

Ed Menta
 Theatre 280/Spring 09
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 Course Web Page: http://www.kzoo.edu/is/library/course_guides/thea_280/index.html

The Theatre of Revolt: Modernism & Postmodernism in Western Theatre

COURSE CONTENT: This course is a broad overview of Western theatre and dramatic literature over the last 125 years. Emphasis will be on comparing realism and various forms of non-realism through the plays that we read and the movements that we study concerning trends in acting, directing, and design. We will examine the characteristics of what constitutes "The Modern Theatre" and our current age of "Post-Modernism." From Henrik Ibsen to Tony Kushner, we will attempt to discover each playwright's "vision of the theatre" or "dramatic world" and her/his contributions to modern theatre theory and practice. We will attempt to do the same for actors, director, and designers. Finally, we will explore how these artists and plays correspond to what theatre critic Robert Brustein calls "The Theatre of Revolt."

COURSE OBJECTIVES: After taking this course, students will:

1. Have a greatly increased knowledge of major figures and examples of modern Western theatre history.
2. Greatly increase their skills in how to read and analyze plays.
3. Have an increased awareness of theatre as a social institution, which reflects cultural, political, and spiritual trends of the day.
4. Continue to question and re-define for themselves the nature and purpose of theatre and their own place in it, given their increased knowledge.

GUIDELINES: In each period or genre, we will ask and attempt to answer one or more of the following questions:

1. What is the function of the theatre in a particular society and or culture/time period? Entertainment? Civic? Religious? Entrepreneurial? Social or political?
2. Who pays for it?
3. Who is in the audience? Why do they go?
4. Who makes the artistic choices? Is it a theatre of the playwright? Director? Actor? Designer?
5. How does the design and use of the theatrical space (stage and auditorium) reflect the function of the theatre?
6. What is the role of women in the theatre? Other minorities in the dominant culture?
7. What is the theatre's relationship to the government?
8. What is the theatre's relationship to religion?
9. What kind of technology is available to the theatre?
10. From our brief study, what values does the theatre reflect from this culture? What value does the culture place on the theatre?

“Studying history is necessary to control the exaggerated idea of our own originality and of the uniqueness of our own age and problems...” (Cohen, Morris. *The Meaning of Human History*).

RUMINATIONS ON CULTURE: (thanks to the catalogue, former Dean Sledge, Dr. Cunningham, and others)

1. The College defines intercultural understanding as:
An awareness that there are many ways to experience and organize the world and that no single cultural frame of reference is necessarily privileged or superior. Developing intercultural understanding involves moving from considering events, ideas, and beliefs through the filter of one’s own culture, to learning about and experiencing other cultures on their own terms, to affirming the contributions of all cultures to the collective human wisdom. Personal convictions are thereby informed by an understanding of and appreciation for other lived experiences.
2. American Heritage Dictionary defines culture as: “The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population.”
3. **SO:** Cultures provide human beings with filters through which we make sense of the world. One must always keep in mind that we are studying “other cultures” through the filter of our *own* culture. We must try and cultivate in ourselves an ability to evaluate *critically* particular performance characteristics and texts on merits indigenous to its own culture.
4. And, happily, the study of theatre is one of the richest and most exciting ways to study culture. French anthropologist Camille Camilleri says, "Culture is a kind of shaping, of specific ‘inflections’, which mark our representations, feelings, activity - in short, and in a general manner, every aspect of our mental life and even of our biological group." In *The Intercultural Performance Reader*, Patrice Pavis goes on to say, "On a theater stage, very element of the production...is affected by such "inflections." ...Actors simultaneously reveal the culture o the community where they have trained and where they live..."

WRITING REQUIREMENT: All of the 200 level theatre history courses have been designated as "Second Tier" writing courses at the college. This means we will have the following objectives:

1. revising for clarity
2. using/citing sources properly.
3. constructing an argument using evidence.

Even if you are a junior or senior, practice in achieving these objectives will help you enormously as a student, in preparation to write your SIP, comps, or beyond.

TEXTS: Available at the college bookstore.

Case, Sue-Ellen

Innes, Christopher

Worthen, W. B. (ed).

Zarrilli, McConachie, Williams, & Sorgenfrei

Feminism & Theatre

Avant-Garde Theatre 1892-1992

Modern Drama

Theatre Histories: An Introduction

DO NEED I BUY ALL THE BOOKS? You decide. **All** of the books we use in this course, EXCEPT for the Worthen anthology of Modern Drama are on Closed Reserve (one copy of each book). **All** of the plays we read in this course are in the Worthen anthology. Most of these plays may be available at the library, others not. In addition, in the Worthen anthology, there are a few critical essays, which I will ask you to read. Experimental Theatre and Cultural History of Theatre are our main texts, and we will read a few chapters from Feminism and Theatre. You do need to read these chapters in order to “make sense” out of lectures and discussions, (since we will go so fast) and in order to provide a context to write your midterm research paper, prepare your oral presentation, and group reconstruction project, and write the final take-home essay. So I will expect you to do this reading. There are no in-class exams, however, nor will we “cover” every single thing in every chapter in class.

IN CLASS STUFF: No food or drink in class, please (water excepted). Please turn off cell-phones in class.

