

## Term Information

Effective Term Autumn 2019

## General Information

Course Bulletin Listing/Subject Area Theatre  
Fiscal Unit/Academic Org Theatre - D0280  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3732  
Course Title History of Performance 2  
Transcript Abbreviation Hist Perf 2  
Course Description In this course, we will delve into the history of theatre from 1780 to the present. Attention will be paid to global contexts, theatrical texts, as well as the history of the crafts of theatrical design, directing, and acting.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

## Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: THEATRE 2100, 2100H, 2101H  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0501  
Subsidy Level Baccalaureate Course  
Intended Rank Sophomore, Junior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- To gain familiarity with global dramatic literature from 1780 to the present.
- To identify trends and contexts for global performance from 1780 to the present
- To grapple with the problems of writing the history of an ephemeral art form, with particular attention on the work of actors, directors, and designers.
- To consider the variety of ways "performance" has been deployed in non-literary contexts.
- To develop skills in the reading and analysis of challenging texts.

### Content Topic List

- Global theatre and performance history
- Global theatre and performance literature

### Sought Concurrence

No

## Attachments

- 3732 Syllabus.pdf

*(Syllabus. Owner: Schlueter,Jennifer E)*

- BA Curricular Map - 2018.xlsx

*(Other Supporting Documentation. Owner: Schlueter,Jennifer E)*

## Comments

- This course is part of a forthcoming revision to the BA in Theatre.

Revised curricular map attached, which pertains to the PROPOSED REVISED major, where this course will be included. *(by Schlueter,Jennifer E on 08/07/2018 08:14 AM)*

- Curricular map is required. *(by Heysel,Garett Robert on 08/06/2018 01:55 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Schlueter,Jennifer E	08/06/2018 11:03 AM	Submitted for Approval
Approved	Schlueter,Jennifer E	08/06/2018 11:03 AM	Unit Approval
Revision Requested	Heysel,Garett Robert	08/06/2018 01:55 PM	College Approval
Submitted	Schlueter,Jennifer E	08/07/2018 08:14 AM	Submitted for Approval
Approved	Schlueter,Jennifer E	08/07/2018 08:15 AM	Unit Approval
Approved	Heysel,Garett Robert	08/10/2018 07:00 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	08/10/2018 07:00 PM	ASCCAO Approval



**TERM:** Spring 2020  
**CREDITS:** 3  
**LEVEL:** UG  
**CLASS TIME:** Tuesday/Thursday 2:20-3:40  
**LOCATION:** Drake 2038

**INSTRUCTOR:**  
**OFFICE:**  
**EMAIL:**  
**OFFICE HOURS:**

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### COURSE DESCRIPTION

In this course, we will delve into the history of theatre from 1780 to the present. Attention will be paid to global contexts, theatrical texts, as well as the history of the crafts of theatrical design, directing, and acting.

### LEARNING GOALS

- To gain familiarity with global dramatic literature from 1780 to the present.
- To identify trends and contexts for global performance from 1780 to the present
- To grapple with the problems of writing the history of an ephemeral art form, with particular attention on the work of actors, directors, and designers.
- To consider the variety of ways “performance” has been deployed in non-literary contexts.
- To develop skills in the reading and analysis of challenging texts.

### REQUIRED TEXTS (available at Campus Bookstore-Barnes and Noble):

- Gainor, J. Ellen, Stanton B. Garner Jr., Martin Puchner, eds. *The Norton Anthology of Drama Volume 2*. Second edition. Norton and Company, 2103. ISBN 9780393921526.
- Additional readings on Carmen.

### ASSIGNMENTS

**Quotes/questions/quizzes.** Weekly small-scale assignments will be given to support students in their intensive reading during this semester. These may take the form of short in class writing assignments, assigned prewritings, pop quizzes, and more. Worth 5 points per week. Aggregated to be worth 15% of your final grade.

**Dramaturgy Project 1: Lost Plays.** You will choose a “lost” play written between 1780 and 1920 from a list provided by your instructor. You will undertake a close reading and analysis of this play. You will create a portfolio of research on it, placing it in its historical and stylistic context. Finally, you will craft a three page proposal arguing for why this play should be included in the next season in the Department of Theatre. Worth 20% of your final grade.

**Dramaturgy Project 2: Directors and Companies.** You will choose a director or company who worked between 1930 and 1990 from a list provided by your instructor. You will undertake a close reading of a play associated with them. You will also research this director or company, creating a portfolio of images, anecdotes, and reviews of their work in an attempt to deduce why this individual or company were significant. You will

present your findings in class. Written work worth 20% of your final grade. Presentation worth 5%.

