

# THE 383: Modern Theatre History

5 Week Online Asynchronous

Interface: Brightspace

University of Rhode Island

Instructor: Tracy Liz Miller

[tracylizmiller@uri.edu](mailto:tracylizmiller@uri.edu) and through Starfish

## University of Rhode Island Land Acknowledgment

The University of Rhode Island occupies the traditional stomping ground of the Narragansett Nation and the Niantic People. We honor and respect the enduring and continuing relationship between the Indigenous people and this land by teaching and learning more about their history and present-day communities, and by becoming stewards of the land we, too, inhabit.

### Course Description

(3 crs.) Modern theatre and drama from 1880 to the present. Course includes new European stagecraft and its influence on the development of modernist and post-modernist drama, and contemporary non-Western drama. (Lec. 3) URI General Education Outcomes: (A3) (B1)

A3: Understand the context and significance of the humanities using theoretical, historical, and experiential perspectives

B1: Write effective and precise texts that fulfill their communicative purposes and address various audiences

### Course Learning Outcomes

By the end of this course, learners will be able

1. To identify the historical context of mid-19<sup>th</sup> Century to current Euro-centric theatrical practices and genres in relation to the cultural landscape
2. To pin-point, analyze, and compare the use of the theatrical texts in their style, themes, plot, characters, and audience response
3. To apply and deepen understanding of the theatrical texts and time period through dramaturgical research and analytical writing practice
4. To relate and connect course knowledge through viewing of theatrical plays created in the time period, developing a critical response to the work in performance expressed in writing
5. To be introduced to a Non-Western theatrical tradition, identifying and contrasting with Euro-centric modern theatre practices
6. Apply, integrate, and deepen course knowledge civically through discourse and debate in a community-driven writing practice

**Prerequisites:** None

**Required Text:** *Norton Anthology of Drama Volume 2, Third Edition: The Nineteenth Century to the Present*

- ISBN-10 : 0393283488
- ISBN-13 : 978-0393283488

**Required: Computer access to URI Brightspace – please see detailed information below**

Additional viewings, articles, and texts embedded in each learning module

**Plays and Materials:** The course content plays are listed below and will be available in our text, Norton Anthology of Drama Volume 2, Third Edition, or will be made available as a file within the content on Brightspace.

\*\*\*This course contains challenging, adult material. It is important for each learner to take some time before beginning this course to research the following plays for content that may be challenging or emotionally charged. We will be utilizing a culture of consent, which means that you have the opportunity right now to take a good look at what topics will be featured so that you can determine whether or not this material is something you are able to engage with fully. If there is a concern, please email me before we begin this course to ask questions or address concerns.

This course will contain the following plays:

*A Doll's House* by August Strindberg

*A Doll's House Part 2* by Lucas Hnath

*The Seagull* by Anton Checkov

*Stupid F\*cking Bird* by Aaron Posner

*Six Characters in Search of an Author* by Luigi Pirandello

*Machinal* by Sophie Treadwell

*Threepenny Opera* by Bertolt Brecht and Kurt Weill

*Waiting for Godot* and *Happy Days* by Samuel Beckett

American plays written in the mid-20th century (TBD by learners)

*for colored girls who have considered suicide/when the rainbow is enuf* by Ntozake Shange

*Fefu and Her Friends* by Maria Irene Fornés

*Top Girls* by Caryl Churchill

*Angels in America* by Tony Kushner

*Allegiance* by Kuo, Acito, and Thione

*Things I Know to Be True* by Andrew Bovell

*Pipeline* by Dominique Morisseau

*Animal Farm*, adapted from George Orwell's novel

Selections from Spotlight on Theatre of India accessed through Digital Theatre +

*Jana Sanskriti, Between the Lines, Tara Arts: MacBeth*

\*\*\*Learner-selected material TBD

## **THIS COURSE IS SUBJECT TO CHANGE**

### Culture of Consent

Beginning on day one by reading through this syllabus, we will integrate a *culture of consent*. This means that after you read this syllabus and gather more information about the materials we will be examining, you may decide that

this isn't for you and may drop the course. Once you have read this syllabus and researched the content list, please email me at [tracylizmiller@uri.edu](mailto:tracylizmiller@uri.edu) that you consent to this course.