GRADES: Evaluation will be determined by:

Discussion/Participation	15%
Quizzes	10/%
Research Paper Outline	5%
Midterm Research Paper (includes revision)	20%
Oral Presentation	5%
Group Project Outline	5%
Group Reconstruction Project	15%
Final Essay Outline	5%
Final Essay	15%
Cultural Reflection	5%

QUIZZES: We will almost always read two plays per week and have a combined quiz on the plays. The quizzes are usually either on Fridays or Wednesdays (but not always). The quizzes are short essays on the plays and designed to be completed in class in 15 minutes. They are worth one point apiece and grade Pass/Fail. If you have read the plays, you will be able to pass the quiz. Also, *always read the relevant essays on the plays and playwrights preceding and following the plays in the Worthen anthology.*

SOME IMPORTANT REMINDERS:

1. **LATENESS POLICY:** All assignments are due in class (or another designated time) on the date specified. Late work will be graded down one point for each day starting with the day after an assignment is due, and including both days of the weekend. Extensions will be granted for severe illness (documentation from health provider required) and other true emergencies, not for work in other courses or productions. "Getting behind" does not warrant an extension. NO extensions whatsoever for the final essay or cultural reflection assignment.
2. **HONOR SYSTEM:** This course operates under the College Honor System. If you use the ideas or words of others, you must indicate with quotation marks, footnotes, or parenthetical notes. If you are ever in doubt about this or other perimeters of the Honor System and how they relate to this course, you must ask.
3. **ATTENDANCE & PARTICIPATION POLICIES:** In order to be considered for the full participation component (15 pts), students may not miss ANY classes whatsoever, or ever be late for class. Excused absences or extensions will be allowed only if the student produces a receipt from the Health Center (or personal doctor) after having been seen by a provider. After 2 absences, I will deduct 2 points for each absence. In addition, a record of perfect attendance (no absences) will receive an extra 2 points. You must continually express your ideas in order for this class to succeed. Silence is not an option.
4. **DO I NEED TO LUG ALL OF THESE BOOKS TO CLASS?** Always bring the Worthen anthology to class whenever we have a play quiz. We will discuss the play immediately following the quiz.
5. **ACCOMODATIONS:** Any student with a disability who needs an accommodation or other assistance in this course should make an appointment to speak with me as soon as possible.
6. **DISCLAIMER:** Some of the plays we will read contain content that some might consider controversial. If at any time you truly find such material offensive, please let me know. If you like, you may tell me by note or email. Please communicate with me if you are experiencing any problems in the course.

BASIC GUIDELINES FOR RESEARCH PROJECT & GROUP RECONSTRUCTION PROJECTS

1. **DESCRIPTION:** A Research Project, which will consist of:
 - a. A full sentence outline of the paper.
 - b. A ten-page paper (first version and revision).
1. A 5-minute Oral Presentation summarizing the paper.
2. **DUE DATES:**
 - All outlines are due 3rd Week Friday April 15 in class.
 - All first versions of papers (complete draft, not partial) are due 5th Week Monday April 25 by 5pm.
 - Revised papers are due 7th Week Monday May 9, by 5pm.
 - All Oral Presentations are due either 7th Week Friday or 8th Week Monday 5/13 or 5/16 (exact days will be assigned).
3. **SUGGESTED CONTENT OF PAPER:** brief biographical overview of artist(s) or movement and major achievements; historical and social context; vision of the theatre; themes; language, characters, imagery, support with examples from works we have not read as well as read in the course; how this artist(s) or movement contributed to Theatre of Revolt; conclusion/summary of your personal reactions to the work. Make sure your thesis is a specific statement of how this artist(s) or movement have/have not contributed to The Theatre of Revolt. You may include pictures (not to be used as part of the 10 pages of text) or quote reviews. Please find at least one review of their work.
4. **SUGGESTED SOURCES:** Definitely begin with our course bibliography, web page, and text bibliographies. Depending on what you choose, I can suggest some books, but definitely TDR (The Drama Review) for a journal or Theatre Journal for a possible journal source. I will also put on Closed Reserve two examples of past excellent research papers from this course.
5. **CHOICES:** On Week 2 Monday, 4/6, you will submit 4 choices for **both** your research project and your reconstruction group presentation. I will try and get everyone ONE of his or her first three choices.

RESEARCH PROJECT CHOICES:

1. **Alfred Jarry:** Turn-of the century French author of Ubu Roi, outrageous first Absurdist play.
2. **Adolphe Appia:** Turn of the century Swiss designer, pioneer of modern lighting design, who, along with Craig, is responsible for basic contemporary precepts of stage design (i.e., design that is evocative and imagistic rather than “realistic.”)
3. **Edward Gordon Craig:** Turn of the century British designer, pioneer of modern scenic design, who, along with Appia, is responsible for basic contemporary precepts of stage design (i.e., design that is evocative & imagistic rather than “realistic.”)
4. **The French Symbolists** One of the very first theatre movements to break away from the “rules” or Realism and Naturalism in the late 19th century to attempt to create a true “theatre of poetry” with such plays as Maeterlinck’s Pelleas and Melisande, and Lugne-Poe’s Theatre de L’Oeuvre.
5. **Vsevolod Meyerhold:** Russian director whose metaphorical and imagistic style set the standard for most "concept" directors. Murdered by the Stalinist regime.
6. **The Abbey Theatre:** Through the efforts of W. B. Yeats, Augusta Gregory, and J. M. Synge, among others, this early independent theatre from turn of the century Ireland did a tremendous amount for Irish national identity. The theatre is still in existence.
7. **George Bernard Shaw:** Wrote dozens of plays, known for his comedies of wit and language as well as his Socialist ideas. One of the "Big Four" of Modern Dramatists (and the only one we're not officially reading so someone REALLY should choose him!)
8. **Oscar Wilde:** Turn-of the century playwright who wrote some of the wittiest comedies ever, including The Importance of Being Earnest. Persecuted for his homosexuality.
9. **Dadaism:** A combination of poetry, art, and music, it was a very influential "anti-art" movement around the time of WWI. Dadaism expressed shock and outrage at the atrocities and meaninglessness of contemporary

society.

Its spirit can be found in many modern and postmodern art movements.

