict—or not?
- How do Gender, Class, Ethnicity, Race, and Sexual Preference propel conflict?
- How do playwrights tell the stories of humans in conflict in a way that engages us to humanitarian action?

Course Goals:
We will strive to achieve these goals by the end of the semester. We will consider them throughout our studies and will especially return to them in the "Assessing Our Work" exercise in December.

1) To understand why human beings consistently have created theatre, and, thus, what theatre tells us about being human. This is a particularly important question in the 20th and 21st centuries with the predominance of mediated entertainments that are more accessible than live theatre. Why does theatre persist?

2) To explore how and why CONFLICT and humanitarian crises are at the core of theatre and therefore indicative of the central concerns of a particular society. How is theatre a window into a particular people, place, and time?

3) To become familiar with plays, playwrights, theatre and performance artists and types of performance throughout the world and how innovations in one place deeply affect theatrical developments in another.

4) To explore how theatre artists and those studying theatre history (like us) are Humanitarians and Global Citizens. What does it mean to be a Humanitarian? A Global Citizen?

5) To understand the nature of reading and writing history. How do we tell our important cultural stories? How do we make sense of the past and to what ends?

6) To learn how to write a really good history research paper.

Learning Objectives:

The Theatre Program has identified fundamental learning objectives critical to all of our courses. Those that we deem essential for World Theatre II are:

- To gain factual knowledge of theatre history and literature
- To learn fundamental principles and theories of theatre history
- To apply material learned in this course to the rest of your theatre and other courses. The study of theatre history will also improve your thinking, problem solving and decision-making abilities, and understanding of art as a human
endeavor.

- To develop skills in expressing yourself orally and in writing
- To analyze and critically evaluate ideas, arguments, and points of view by synthesizing and discerning what is most important

Course Approach: We are using three books and a lot of handouts, all available online in Blackboard. The Worthen textbook is massive; we will read only those sections as listed on the syllabus. Worthen and Beckett are both available in the university bookstore:


The following plays will be distributed in class and available on Blackboard:


COURSE REQUIREMENTS:

1. ATTEND CLASS AND PARTICIPATE ACTIVELY. There will be a sign-in sheet every day in class. It is your job to make sure you sign the sheet. Any day that you don’t sign in counts as an absence. Also, lateness will not be tolerated. Please do not expect to sign the attendance sheet at the end of class. Lateness counts as an absence if it becomes a habit.

   You are allowed three "free" absences during the semester. You may use these absences if you are sick, need to prepare for an exam in another class or for any other reason. Because of the pre-arranged free absences, your absence needs no excuse. For example, if you are sick, you do not need to bring in a doctor's excuse, since the class you miss will be one of your "freebies." Additional absences will be treated as follows: 4 or 5 will result in a 1/3 point reduction in your final grade (EX: a B will become a B-); 6-7 results in a 2/3 point reduction (EX: B to C+); 8-10, a full point reduction (B to C); 11-18, 2 points reduction (B to D); 19+ (half of the classes), course failure.

2. CLASS ENGAGEMENT. We are a learning community. Trust me, I'll learn as much from all of you than you will from me. I shall act as a guide for the class to explore and present ideas but your active engagement is critical to the success of the class. You will all sign up as class discussion leaders three times over the course of the semester. This will
ensure that your voices are heard more than mine and that you have an opportunity to critically engage in and reflect upon our readings. The days you are not leading discussions, you will be actively participating in them. Presence in the class means more than presence in the classroom; it means your complete attention is devoted to class. More than one instance of texting or answering a phone during class will result in a maximum participation grade of C.

Engagement Grading Criteria (with thanks to my friends Dr. Emily Orlando and Dr. Marice Rose):

**A: Excellent.** Student is consistently on time and prepared for class; participates actively and thoughtfully; takes lots of notes and reflects on them; cooperatively and enthusiastically works with others; frequently makes meaningful, relevant comments

**B: Good.** Student is consistently on time for class; most days, students comes prepared; active listener who takes notes, pays attention, and shows respect for others; works well with others; student often makes meaningful, relevant comments

**C. Satisfactory.** Student occasionally raises hand to respond to instructor’s question or ask a question; comments may demonstrate that the student has not consistently completed the required reading; student generally makes good use of class time. More than three absences. More than one instance of phone/texting use.

