

# Theatre History and Literature II

## Syllabus

THEA 3352/Spring 2020

Psychology 347

M/W: 12:00-1:20

**Professor** Georgina Hernández Escobar

**E:** ghernandez9@utep.edu

**Office:** Prospect Hall #126

**Hours:** M W 2:00-4:00\*

\*PLEASE MAKE AN APPOINTMENT within these times. Contact me stating your request and in regards to what and I will schedule a time for us to meet to address your class-related concerns.

**Required Books** or (other access to the following):

- *The Imaginary Invalid* by Moliere
- *Miss Julie* by August Strindberg
- *Three Sisters* by Anton Chekov
- *End Game* by Samuel Beckett
- “Maria Irene Fornes Plays” preface by Susan Sontag
- “Desdemona” by Paula Vogel
- *Good Goods* by Christina Anderson (instructor will provide PDF)
- *Waiting for Lefty* (instructor will provide PDF) or Peer-Selected Text to be provided by instructor
- “The ReEnchantment of Art” Suzi Gablik

**Course Description:** This course will examine trends around historic events and social circumstance and how they shaped theatrical aesthetic, text, and form. We will start 347 years ago and chip away at time, taking pause to consider the texts from theatrical history’s writers in times of crisis. The student should leave the course with the ability to draw parallels from world history to theatre as well as identify theatrical aesthetic, text, and form throughout history.

**Course Objectives:** 1) to enable the student to discuss and analyze plays, 2) to provide the student with an understanding of how theatre shapes our society and how theatre has been shaped by society in times of crisis, 3) to allow the student to gather, understand, and present pertinent information about theatre, and 4) to enable the student to write effectively about theatre history from a specific lens and critical analysis about where it is now and where it is going.

### GRADING\*

Factoids Course Review Exams (multiple-choice) (2): 20% (10% each)

Brain-Game Article Inspired Paper (: 20%

Bullet Point Research Assignments: 20% (5% each)

Participation (show up): 10%

See Two Shows (sorry not sorry): 10% (5% each)

**FINAL:** “Theatre of [INSERT NOW]” Paper (two-three pages): 20%

**\*I DO NOT DROP STUDENTS FROM A CLASS—THAT IS YOUR RESPONSIBILITY.**

### GRADE BREAKDOWN

90-100: A

80-89: B

70-79: C

60-69: D

0-60: F

- **LATE WORK IS NOT ACCEPTED**—IT IS YOUR RESPONSIBILITY TO PLAN AHEAD AND TURN YOUR ASSIGNMENT IN ON TIME. COMPUTER ISSUES ARE ALWAYS IRRITATING. HANDLE IT RESPONSIBLY, ASK NICELY.
- **GRADES WILL NOT BE DISCUSSED OVER E-MAIL.**
- PLEASE DO NOT HOLD YOUR INSTRUCTOR HOSTAGE AFTER CLASS. WALK AND TALK IS A GOOD RULE. ALSO— OFFICE HOURS ARE A GOOD RULE.
- ALL CAPS DOES NOT MEAN YOUR INSTRUCTOR IS YELLING AT YOU.

## ASSIGNMENT BREAKDOWN

### Participation

(show up)

It is expected that all students participate in class discussions. Please prepare for class discussions by reading the assignments prior to coming to class. There will be several class activities that will count towards your final grade; it is important that you are present for such activities. We will be reading many plays in this course, it is your responsibility to be present on the reading days and/or read the play at home and be prepared for the discussion and special projects.

### Factoids Course Review Exams

(multiple-choice)

The first exam will cover the first half of the semester's lectures and will be on **Monday, March 23<sup>rd</sup>**

The second will cover the last half of the lectures and will be on **Wednesday, April 22<sup>nd</sup>**

### Bullet Point Assignments

As a textbook on theatre history is not required, YOU are going to bring in much of the knowledge. You are required to complete **FOUR** of these six assigned. As listed in the class schedule, there will be homework assignments in which you will be responsible for bringing in research. These assignments 1) are due at the beginning of class, 2) must be typed will NOT be allowed late or over email.