10. **German Expressionism:** reliance on dreams, poetic dialogue, WWI-1920s; example: Ernst Toller's Man and the Masses. Tremendously influential movement in directing, design, playwriting, and film to this day.
11. **The Italian Futurists:** the latter was an early 20th century Italian movement personified by critic F.T. Marinetti's manifesto that condemned all art from the past and glorified the "early Machine Age."
12. **Eugene O'Neill:** First truly significant American playwright, experimented with many forms such as Expressionism (The Hairy Ape) as well as realism (Long Day's Journey into Night).
13. **The Group Theatre** – seminal American theatre collective of the 1930s. Founded by Cheryl Crawford, Harold Clurman, and Lee Strasberg. Elia Kazan was an original member, produced plays of Clifford Odets, influenced Actors Studio.
14. **The New Stagecraft:** First group of American designers to implement the ideas of Appia & Craig. Include Lee Simonson, Robert Edmond Jones, and Jo Mielziner.
15. **Ellen Stewart & Café La MaMa:** New York producer of experimental theatre whose venue (the Café La MaMa in the lower East Village) provided opportunities for dozens of Off-off Broadway artists in the 1960s and 70s, including Sam Shepard, Irene Fornes, Liz Swados, Andrei Serban, and many others. Still a hotbed of interculturalist theatre.
16. **Richard Schechner & "Environmental Theatre":** American theorist & director who led one of the most daring experimental theatre groups of the 1960s - The Performance Group (which later evolved into the current Wooster Group).
17. **Joe Chaikin & The Open Theatre:** American actor and experimental theatre director who formed The Open Theatre; known for ensemble acting techniques and use of "games."
18. **The Living Theatre:** The most strident and overtly political of all the American experimental theatre groups of the 1960s - led by Julian Beck & Judith Malina.
19. **Robert Wilson:** Possibly the most respected director/designer in experimental theatre today - known for stunning visual imagery on a huge scale.
20. **Ariane Mnouchkine:** French Director whose productions have combined different Asian and Brechtian techniques; she founded Théâtre du Soleil.
21. **Megan Terry & Women's Theatre Movement of the 1960s -80s:** Playwright and Director Terry is sometimes know as the "mother of Feminist Theatre."
22. **Anna Deveare Smith:** African American playwright and monologist whose research and interview techniques resulted in one-woman shows on the Rodney King and Crown Heights riots.
23. **Liz LeCompte & The Wooster Group:** Possibly the most respected experimental theatre group working today. A long history of postmodern techniques: using cuttings from different texts, video, and music to create beautiful and disturbing stage imagery.
24. **Split Britches, WOW Café and Queer Theory:** In the 1970s thru the 1990s, there were several lesbian performers and performance art groups that had a huge influence on theatre and gender politics, including K alums Holly Hughes and Lisa Kron.
25. **Richard Foreman & The Ontological-Hysterical Theatre:** A director and playwright whose work may exemplify "postmodernism" in the theatre (non linear, imagistic, etc)– one of the few experimenters from the 1960s still creating vibrant theatre.
26. **Peter Schumann & The Bread & Puppet Theatre:** German born director and puppeteer Schumann has led this Vermont based company for over 40 years, combining huge puppets with simple morality type plays.

GROUP RECONSTRUCTION PROJECTS CHOICES

DESCRIPTION: We will have five groups of approximately 4 students each. On 2nd Week Monday, everyone will submit their four choices in order of priority (**as well** as their research project choices), and I will do my best to get everyone one of their first three choices for each assignment. I suggest 30 minutes for the actual group presentation and 15-20 minutes for the panel and Q & A after the presentation.

WHAT: Your group project must be a reconstruction of a specific dramatic event of one of the following choices:

1. **Stanislavsky & The Moscow Art Theatre:** In 1896, after a 19-hour conversation about how to reform the Russian theatre, Stanislavsky and Nemirovich-Danchenko founded the Moscow Art Theatre. In addition to staging the original productions of Chekhov's plays, their legacy includes the first modern theatre to stress ensemble, Stanislavsky's system of truthful acting, detailed period research, and, in general, set artistic standards of modern theatre companies. **Performed 3rd Week Friday**
2. **The Federal Theatre Project:** US Govt. sponsored theatre in the 1930s. Included a Black theatre wing, as well as forms of social documentary theatre, (including The Living Newspaper) and children's theatre, musical theatre and others, all offered for low-ticket prices. Most famous production was One Third of a Nation (the amount of people who lived below the poverty line during the Depression era). Headed by one of the first significant American female director Hallie Flanagan. **Performed 6th Week Friday**
3. **The August Wilson – Robert Brustein Controversy:** In the 1990s, famed playwright August Wilson stated that "color blind" casting was a misguided policy in the American professional theatre, and in fact, African American actors in white roles were acting under false pretenses. Noted director and critic Robert Brustein challenged this view as absurd be detrimental to American audiences as well as actors of color. The two fired back and forth at each other in the pages of American Theatre magazine, at conferences, and then "squared off" in a debate moderated by Anna Deveare Smith. **Performed 8th Week Wednesday (right before we leave to see Wilson's THE PIANO LESSON)!**
4. **Antonin Artaud, Peter Brook, & the Theatre of Cruelty Workshop:** Brook is a hugely influential British director who wrote The Empty Space and heads the Center for International Theatre Research in Paris, which includes actors from countries all over the world. His many signature innovative & intercultural productions include The Conference of the Birds, Mahabharata, & Midsummer Night's Dream. In 1964, Brook began a workshop based on the theories of **Artaud**, French actor, theorist, and madman, which led to his landmark production of Marat/Sade, a watershed production in experimental theatre. **Performed: 9th Week Wednesday.**
5. **Augusto Boal & The Theatre of Oppressed.** Brazilian born director and theorist Augusto Boal is the father of possibly the most influential movement in contemporary theatre - the grassroots, "true community theatre" that has been growing internationally in the last decade or two. Boal's books include The Theatre of Oppressed, Games for Actors & non-Actors, and The Rainbow of Desire. Some of Boal's basic tenets are that most Western Theatre can be analyzed in terms of class oppression and elitism. Boal "goes beyond" Brecht's political theatre in that the audience must participate in discovering their own solutions to political problems. "Activating theatre" improvisation, companies such as The Cornerstone Theatre (who create theatre pieces for particular communities) and many, many current companies use Boal's work. **Performed 10th Week Friday.**

FURTHER GUIDELINES FOR RESEARCH & RECONSTRUCTION PROJECTS:**Research Paper Outline Guidelines**