**Sensitive Content:** The purpose and job of the theatre artist is to fully examine and embody all parts and layers of humanity. Along with this directive, the parts and layers of humanity may often reflect personal lived experiences that are challenging to the theatre artist. Learning to work with these challenges while maintaining a professional attitude, alongside instilling self-care, are necessary tools for not only theatre-makers but all human beings.

In the course: Adult situations, language, language and descriptions centered around war activities, discussions on religion and religious practices, sexual activity and description, domestic violence, physical violence, verbal violence, various forms of oppression, and various forms of challenging material will be included in this course. Students will be required to view and read material before gaining access to some assignments and quizzes, so please do your research for each module and contact me immediately if you have concerns or questions.

- If you need additional support, please notify your instructor
- Please accept additional support if needed. The URI Counseling Center has all levels of support available: <https://web.uri.edu/counseling/>

Avoidance of provocative material is not clinically recommended, but sound practices of management are recommended. The student is encouraged to seek out additional support when subjects in the classroom, reading assignments, viewing assignments, rehearsals, or performances feel difficult to balance and engage with. These challenging feelings are not a failure of the student, instead an opportunity to address concerns in a healthy way. The student is encouraged to speak with the instructor if they would like assistance in connecting with additional support. Also, the Office of Disability, Access and Inclusion is another starting point: <https://web.uri.edu/disability/>

**Discomfort:** Theatre is designed to challenge society and bring about a level of discomfort. As an instructor, I cannot and will not promise that you will not feel *uncomfortable*. Uncomfortable feelings are inherent in all learning if one chooses to engage in this challenging material, and it will most definitely happen to each of us, including me. Whatever is revealed within the confines of this course that is of a private nature *must stay private*. Debriefing with a trusted companion that is not in the class may be something that will occur and is encouraged if you are needing to talk over your experiences. But please refrain from sharing the names of individuals in the class, allowing this place to be brave.

#### **ESSENTIAL EQUIPMENT:**

To successfully complete this course, you will need access to a computer with reliable, high-speed Internet access and appropriate system and software to support the Brightspace learning platform. Typical technical requirements for users are:

Windows 7 (XP or Vista) 64 MB Ram 28.8 kbps modem (56k or higher recommended) SoundCard & Speakers External headphones with built-in microphone Mozilla Firefox 9.0 or higher	Mac OS X or higher 32 MB Ram 28.8 kbps modem (56k or higher recommended) SoundCard & Speakers External headphones with built-in microphone Mozilla Firefox 9.0 or higher; Safari 5.0 or higher
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Also requires Word 2007 (PC) 2011 (MAC) or newer, PowerPoint, Excel, Adobe Flash, and Adobe Acrobat Reader.

#### **TECHNOLOGY REQUIREMENTS & RESOURCES**

The course is delivered through the Brightspace Learning Management System (LMS), Panopto, Zoom and Google Drive platform, which are a set of web applications designed to work with modern web browsers. Recommended browsers (those with the most QA testing effort against them) are Google Chrome, Safari, and Mozilla Firefox.

The mobile versions of these browsers also work well with the majority of operations in Brightspace. Internet Explorer is not recommended.

To successfully complete this course, you will also need a working knowledge of Brightspace, Panopto, Zoom and Google Drive. For help attaining these skills please refer to the tutorial links below.