### Brain-Game Article Inspired Paper



A 500-750 word response paper to an online article from one of the following sources: HowlRound, CultureBot, American Theatre Magazine, or Extended Play or other source previously approved by instructor. This paper will be due on **Monday April 13.**

### **FINAL**

### “Theatre of [INSERT NOW]” Paper

(two-three pages):

A 2-3 page final paper exemplifying the application of the acquired knowledge in the course and using it to guide a comprehensive response to the course, to include and address the following question: Where do you see the future of the new American Theatre going and why? This paper will be due on or before **Wednesday May 6<sup>th</sup>.**

### See Two Shows

(sorry not sorry)

This is a THEATRE course and theatre is a vital component; in order to understand the element of performance, students should experience the theatre. You are required to attend **TWO** plays or theatrical events produced or presented by the Department of Theatre and Dance. Good news! There are SO many free events this semester. The following are some of the events that will count towards your grade should you attend. *Monsters We Create* (Studio Theatre), *Saturday Night Fever* (Dinner Theatre), any dance show part of ACDA (FOX), *New Latinx Theatre Festival Readings* (Chamizal), *Into The Beautiful North* (Wise), *Titanic* (Dinner Theatre), and more.

### Rules of the “See Two Shows” Assignment:

YOU MUST TAKE A SELFIE IN THE THEATRE with your PROGRAM. If you have an Instagram or Facebook, you must post it with hashtag #TheatreHistoryMadeMeDoIt and tag the department @uteptheatreanddance and me! INSTAGRAM: @thegeorginaescobar.

IF YOU DO NOT HAVE ACCESS TO A SOCIAL MEDIA ACCOUNT YOU MUST SHOW ME THIS IMAGE IN PERSON FOR YOUR GRADE TO COUNT.

#### SUBJECT MATTER:

The performing arts have a power to stir strong emotions, or possibly touch on subjects you might not feel comfortable seeing on stage. If you have concerns about viewing or discussing specific subjects, please see me as soon as possible to discuss possible accommodations. As I will respect your individual's rights to choose what shows you want to see, I expect all our discussions—including any that may occur outside of class—to be conducted in a respectful and professional matter.

### COMMITMENTS & CONSIDERATIONS

- **RECIPROCITY:** All students are in this class to learn. Please remember that everyone’s time is money. Should a student disrupt the learning process, the instructor will take the appropriate steps to ensure that all students interact in a safe classroom that is conducive to the learning process.
- **GENEROSITY:** Remember that your instructor is also a human being. She is also a working, commissioned playwright whose home and base remains in New York City! She is **BUSY**. Please know that as a practicing artist she has many other responsibilities outside of this class, just as the student has several responsibilities outside of this one class.
- **ACCOUNTABILITY:** Please read the syllabus, stick to class/university policies, utilize common etiquette and respect, and know that your instructor wants you to succeed in this course, but she is not responsible for that, you are. In addition, do not expect the instructor to make exceptions for you.
- **ABUNDANCE:** When participating in class discussions, make sure that you access all the things you’ve listened to, thought about, and considered, from a place of abundance. This means, think about what you can **ADD** to the discussion rather than thinking of it as lacking in something. Participate freely and know that you are in a safe environment where no question is a ‘stupid’ question.
- **RESPECT:** Like in the movies—Please make sure that you turn your cell phone **OFF** prior to the beginning of class. Also, please **DO NOT** text during class. If this becomes a reoccurring issue, the instructor will take the appropriate steps necessary.