**D. Unsatisfactory.** Student often shows up without having read the required materials and/or is late; student may disconnect himself/herself from the class; comments and questions may indicate unfamiliarity with material or lack of attention; attendance may be poor; student may make poor use of class time, e.g. text-messaging, talking to neighbors, etc., six or more absences.

**F. Failure.** Student never speaks in class and/or is excessively absent (more than six absences); often late, or disruptive. Student may do work from other classes or otherwise not use class time appropriately.

3. **CLASS ETIQUETTE.** In order to have an optimum learning environment, please observe the following rules:

   **Computer-Free, Device-Free Class.** Please turn off and put away all electronic devices and gadgets before the start of class. This includes phones of any kind, laptop computers, I-Pads, Kindles, and electronic notebooks. These are an obstruction to open communication in the classroom; they literally form a physical barrier between you (or me) and everyone else. Please use an old-fashioned paper notebook and pen to take notes.

   On presentation dates, please print out your Prepared Notes in advance of class. If you are having trouble printing and/or have an emergency need, you may come to my office prior to class (I should be there from 11:30 AM on) to print your Notes. Please don’t make a habit of this, however!

   **Arrive to class on time.** Our class will always begin with a 3-4 minute meditation to allow us all to come into *the present moment*. If you are late, please do not
enter the room until we have finished our meditation. We’ll then deal with
“housekeeping” and important announcements which you will miss if you aren’t there.

**Do not leave the classroom until the end of class.** Please use the lavatory,
get a drink of water, etc. before you come to class. I do not appreciate students casually
getting up in the middle of class to perform these tasks. If you are ill or it is truly an
emergency, this rule will be temporarily suspended.

**Turn off phones, beepers, and the like.** Please turn off all cell phones and
beepers before the start of class and please put them away. Absolutely no texting is
allowed.

**Beverages only; no food, please.** You may bring a beverage with you if you
wish, but please do not eat food during class.

**Bring class texts to class.** Please bring your books and handouts to class with
you. If you bought the textbook, which is massive (sorry!), feel free to take it apart and
bring just the needed sections to class—it will make your backpack a lot lighter!

**No Chatter!** Please refrain from talking to others during class. It is disturbing
both to me and to your fellow classmates. If you and classmates are laughing during
class, you absolutely MUST share the joke with the rest of us!

3. **COMPLETION OF ASSIGNMENTS.** ALL assignments as listed in this syllabus and
course information packet must be completed in order to pass this class. Submissions are
due as indicated on the syllabus unless special permission is obtained. You do not have
the option to skip any assignments, including seeing and responding to the required plays,
submitting all four components of the research paper assignment on the due dates, and
submitted your three sets of discussion notes on the plays. All assignments must be
submitted in hard copy; I do not accept e-mailed assignments.

4. **LEADING PLAY DISCUSSIONS.** Each of you will sign up for three plays which we are
reading this semester to serve as discussion leaders. This means that in addition to
reading the play, you will prepare brief notes (about 2-3 pp.) on an outline I will provide to
ensure that we are covering the major elements of the play during class. These are not
formal papers although I would like you to type out your responses and submit them on
the second day of class discussion scheduled for that particular play. Hence, for those of
you signed up to discuss *Waiting For Godot,* you will prepare your notes for leading class
discussion for November 17 and you will retain, and possibly add to them, for the second
day of discussion on November 21. At the end of class on the 21st, you will hand them in
to me.

5. **RESEARCH PAPER.** Each of you will choose one of the plays for which you will lead
discussion for your research paper, an 8-10 page exploration of a particular aspect of the
chosen play in relation to the time/place/circumstances in which it was produced. This is a
progressive paper, which means you will submit it in increments throughout the semester.
Although all submissions will be graded, only the “final” grade on the revised version will
count for 30% of your semester grade. I will distribute detailed instructions the second
week of class but the basics appear below.

**This assignment is a four-step process. All submissions should be typed, double-**
spaced, and employ formal writing.

Step One, due September 21: Play Choice with Preliminary Thesis and brief explanation (one or two paragraphs) of what you’d like to explore, how you plan to do it, and why this is of interest to you.

