

TPS 4533: History & Theory III
Spring 2018, T/Th 11:00 – 12:15 PM



Photo from Yale Rep's production of *Father Comes Home from the Wars (Parts 1,2,&3)* by Suzan-Lori Parks

Professor:

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Office hours: M/W: 10:45-11:45am & T/TH 12:15 pm-1:15pm,

Or by appointment

*"But we have a shared responsibility to look directly into the eye of history
and ask what we must do differently to curb such suffering again."*

-President Barack Obama,
from his 2016 speech in Hiroshima Japan

"Not everything that is faced can be changed, but nothing can be changed until it is faced."

-James Baldwin,
from an article in the
New York Times printed on January 14, 1962

Course Description:

Holding hands with History and Theory I, History and Theory III takes the 20th century as a launching pad for discovering how cultures and societies utilized art and art making practices to tell the stories of what it meant to be alive during a particular historical moment. This will be an exciting and stimulating course that asks the question(s): What does it mean to be human and how do those experiences vary across time, peoples, languages, genders, ethnicities, class, and modes of difference? How does narrative shape how “we” understand ourselves and the people we call “other”? And, how do those narratives challenge, inform, and reinforce our present historical moment?

From the Industrial Revolution, the First World War, colonialism, the Holocaust, the sexual revolution, the civil rights and farm workers movements, to the Gulf War the 20th century has been a tumultuous 100 years of brilliant beauty and unimaginable heartbreak. This course will look at the years between 1900 and 2000 through the world of dramatic literature. Using the performance text as a form of theory, this course looks to the artist known as playwright to guide us through what it meant to be alive in the 20th century. Starting with Russian playwright Anton Chekov and ending with Chicano playwright Luis Valdez, this course considers the ways that art challenges us to care about people and contexts outside of our own—life experiences, historical happenings, and societal structures that we may have never even known existed—and the role that narrative plays in making that intellectual, emotional, and conscious leap to seeing *everybody* as human. Taking on the global stories of the people who lived during the 20th century helps us to better understand and think critically about our own 21st century moment and how art and art making practices can be a vessel and a theoretical model for the private and public process of self-revelation.

That being said, dramatic texts deal with the extraordinary. As such, they often contain graphic language and imagery, as well as scenes of love, beauty, and transcendence. You may encounter texts in this course that express ideological or philosophical points of view that you do not share, and you may find some material difficult. It is vital, however, that all class members engage fully, openly, and thoughtfully with the course material, in a manner that is respectful both of the subject matter and of the other members of the class, even (and especially) when disputes arise. The respect for and sharing of difference and differing experiences is what will make this a course a dynamic space for intellectual and emotional growth. On this journey, we are a community of equals...welcome.

Pre-requisites: TPS 3403 and either TPS 3493 or 3600. Grade of C or better in both courses.

Required Texts:

- Latest edition of *Norton Anthology of Drama, Vol. II*
- Any reading not included in the *Norton Anthology of Drama, Vol. II* will be made available through the course website Desire 2 Learn/D2L and have (D2L) printed beside it in the syllabus

Suggested Texts:

- *History of the Theatre* by Oscar G. Brockett and Franklin J. Hildy (Foundation Edition)
- *Theatre Histories* by Phillip B. Zarilli
- *The Empty Space* by Peter Brook

- *MLA Handbook for Writers of Research Papers* (8th edition, 2016)

Learning Outcomes:

- You will be acquainted with the basic aims and historical backgrounds of theatre artists and their response to the social context in which they live.
- You will be able to analyze how humans have come to understand themselves and their societies through the craft of dramatic art, storytelling, and narrative.
- You will be able to conduct, compose, and present original research and scholarship.
- You will increase your breathe of knowledge about plays and playwrights from the 20th century.
- You will be able to think critically about the relevance of theatre as an art form, a theoretical construct, and as a response to culture.
- You will be able to demonstrate professional protocol appropriate to the development of your skills as a scholar-artist.

Each student’s final grade for the class will be determined by dividing the total number of points earned over the course of the semester by 1000.

A Note on Grading: C indicates work that meets the course requirements in every way. B and A are honors grades indicating work beyond the basic requirements, with an A denoting outstanding achievement.