### CLASS POLICIES

**Punctuality/Attendance:** Punctuality is a necessity in theatre. As such, punctuality is necessary in this course. TEN minutes after the class start time, the doors will close; please **DO NOT** interrupt the class after the doors have been closed. Do not knock or try the door; chances are someone will be talking at that time and it is very disrespectful to interrupt. Also, if you need to leave class early, please let the instructor know—notification does not equal excuse, but it is the respectful thing to do. Attendance will not be taken regularly. It is each student’s responsibility to attend class. All class/group activities will count towards the final grade. **Every student may miss two classes without providing an explanation and without suffering repercussions (i.e. I neither want nor need to know why you were not able to come to class).** Choose your freebies wisely and plan ahead; emergencies with family, cars, and health may happen later in the semester. If there are extenuating circumstances, make sure that you notify your instructor immediately. As your two lowest class participation/quiz grades are dropped there is **NO** make-up work in this class. Class should only be missed due to **EMERGENCIES**; you signed up for the course with full knowledge of the date/time. **Be aware that freebies ONLY apply to class participation/quiz grades!**

**Academic Dishonesty:** Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another person's as ones' own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a

UTEP student is unacceptable and will not be tolerated. Violations will be taken seriously and will be referred to the Office of Student Life for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions. Academic dishonesty is an assault on the basic integrity and meaning of a university. Cheating, plagiarism, and collusion in dishonest activities are serious acts which erode the university's educational and research roles and cheapen the learning experience not only for the perpetrators, but also for the entire community. It is expected that UTEP students will understand and subscribe to the ideal of academic integrity and that they will be willing to bear individual responsibility for their work. Materials (written or otherwise) submitted to fulfill academic requirements must represent a student's own efforts. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. Violations will be referred to the Office of Student Life for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions (<http://issweb.utep.edu/home/media/SampleOnlineCourseSyllabus.pdf>).

**Any form of academic dishonesty will NOT be tolerated in this course. I do read all of your papers and expect the work you submit to be ORIGINAL work.**

Students with disabilities: I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact The Center for Accommodations and Support Services in the East Union Bldg., Room 106 within the first two weeks of classes. The Center for Accommodations and Support Services can also be reached in the following ways:

Web: <http://www.utep.edu/cass>  
Phone: (915) 747-5148 voice or TTY  
Fax: (915) 747-8712  
E-Mail: [cass@utep.edu](mailto:cass@utep.edu)

**Tentative Class Schedule:**

UPDATED: 1/20

**WEEK 1 & 2—THE COURSE STRUCTURE, ACKNOWLEDGMENTS & COMMITMENTS**

- W 1/22: Syllabus Review, Course Orientation
- M 1/27: Theatre History I overview.
- W 1/29 LECTURE: Neo-Classicists and Comedy of Manners, Intro to Moliere. (Bullet Point Assignment Explained)

**WEEK 3—18<sup>th</sup> Century Theatre: Comedy of Manners & The Neo Classicists—(Theater Mitu NYC\*)**

- M 2/3 IN CLASS READING: *The Imaginary Invalid*
- W 2/5 IN CLASS READING: *The Imaginary Invalid* + Discussion

\*Theatre Mitu (NYC) will have a workshop from 1:30-4:00 pm on Monday Feb. 3 and Wed. Feb. 5; ask instructor for details.

**WEEK 4—19<sup>th</sup> Century Theatre: Expressionism, Naturalism & Realism**

- M 2/10 LECTURE: Expressionism + August Strindberg, IN CLASS READING: *Miss Julie*  
**Bullet Points: Strindberg & Expressionism DUE**
- W 2/12 LECTURE: 19<sup>th</sup> Century Theatre: Ibsen v. Chekov.

**WEEK 5—Realism in Scandinavia and Russia**

- M 2/17 IN CLASS READING: *Three Sisters*  
**Bullet Points: Realism & Naturalism DUE**
- W 2/19 IN CLASS READING: *Three Sisters* + Discussion

**WEEK 6—American Theatre of the Depression—(Instructor away at KCACTF)**

- M 2/24 GROUP MEETING Reading & Discussion of *Waiting for Lefty*  
**Homework: READ *Waiting for Lefty***

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| W 2/26 | <b>NO CLASS: Bullet Points: Theatre of the Depression DUE</b> (via email; <a href="mailto:ghernandez9@utep.edu">ghernandez9@utep.edu</a> ) |
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**WEEK 7—Theatre of the Great Wars: Surrealism, Absurdism & Theatre of Cruelty**