Step Two, due October 6: Revised Thesis and Annotated Bibliography. The Annotated Bibliography will list at least three references that seem particularly important to your thesis. Write one or two sentences on each reference, detailing what the book or article contains and what you hope to glean from it (this is the "annotation"). You may not include general histories of the theatre or standard reference books, like encyclopedias, among these three references.

Step Three, due November 9: Submit First Edition of your Research Paper. FORM: The paper must be 8-10 typed, double-spaced pages of text. Illustrations are encouraged but should NOT be counted in the 8-10 pages of substantive text.

STYLE: The paper must conform to the guidelines for style and notation prescribed in either the MLA Handbook for Writers of Research Papers, 7th edition (available in the bookstore or online) or The Chicago Manual of Style, 16th edition. You must document all of your sources using one of the following methods: 1) internal notes; 2) endnotes; 3) footnotes. Either of the manuals cited above, either on paper or on line, will provide all the information you need, including samples of every conceivable type of note, to document your text properly. Please use them.

Step Four, due December 12: Final, Revised Version of Research Paper Due. All previous versions (you may submit intermittent rewrites along the way), must be attached to this final version.

STATEMENT ON ACADEMIC HONESTY: “All members of the Fairfield University Community share responsibility for establishing and maintaining appropriate standards for academic honesty and integrity. As such, faculty members have an obligation to set high standards of honesty and integrity through personal example and the learning communities they create. Such integrity is fundamental to, and an inherent part of, a Jesuit education, in which teaching and learning are based on mutual respect. It is further expected that students will follow these standards and encourage others to do so.

Students are sometimes unsure about what constitutes academic dishonesty. In all academic work, students are expected to submit materials that are their own and are to include attribution for any ideas or language that are not their own. Examples of academic dishonesty can be found in the Course Catalog and the Student Handbook. In the event of dishonesty, "professors are to award a grade of zero for the project, paper, or examination in question, and may record an F for the course itself. When appropriate, expulsion may be recommended. A notation of the event is made in the student's file in the academic dean's office. The student will receive a copy" (from Academic Policies, Fairfield University Undergraduate Course Catalog).

6. ASSESSING THE SEMESTER: STUDENT PRESENTATIONS. During the final
week of classes, we will devote our time to personal assessments of your work over the course of the semester. This will serve as an opportunity for you to synthesize the knowledge and insights gleaned over the course of the semester; report on interesting research you have conducted (I will ask that all of you include some information from your research papers); and address one or more of the course goals (see page one) we have set for ourselves; to figure out how and why our semester’s work will shape your future studies and lives. I will provide an outline for you to fill out as you prepare your thoughts; you will submit a copy of your written notes on the day you present.

7. EXAMS. There will be both a mid-term and final exam. The mid-term will be short answer and will help you solidify ideas, concepts, and plays from the beginning of the semester. It is worth 10% of your final grade. There will be a comprehensive final examination given during the scheduled exam period on Friday, December 12th at 8:00 AM. This cumulative exam will consist of all essay questions and will account for 25% of your semester grade.

8. THEATRE ATTENDANCE. Since this is a Theatre and JUHAN course, seeing & reflecting on live performance is an important part of your semester’s work. You must attend the following theatre events for which you will submit short, written responses (these need not be typed) based on questions I distribute in class; we will devote a full class day to discussing each of these productions. The first is Macbeth produced by Third World Bunfight on Friday, September 16, 8:00 PM, in the Kelley Theatre at the Quick Center—your ticket, which costs $5, is reserved for you and you will pick it up at the box office before the show. The second is Theatre Fairfield’s production of Pack of Lies by Hugh Whitemore, October 26-30 in the Wien Black Box Theatre at the Quick Center. The third is Theatre Fairfield’s production, Director’s Cut, December 1, 3, & 4 at the PepsiCo Theatre on campus. If you see additional professional or university productions and write short response papers (see below for details), you will receive extra credit points.

How to Write Extra Credit Theatre Response Papers: Your response paper should be a 3-paragraph discussion of why this production was done NOW, at this particular time and place in history. How is this play a reflection of/product of our society? Why is this theatre piece relevant to us now? Choose one or two specific elements of the production—performance, direction, scenography (scenery, lights, costumes), sound, special effects—to build your argument.

