

Syllabus for  
**DRAM 305—Theatre History II**  
3 Credit Hours  
Spring 2016

I. COURSE DESCRIPTION

A historical study of the plays, playwrights, physical theatre, and specific theatre movements that characterize theatre from 1800 to the present.

Prerequisites: None.

II. COURSE GOALS

The aim of COM 305 is to provide a classroom framework that enables the student to come away with a basic backlog of historical and contemporary plays, a deeper and more complete understanding of the development of theatre from 1800 to the present, and appreciation of where present-day theatre has come from and an understanding of how the Christian influence has eroded over the centuries.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Terminal Objectives

As a result of successfully completing this course, the student will be able to do the following:

1. Discuss through the assigned readings the various periods of theatrical history with a greater degree of knowledge and understanding. (General Competency #1 and Subject Competency #5)
2. Trace the evolution of the theatre from 1800 to the present by his knowledge and understanding of the various philosophies of Theatre, its changing role in society, and the role of the actor and director within those philosophies and that society. (General Competency #1 and Subject Competency #5)
3. Discuss the dramaturgy that has produced Expressionism, Impressionism, Theatre of the Absurd, and the Theatre movements of the 20th century. (General Competency #1 and Subject Competency #5)

B. Unit Objectives

As a result of successfully completing these units, the student will be able to do the following:

Unit 1--18th-Century English Theatre

1. Identify the following persons and discuss their role in the 18th-Century English theatre: David Garrick, Steele, Sheridan, DeLouthbourg

Unit 2--18th-Century Italian Theatre

1. Discuss the role of two-point perspective in scene design.
2. List the contributions of the Bibiena family to scene design.
3. Identify Goldoni and discuss his role in the Italian theatre.

Unit 3--18th-Century European Theatre

1. Discuss the condition of the German theatre during the 18th Century.
2. Identify the following and discuss their role in the development of 18th-century

## German theatre: Neuber, Lessing, Goethe, Schiller

### Unit 4--18th-Century American Theatre

1. Discuss the growth of the American theatre in the colonies.
2. Discuss the first two acting companies in the colonies.
3. List and discuss the contributions of actors and playwrights in the colonies.
4. Discuss the manner in which theatre companies avoided the strict religious bans against dramatic presentation.

### Unit 5: 1800-1875

1. Define Romanticism and Classicism and contrast the two.
2. Explain the concept of the "well-made play" and the main exponent of it.
3. Discuss the contribution of the following to French Theatre:
  - (a) Musset
  - (b) Zola (as he relates to Naturalism and the place of science as it takes the place of religion)
  - (c) Talma
  - (d) Bernhardt

### Unit 6: 1875-1915

1. Discuss the acting style of this period and explain what contribution was made by Kemble, Macready, Kean, Siddons, Irving, and Vestris.
2. Discuss the plays and styles of Wilde, Jerrold, Robertson, and Pinero.

### Unit 7: 1915-1945

1. Discuss the innovations of the Duke Saxe Meiningen Theatre as they relate to the role of director.
2. Discuss the contributions Appia and Craig made to scene design.
3. Contrast the differing philosophies of Theatre of Appia and Craig.
4. Identify Kleist, Buckner, Grabbe, and Wagner.
5. Discuss why Ibsen is called the "Father of Modern Drama."
6. Discuss the Independent Theatre movement of France, Germany, England, Ireland, and Russia.
7. List and discuss the contributions Stanislavsky made to Western theatre.
8. Discuss the role Ostrowsky, Gorkey, and Chekov played in Russian theatre.

### Unit 8: 1945-1975

1. Identify Mackaye, Belasco, Fisk, Jefferson, Barrymore, and the Booth Family.

### Unit 9: Contemporary American Theatre

1. Discuss the role Robert Edmund Jones played in The New Stage Craft.
2. Name one play written by O'Neill and use it to demonstrate his dislike for women.
3. Discuss the contribution Saroyan, Odets, and Hellman made to American Theatre.
4. Contrast in written form the plays of Williams, Inge, and Miller with those of O'Neill, Odets, and Hellman.
5. Discuss the place of the director of 20th Century American Theatre using Kazan as your example.
6. Explain the difference between Broadway, Off Broadway, and Off-Off-Broadway.
7. List and briefly explain the various Theatre "experiments" found in the American Theatre, such as The Living Theatre and Radical Guerilla Theatre and selected others.

### C. Objectives for Students in Teacher Preparation Programs

The Teacher Preparation Program meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets the following competencies: General Competencies (GC 1), Subject Competency (SC 5).

This course is designed to help students meet general competency:

GC 1: Understands the central concepts and methods of inquiry of the subject matter discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

This course is designed to help students meet subject competency:

SC 5: Understands the link between child development, curriculum, and instruction.

#### IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

Required Textbook:

Wilson, E. and Goldfarb, A. (2008). Living theater: A history. New York: McGraw Hill.  
ISBN: 0073514128

#### V. POLICIES AND PROCEDURES

##### A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but not limited to) the following:
  - a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
  - b. Failing to meet group assignment or project requirements while claiming to have done so;
  - c. Failing to cite sources used in a paper;
  - d. Creating results for experiments, observations, interviews, or projects that were not done;
  - e. Receiving or giving unauthorized help on assignments.By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the university, as determined by department and University guidelines.
4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
5. Students are to be in compliance with University, school, and departmental policies regarding Whole Person Assessment requirements. Students should

consult the WPA handbooks for requirements regarding general education and the students' majors.