- M 3/2 LECTURE: World War I, World War II and Theatre.
- W 3/4 IN CLASS READING: *End Game*

**WEEK 8—(ACDA Festival, No Classes Wed-Fri)**

M 3/9 LECTURE: Theatre of Cruelty & Antonin Artaud  
**Bullet Points: Artaud & Brecht DUE**

W 3/11 NO CLASS (Study for 1 <sup>st</sup> Factoid Course Review Exam: Comedy of Manners thru Theatre of Cruelty)
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**—Spring Break—(No Classes)**

M 3/16
W 3/18

**WEEK 9— The 50s, The Cold War and Civil Unrest —(ReUnión rEvolución Festival)**

M 3/23 1<sup>st</sup> Factoid Course Review Exam

W 3/25 LECTURE: Theatre after the Great Wars (Teatros, Queer Drama, American Naturalism)

**WEEK 10— 20<sup>th</sup> Century: Postmodernism & Performance**

M 3/30 IN CLASS READING: *Sarita (or other Fornes TBD)*  
*\*optional* **Bullet Points: Postmodernism Performance DUE**  
**Homework:** Read “Reenchantment of Art” Chapter 1 & 2 (TBD)

W 4/1 DISCUSSION: The Reenchantment of Art  
Intro to “Brain Game” Paper rules & Guidelines  
**Homework:** Select Article from sources.

**WEEK 11—The Reenchantment of Art & Adaptation**

M 4/6 IN CLASS READING: *Desdemona*  
*\*optional* **Bullet Points: Paula Vogel DUE**

W 4/8 IN CLASS discussion of selected articles and other guidelines.

**WEEK 12—Theatre of Today and New Works—(Staging of *The Daffy Dame at Siglo De Oro*)**

M 4/13 **Brain-Game Article Inspired Paper DUE**  
IN CLASS READING: *Good Goods*.

W 4/15 IN CLASS READING: *Good Goods* + New Works Discussion  
**Homework:** The Reenchantment of Art, Chapters TBD

**WEEK 13—Theatre of Today and New Works CONT'D**

M 4/20 Second Half of Semester Review + Reenchantment of Art Discussion

W 4/22 **2nd Factoid Course Review Exam**

**WEEK 14—Final Paper Preparation + Theatre History in Review**

- M 4/27 LECTURE: Post-Post Modernism, Theatre of Responsibility & Other Genres  
Homework: “The Reenchantment of Art” Chapters TBD.
- W 4/29 ONE-on-ONE Meetings & Check-ins in RE Final paper.

**WEEK 15—FINAL PAPER**

- M 5/4 ONE-on-ONE Meetings & Check-ins in RE Final paper.
- W 5/6 FINAL: **Theatre of [INSERT NOW] Paper DUE**

**PLEASE NOTE THAT THIS IS SUBJECT TO CHANGE as per your instructor’s discretion.**

**INSTRUCTOR BIO**

Georgina Hernandez Escobar is a playwright and director who employs multiple mediums to create and define the Latinx aesthetic as Sci-Femme and Frontera Funk in creating impossible narratives for the stage. She has participated in residencies including the MacDowell Colony, the Djerassi Artists Residency and is a recipient of the Theatre For Young Audiences National Award from the Kennedy Center. Her work has been exhibited throughout the USA and participated in festivals internationally (Denmark, Sweden). Her plays have made Steppenwolf's "The Mix" List, the Kilroy's List, Finalist at the National Playwrights Conference at the O'Neill and the Clubbed Thumb Biennial Commission. Artistic partners and presenters have included Gregory Hancock Dance Theatre, Primary Stages, Two River, INTAR, Clubbed Thumb, Lincoln Center, Milagro, Aurora Theatre, and Bushwick Starr, among others. She serves on the Board of Marfa Live Arts, is on Advisory Committee for the Latinx Theatre Commons, and an active steering committee member for the Climate Commons for Theatre and Performance. [www.georginaescobar.com](http://www.georginaescobar.com)