Attendance & In-Class Participation	105 points	10.5%
Critical Thinking Questions (9@30pts each)	240 points	24%
Demonstration of Scholarly Reading Skills (2@15pts)	30 points	3%
Directing As Theory Project	75 points	7.5%
Midterm: <i>Scholarship in Action Project (#1)</i>	150 points	15%
Individual Dramaturgical Report:		
Meetings with Me (50pts)/Actual Report (150pts):	200 points	20%
Final Project: <i>Scholarship in Action Project (#2)</i>		
Presentation (200 pts)	200 points	20%
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TOTAL	1000 points	100%

<u>Total Points</u>	<u>Grade</u>
900-1000	A
800-899	B
700-799	C
600-699	D
00-599	F

Contacting Me: The best way to get in touch with me is via email – please email me directly at afarrsch@kennesaw.edu rather than emailing me through D2L. You are also welcome to drop by during my office hours, or to set up an appointment to meet with me at another time. Even during office hours, its best to set up an appointment in advance, if possible. Other people might be having the same idea to come and meet with me during the same

time and I want to make sure that you get your needs met. I will do my best to respond to all emails within 48 hours, excluding weekends and holidays. Don't wait until the night before an assignment is due to email me with questions – you very likely will not get a reply in time!

My Pledge to You:

My primary reason for working at this university is to help and support your ability to learn.

I believe deeply in you as a student and want to foster your growth as an artist and as a scholar. If you are struggling for any reason please do not hesitate to reach out to me so that we can set up a time to discuss your progress in the course, either during office hours or outside of them. I will help you or help bridge you to the right source of assistance if you ask...please ask.

Course Itinerary:

- T 1.9** **Discussion:** Syllabus/Course Overview
Read: “Preface” from Keith Jenkins’ *Re-Thinking History* & “Possession” from Suzan-Lori Parks’ *The America Play & Other Works* (D2L)
**You should come to the next class having read this material and prepared to demonstrate your knowledge on the above read material, this goes for all assigned reading throughout the semester. Also, any D2L essays or articles (not plays) discussed in class need to be printed out in a “scholarly marked” hard copy version and bring to class for the discussion.*
Discussion: How to Read Scholarly Articles In Critical Ways?
Sign Up: Dramaturgical Reports
- Th 1.11** **Discussion:** “Preface” from Keith Jenkins’ *Re-Thinking History* & “Possession” from Suzan-Lori Parks’ *The America Play & Other Works*
Due: A hard copy of the Jenkins and Parks articles that demonstrates your scholarly engagement with the article and its ideas that you will turn in to me and a second copy to use for the in-class discussion of the article.
- T 1.16** **Lecture & Discussion:** Class/Russia 1900-1910
- Th 1.18** **Discussion & Dramaturgical Report:** *The Cherry Orchard*
Critical Thinking Question #1: *The Cherry Orchard*
- T 1.23** **Lecture & Discussion:** The Progressive Era & Gender/America 1900-1920
- Th 1.25** **Discussion & Dramaturgical Report:** *Trifles*
Critical Thinking Question #2: *Trifles*
- T 1.30** **Discussion:** *Bogart/Vienpoints* (D2L)
Due: A hard copy of the Bogart article that demonstrates your scholarly engagement with the article and its ideas that you will turn in to me and a second copy to use for the in-class discussion of the article.
In Class: Directing as Theory activity, *Trifles*

Optional Field Trip: *Wednesday, January 31st to see Angels In America@Actor's Express. This is the play that you will be using for your final project and it would be very beneficial to see the production if you can. Wednesday's are "industry nights" which means that you pay-what-you-can. You must arrange your own transportation.*