GRADING: Your course grade will be computed as follows:

- Three Sets of Discussion Leader Notes: 15%
- Mid-Term: 10%
- Research Paper: 30%
- Student Assessment Presentation: 10%
- Final Exam: 25%
- Three Theatre Responses: 10%

TWO THINGS TO BEAR IN MIND:

1) Excessive absences can result in grade reductions as detailed in course requirement 1.
2) I expect active, informed participation in all my classes. Students who are well prepared and frequently vocal in class will receive extra credit. This could mean that a B might turn into a B+ or a C+ could turn into a B-.

STUDENT SUPPORT: Fairfield University is committed to achieving equal educational opportunities, providing students with documented disabilities access to all University programs, services, and activities. In order for this course to be equally accessible to all students, different accommodations or adjustments may need to be implemented. The Office of Disability Support Services (DSS) is available at dss@fairfield.edu and at 203-254-4000 ext. 2615. They are your primary resources on campus to help you develop an accessibility plan to help you achieve success in your courses this semester. Please make an appointment with them as early as possible to receive letters to present to me so that we can determine how potential accommodations can be made in this course.

SYLLABUS

KEY TO READINGS: WAD is our reader, Worthen's *The Wadsworth Anthology*,
All other readings are indicated by title and author.

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<thead>
<tr>
<th>DATE</th>
<th>TOPIC/ASSIGNMENT (due ON the date listed)</th>
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<tbody>
<tr>
<td>W Sep 7</td>
<td>First Day of Class; Course objectives &amp; goals and syllabus review. Buy text immediately! <strong>Handout for completion by tomorrow</strong>—“Global Citizens, Humanitarians, and Theatre People”</td>
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<tr>
<td>R Sep 8</td>
<td>Global Citizens, Humanitarians, and Theatre People—discussion based on your notes and presentation by Julie Mughal, Fairfield U. Director of JUHAN</td>
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<tr>
<td>M Sep 12</td>
<td><strong>READ WAD</strong> Preface ix-xi and pp 1-9; <strong>Handout</strong> on “Cultural Performance”; Distribution of Research Paper Guidelines and discussion</td>
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<tr>
<td>W Sep 14</td>
<td><strong>READ Shakespeare’s Macbeth</strong> (any complete edition of the play) and bring it to class; fill out special edition of Guidelines for Play Discussion, hard copies distributed in class on Monday and e-copy on Blackboard</td>
</tr>
<tr>
<td>R Sep 15</td>
<td><strong>READ libretto of the opera version of Macbeth</strong> by Verdi—copy distributed in class and available on Blackboard. Reflection paper questions distributed in class. ATTEND panel discussion on Third World Bunfight’s <em>Macbeth</em> in the Kelley Theatre, Quick Center, 5:00-6:00 PM. PLAY SIGN-UP FINISHES TODAY</td>
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<tr>
<td>F Sep 16</td>
<td>ATTEND <em>Macbeth</em> at the Quick Center, 8:00 PM. Tickets are being held at the Box Office under World Theatre II class—please have $5 for your ticket (cash will be easier!). For more info, check out this link: <a href="http://thirdworldbunfight.co.za/macbeth/">http://thirdworldbunfight.co.za/macbeth/</a></td>
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<tr>
<td>M Sep 19</td>
<td>Class discussion of <em>Macbeth</em> performance; submit completed reflection papers in class.</td>
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<tr>
<td>W Sep 21</td>
<td>Step One for Research Paper Due—Chosen Play and Preliminary Thesis; MEET IN LIBRARY, Room 114 downstairs—Bibliographic Instruction with Reference Librarian and Actor, Elise Bochinski</td>
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<tr>
<td>R Sep 22</td>
<td>READ Handout, “David Garrick, Theatre Icon” and we’ll discuss the beginnings of the superstar in the 18th century;</td>
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<td>M Sep 26</td>
<td>Theatre for the Masses: Melodrama and the Well-Made Play: READ WAD 640-41 and Handouts</td>
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<td>W Sep 28</td>
<td>READ <em>The Octoroon</em> by Dion Boucicault, WAD 1141-62 (please do not neglect the introduction to the play—very important!)</td>
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<tr>
<td>R Sep 29</td>
<td><em>The Octoroon</em> continued</td>