- a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
- b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

B. Department Policies and Procedures

1. **Attendance**—At Oral Roberts University, students are expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed to miss class the number of times per week a class meets. This allowance is for illness, personal business, and personal emergency. Students may consider this personal days or sick leave. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. A student missing class due to illness must take an unexcused absence. Extended illnesses are handled on an individual basis and require a doctor's excuse.
2. **Administratively Excused Absences**—Students who must miss class for University sponsored activities must follow these procedures:
  - a. Inform the professor before the event.
  - b. Arrange to complete missed work within one week.
  - c. Not commit to class performances (oral reports, speeches, television tapings, group presentations, etc.) on a date the student will be gone. Makeup work is not permitted if the student voluntarily commits to a performance on the date of an administratively excused absence.
  - d. Present an excuse, signed by the Dean of Arts and Cultural Studies, the day the student returns.
3. **Tardies**—Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision for this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to stop the class to mark the student late; the student is the one responsible to convey that information following that class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.
4. **Late Work**—The student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a substantial penalty will be assessed.
5. **Literacy**—The Communication, Arts and Media Department does not accept for credit any written assignment that contains more than an average of three grammatical and/or typographical errors per page.
6. **Whole Person Assessment**—Refer to the Communication, Arts and Media WPA handbook for policies at (<http://oru.edu>), click on **Academics**, then **WPA**, then **Department Resources**, then **CAM Handbook HTML**.

C. Course Policies and Procedures

1. Evaluation Procedures

Research QUESTIONS	2%	
Research OUTLINE (with Intro and Thesis)	3%	
Participation	5%	
4 quizzes	20%	
4 play analyses*	20%	
Research Paper	20%	
Final Exam	30%	
		<hr/>
		100%

Percent %	Letter Grade
90 - 100	A
80 - 89	B
70 - 79	C
60 - 69	D
< 60	F

#### Play Reading

The basis for any discussion of theatre is a foundation of plays that are familiar to those who are involved in the discussion. Therefore, it is necessary for the student to read all the plays listed in the syllabus, as scheduled, in order to benefit from class discussions and lectures.

**All play analyses will be due as scheduled.**

2. Whole Person Assessment Requirements: None

VI. COURSE CALENDAR

CALENDAR FOR THEATRE HISTORY 2– DRAM 305				
M	TUES	ACTIVITY	THUR.	ACTIVITY
JANUARY	5	Intro to course Review of requirements	7	18th Century Theatre
	12	<b>Research Questions DUE</b> 18th Century Theatre	14	18th Century Theatre
	19	Research Outline Intro and Thesis (Explanation)	21	<b><u>Hedda Gabler</u> DUE!</b>
	26	19 <sup>th</sup> Century Theatre	28	19 <sup>th</sup> Century Theatre
FEBRUARY	2	<b>QUIZ 1</b> – 18 <sup>th</sup> & 19 <sup>th</sup> Century Theatre	4	Theatre from 1875-1915
	9	Theatre from 1875-1915	11	<b><u>The House of Bernarda Alba</u> DUE!</b> Theatre from 1915 – 1945 <i>Butterfly Circus</i>
	16	<b>Research Outline Intro and Thesis DUE!</b> Theatre from 1915 - 1945	18	<b>QUIZ 2</b> – Theatre from 1875-1945
	23	<i>To End All Wars</i>	25	<i>To End All Wars</i>
MARCH	1	<i>To End All Wars</i>	5	<b><u>A Streetcar Named Desire</u> DUE!</b>
	8	Theatre from 1945-70's	12	<b>Research 50% DUE</b> Theatre from 1945-70's
	15	--- SPRING Break ---	19	--- SPRING Break ---
	22	<b>RESEARCH DUE!</b> Theatre from 1945-70's	26	Contemporary American Theatre
APRIL	29	<b>QUIZ 3</b> – Theatre from 1945 -70's	31	Contemporary American Theatre
	5	Contemporary American Theatre	7	<b><u>A Raisin in the Sun</u> DUE!</b> International Theatre
	12	International Theatre	14	<b>QUIZ 4</b> – Contemp. & International Th.
	19	TBD	21	FINAL REVIEW
	26	<b>FINALS WEEK</b>	28	<b>FINALS WEEK</b>

## Course Inventory for ORU's Student Learning Outcomes

### DRAM 305—Theatre History II Spring 2016

This course contributes to the ORU student learning outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
<b>1</b>	<b>Outcome #1 – Spiritually Alive</b> Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit			X	
1C	Evangelistic capability				X
1D	Ethical behavior				X
<b>2</b>	<b>Outcome #2 – Intellectually Alert</b> Proficiencies/Capacities				
2A	Critical thinking		X		
2B	Information literacy	X			
2C	Global & historical perspectives	X			
2D	Aesthetic appreciation		X		
2E	Intellectual creativity				X
<b>3</b>	<b>Outcome #3 – Physically Disciplined</b> Proficiencies/Capacities				
3A	Healthy lifestyle				X
3B	Physically disciplined lifestyle				X
<b>4</b>	<b>Outcome #4 – Socially Adept</b> Proficiencies/Capacities				
4A	Communication skills		X		
4B	Interpersonal skills				X
4C	Appreciation of cultural & linguistic differences	X			
4D	Responsible citizenship			X	
4E	Leadership capacity				X