**Midterm:** This exam will cover Weeks 1-7. It will consist of multiple choice, short answer, and essay questions. Worth 20% of your final grade.

**Final Exam:** This exam will be comprehensive. It will consist of essay questions. Worth 20% of your final grade.

**GRADING:**

Quotes/questions/quizzes.....	15%
Dramaturgy Project 1 .....	20%
Dramaturgy Project 2 .....	20%
Dramaturgy Project 2 Presentation.....	5%
Midterm .....	20%
<u>Final Exam .....</u>	<u>20%</u>
<b>Total</b>	<b>100%</b>

Grading Scale:		
93 - 100.0		A
90 - 92.9		A-
87 - 89.9		B+
83 - 86.9		B
80 - 82.9		B-
77 - 79.9		C+
73 - 76.9		C
70 - 72.9		C-
67 - 69.9		D+
60 - 66.9		D
0 - 59.9		E

**Attendance: Expected.** After three absences, for any reason, your final grade will drop by 1/3 of a letter for each absence.

**ACADEMIC MISCONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>).

Students with documented disabilities who have registered with the **Office of Student Life Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: [slds@osu.edu](mailto:slds@osu.edu); Web: [slds.osu.edu](http://slds.osu.edu)

**FOR YOUR SAFETY,** the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

## COURSE CALENDAR

<b>Week 1</b>	<b>Topic</b>	<b>Due</b>
Tues	Introductions	
Thurs	What is theatre history?	On Carmen: "Theatre History"
<b>Week 2</b>	<b>Topic</b>	<b>Due</b>
Tues	Introducing Dramaturgy	On Carmen: "Dramaturgy"
Thurs	Nationalism and the Theatre	On Carmen: "Nationalism and performance"
<b>Week 3</b>	<b>Topic</b>	<b>Due</b>
Tues	Brown	<i>Norton</i> : Escape, or A Leap for Freedom
Thurs	Progress(ive)(ism)	<i>Norton</i> : King Ubu
<b>Week 4</b>	<b>Topic</b>	<b>Due</b>
Tues	Ibsen	<i>Norton</i> : Doll's House
Thurs	Chekhov	<i>Norton</i> : Cherry Orchard
<b>Week 5</b>	<b>Topic</b>	<b>Due</b>
Tues	Style and nation	<i>Norton</i> : Riders to the Sea
Thurs	Treadwell	<i>Norton</i> : Machinal
<b>Week 6</b>	<b>Topic</b>	<b>Due</b>
Tues	"Lost" plays	<b>Dramaturgy Project 1: "Lost" plays</b>
Thurs	Revolution and War	On Carmen: "Revolution and War"
<b>Week 7</b>	<b>Topic</b>	<b>Due</b>
Tues	Brecht	<i>Norton</i> : Good Woman of Setzuan
Thurs	Big thinkers	On Carmen: Craig, Appia, Artaud, R.E. Jones
<b>Week 8</b>	<b>Topic</b>	<b>Due</b>
Tues	Midterm	<b>Midterm</b>
Thurs	Aftermath	On Carmen: "Aftermath"
<b>Week 9</b>	<b>Topic</b>	<b>Due</b>
Tues	Williams	<i>Norton</i> : Streetcar Named Desire
Thurs	Beckett	<i>Norton</i> : Waiting for Godot
<b>Week 10</b>	<b>Topic</b>	<b>Due</b>
Tues	Local and Global	On Carmen: "Globalization and performance"
Thurs	Fornes	<i>Norton</i> : Mud
<b>Week 11</b>	<b>Topic</b>	<b>Due</b>
Tues	Theatre of local roots and global reach	<i>Norton</i> : Death and the King's Horsemen
Thurs	Tawfiq al-Hakim	<i>Norton</i> : Song of Death

<b>Week 12</b>	<b>Topic</b>	<b>Due</b>
Tues	Theatre in networked culture	On Carmen: "21 <sup>st</sup> century models"
Thurs	America 1: Shepard	<i>Norton</i> : Buried Child
<b>Week 13</b>	<b>Topic</b>	<b>Due</b>
Tues	America 2: Kushner	<i>Norton</i> : Angels in America
Thursday	America 3: Parks	<i>Norton</i> : America Play
<b>Week 14</b>	<b>Topic</b>	<b>Due</b>
Tues	Directors and companies	<b>Dramaturgy Project 2: Directors and Companies</b>
Thurs	Synthesis?	
<b>Week 15</b>	<b>FINAL during scheduled time in finals week</b>	