1. **SUGGESTED LENGTH:** 2-3 pages, typed, double-spaced, 12 font, 1" margins.
2. **GRADE:** 5 Points for the outline, 20 points for the actual paper, 5 points for the oral presentation.
3. **MUST INCLUDE:**
 - A. Working Title of paper (should reflect thesis).
 - B. Specific thesis statement constructed to argue a point of view.
 - C. Full sentence outline of paper (**at least** 3 major points of argument or "main heads" with appropriate sub-headings). These major points and sub-headings will become your paragraph topic sentences and will then be supported by examples.
 - D. Concluding point of view.
 - E. Working Bibliography (at least 5 sources, including at least one journal article).
A reminder on proper bibliographic format according to MLA style:

***SAMPLE BOOK:**

Menta, Ed. The Magic World Behind the Curtain: Andrei Serban in the American Theatre.
New York: Peter Lang, Press, 1995.

***SAMPLE ARTICLE:**

Menta, Ed. "Beckett in a Noh Light: An Analysis of Selected Plays of Samuel Beckett Using Critical Principles of the Japanese Noh Theatre." Theatre Studies 35 (1990): 50-63.

Note spacing, punctuation, underlining, etc. For examples of citations for anthologies, Internet articles, CDs, etc., see MLA Guide to Research Papers. *Listen, I know these are pompous examples, but how else can I get you to read my stuff?

4. **OUTLINE FORMAT EXAMPLE:** Adapt the above approach to the following outline format:
 TITLE: "Grotowski and the Japanese Noh: A Study in the Transformation of the Holy Actor" *
 THESIS: Both Jerzy Grotowski and the Noh, though separated by language, time, and culture, through their teachings aspire to free the actor to reach a higher level of human consciousness.
 I. The "holy actor" is defined as a union of body, mind, and spirit.
 A. (Use quotations from both Zeami and Grotowski.)
 II. The isolation of the single actor is significant in both forms.
 A. Physical Training of actors is important in both traditions.
 B. The holy actor must understand the philosophy behind the craft.
 And so on. * **I'm indebted to Hillary K. Byrn, (K '94) author of this excellent research paper.**

Research Paper Guidelines

1. **SUGGESTED LENGTH:** at least 10 pages, excluding pages for works cited, typed, double-spaced.
2. **SOURCES:** No fewer than 5, including at least one journal article, no more than 2 websites.
3. **CONTENT:** By the time you are writing your first version, topics should have been cleared with me, and thesis statements/outlining of subject matter should have been accomplished on the outline. Check with me if you're uncertain about this. **Make sure you have a strong thesis statement.** You have a point to prove or an argument to make, which should be carried out through every paragraph topic sentence. Your research paper should not be simply a biographical or an encyclopedic or descriptive approach. Even if it is a description of a particular historical event or style, make sure you analyze the larger significance of the event or style in the context of the Theatre of Revolt. Analyze, don't just describe!
4. **GRADE:** 20 points or 20% of final grade for course (Grade will reflect form as well as content.)

FORM: Unlike the quizzes, your grade will reflect form (proper sentence structure, punctuation, word choices, spelling/typos, etc.) as well as content. Use MLA format for the paper. (If you need to, check the MLA Handbook for Research Papers- Call # LB 2369.G53 1988. There are copies on Closed Reserve, 6at the Reference Desk, and in the Reference Stacks.)

- Cite sources parenthetically: (Innes 241) Direct quotations from sources should, of course, be in quotation marks, **but you must also cite sources for ideas that are not your own.** You need not cite class discussion as a source.
- Underline titles of plays or book: Three Sisters. Do not use caps or italics. Put titles of articles in quotations.
- Always double space, use 12 font, and 1" margins (left & right, top and bottom).
- On the first page of your paper, put your name, title of the course, and the date to the left, then double space and center the title of your paper. **No title pages necessary.** Example:

Mary Smith
Theatre of Revolt
Date

Antonin Artaud and his Influence on Current Dental Hygienic Practice

Your first line of the paper would start here (indented for new paragraph).

- Use a paper clip, not a staple!

ASSISTANCE: On 4th Week Wednesday you will receive your outlines back with my comments. I would be happy to meet with you to discuss your paper, but such a conference is not required. If you seem to be stuck and can't or choose not to talk with me, visit the Writing Center.

FINAL WORD: Write and **re-write** thoughtfully. Don't settle for dashing this off in one marathon sitting. Please proof your paper carefully for structure, clarity, spelling, typos, etc. A good way to do this is read it aloud. **TAKE PRIDE IN YOUR WORK!**

CRITERIA: Grading Rubric for Research Papers

An "F" paper has several of the following characteristics:

- you didn't do it
- you submitted it so late you can't earn credit

A "D" paper has several of the following characteristics:

- unclear or non-existent thesis
- very poor organization, e.g., unclear paragraph topic sentences
- serious problems in sentence structure or grammar making clarity an issue
- many repeated mechanical errors (spelling, typos, etc)
- ignoring or not completing directions of assignment
- very little critical analysis or ideas, e.g., mostly description
- no use of supporting evidence from text
- no transitions

-not much research beyond required books for class

A "C" paper has several of the following characteristics:

- underdeveloped ideas
- some mechanical errors (spelling, typos, etc.)
- some problems in sentence structure or grammar
- too-general or "surface" exploration of topic
- encyclopedic or "just the facts" approach
- too-general thesis

- too-general or weak topic sentences
- too-general or uninteresting intro and conclusion
- inappropriate or uninteresting word choices
- minimal use of examples
- weak transitions
- minimal research of sources

A "B" paper has several of the following characteristics:

- good, but not absolutely thorough development of ideas
- a few mechanical errors
- minor sentence structure or grammar problems
- no clarity problems
- solid, clear thesis supported by rest of paper
- a solid argument is poised; the paper is more than just descriptive facts
- no major organizational problems
- consistent argument with solid use of evidence/examples
- solid intro and conclusion
- mostly smooth transitions, perhaps some abrupt transitions
- good use of examples

