Course Description

Designed as the second of a two-part theatre history sequence that spans from Ancient Greece to Contemporary period, roughly the 18th century to the present. Throughout the semester, we will trace multiple theatre “histories” across the world as they intersect and influence each other. In the process, we will challenge organizing concepts and theories (including the dramatic cannon and periodization) to understand that “theatre” and “history” are constructed concepts, dependent on their cultural contexts.

To organize our inquiry, we will focus on the relationship between theatre and innovation. Life-changing inventions like the telephone and air travel along with political and social movements like nationalism and the industrial revolution mark the period of time we will investigate. We will ask: how do theatre movements result from innovations, and how might theatre and performance practices introduce, describe, further, or challenge these innovations? This focus will situate our exploration of theatre within its political, social, and cultural contexts. At the same time, we will make connections between what we do in class and our work onstage. The relationship between theatre research and production will be a continual topic of class discussion, and assignments will connect the academic study of theatre with theatrical practice. Writing and research assignments are structured in service of a semester-long project, designed to do theatre history.

Course Prerequisites:
Prerequisites for Capstone courses are junior or senior standing and completion of all General Education courses that build Core Objectives 1-3 and satisfy Core Objectives 4-8.

This capstone course satisfies Core Objectives 10 and 13 of the Silver Core Curriculum:

**CO 10: Diversity and Equity:** Students will demonstrate an understanding of diversity through courses that focus on topics such as race, ethnicity, gender, sexuality, religion, physical ability, language, and/or social class with an emphasis on the analysis of equity. Students will apply and evaluate approaches of modes of inquiry used to analyze diversity and equity and the social barriers to these goals.

**CO 13: Integration and Synthesis:** Students will be able to integrate and synthesize Core knowledge, enabling them to analyze open-ended problems or complex issues.
In addition, THTR 482 develops skills described in Core Objectives 1 and 3:

**CO 1: Effective Composition and Communication:** Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

**CO 3: Critical Analysis and Use of Information:** Students will be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

By approaching theatre history from a global perspective, this course also develops Core Object 7 (Artistic Composition, Interpretation, and Expression) and Core Objective 11 (Global Contexts).

**Student Learning Objectives (SLOs) and Correlation to Core Objectives (Cos).**

- Students will be able to explain major trends in global theatre history from the eighteenth century until the present (CO 1, CO 7, CO 10, CO 11, CO 13)
- Students will be able to investigate stage representations of diverse ethnic, racial, gender, and class groups that arise with the development of theatre and performance in the nineteenth and twentieth centuries (CO 7, CO 10, CO 13)
- Students will be able to apply research tools to historical time periods, synthesize research materials, and analyze their significances (CO 1, CO 3, CO 13)
- Students will be able to formulate connections between the study of theatre history and theatre practice (CO 7, CO 13)
- Students will be able to develop and deliver effective arguments about theatre history (CO 1, CO 3, CO 13)
- Students will be able to analyze relationships between dominant cultures and subcultures, using events from theatre history as examples (CO 7, CO 10, CO 13)

**Required textbooks (available at the bookstore):**
All other readings will be available through e-reserves.

**Assignments and Grading**

**Attendance and Participation:**

**Attendance:**
It is essential that you attend class on a regular basis and come prepared to discuss the reading assigned to that day. Class attendance will be regularly taken. You are allowed three unexcused absences. If you miss more than three classes without a valid excuse, your overall grade will drop by half a grade (i.e. A to A-) for each additional unexcused absence. Excused absences require a note from a doctor, coach, etc. Please arrive to class on time; three late arrivals will result in an unexcused absence. I will allow laptops and tablets in class to access reading and
take notes only. Cell phones are not allowed in class; use of a cell phone will result in an unexcused absence.

Quizzes:
In addition, 10 unannounced quizzes will be given. Each quiz will consist of two simple questions about the reading. If you come to class and complete the assigned reading, you will do well on the quizzes.

Reading Responses:
For each class, submit a critical question in response to that day’s assigned reading by 8am the morning before class. Responses are not required for days without assigned reading.

Research and Written Assignments:

Research assignments:
Three small research assignments over the course of the semester require that you locate and present information about a playwright, a stage technical innovation, and a director. Please find at least one image to share with the class in a brief presentation that describes and contextualizes your research. On days you present, please turn in a synopsis of research (1-2 single spaced pages), along with images that you have located. Assignments will be graded on the quality of research and analysis. Specific assignment guidelines will be distributed closer to the due date.

Paper:
5-page play analysis, ideally of the play you choose for your semester-long research project (see below). Situate the play within an aspect of its historical context. Consider how might the play be reflective and/or disruptive of its social or political world. Papers will be graded on organization, development of argument, and level of prose. Detailed paper guidelines and grading rubrics will be distributed closer to the due date.