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<tr>
<td>M Oct 3</td>
<td>READ <em>An Octoroon</em> by Branden Jacobs-Jenkins (separate script)</td>
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<td>W Oct 5</td>
<td><em>An Octoroon</em> continued</td>
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<td>M Oct 10</td>
<td>No Class—Columbus Day Holiday</td>
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<tr>
<td>W Oct 12</td>
<td>READ <em>A Doll House</em> by Henrik Ibsen, WAD 666-91</td>
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<td>R Oct 13</td>
<td><em>A Doll House</em> and Cultural Materialism; READ Handout</td>
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<td>M Oct 17</td>
<td>MID-TERM EXAM</td>
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<td>W Oct 19</td>
<td>Realism in Scenography and in Acting, RE-READ WAD 634-7 and 639-42 and Handouts</td>
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<tr>
<td>R Oct 20</td>
<td>READ <em>The Cherry Orchard</em> by Anton Chekhov, WAD 758-81</td>
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<tr>
<td>M Oct 24</td>
<td><em>The Cherry Orchard</em> continued</td>
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<td>W Oct 26</td>
<td>READ <em>Miss Julie</em> by August Strindberg, Handout; <em>Pack of Lies</em> opens tonite at the Wien Black Box Theatre and runs through Sunday—reflection paper guidelines distributed</td>
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<td>R Oct 27</td>
<td>READ <em>Mies Julie, Restitutions of Body &amp; Soil since the Bantu Land Act No. 27 of 1913 &amp; the Immorality Act No. 5 of 1927</em> by Yael Farber, Handout.</td>
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<td>M Oct 31</td>
<td><em>Pack of Lies</em> discussion; submit reflection papers</td>
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<td>W Nov 2</td>
<td>The Two Miss Julies—discussion of both plays</td>
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<tr>
<td>R Nov 3</td>
<td>READ <em>Major Barbara</em> by George Bernard Shaw, WAD 782-815</td>
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<tr>
<td>M Nov 7</td>
<td><em>Major Barbara</em> continued</td>
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<td>W Nov 9</td>
<td>Anti-Realism and the New Stagecraft; READ Handout/PDF; FIRST EDITION OF RESEARCH PAPER DUE</td>
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<td>R Nov 10</td>
<td>Bertolt Brecht and Political and Epic Theatre; READ WAD 1075-84</td>
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<td>M Nov 14</td>
<td>READ <em>Mother Courage and Her Children</em>, WAD 857-85</td>
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<tr>
<td>W Nov 16</td>
<td><em>Mother Courage</em> continued;</td>
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<tr>
<td>R Nov 17</td>
<td>READ <em>Waiting For Godot</em> by Samuel Beckett; separate book</td>
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<tr>
<td>M Nov 21</td>
<td><em>Waiting For Godot</em> continued; Avant-Garde Theatre and Theatre of the Absurd; READ WAD 1084-93</td>
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<td>W Nov 23</td>
<td>THANKSGIVING HOLIDAY</td>
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<td>R Nov 24</td>
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<td>M Nov 28</td>
<td>READ <em>Ubu Roi</em> by Alfred Jarry, WAD 714-31</td>
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<td>W Nov 30</td>
<td>READ <em>Ubu and the Truth Commission</em> by Jane Taylor, WAD 1710-1724</td>
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<tr>
<td>R Dec 1</td>
<td>The Two <em>Ubus</em>, <em>Macbeth</em>, and South African theatre. Global and Post-colonial Theatre; READ WAD 1509-12, 1528-31. <em>Director's Cut</em> opens tonite, with additional performances Saturday at 8 PM and Sunday at 2 PM; reflection paper guidelines distributed</td>
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<td>M Dec 5</td>
<td><em>Director's Cut</em> discussion and reflection papers due</td>
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<tr>
<td>W Dec 7</td>
<td>Assessing the Semester: Student Presentations</td>
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<td>R Dec 8</td>
<td>Assessing the Semester: Student Presentations</td>
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</table>
M Dec 12  Assessing the Semester: Student Presentations; Last Day of Class
REVISED VERSION OF RESEARCH PAPER DUE in hardcopy to my
office, CNS 205, by 10 PM

S Dec 17  FINAL EXAM, 8:00 AM (coffee & bagels will be served)