- **Brightspace**
  - Account Access <https://brightspace.uri.edu>
  - Resource page <https://web.uri.edu/brightspace/>
  - Tutorials [https://www.youtube.com/playlist?list=PLZz77ffBC33ltZ\\_XzSgohYHpzlo6T2xiE](https://www.youtube.com/playlist?list=PLZz77ffBC33ltZ_XzSgohYHpzlo6T2xiE)
  - Accessibility Information <https://www.d2l.com/accessibility/standards>
- **Panopto**
  - Account Access <https://uri.hosted.panopto.com/>
  - Tutorials <https://its.uri.edu/services/9465203c49d0333596ae054e4b88af60bd08d0e280/#training>
  - Accessibility Information <https://support.panopto.com/s/article/Learn-About-Accessibility-Features>
- **Zoom**
  - Account Access <https://uri-edu.zoom.us/>
  - Tutorials [https://youtube.com/playlist?list=PLZz77ffBC33kRvShf\\_m2hdmoelShm-Ewf](https://youtube.com/playlist?list=PLZz77ffBC33kRvShf_m2hdmoelShm-Ewf)
  - Accessibility Information <https://zoom.us/accessibility>
- **Google Drive**
  - Account Access <https://drive.google.com/>
  - Tutorials <https://support.google.com/>
  - Accessibility Information [https://support.google.com/drive/topic/2650510?hl=en&ref\\_topic=14940](https://support.google.com/drive/topic/2650510?hl=en&ref_topic=14940)

## CLASSROOM PROTOCOL

For this online course, Brightspace is our “classroom.” Please refer to the [Brightspace YouTube video tutorials](#) before you get started and refer back to them as a resource as needed while you complete this course.

In the online learning environment, “attendance” is measured by your PRESENCE in the site as well as your CONTRIBUTIONS to the site. The importance of regular log-ins and active participation cannot be overstated. Regular online attendance/participation and engagement is expected for student success and is evident through timely postings and submissions, as well as any other required activities and assignments. All activities and/or assignments will be due on **Thursdays and Sundays by 11:55 pm.**

## MAJOR STUDY UNITS

This course is divided into five (5) weeks of study. We will begin exploration of theatrical history from a Euro-centric lens starting in the mid-1800’s. Then learners will be introduced to skill-building activities that will be directly integrated into assignments as a practice, utilizing similar skills again in future assignments and projects. Each week will require students to engage in civic discourse through the Discussions feature of Brightspace. And each learner will have the opportunity to cultivate topics discussed through the Co-Facilitated Discussions, contributing to the value of our course. Expectations of time spent on each weekly unit and all assignments will be approximately 20 hours.

## STUDENT PERFORMANCE REQUIREMENTS

In order to successfully complete this condensed course, each learner will need to engage consistently with each unit and keep up with the calendar schedule. This course will require approximately 20 hours per week of work that includes reading the module material (similar to a lecture of an in-person class), including all links, reading selections from the textbook *Norton Anthology, Vol 2, 3rd Edition*, watching videos, completing online quizzes, completing assignments and uploading them to Brightspace, collaborating with classmates on some assignments,

giving feedback to your peers, engaging with the Big Topic Discussions as well as the weekly Co-Facilitated learner-driven Discussions. It will be very difficult to catch up once this course begins and I may send out an email of concern if I do not see evidence of consistent engagement with this course.

## METHODS OF EVALUATION

Student Deliverables	Module	Weight	CLO
Assignments	2,3	20%	1,2,3,4,5
Co-Facilitated Discussions	1-5	15%	6
Guided Discussions	1,3,5	15%	1-6
Quizzes	1,2,3	10%	1,2,3
Essays	1,5	15%	3,4
Peer Review	3,5	5%	1,4,5
Collaborative Playwright Project	4	10%	1,2,4
Final Assignment	5	10%	1-5
		100%	

## DESCRIPTIONS OF ASSIGNMENTS

- Viewings - All viewings assigned are mandatory for this course. Audience participation (in our form of viewing online content) is a form of civic engagement and it is recommended that you watch a piece of theatre in its entirety in one sitting if at all possible, as the playwright(s) designed it. Theatre is not delivered in short, brief episodes. Practice your focus and concentration and ability to sustain your engagement until the intermission or the play ends.
- Reading - All reading assigned will be applied in assignments and discussions, and reviewed and reapplied for a deeper understanding
- Quizzes - Online true/false, multiple choice, short answer, short essay designed to help you navigate content within the first few units of this course. This will be a tool to assess your understanding of the content and help get you back on track if you struggle with the material through constructive feedback by me.
- Essays - Written identification, analysis, and feedback with prompts
- Discussions - Thoughtful, civic engagement of ethical topics related to this course. A brief, "Yeah, absolutely agree", or "Well put!" or similar short responses will not suffice and do not count. Collaboration may be required.
- Assignments - Designed to help you understand how to engage with the content, these will build upon past assignments as the course continues. As your instructor, this will allow me to assess your progress and give feedback.

