

## THEA 4720/8726: History of the Theatre since 1700

### Syllabus

Dr. Susann Suprenant

Office: FA 322  
Phone: (402) 554-2715  
email: ssuprena@unomaha.edu

Office Hours  
M/W 10-11am

### COURSE DESCRIPTION

*History of the Theatre since 1700* is a survey of representative theatre events, artifacts, and artists. The course is organized chronologically but is not a broad overview. Instead, each week of class will focus on a particular issue in theatre history. Lectures will introduce cultural context, class discussions will explore the representative theatre issue, and weekly labs will provide students the opportunity to practice doing theatre history. Emphasis will be on locating and using historical reference material and historiographic interpretation for the purpose of dramaturgical production support rather than rote memorization of historical facts.

### COURSE OBJECTIVES

- To survey selected highlights of theatre history
- To introduce and practice historiographical processes
- To connect theatre history to theatre practice
- To practice theatre history in the context of dramaturgical support

### TEXTS

Required Reading: (Graduate Students will be assigned additional required reading)  
Brockett, Oscar. *History of the Theatre*, 9e. NY: Allyn & Bacon, 2002.

Required Viewing:  
Videos TBA

Recommended Reading (required for Graduate Students):  
Nagler, A. *A Sourcebook in Theatrical History*. Mineola, NY: Dover, 1952.  
Dixon and Smith. *500 Years of Theatre History*. Lyme, NH: Smith & Kraus, 2000.

### EVALUATION

	<u>Grads</u>
20% Group Dramaturgical Study	30%
20% Research Project on theatre history topic	20%
20% In Class Writing (responses, quizzes, lab reports)	10%
20% Out of Class Writing (Local History project, 4 End Papers)	30%
20% Participation / Theatre History Labs	10%

*If you have a documented disability and would like to discuss academic accommodations, please contact me as soon as possible.*

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### POLICIES AND REQUIREMENTS

- Participation:** Attendance is not mandatory but strongly recommended. Lecture notes will be made available to students with pre-arranged university-related absences only. Missed in-class assignments (such as labs) may not be made up.
- Conference:** Graduate students and undergraduates taking the course for honors credit are required to meet with the instructor at least twice during the semester.
- Reading:** Students should complete assigned reading by due dates and be able to discuss / ask questions / use in class. Study Guides will be made available whenever possible. "Reading" may include viewing video recordings.
- Written Work:** Out of class work must be typed, double spaced, and carefully proofread.
- Due Dates:** Written assignments are due at the beginning of the class. Late written work received before the following class will be accepted for half credit. No other late work is accepted.
- Extra Credit:** A series of assignments will be offered throughout the semester.
- Other:** No food or drinks (except water). Participating visitors are welcome.

### ASSIGNMENTS

- Dramaturgical Study:** This group\* project is an extensive study of a piece of dramatic literature since 1700. Graduate students will serve as chairs of undergraduate research teams. Dramaturgical studies will include: first response, script analysis, discussion log, textual support, performance history, cultural/political background, inter-arts connections, critical commentary, and bibliography.  
\*Students taking this course for honors credit will complete a dramaturgical study on their own, not as a group project.
- Research Project:** The "final" will consist of a comparative analysis of existing research on a specific topic in theatre history since 1700. Students will seek answers to a research question on which there exists some sort of scholarly debate, present both sides of the debate, and then come to a decision about which side they support and why. Results will be displayed in poster form.
- In-class Work:** Although attendance will not be taken, regular in-class assignments will be given which cannot be made up if missed (late or absent).
- End Papers:** At the end of each unit of study, rather than taking an in-class test, students will write a paper which synthesizes lecture, in-class work, and readings from the theatre history text(s).

*Please refer to UNO Undergraduate Catalogue for policy regarding academic integrity.*

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### Theatre History through Dramatic Literature

The following plays will be used as examples in class and are recommended for Dramaturgical Projects. Graduate students are expected to have read most plays on the list. Undergraduates should be familiar with most and should have read at least one play from each unit.

\*\*\*\*Play reading / video viewing groups are HIGHLY recommended.\*\*\*\*

#### Eighteenth Century:

*The Conscious Lovers*

*Beggar's Opera*

*The London Merchant*

*She Stoops to Conquer*

*The Marriage of Figaro*

*The Servant of Two Masters*

*The Way of the World*

*The Rivals*

*Miss Sara Sampson*

*The Robbers*

*The Game of Love and Chance*

*The King Stag*

#### Nineteenth Century:

*Under the Gaslight*

*Uncle Tom's Cabin*

*Hernani*

*Cyrano de Bergerac*

*Fashion*

*Pirates of Penzance*

*Camille / La Traviata*

*La Bohème*

#### Late Nineteenth / Early Twentieth Century:

*The Seagull*

*A Doll's House*

*Trifles*

*Riders to the Sea*

*Woyzeck*

*A Dream Play*

*Machinal*

*The Cherry Orchard*

*Miss Julie*

*The Lower Depths*

*Peter Pan*

*Spring Awakening*

*Ubu Roi*

*Hairy Ape*

#### Late Twentieth / Early Twenty-first Century:

*Dutchman*

*Death and the King's Horseman*

*Buried Child*

*Angels in America, I & II*

*Topdog/Underdog*

*Cloud Nine*

*How I Learned to Drive*

*M. Butterfly*

*Doubt: A Parable*

*The Clean House*

*The Curious Incident of the Dog in the Night-Time*

*Hamilton*

Information on reading schedule for 2 additional texts for Grads will be given in class.