Research Project:
Select a play from a list of plays written before World War II (list to be distributed in class). As if you plan to adapt, direct, act in, or serve as dramaturg for a contemporary production of the play, complete research on the play’s original time period. Because researching a time period can seem wide open, part of your job will be to focus your efforts on a particular aspect, theme, element, and be able to explain the reasoning for your focus. Consult with Prof. Nakamura about the form the final project should take—a script outline, research board, production note, directorial vision, or a combination of materials. Whatever the form of your final project, please turn in a 5-7 page document, where you explain the research completed, why it is necessary to your understanding of the play, and how it will factor into a contemporary production. In a presentation during finals week, please use audio and visual aids (examples include acting demonstration, powerpoint, poster) to summarize your findings and conclusions and engage in a question and answer with fellow students. This project will be graded on focus, consideration of materials, organization, and originality of ideas. The project will span the semester, so a successful project will reflect effort over the entire fifteen weeks. Assignments throughout the semester are designed to encourage continued thinking and work on the project.
Alternatively, you can write a 15-20 page research paper. If this is your plan, consult with Prof. Nakamura by the second week of classes for a schedule of assignments throughout the semester.

**Late work policy**
This course is designed around small, frequent assignments. It is imperative that you keep to the schedule so as not to fall behind. In order to encourage timely completion of assignments, the late work policy is a deduction of half a grade (i.e. A to A-) for each 24-hour period late. If extenuating circumstances (illness, family emergency) prevent you from turning in a paper draft on its assigned date, please contact Prof. Nakamura before the due date to arrange an alternative schedule.

**Grading Distribution**
Attendance, Participation, Quizzes 20%
Reading Responses 10%
Three research assignments 15%
Paper 15%
Research Project/Paper 40% (breakdown of assignment to be distributed at a later date)
**This class will give +/- grades.

**Grading Scale**
A 100-93%
A- 92-90%
B+ 89-87%
B 86-83%
B- 82-80%
C+ 79-77%
C 76-73%
C- 72-70%
D+ 69-67%
D 66-63%
D- 62-60%
F 59% and lower

**Statement about Academic Dishonesty**
Cheating, plagiarism, or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include giving an F for the assignment or for the course. For more details, see the University of Nevada, Reno General Catalog.

**Disability Services**
Any student with a disability needing academic adjustments or accommodations is requested to speak with the Disability Resource Center (Thompson Building, Suite 101) as soon as possible to arrange for appropriate accommodations.

**Statement about Academic Success Service**
Your student fees cover usage of the University Writing Center (http://www.unr.edu/writing-center) (775) 784-6030. It is your responsibility to take advantage of this service. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

Statement about Library Resources
Ann Medaille is UNR’s subject librarian for theatre and dance, and she can help you find good sources, use research databases, manage your research, and cite sources for your papers and presentations. Contact her with a research question or to set up an appointment (amedaille@unr.edu, 775-682-5600, MIKC 217).

Audio and Video Recording
Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.
Schedule of topics, written, and reading assignments

Week 1: Introduction and Enlightenment
Excerpts from Denis Diderot’s *The Paradox of Acting*

Week 2: Nationalism
Anderson’s *Imagined Communities*
***Play for final project due***

Week 3: Romanticism
Buchner’s *Woyzeck* (1836)
***Research project proposal due***

Week 4: Nineteenth Century Popular Theatre in U.S.
Wells Brown’s *The Escape; or A Leap for Freedom* (1858)

Week 5: Jingju (Beijing Opera)
***Research Assignment 1 Due***

Week 6: Realism
Ibsen, *A Doll House* (1876)
Excerpts from Emile Zola’s *Naturalism in the Theatre* (1880)
Realism around the world

Week 7: Theatres of the Avant Garde I
Jarry, *Ubu the King* (1896)
***Paper Due***

Week 8: Naturalism
Chekov, *The Cherry Orchard*

Week 9: Theatres of the Avant Garde II
Excerpts from *Meyerhold on Theatre* (1922-6)
Eisenstein, “Montage of Attractions” (1923)
Artaud, “On the Balinese Theatre” (1931)
***Research Assignment 2 due***

Week 10: Internationalization of Theatre
Brecht, *The Good Woman of Setzuan* (1938-40)
Brecht, “The Modern Theatre is the Epic Theatre”
Brecht, “Alienation Effects in Chinese Acting”

Week 11: Theatre After WWII
Excerpts from Suzuki Tadashi’s *The Way of Acting*: 3-24
Week 12: Theatre after Empire I
Soyinka, *Death and the King's Horsemen* (1975)

***Research Assignment 3 due***

Week 13: Theatre after Empire II

Week 14: Theatre, Race, and Gender

Week 15: Theatre and Globalization
Peter Brook’s *Mahabharata*
Ong Ken Sen’s *Asia Lear*

Week 16: Wrap up

Finals week: Presentation of projects