- Th 2.1** **In Class:** Directing as Theory activity, *Trifles (Rehearsal Day)*
**Attendance will be taken at the top of class*
- T 2.6** **In Class:** Directing as Theory activity, *Trifles (Rehearsal Day)*
**Attendance will be taken at the top of class*
- Th 2.8** **In Class Activity:** Viewpoints Showings *plus* Group Led Talk Backs, Day 1
- T 2.13** **In Class Activity:** Viewpoints Showings *plus* Group Led Talk Backs, Day 2
- Th 2.15** **Lecture & Discussion:** Jim Crow Segregation & Race/America Late 1920s and Early 1930s
In Class Activity: PBS Race Test
**Bring Your Laptop to Class in Order to Participate in this-In-Class Activity*
- T 2.20** **Discussion & Dramaturgical Report:** Georgia Douglas Johnson/*Safe* (D2L)
Critical Thinking Question #3: *Safe*
- Th 2.22** **Lecture & Discussion:** Sexuality/America 1930s
- T 2.27** **Discussion & Dramaturgical Report:** *The Children's Hour*
Critical Thinking Question #4: *The Children's Hour*
- Th 3.1** **What is:** The Midterm/Scholarship in Action Project #1:
Adaptation as Theory: The Children's Hour
Sign up for One-on-One Meetings: Midterm Check-Ins
- T 3.6** **One-on-One Meetings/Scholarship In Action Prep Time**
**We still meet as a class and attendance will be taken*
- Th 3.8** **One-on-One Meetings/Scholarship In Action Prep Time**
**We still meet as a class and attendance will be taken*
- T 3.13** **One-on-One Meetings/Scholarship In Action Prep Time**
**We still meet as a class and attendance will be taken*
- Th 3.15** **MIDTERM:** Scholarship in Action Showings *plus* Group Led Talk Backs, Day 1
- T 3.20** **MIDTERM:** Scholarship in Action Showings *plus* Group Led Talk Backs Day 2

- Th 3.22** **Lecture & Discussion:** The Rise of Fascism/Germany & Spain Late 1930s and Early 1940s
- T 3.27** **Discussion & Dramaturgical Report:** *Mother Courage* (D2L)
Critical Thinking Question #5: *Mother Courage*
- Th 3.29** **Discussion & Dramaturgical Report:** *The House of Bernarda Alba*
Critical Thinking Question #6: *The House of Bernarda Alba*
Listen to: 45 NPR Fresh Air Interview “Historian Says Don’t Sanitize How Our Government Created Ghettos”
Here is the link: <http://www.npr.org/2015/05/14/406699264/historian-says-dont-sanitize-how-our-government-created-the-ghettos>
**This interview is 35 minutes, please come to class prepared to speak about the interview.*
What is: The Final: Scholarship In Action Project #2
Lobby Display as Theory:
Angels In America Part I: The Millennium Approaches by Tony Kushner
Prompt, Rubric, & Group Pairings
- ***Spring Break March 31- April 7th***
- T 4.10** **Lecture & Discussion:** The American Dream in Post WWII/America 1950/60s & NPR Fresh Air Interview “Historian Says Don’t Sanitize How Our Government Created Ghettos”
In Class Activity: Literacy Test
Critical Thinking Question #7: “Historian Says Don’t Sanitize How Our Government Created Ghettos”
- Th 4.12** **Discussion & Dramaturgical Report:** *A Raisin In The Sun* (D2L)
Critical Thinking Question #8: *A Raisin In the Sun*
- T 4.17** **Lecture & Discussion:** **Lecture & Discussion:** The Rise of Identity Politics and Multiculturalism/America in the 1970/80s
- Th 4.19** **Dramaturgical Report & Discussion:** Luis Valdez/ *Zoot Suit* (D2L)
Critical Thinking Question #9: *Zoot Suit*
- T 4.24** **Support Class:** *Use time to go to writing center for final project or work on final project as a group*
- Th 4.26** **Support Class:** *Use time to go to writing center for final project or work on final project as a group*
- Th 5.3** **Final Exam (10:30am-12:30pm):** Scholarship In Action Presentations

**In an effort to be responsive to the needs and trajectory of the class there may be times that I might need to alter the class itinerary if necessary*

COURSE REQUIREMENTS:

Attendance Policy: Regular attendance is required, and students are responsible for any material discussed in class. You are allowed to miss *two classes without penalty*. I understand that over the course of the semester you may get sick, you may have transportation issues, or you may need to miss class in order to attend an important event. *This is why you get two freebies – use them wisely!* Absences occurring after this quota has been met will cost points off the student's final grade (see chart below). Students absent on a day when in-class assignments are scheduled will not be allowed to make them up.