<b>GRADE POINT SYSTEM</b> <i>These are suggested percentages</i>	
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A = 93%-100%	B = 83%-86%	C = 73%-76%	D = 63%-66%
A- = 90%-92%	B- = 80%-82%	C- = 70%-72%	F=62% and below
B+ = 87%-89%	C+ = 77%-79%	D+ = 67%-69%	

## ATTENDANCE AND OTHER CLASS POLICIES

Requirements for students' attendance and participation will be defined by each instructor based on the following policy:

- Monday of the first week is considered the first day of class for online term with subsequent Monday's serving as the first day of instruction each week. Assignments each week are due on Thursdays and/or Sundays. Please see the course schedule for specific due days.
- Regular online attendance/participation and engagement is expected for student success in fully online courses. Online participation is evident through posting to a discussion board, completing real-time activities or quizzes, or other course-related activities.
- Weekly deadlines for deliverables are Thursdays and Sundays by 11:55pm.

## NETIQUETTE FOR ONLINE COURSE

- Be polite and respectful of one another.
- Avoid personal attacks. Keep dialogue friendly and supportive, even when you disagree or wish to present a controversial idea or response.
- Be careful with the use of humor and sarcasm. Emotion is difficult to sense through text.
- Be helpful and share your expertise. Foster community communication and collaboration.
- Contribute constructively and completely to each discussion. Avoid short repetitive "I agree" responses and don't make everyone else do the work.
- Consider carefully what you write. Re-read all e-mail and discussion before sending or posting.
- Remember that e-mail is considered a permanent record that may be forwarded to others.
- Be brief and succinct. Don't use up other people's time or bandwidth.
- Use descriptive subject headings for each e-mail message.
- Respect privacy. Don't forward a personal message without permission.
- Cite references. Include web addresses, authors, names of articles, date of publication, etc.
- Keep responses professional and educational. Do not advertise or send chain letters.
- Do not send large attachments unless you have been requested to do so or have permission from all parties.
- 2 word postings (e.g.: I agree, Oh yeah, No way, Me too) do not "count" as postings.

## URI ACADEMIC WRITING STANDARDS

Specific writing standards differ from discipline to discipline, and learning to write persuasively in any genre is a complex process, both individual and social, that takes place over time with continued practice and guidance. Nonetheless, URI has identified some common assumptions and practices that apply to most academic writing done at the university level. These generally understood elements are articulated here to help students see how they can best express their ideas effectively, regardless of their discipline or any particular writing assignment.

Venues for writing include the widespread use of e-mail, electronic chat spaces and interactive blackboards. URI is committed to guaranteeing that students can expect all electronic communication to meet Federal and State regulations concerning harassment or other "hate" speech. Individual integrity and social decency require common courtesy and a mutual understanding that writing--in all its educational configurations--is an attempt to share information, knowledge, opinions and insights in fruitful ways.

Academic writing (as commonly understood in the university) always aims at correct Standard English grammar, punctuation, and spelling.

The following details are meant to give students accurate, useful, and practical assistance for writing across the curriculum of URI.

Students can assume that successful collegiate writing will generally:

- Delineate the relationships among writer, purpose and audience by means of a clear focus (thesis statements, hypotheses or instructor-posed questions are examples of such focusing methods, but are by no means the only ones) and a topic that's managed and developed appropriately for the specific task.
- Display a familiarity with and understanding of the particular discourse styles of the discipline and/or particular assignment.
- Demonstrate the analytical skills of the writer rather than just repeating what others have said by summarizing or paraphrasing
- Substantiate abstractions, judgments, and assertions with evidence specifically applicable for the occasion whether illustrations, quotations, or relevant data.
- Draw upon contextualized research whenever necessary, properly acknowledging the explicit work or intellectual property of others.
- Require more than one carefully proofread and documented draft, typed or computer printed unless otherwise specified.

