

**Theatre 262 – Literature of the Modern Theatre**  
**Spring 2014, University of Illinois, Urbana-Champaign**  
**Armory 137**  
**MWF 11-11:50am**

**Co-Instructor:** Dr. Valleri (Hohman) Robinson / [valleri2@illinois.edu](mailto:valleri2@illinois.edu)  
**Office Hours:** Monday, 12:30-2p, and by appointment  
**Office:** School of Social Work, 2044  
**Co-Instructor:** Sara B.T. Thiel / [bolandt2@illinois.edu](mailto:bolandt2@illinois.edu)  
**Office Hours:** Friday, 9-10a and 12:30-2:00p  
**Office:** Krannert 4-101

**Course Objectives:**

1. To learn about the principle modes of dramatic expression from 1870s to the present,
2. To explore the cultural, political, and literary contexts in which the plays were written,
3. To enhance writing, communication, and research skills,
4. To ask rich and productive questions.

*This course fulfills the Composition II (or Advanced Composition) General Education Requirement.*

**Required Texts:**

*Norton Anthology of Drama, vol. 2*

*Fires in the Mirror* by Anna Deavere Smith

*Topdog/Underdog* by Suzan-Lori Parks

**Recommended:** *MLA Handbook for Writers of Research Papers*, 6th Edition

\*Compass site: <https://compass.illinois.edu/webct/entryPageIns.doweabt>.

Please check Compass regularly for announcements, changes to assignments, etc.

**Grading**

In-class quizzes/ assignments: points vary (5-15)	up to 100 total points
Essay Exam midterm	50 points
'Interview' with a playwright	50 points
Final Project	100 points
Class Participation*:	25 points

**Total:** 325 points

A=90-100%; B = 80-89%; C=70-79%; D=60-69%; E=0-59%

**\*Participation:** You are required to attend and participate in class. Please bring your book with you to every class as we will be working from it. Classroom discussions require alertness, constructive engagement with, and respectful attendance to your instructors and fellow students. Please do not text, check e-mail, or engage in extraneous talking during class. We reserve the right to ask any disruptive student to leave the room; should we do this, that student will receive an absence for the day and may not make up missed assignments. ATTENDANCE: more than 4 absences will result in the loss of all class participation points.

**Late Paper Policy:** \*Assignments are due at the BEGINNING of class. 10% will be deducted from the score for each day the paper is late.

\*You may want to take advantage of the services offered by the Writers Workshop (333-8796). Please see their website at <http://www.cws.illinois.edu/workshop> for more information.

**\*Plagiarism and Academic Misconduct:**

As in all courses at the University of Illinois, plagiarism and academic misconduct will not be tolerated. The University of Illinois has high standards of academic integrity set out in Article 1, Part 4 of the University Student Code. According to the code, using words or ideas from another source as if they were your own is plagiarism, a violation of academic integrity. Submitting your own work for more than one course without acknowledgment can also constitute plagiarism. Ignorance of the code is not an excuse, so if you have questions about the definition of plagiarism, please consult the code at the following web address: <http://www.admin.uiuc.edu/policy/code/>. The University Student Code also explains the consequences of plagiarism, which can include suspension or dismissal from the university.

THIS SYLLABUS IS SUBJECT TO CHANGE DUE TO COURSE DEVELOPMENTS.

<u>Date</u>	<u>Topics</u>	<u>Readings/Assignments Due</u>
<u>Week 1:</u>		
1/22	Introduction to the Course	
1/24	Explanation of Writing Grading Rubric	
<u>Week 2:</u>		
1/27	Into the Modern Era	
1/29	Introduction to Realism/ Strindberg	<i>Miss Julie</i>
1/31	Introduction to Research Methods	
<u>Week 3:</u>		
2/3	Ibsen	<i>Hedda Gabler</i>
2/5	Continued	
2/7	Interview with a Playwright assignment	
<u>Week 4:</u>		
2/10	Chekhov	<i>The Cherry Orchard Acts 1,2</i>
2/12	Chekhov	<i>The Cherry Orchard Acts 3,4</i>
2/14	Analyzing essays	"Chekhov and Money" (compass)
Find the argument, understand the organization, look for supporting evidence, and discuss the style (intro, transitions, descriptive language, conclusions).		
<u>Week 5:</u>		
2/17	Glaspell	<i>Trifles</i>
2/19	<b>In-class essay exam</b>	
2/21	Finding and analyzing reviews and historical documents In-class document analysis: What does this photograph tell me?	
<u>Week 6:</u>		
2/24	Hughes	<i>Soul Gone Home</i>
2/26	Continued	
2/28	Start O'Neill Video	<b>Interview Due</b>
<u>Week 7:</u>		
3/3	O'Neill	<i>Long Day's Journey into Night</i> , Act 1-2
3/5	Continued	Acts 3-4
3/7	O'Neill Video	

Week 8:

3/10	Brecht and Epic Theatre	<i>The Good Person of Setzuan</i>
3/12	Brecht continued	
3/14	Final Project Assignment	

Week 9:

3/17	Beckett	<i>Waiting for Godot</i>
3/19	Continued	
3/21	Developing your annotated bibliography	

Week 10:

3/24-28                    ***Spring Break***

Week 11:

3/31	Maria Irene Fornes	<i>Mud</i>
4/2	Continued	
4/4	Video: <i>Rockaby</i> by Samuel Beckett	

Week 12:

4/7	Anna Deveare Smith	<i>Fires in the Mirror</i>
4/9	Continued	
4/11	Continued	

Week 13:

4/14	David Henry Hwang	<i>M. Butterfly</i>
4/16	Continued	
4/18	Continued	

Week 14:

4/21	Suzan –Lori Parks	<i>Topdog/Underdog</i>
4/23	Continued	
4/25	Continued	

Week 15:

4/28	Presentations	
4/30	Presentations	
5/2	Presentations	

Week 16:

5/5	Presentations	
5/7	Presentations	