0-2 absences = 0 points
3 absences = 50 points
4 absences = 75 points
5 absences = 100 points
6 absences = 150 points
7 absences or more = 300 points

***Tardies = ½ absence, this means if you are late 6 times then you will have the equivalent of 3 absences or 50 points subtracted from your grade total**

All absences (except officially documented by the university) are considered UNEXCUSED. This policy includes all personal illnesses, deaths in the family, and so on.

Class will begin promptly and I will take attendance at this time by sending around a sign-in sheet, once the sheet has gone around once a line will be drawn after the last name written and any names written below the line are considered tardy. It is your responsibility to make sure that you sign your name on the sign-in sheet. If your name does not appear on the sign-in sheet for a given date you will be considered absent. It is your responsibility to verify my attendance list – if you are tardy, check to see that I counted you present that day. Students who are 15 or more minutes late to class, or who leave 15 or more minutes early (without my permission) are considered absent for the day.

Participation (12%): All students are expected to participate actively in the community of this course – by that, I mean that I expect each student to have read the assigned material before class begins, to contribute to class discussions and activities in ways that are constructive to your fellow colleagues, and to demonstrate openly your learning process with the material.

Dramaturgical Report: (20%)

A dramaturgical report is a solo ten-minute academic talk that encompasses an original theory based argument in direct response to the play of your choice from the syllabus.

- a) Your report should include *at least* five peer-reviewed pieces of evidence that support your argument; these should be imbedded in your power point. This can be done with the help of various creative learning aides or pedagogical strategies such as handouts, a demonstration, artwork, primary source material, a video, etc.

- b) Use one of the “dramaturgical areas” (listed below) in the course of supporting your thesis. Your dramaturgical area should be used to support your thesis. Your thesis, not your dramaturgical area, should be what your dramaturgical report is ultimately about.
- c) This report serves as a demonstration of your knowledge of the play as a literary source, a response to culture, a methodological strategy, and theory for better understanding the human experience.
- d) Working as a group with the other people who are also presenting on your play comprise an interactive activity that embodies a combined thesis as an alternative and complementary pedagogical component of your dramaturgical report. The group interactive activity should be no longer than 15 minutes in total and should have a clear take away that enhances a collective group thesis.

** Meet with me at least 3 weeks before your presentation, first as a group and then in a separate appointment as an individual. Both of these appointments together are worth 25pts of your dramaturgical report, you must complete both to receive the 25pts.*

Dramaturgical Areas:

1) Production History:

How have other theatre artists approached this script and what artistic choices have they made in production? How has this play been received by critics and audience members? Reviews can provide both description and analysis of production choices. Interviews with artists can offer insight about the reasons behind those choices. Taken together, those sources may help inform our range of possibilities for how the play might work in production.

2) The Dramatic Text:

How does the play function as a work of art? What thoughts and feelings might it evoke for its audience? Our own careful reading of the play will always be central to our production choices. But we might also choose to consult the opinions of other scholars and artists who have studied the text. Books and articles about the play can provide useful dramaturgical analysis as well as insight from scholars in other fields such as philosophy or politics. This research might also help to track the history of the play’s development and uncover alternate versions or translations, if they exist. Information about development of the text might also point to other topics of research connected to the play’s source material.

3) World of the Playwright:

What are the ideas, experiences, and events that characterize the playwright’s world? Research in this area should focus on those issues that seem most relevant to the action and ideas in the script. Information about the playwright and knowledge of his or her other work would be relevant here. If the playwright is particularly inspired by, or

writes in dialogue with, other texts or artists, those sources should be studied. Books and articles about contemporary issues may also be relevant to the playwright's style or primary concerns.

4) World of the Play:

What are the historical, social, political, environmental, and cultural factors that characterize the world the play creates? Research in this area will be based upon the play's setting as well as the actions that occur within that setting. The world of the play may include multiple cultures and communities based upon such factors as race, gender, sexuality, and/or class. It will be important to understand the values, habits and behaviors that characterize these worlds. Secondary sources such as books and articles about the appropriate place or period may be very useful here. Primary sources such as newspaper articles, photographs, paintings, journals and other first-hand accounts may also inform our sense of the play's world.