An "A" paper has the following characteristics:

- one or two mechanical errors maximum
- no serious grammar or sentence structure problems
- no clarity problems, expression of ideas is accurate and lucid
- serious exploration of topic that goes beyond too-general ideas and safe territory; instead, recombining ideas in a way that makes surprising and fresh connections
- excellent research, goes way beyond the 5 required sources
- interesting and provocative thesis. All points in essay elaborate this thesis
- smooth transitions from paragraph to paragraph and within paragraphs
- consistent argument with often easily overlooked examples or perhaps points not made in class or our class readings
- excellent use of more than 5 sources
- original ideas based upon the facts of secondary sources
- an attention-grabbing intro that leads to the thesis and a conclusion that poses a new way of looking at the material

Group Reconstruction Project Guidelines

SOURCES: No fewer than 5, including at least one journal (no more than 2 net sources).

HOW: Each individual must select a role which you would like to recreate or perform such as an actor, playwright, director, designer, audience member, or critic. **For at least part of the presentation, you must “re-create” part of the specific theatrical event, e.g., a short scene from Stanislavsky’s production of The Seagull or from The Federal Theatre Project’s One Third of a Nation.**

- a. Decide how you will present your findings to the class. For example, there could be a series of oral reports or "monologues" on your roles or functions, or a scene could be staged with audience members responding, critics could exchange commentary, designers could show renderings, the playwright could comment on his/her work, etc.
- b. I would suggest that you rehearse your presentation in 2 - 3 meetings outside of class. The entire presentation will take one class period, **including a panel of everyone in the group in which you discuss the significance of the event in regard to our course guidelines on page one of the syllabus.**
- c. Remember, all "roles," whether as actors, critics, audience members, etc. should be in character, **not simply a reading of a report.**
- d. **Each** student must submit a final bibliography as well as notes renderings, sketches, or any other appropriate materials. This, taken into account with your participation in the presentation, will determine your **group** grade.
- e. Feel free to explore other options in this "Reconstruction/recreation." Each one can be different and unique.
- f. Your presentation should not be simply a biographical or an encyclopedic or descriptive approach. Even if it is a description of a particular historical event or style, make sure you analyze the larger significance of the event or style in the context of Western Theatre in the panel discussion after. This is where you should analyze, not just describe! You should each have an individual "mini-thesis" that is part of the group thesis.
- g. **Arrange for equipment/space in advance! Remember, you are responsible for ordering audio-visual equipment from the Information Services in advance! (the day before is not in advance!)** If you are planning to use the Playhouse, Dungeon, or some other space on campus, it is up to you to book it in advance with either Michelle Connolly or Carol Kennedy. **All props, furniture, and costumes must be arranged with Jon & Elaine, also in advance! (*There may not be much available this term). DO NOT WAIT UNTIL THE DAY BEFORE! ANYTHING borrowed must be returned immediately after the presentation. Failure to do so will affect your grade for this project.**

GRADE: 20 points or 20% of final grade for course for project. (15% for project itself and 5% for a group outline). Grade will reflect form and delivery as well as content. I will also take into account your notes, bibliography, and conference in computing your individual project grade.

3-PART TIMETABLE FOR ALL GROUPS:

1. **PROJECT OUTLINE & BIBLIOGRAPHY (FROM GROUP AS A WHOLE):**
DUE: Friday of Week before Presentation.
2. **PROJECT CONFERENCE (all group members must attend):**
DUE: 3:45pm Monday Week of Presentation or otherwise scheduled.
3. **NOTES, FINAL BIBLIOGRAPHY, AND ANY OTHER MATERIALS:**
(from **each** student in the group) **DUE:** In class at time of Presentation.

FINAL WORD ON GROUP RECONSTRUCTION PROJECT: This is 20% of your Final Grade in this course (15% for project, 5% for outline). Plan and rehearse accordingly! Take pride in your work! We will invite an audience of faculty and students at these events!

FINAL ESSAY GUIDELINES:**Question A - Assessing The Theatre of Revolt**

What is your vision of the Theatre of Revolt? Should it educate? Entertain? Serve as a place of worship? A vision of theatre which challenges particular social institutions? A vision to challenge notions of race, gender, and/or class? (Or any other vision of theatre that is important to you.) With this in mind, choose:

1. any play we've read in the course
2. a playwright (not the author of the above play)
3. a director, designer, theorist, or performer
4. a "movement" such as Naturalism, Expressionism, or Contemporary Performance Art and argue how these four choices make up your vision of the Theatre of Revolt.

Instructions:

- a. Express your criteria for your choices in a specific thesis statement (why these four rather than others). Again, this thesis could reflect your own personal ideal of Theatre of Revolt - what it should be and can be.
- b. Discuss the political, economic, social, and religious context as appropriate and how the theatre reflects these values on the stage (e.g., the effect of WWI on Dadaism or Expressionism, Darwin on Naturalism, Marx on Brecht, etc.).
- c. Analyze how your choices either contribute or depart from how we have discussed The Theatre of Revolt in this course, i.e.,

theatre that critiques the status quo of middle-class institutions of religion, marriage, government; theatre that rebels against the forms of 19th century illusionism of the melodrama, well-made play, and the box setting; theatre that rejects the notion of serving solely as commercial entertainment; theatre that rails against industrialism, materialism, rationalism; theatre that searches for spirituality in a world that "no longer has a single, fixed view of human nature or God" (Watson/McKernie 357).

Of course, feel free to use Brustein's components of messianic, social, and existential revolt as well as your own elements.