## PROFESSIONAL CONDUCT

Cheating and plagiarism are serious academic offenses, which are dealt with firmly by the College and University. Scholastic integrity presumes that students are honest in all academic work. **Cheating** is the failure to give credit for work not done independently (i.e., submitting a paper written by someone other than yourself), unauthorized communication during an examination, or the claiming of credit for work not done (i.e., falsifying information). **Plagiarism** is the failure to give credit for another person's written or oral statement, thereby falsely presuming that such work is originally and solely your own.

If you have any doubt about what constitutes plagiarism, visit the following website:

<https://honorcouncil.georgetown.edu/whatisplagiarism>, the URI Student Handbook, and University Manual sections on plagiarism and cheating at <http://web.uri.edu/studentconduct/student-handbook/>.

Students are expected to be honest in all academic work. A student's name on any written work, quiz or exam shall be regarded as assurance that the work is the result of the student's own independent thought and study. Work should be stated in the student's own words, properly attributed to its source. Students have an obligation to know how to quote, paraphrase, summarize, cite and reference the work of others with integrity. The following are examples of academic dishonesty.

- Using material, directly or paraphrasing, from published sources (print or electronic) without appropriate citation;
- Claiming disproportionate credit for work not done independently;
- Unauthorized possession or access to exams;
- Unauthorized communication during exams;
- Unauthorized use of another's work or preparing work for another student;
- Taking an exam for another student;
- Altering or attempting to alter grades;
- The use of notes or electronic devices to gain an unauthorized advantage during exams;
- Fabricating or falsifying facts, data or references;
- Facilitating or aiding another's academic dishonesty;
- Submitting the same paper for more than one course without prior approval from the Instructor.
- The materials of this class are not to be shared through a third-party website, like Chegg or other platforms.

Please note the following section from the University Manual:

**8.27.17.** Instructors shall have the explicit duty to take action in known cases of cheating or plagiarism. The instructor shall have the right to fail a student on the assignment on which the instructor has

determined that a student has cheated or plagiarized. The circumstances of this failure shall be reported to the student's academic dean, the instructor's dean, and the Office of Student Life. The student may appeal the matter to the instructor's dean, and the decision by the dean shall be expeditious and final. Such action will be initiated by the instructor if it is determined that any written assignment is copied or falsified or inappropriately referenced.

Any good writer's handbook as well as reputable online resources will offer help on matters of plagiarism and instruct you on how to acknowledge source material. If you need more help understanding when to cite something or how to indicate your references, PLEASE ASK.

**Please note:** Students are responsible for being familiar with and adhering to the published “**Community Standards of Behavior: University Policies and Regulations**” which can be accessed in the **University Student Handbook**.

## STUDENT SUPPORT SERVICES

The following student support services are provided by the university and available to all URI students:

- Student support services such as counseling center: <https://web.uri.edu/counseling>
- Food assistance: <https://web.uri.edu/rhody-outpost>
- Bias resource team: <https://web.uri.edu/brt>

## ACADEMIC SUPPORT SERVICES

**Anti-Bias Syllabus Statement:** We respect the rights and dignity of each individual and group. We reject prejudice and intolerance, and we work to understand differences. We believe that equity and inclusion are critical components for campus community members to thrive. If you are a target or a witness of a bias incident, you are encouraged to submit a report to the URI Bias Response Team at [www.uri.edu/brt](http://www.uri.edu/brt). There you will also find people and resources to help.

## Disability, Access, and Inclusion

### Americans With Disabilities Act Statement

Any personal learning accommodations that may be needed by a student covered by the “Americans with Disabilities Act” must be made known to the university as soon as possible. This is the student's responsibility. Information about services, academic modifications and documentation requirements can be obtained from the The Office of Affirmative Action, Equal Opportunity and Diversity (AAEOD).

<https://web.uri.edu/affirmativeaction/>

Any student with a documented disability is welcome to contact me early in the semester so that we may work out reasonable accommodations to support your success in this course. Students should also contact Disability, Access, and Inclusion, Dean of Students Office/Student Affairs, 330 Memorial Union, 401-874-2098.