Critical Thinking Questions (24%):

- a) During the course of the class you will be responsible for taking nine "Critical Thinking Question" quizzes. This is an analysis based quiz that is about digging deep. You need to be able to go beyond the who, what, where, and when, and get to the how and why.
- b) This style of quiz is a demonstration of your ability to do a close reading of a play text in relationship to a cultural structure such as race, gender, sexuality, and/or class. **An example will be placed in D2L for you to see.**
- c) As a nod to the fact that everyone is human, you will be allowed to drop the test of your lowest score without being penalized or losing points. :) In order to alleviate stress each quiz date is marked in the syllabus in advance.
- d) The critical thinking question quiz is comprised of five parts, the demonstration of the ability to: 1) create an original thesis, 2) choose an example of your thesis from a play, 3) craft thoughtful analysis from your example that is directly tied to your thesis, 4) craft a meaningful contemporary social take-a-way for your reader that is directly tied to your thesis, and 5) complete this task in a short amount of time (15 minutes) from a critical thinking question that is unknown in advance.

Extra Credit:

- You can earn 15 extra credit points by taking your reflective paper(s) to the writing center before the paper is due and having the writing center send me an email confirming that you went to the writing center and what you worked on. This includes the writing center located in ARC. Extra credit can be earned by utilizing the writing center at any stage in the writing process prior to the paper being due. You can earn 15 pts of extra credit per paper, including your final paper. You can earn 20 pts of extra credit if you use the writing center satellite

center in ARCs and attach a paper receipt from the ARCs writing center to your paper.

- Go to the writing center for support on your dramaturgical report (15 pts)
- Going to see Lydia Henderson in the ARCs center (15 pts)
- Attending (with participation) RadnoculUR (*in the fall*) or the KSU Undergraduate Symposium (*in the spring*) in support of your colleagues (15 pts)
- Presenting Scholarship at RadnoculUR (*in the fall*) or the KSU Undergraduate Symposium (*in the spring*) (50 pts) You need to check in with me at least three weeks in advance in order to present work at either of these events for points.

Scholarship in Action Project (15%):

There will be two scholarship in action projects during the course of the semester. This is large-scale group centered project. We will talk through this project in greater detail as the date(s) gets closer.

COURSE POLICIES AND PROCEDURES:

The Syllabus:

Our success in this course will depend largely on your adherence to the policies outlined in this document, and on your close attention to the assignment parameters and deadlines listed herein. Sometimes I will remind you about assignment deadlines in class, and sometimes I may not. **Regardless, if it's on the syllabus, you are responsible for it.** "You didn't remind us!" is not an acceptable excuse for missed work. Furthermore, if you have a question about an assignment listed here, it's your responsibility to ask for clarification well in advance. "I didn't understand the assignment!" is not an acceptable excuse for incomplete work. (Nor is, "I emailed you at 11:30pm last night asking for clarification, and you didn't respond!"). Basically, if you follow the syllabus and ask questions whenever the syllabus is not clear you should be fine.

That said, our course schedule is a living document, and as such, it is subject to change. I will do my best to avoid changes to the schedule, but in the event that changes become necessary, it is my responsibility to notify you in class of any scheduling shifts in a timely manner.

Late Work:

Written work, presentations, and other assignments are due regularly and frequently in this course, and it is imperative that you stay on top of all deadlines. **No late work will be accepted.** Personal illness, inclement weather, transportation issues, computer/printer malfunctions, conflicting work schedules, oversleeping, etc. are NOT acceptable excuses for failing to turn in assignments on time. **There is no way to make up in-class work or presentations; it is your responsibility to check on due dates and notify me well in advance of potential conflicts so that alternate arrangements can be made.** If you are struggling with an assignment at the time that it is due, please remember that it is always

better to turn in what you have and receive partial credit than to take a zero for the assignment, in this case, perfectionism, though tempting, will not serve you. If you are having an issue with anything in the class reach out to a colleague or make some time to come and see me. I am more than happy to assist you in whatever way I can, and if I cannot help you, we will work together to find someone who can.