- d. At least one of the choices must be (but not limited entirely to) either movements or figures on which we've heard Research Project Oral Reports (Hughes, Jarry, Wilson, etc.). For example, if you were to argue for a very political type of Theatre of Revolt, you could use Los Vendidos, (play), Baraka (playwright), Brecht, (director/theorist), and The Federal Theatre Project (movement). Or if you were to argue for a Theatre of Dreams, you could use, A Dream Play, Jarry, Edward Gordon Craig, as well as Expressionism. Or Struggles of Women on Stage, you could use Votes For Women!, Caryl Churchill, Holly Hughes, and Feminist Theatre. You **cannot** use your own Research Project subject or Group Reconstruction Project. We will have heard reports on: (list forthcoming).

Question B - Dramatic Literature and Production Styles

Choose three plays from the following list to compose a season at Festival Playhouse that represents different periods and styles in Western Theatre History. Detail how you would produce all three plays in the acting, design, and staging style for one of the styles or genres in the course such as Expressionism, Absurdism, Epic Theatre, Realism, Postmodernism, Artaudian Theatre, African American theatre, Feminist Theatre. You may interpret and even overlap these genres widely loosely as you long as you retain some sense of what you have learned about it. Don't use the same play choice or style you used for Question A. The play choices are:

1. The Wild Duck by Henrik Ibsen (1884)
2. Three Sisters by Anton Chekhov (1901)
3. A Dream Play by August Strindberg (1901)
4. Votes for Women! By Elizabeth Robins (1907)
5. Rachel by Angela Grimké (1916)
6. The Emperor Jones by Eugene O'Neill (1920)
7. Six Characters in Search of an Author by Luigi Pirandello (1922)
8. Galileo by Bertolt Brecht (1945)
9. Endgame by Samuel Beckett (1957)

10. Funnyhouse of a Negro by Adrienne Kennedy (1964)
11. Dutchman by Amiri Baraka (1964)
12. Los Vendidos by Luis Valdez (1965)
13. Cloud Nine by Caryl Churchill (1979)
14. Spell #7 by Ntozake Shange (1979)
15. Fences by August Wilson (1985)
16. The Conduct of Life by Maria Irene Fornes (1985)
17. Angels in America: Pt. One Millennium Approaches by Tony Kushner (1991)
18. Fires in the Mirror by Anna Devereaux Smith (1992)

Instructions/Vital Information

1. The exam is worth 15 points of the 100 points in the course. Question A is worth 10, Question B is worth 5.
2. Suggested length: at least 7 pages. Typed, double-spaced, 12 font.
3. You need outline Question A only. Your outline & thesis statement (worth up to 5 points) with your 4 choices and appropriate sub-headings is due: **Week 10 Wednesday June 3 in class.**
4. Have a clear thesis statement in your first or second paragraph that you can argue passionately, not just defend for each question. Go beyond description or a mere listing of information. Your thesis should not be "Here are 4 significant items in The Theatre of Revolt."
5. Provide sufficient examples throughout to support your thesis. Think about vigorous and informative topic sentences for major paragraphs as sub-divisions within your thesis.
6. Try to summarize your arguments in an interesting fashion that leads the reader to a new understanding of the material.
7. Cite sources for quotations and major ideas, facts, and figures parenthetically. You need not cite ideas from class discussion or lecture. Bibliography is required.
8. In answering the questions, feel free to use your notes, texts, criticism, other books, or any other sources you can find. Further research may be helpful.
9. **Due Exam Week Wednesday June 10 by 5pm. No late papers accepted. NONE. Don't even think about it!**
You may certainly submit it earlier if you like. Again, I would love to respond to a first draft or a partial component of your essays. If you do this, give me at least 48 hrs. to respond either in person or via email. **SO START EARLY!**
10. Again, as in the midterm, use the MLA Guidelines.
11. You are receiving the final exam for this course on the syllabus! My expectations are high.
12. CRITERIA : Same criteria for grading that we used on the Research Project.

CULTURAL REFLECTION GUIDELINES

1. In your view, describe how the course discipline and subject matter are means of studying culture. You must include at least one example from two of the four books:

Case, Sue-Ellen	<u>Feminism & Theatre</u>
Innes, Christopher	<u>Avant-Garde Theatre 1892-1992</u>
Worthen, W. B. (ed).	<u>Modern Drama</u> (use an example from an essay or introduction)
Zarrilli, McConachie, Williams, & Sorgenfrei	<u>Theatre Histories: An Introduction</u>
2. Describe at least three aspects of culture we've touched upon in the course that are comparable to and different from your own culture. *Remember to move beyond merely describing similarities and differences from "theatre then" and "theatre now." Instead, try to explore larger issues such as how the

relationship between audience and performer, the so-called “split” between the entertainment industry and “art theatre,” how the arts reflects particular social and political values, how gender images are constructed, the nature of storytelling, etc. This is just a preliminary list to get you thinking – feel free to add your own.

3. Refer to page 2 of the syllabus for some definitions of the term “culture.” On the basis of what **you** have learned in this course, offer your **own** definition of culture.

Vital Information

1. This is worth up to 5 points. Grading criteria will be in the detail of how you address the above questions and the guidelines listed below.

2. The parameters of length should be about 3-5 paragraphs.

3. The writing may be personal and informal (in first person) but must still contain correct syntax, spelling, etc.

4. **Due Exam Week Wednesday June 10 by 5pm. No late reflections accepted. NONE. Don't even think about it!** You may certainly submit it earlier if you like.

WEEKLY SCHEDULE:

All plays are in the Worthen anthology. For the Worthen (W), I have listed the page numbers of the essays. Again, always read all of the pre-and post-play essays in Worthen for each play we read (*not* listed below). For the Zarrilli, (Z), I have simply listed pages numbers. For the Case, (C), I have listed Chapters.