<https://web.uri.edu/disability/>

### From the University Manual: 6.40.10 and 6.40.11 Accommodations for Qualified Students With Disabilities.

Students are expected to notify faculty at the onset of the semester if any special considerations are required in the classroom. If any special considerations are required for examinations, it is expected the student will notify the faculty a week before the examination with the appropriate paperwork.

## BRIGHTSPACE SUPPORT SERVICES

The ITS Service Desk, located in the URI Library, is prepared to help students should they encounter problems with Brightspace. Please read through the following information:

1. For login problems, call the Service Desk at 874-4357.

2. The Service Desk Website, <https://web.uri.edu/itservicedesk/> opens in new window, posts the semester operating schedule as well as a link on the right index to the self- help technical wiki. That site contains Brightspace help and instructions for both students and faculty.

Recommended browsers (those with the most QA testing effort against them) are Google Chrome, Safari, and Mozilla Firefox. The mobile versions of these browsers also work well with the majority of operations in Brightspace. Internet Explorer is not recommended.

#### **URI ONLINE LIBRARY RESOURCES**

<https://web.uri.edu/library/>

## Course Learning Outcomes and Curriculum Map

1. To identify the historical context of mid-19<sup>th</sup> Century to current Euro-centric theatrical practices and genres in relation to the cultural landscape
2. To pin-point, analyze, and compare the use of the theatrical texts in their style, themes, plot, characters, and audience response
3. To apply and deepen understanding of the theatrical texts and time period through dramaturgical research and analytical writing practice
4. To relate and connect course knowledge through viewing of theatrical plays created in the time period, developing a critical response to the work in performance expressed in writing
5. To be introduced to a Non-Western theatrical tradition, identifying and contrasting with Euro-centric modern theatre practices
6. Apply, integrate, and deepen course knowledge civically through discourse and debate in a community-driven writing practice

### THE 383 Modern Theatre History 7 Week Course Map -- Instructor Tracy Liz Miller—Asynchronous Online Brightspace Interface

The below table is the Course Map. For this condensed course designed to be completed in 7 weeks, for a total of approximately 135 hours of time. Course learning outcomes (CLOs) are listed above, 1-6, and each week has the intended CLO of that week. Content topics will align with the Weekly Modules given through Brightspace. Learning Activities are what will be due each week and will consist of Readings, Viewings, Guided Discussions, Co-Facilitated Discussions, Essays, Quizzes, and Reflection. Each module will clearly outline what the reading expectation is. All plays in this course are listed above under Plays and Materials. The course is constructed so that you will click on each unit in chronological order and it will guide you through the course, step-by-step.

Week y Modul es	Course learning outcomes addressed this week	Content topics	Learning Activities (Assignments, discussions, quizzes, essays) Due date & time: XXXday, XX:00pm	Multimedia content Brightspace	Readings Norton V2 and play texts Due date & time: XXXday, XX:00am/pm	Approximate Time required to complete this module
Week 1	1,2,3,6	Start Here; What is Theatre? What is Modern Theatre?; Ibsen and Checkov	Guided Discussion Module 1(W,D), Quiz 1 (MCT&F) <b>Due: Thurs 11:55 pm</b>  Quiz 2 (MCT&F), Co-Facilitated Discussion 1 (W,D) <b>Due: Sun 11:55 pm</b>	Lecture and Viewings: Digital Theatre Plus: A <i>Doll's House</i> Drama Online: <i>The Seagull</i> <b>Due: Sunday 11:55 pm</b>	Norton Anthology of Drama Volume 2 pp: 59-84; 150-155;pp 345-350; <b>Due: Thurs 11:55 pm</b>	25 hours
Week 2	1,2,3,4,6	Contemporary Playwrights in Response; Intro to Epicism,	Co-Facilitated Discussion 2 (W,D), Quiz 3 (MCT&F), Essay (W) <b>Due Thurs 11:55 pm</b>	Lecture 2.1 and Viewings <b>Due: Thurs 11:55 pm</b>	<i>A Doll's House 2</i> , <i>Stupid F*cking Bird</i> <b>Due: Thurs 11:55 pm</b>	23 hours