Technology in the Classroom:

Unless I have specifically granted permission for you to use them in class, you are expected to put away all cell phones, tablets, laptops, headphones, etc. when you enter my classroom – they should remain *silenced and out of sight* for the duration of each class. If you require a laptop for note-taking, let me know ASAP so that we can find a workable solution. We only have a limited time together each day and I want us to be able to take full advantage our time together as a classroom community.

Codes of Conduct and Academic Honesty Policy:

“Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate Catalogs. Section II of the Student Code of Conduct addresses the University’s policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to University materials, misrepresentation/falsification of University records or academic work, malicious removal, retention, or destruction of library materials, malicious/intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an ‘informal’ resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may be subject to the Code of Conduct’s minimum of one semester suspension requirement.” (Faculty Handbook 3.30)

Disability Policy:

In accordance with the University policy, if the student has a *documented* disability and requires accommodations to obtain equal access in this course, he or she should contact the instructor at the beginning of the semester and make this need known. Students with disabilities must verify their eligibility through the office of Disabled Student Support Services. Please note that the process takes at least a month to complete; thus, students are urged to seek accommodations immediately.

http://www.kennesaw.edu/stu_dev/dsss/dsss.html

Religious Holidays:

It is my policy to make every reasonable effort to allow students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Absence from classes or exams for religious reasons does not relieve the student of responsibility for completing required work missed. Following the necessary notification, the student should consult with the instructor to determine what appropriate alternative opportunity will be provided, allowing the student to fully complete his or her academic responsibilities. *Please note:* If you anticipate missing class for religious holidays, you must notify me of your religious affiliation and dates of potential absences at least two weeks in advance.

Departmental Writing Policy:

The Department of Theatre and Performance Studies encourages student development as articulate scholars as well as creative artists. To assist students as emerging scholar-artists, the Department requires the use of current MLA style throughout the major.

A Message From the Writing Center:

"The KSU Writing Center helps students in all majors improve their writing. Experienced, friendly writing assistants help with topic development, revision, research, documentation, grammar, and more. For more information or to make an appointment, visit writingcenter.kennesaw.edu or stop by English Building, Room 242 (Kennesaw campus) or Johnson Library, Room 121 (Marietta campus)."

Cell Phones:

All phones are to be turned off. Failure to comply will result in loss of Class Participation points. If the problem persists, you will be asked to leave the class for that day and counted absent.

Human Relations Statement:

Kennesaw State University is an educational community comprised of individuals from different ethnic, racial, and religious groups and of different genders, political beliefs, ages, abilities, and sexual orientations. In light of this diversity, KSU is resolved to contribute to the development of an integrated, pluralistic society in which individuals model and support humaneness and respect for the individual.

The University is committed to providing quality education which is enhanced by the perspectives provided by individuals and groups with varying backgrounds and views. Racism, sexism, and other discriminatory attitudes and behaviors impede learning and working. Conversely, respect for differences enhances educational and work experiences. KSU is dedicated to creating an environment that cherishes and nourishes this diversity.

The Academic Resource Center for Students

The Academic Resource Center for Students (ARCS) is a unique service that's available to students in the College of the Arts. Located in room 209 of the Wilson Bldg., the ARCS is a place you can go for help with a variety of issues. KSU is getting to be a very large institution, so sometimes just knowing where to go to get answers to your questions can be difficult to determine. The staff in the ARCS can help point you in the right direction if they can't answer your question directly. The ARCS also has a Career Services counselor who works there two days a week, and is a satellite office for the Writing Center. They can also make referrals to many of the student services around campus, including Counseling & Psychological Services, Student Disability Services, the Collegiate Recover Program, and many others. The ARCS also has a student lounge that is available for quiet study or relaxation, and a computer and printer for student use. Contact Assistant Dean Samuel Robinson (srobin50@kennesaw.edu/678-574-2349) or Ms. Christine Collins (ccolli61@kennesaw.edu/678-574-6614) for more information.