#1	M	3/30	Intro/What is Theatre of “Revolt?”	Notes on Brustein’s <u>Theatre of Revolt</u>
	W	4/1	Realism & Naturalism	Z: 281-310, 331-33, W: 3-8, 11-21, 1179-1187 (Zola)
	F	4/3	QUIZ: <u>The Wild Duck</u> (Ibsen) & <u>Three Sisters</u> (Chekhov)	Z: 348-55
#2	M	4/6	The Independent Theatre Movement	W:1148-53 (Stanislavsky)
	W	4/8	DUE: 4 Choices for both Research Project & Group Reconstruction Project Non-Realism: Appia & Craig, Meyerhold, The “Isms”: Symbolism, Expressionism, Futurism, Constructivism <i>Film: The Cabinet of Dr. Caligari</i>	Z: 334-43
	F	4/10	QUIZ: <u>Dream Play</u> (Strindberg) & <u>Emperor Jones</u> (O’Neill) DUE: Group Outline for Stanislavsky Reconstruction Project	Z: 335-37, 355-62
#3	M	4/13	Library Session Early African American & Early Feminist Theatre	C: Ch 3, Z: 370-73
	W	4/15	DUE: Group Conference for Stanislavsky Reconstruct. Project QUIZ: <u>Rachel</u> (Grimké) & <u>Votes For Women!</u> (Robins)	
	F	4/17	Group #1 Reconstruction Project: Stanislavsky & The Moscow Art Theatre DUE: Research Project Outlines (except for Stanislavsky group)	
#4	M	4/20	More “Isms”: Early Absurdism, Dadaism Surrealism, Epic Theatre	Z: 339-44, 377-82, 399-05
	W	4/22	QUIZ: <u>Galileo</u> (Brecht) & <u>Six Characters in Search of an Author</u> (Pirandello)	W: 392-404 (Brecht Casebook)
	F	4/24	Continue Brecht & Pirandello	
#5	M	4/27	No Class	
	W	4/29	DUE: First Version of Midterm Research Paper by 5pm Contemporary Latino/Latina Theatre	C: Ch 4,6 Z: 446-49
	F	5/1	QUIZ: <u>*Los Vendidos</u> (Valdez) & <u>Conduct of Life</u> (Fornes) Continue Valdez & Fornes DUE: Group Outline for Federal Theatre Project	
#6	M	5/4	The Legacy of Artaud & Experimental Theatre in 60s & 70s Possible films: Grotowski’s <u>Akropolis</u> , Serban’s <u>Greek Trilogy</u>	W: 423-28, (Revolution & Reaction) 1085-91, (Artaud), Z: 450-58, 461-71
	W	5/6	DUE: Group Conference for Federal Theatre Project Continue films	
	F	5/8	Group #2 Reconstruction Project: The Federal Theatre Project	
#7	M	5/11	QUIZ: <u>Endgame</u> (Beckett) & <u>Funnyhouse of a Negro</u> (Kennedy)	Z: 362-368, W: 458-74 (Beckett)
	W	5/13	DUE: Revision of Midterm Research Paper ORAL PRESENTATIONS OF RESEARCH PROJECTS	
	F	5/15	DUE: Group Outline for Wilson/Brustein Controversy ORAL PRESENTATIONS OF RESEARCH PROJECTS DUE: Group Conference for Wilson/Brustein	
#8	M	5/18	Contemporary African American Theatre QUIZ: <u>Dutchman</u> (Baraka) & <u>Fences</u> (Wilson)	

	W	5/20	Group #3 Reconstruction Project: The Wilson/Brustein Controversy * <i>Class ends at 3:20pm we will leave immediately after for THE PIANO LESSON AT COURT THEATRE IN CHICAGO</i>	
	F	5/22	No Class DUE BEFORE 4pm : Group Outline on Artaud & Brook Reconstruction Project	
#9	M	5/25	No Class – Memorial Day	
	T	5/26	DUE: Group Conference for Artaud & Brook Reconstruct. Project	
	W	5/27	The Postmodern & Beyond QUIZ: Cloud 9 (Churchill) & <u>Spell #7</u> (Shange)	W: 731-36 (Modern/Postmodern) W: 1097-1105 (Butler Essay) Z: 409-20, 425-49, C: Ch
		5		
	F	5/29	GROUP #4 Reconstruction Project: Artaud & Peter Brook's Theatre of Cruelty DUE: Group Outline on Boal Reconstruction Project	
#10	M	6/1	QUIZ: <u>Fires in the Mirror</u> (Smith) & <u>Angels in America</u> (Kushner) DUE: Final Essay Outlines DUE: Group Conference for Boal Reconstruct. Project <i>Film: Fires in the Mirror</i>	C: Ch 7
	W	6/3	<i>Film: Angels in America</i>	
	F	6/5	GROUP #5 Reconstruction Project: Augusto Boal's Theatre of the Oppressed	
#11	W	6/10	Final Essays & Cultural Reflection Due by 5pm.	

*We will not formally meet in Exam week; however, no early departures from course permitted in 10th week.

**No doubt we will inevitably get behind in this schedule resulting in absurdity, chaos, and confusion
(note similarity to development of *Theatre of Revolt*).

A Partial Bibliography for Theatre of Revolt: Modernism & Postmodernism in Western Theatre

GENERAL REFERENCE

- Brockett, Oscar. A HISTORY OF THE THEATRE.
 --- & Findlay, Robert. CENTURY OF INNOVATION.
 Cameron & Gillespie. WESTERN THEATRE: REVOLUTION & REVIVAL.
 Kuritz, Paul. THE MAKING OF THEATRE HISTORY.
 Watson & McKernie. A CULTURAL HISTORY OF THEATRE.
 Wilson & Goldfarb. LIVING THEATRE: A HISTORY.