		Absurdism, Expressionism	Quiz 4 (MCT&F), Assignment "Isms", (W) <b>Due Sun 11:55 pm</b>	Lecture 2.2 and Viewings <b>Due: Sun 11:55 pm</b>	First read: Norton pp 976-981, then pp 487-530, 565-625, <b>Due: Sun 11:55 pm</b>	
Week 3	1,2,3,4,6	Epicism, Absurdism, Expressionism cont.; Theatre of India	Guided Discussion Module 3, Assignment Peer Review <b>Due Thurs 11:55 pm</b>  Co-facilitated Discussion 3 (W,D); Quiz 5 <b>Due Sun 11:55 pm</b>	Lecture and Viewings: Pirandello, Treadwell, Beckett <b>Due Thurs 11:55 pm</b> Lecture and Viewings: Theatre of India <b>Due Sun 11:55 pm</b>	Norton: pp:664-722, 914-974 <b>Due Thurs 11:55 pm</b> Norton pp: 16-25 <b>Due Sun 11:55 pm</b>	24 hours
Week 4	2,3,4,5,6	20 <sup>th</sup> Century American Playwrights; Ground-breaking Contemporary Abstract Plays	Co-facilitated Discussion 4 (W,D) Collaborative Playwright Projects Chosen (CP,W) <b>Due Thurs 11:55 pm;</b>  Collaborative Playwright Projects Submitted (CP,W); Groundbreaking Play choice emailed to <a href="mailto:tracylizmiller@uri.edu">tracylizmiller@uri.edu</a> <b>Due: Sun 11:55 pm</b>	Lecture and Viewings: Melodrama; 20 <sup>th</sup> Century American playwrights <b>Due Thurs 11:55 pm</b>  Collaborative Playwright Projects Posted <b>Due Sun 11:55 pm</b> Groundbreaking Plays selection: <i>for colored girls</i> . . .1976, <i>Fefu and Her Friends</i> 1977, <i>Top Girls</i> 1982, <i>M. Butterfly</i> 1988, <i>Angels in America</i> 1991; <b>Due Sun 11:55 pm</b>	Norton: Readings aligned with playwrights chosen; <i>Angels in America</i> or <i>M. Butterfly</i> if you choose this play <b>Due: Thurs 11:55 pm</b>  Learner-found resources and citations <b>Due: Sun 11:55 pm</b>	22 hours
Week 5	2,3,4,5,6	Collaborative projects; Final Discussions; Final Short Essay; Final Contemporary Play Viewed	Co-Facilitated Discussion 5 (W,D); Peer Review on Playwrights(E); Character Dilemma due (E) <b>Due Thurs 11:55 pm</b> Final Response Essay (W), Guided Discussion 3 (W) <b>Due Sun 11:55 pm</b>	Lecture and Viewings: Collaborative Projects; <i>Allegiance</i> 2012, <i>Things I Know to Be True</i> 2016, <i>Pipeline</i> 2017, <i>Small Island</i> 2019, <i>Animal Farm</i> 2021, <b>Due Thurs 11:55 pm</b>	Read Collaborative Projects <b>Due Thurs 11:55 pm</b>  Plays avail on BS and Drama Online <b>Due: Sun 11:55 pm</b>	22 hours

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THE 383 Modern Theatre History, Instructor Tracy Liz Miller, Summer 2025

I have read and understand the contents of this syllabus. I understand that the materials presented will be challenging in terms of theme, contents, ethical questions, and may depict violence, sex, and oppression. I have reviewed the materials in the course and understand that it is my responsibility to manage my personal and mental health so that I may safely and bravely engage with the materials.

I understand that accommodations are available for learning differences through the URI systems as well as determined between the instructor and the student.

I understand that the course entails reading, writing, viewing, conversation, discourse, collaboration, creativity, and presentation.

Please email a statement that you consent to the course to [tracylizmiller@uri.edu](mailto:tracylizmiller@uri.edu)

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