MODERN DRAMA (1880-WWII)

- Antoine, Andre. MEMOIRS OF THE THEATRE LIBRE
 Appia, Adolph. THE WORK OF LIVING ART
 Benson, Renate. GERMAN EXPRESSIONIST DRAMA
 Bentley, Eric. THE LIFE OF THE DRAMA
 ---. IN SEARCH OF THEATRE
 ---. THE PLAYWRIGHT AS THINKER: A STUDY OF MODERN DRAMA
 Braun, Edward. THE THEATRE OF MEYERHOLD
 Brustein, Robert. THE THEATRE OF REVOLT
 Chiairi, Joseph. SYMBOLISM FROM POE TO MALLARME
 Clurman, Harold. THE FERVENT YEARS
 Craig, Edward Gordon. ON THE ART OF THE THEATRE
 Dukore, B.F. DRAMATIC CRITICISM: GREEKS TO GROTOWSKI
 Gropius, Walter (ed). THE THEATRE OF THE BAUHAUS
 Innes, Christopher. AVANT-GARDE THEATRE
 Jones, David Richard. GREAT DIRECTORS AT WORK: STAN.,BRECHT,KAZAN,BROOK
 Jones, Robert Edmond. THE DRAMATIC IMAGINATION
 Mathews, J. THE FEDERAL THEATRE, 1935-1939
 Piscator, Erwin. THE POLITICAL THEATRE
 Roose-Evans, James. EXPERIMENTAL THEATRE
 Stanislavsky, Constantin. AN ACTOR PREPARES
 ---. MY LIFE IN ART
 Styan, J.L. MODERN DRAMA IN THEORY/PRACTICE: ONE -REALISM
 ---. " " :TWO -SYMBOLISM, SURREALISM, ABSURD
 :THREE-EXPRESSIONISM AND EPIC THEATRE

BRECHT

- Brecht, Bertolt. (ed. by Willett) BRECHT ON THEATRE
 Esslin, Martin. BRECHT: THE MAN AND HIS WORK
 Fuegi, John. BERTOLT BRECHT: CHAOS ACCORDING TO PLAN
 Lyon, James. BRECHT IN AMERICA
 Thompson & Sacks, (eds.) CAMBRIDGE COMPANION TO BRECHT
 Willett, John. THE THEATRE OF BERTOLT BRECHT
 Wright, Elisabeth. POSTMODERN BRECHT

IBSEN, CHEKHOV, STRINDBERG, & SHAW

- Mayer, Michael. HENRIK IBSEN
 ---. AUGUST STRINDBERG
 Pitcher, Harvey. THE CHEKHOV PLAY
 Shaw, G.B. (ed by West) SHAW ON THEATRE
 Styan, J.L. CHEKHOV IN PERFORMANCE
 Valency, Maurice. THE BREAKING STRING: PLAYS OF CHEKHOV

ABSURDISM

- Brater, Enoch (Ed.) BECKETT AT 80/BECKETT IN CONTEXT
 Esslin, Martin. THEATRE OF THE ABSURD
 Gussow, Mel. CONVERSATIONS WITH PINTER
 Lyons, Charles. SAMUEL BECKETT

THE EXPERIMENTALISTS POST WWII

Artaud, Antonin.	THE THEATRE AND ITS DOUBLE
Boal, Augusto.	THE THEATRE OF THE OPPRESSED
Brook, Peter.	THE EMPTY SPACE
Chaikin, Joseph.	THE PRESENCE OF THE ACTOR
Cole, Susan.	DIRECTORS IN REHEARSAL
Croyden, Margaret	LUNATICS, LOVERS, AND POETS
Davy, Kate.	RICHARD FOREMAN
Elam, Keir.	THE THEATRE OF SEMIOTICS AND DRAMA
Esslin, Martin.	ANTONIN ARTAUD
Garza, Roberto (ed)	CONTEMPORARY CHICANO THEATRE
Grotowski, Jerzy.	TOWARDS A POOR THEATRE
Holmberg, Arthur.	ROBERT WILSON
Huerta, Jorge.	CHICANO THEATRE: THEMES AND FORMS
Kanellos, Nicolas.	HISPANIC THEATRE IN THE UNITED STATES
Marranca, Bonnie (ed.)	THE THEATRE OF IMAGES
Menta, Ed.	THE MAGIC WORLD BEHIND THE CURTAIN: ANDREI SERBAN
Passolli, Robert.	A BOOK ON THE OPEN THEATRE
Savran, David.	BREAKING THE RULES: THE WOOSTER GROUP
Schechner, Richard.	ENVIRONMENTAL THEATRE
---	THEATRE & ANTHROPOLOGY

QUEER THEATRE

Brecht, Stefan.	QUEER THEATRE
Clum, John.	ACTING GAY: MALE HOMOSEXUALITY IN MODERN DRAMA
Curtin, Kaier.	WE CAN ALWAYS CALL THEM BULGARIANS
Hughes, Holly (ed.)	O SOLO HOMO: THE NEW QUEER PERFORMANCE

AFRICAN-AMERICAN THEATRE

Evans, Mari.	BLACK WOMEN WRITERS 1950-1980
Haskins, James.	BLACK THEATRE IN AMERICA
Hatch & Shine	BLACK THEATRE USA
Hill, Errol.	THE THEATRE OF BLACK AMERICANS
Kennedy, Adrienne.	PEOPLE WHO LED TO MY PLAYS
Peterson, Bernard.	CONTEMPORARY BLACK AMERICAN PLAYWRIGHTS
Sanders, Leslie.	THE DEVELOPMENT OF BLACK THEATRE IN AMERICA
Tate, Claudia (ed).	BLACK WOMEN WRITERS AT WORK

FEMINIST THEATRE

Betsko, & Koenig	INTERVIEWS WITH CONT. WOMEN PLAYWRIGHTS
Brown, Janet.	FEMINIST DRAMA
Case, Sue-Ellen.	FEMINISM & THEATRE.
---	PERFORMING FEMINISMS
Dolan, Jill.	THE FEMINIST SPECTATOR AS CRITIC
Chinoy & Jenkins	WOMEN IN AMERICAN THEATRE
Donkin & Clement (eds)	UPSTAGING BIG DADDY
Goodman, Lizbeth.	CONTEMPORARY FEMINIST THEATRES: TO EACH HER OWN
Keyssar, Helen.	FEMINIST THEATRE
Leavitt, Dinah.	FEMINIST THEATRE GROUPS
Ryan, Betsy.	GERTRUDE STEIN'S THEATRE OF THE ABSOLUTE
Stowell, Sheila.	A STAGE OF THEIR OWN