

Loyola University
SPAN H295-033---Intermediality in Contemporary Theatre
Spring 2014—Prof. Eileen Doll
TR 11:00-12:15
Bobet 216

Office hours:
TR—8:45-9:15 a.m.
T—2:00-3:00 p.m.
W—2:00-3:00 p.m.

Bobet 306
865-3845
edoll@loyno.edu

Texts for this class you *may* purchase (these are also available in the +Library, and in some cases, on *Bb). The Amazon prices are examples; I do not endorse getting the texts through them:

- +Shaffer, Peter. *Amadeus*. New York: Harper Collins, 1981, 2001. ISBN 0-06-093549-9 \$5.75 or more through Amazon.
- +Tremblay, Michel, *Albertine in Five Times*. Vancouver : Talonbooks, ; ISBN: 9780889226272 Paperback--\$9.65 or more through Amazon.
- +*Buero-Vallejo, Antonio. *The sleep of reason* (El sueño de la razón). Estreno, 1998. ISBN 1-888463-04-X Paperback--\$9.50 from Amazon.
- +*Pedrero, Paloma. *Parting Gestures with A Night in the Subway*. Trans. Phyllis Zatlin. Estreno Contemporary Spanish Plays 6. New Brunswick, NJ: Estreno, 1999. ISBN: 1-888463-06-6 Paperback--\$9 or more through Amazon.
- +Hwang, David Henry. *M. Butterfly*. New York: Penguin, 1986 or later, or Plume, etc. From \$2.50 used through Amazon
- +*Heras, Juan Pablo. "Marilyn's Mustache." Trans. Rick Hite. Estreno Contemporary Spanish Plays 32. New York: Estreno Plays, 2009. ISBN: 978-1-888463-28-6 Paperback--\$9.50 from Amazon.

List of plays we will read for this class, and films, in order of presentation:

- +Shaffer, Peter, *Amadeus* (England)—1980
film version, 2002
- +Tremblay, Michel, *Albertine in Five Times* (Canada)—1986
Loyola production
- +*Buero-Vallejo, Antonio, *The sleep of reason*. (Spain)—1970
- +Sondheim, Stephen, *Sunday in the Park with George* (film version) (U.S.)—1986
- +*Pedrero, Paloma, *The color of August*. (Spain)—1989
- *López Mozo, Jerónimo, *Guernica* (Spain)—1975
- *Aguirre, Isidora, *The Altarpiece of Yumbel* (Chile)—1987
- +*Tadeusz Kantor, *Wielopole, Wielopole*. (Poland)—1981
- +Hwang, David Henry. *M. Butterfly* (U.S.)—1988
film version, 1993
- +*Heras, Juan Pablo. *Marilyn's Mustache* (Spain)—2009



There will be texts and some other readings on BlackBoard (Bb), and/or on physical reserve (R) in the Monroe Library.

All of the above texts should be available (in some cases, in a different edition) in our library as well, but I would like you to have the text in class as we discuss it. There are various possible options for obtaining texts: purchase (I did not order for our bookstore, though); scan/copy from Monroe Library, download for Kindle (or use the Kindle borrowing from the Library). In some cases, print out from Blackboard (or you may bring a way to read it to class that day). If you prefer, and are able, you may read any of these plays in the original language.

Attendance Policy

Up to 2 absences will not affect the class grade. Three or more unexcused absences will drop your final class grade by a point per excess absence. **All absences and tardiness will be considered in figuring your class participation grade. To be fair to everyone, unless you present documentation of an emergency (approved by the professor), no late written work will be accepted and no make-up exams or quizzes will be given.** **If the student misses class, he/she is responsible for finding out about the material covered in class, and the assigned homework.**

Grading Breakdown

Quizzes =	20%	Exams (2) =	40%
Homework =	5%	Paper =	20%
Participation & Attendance =	10%		
Service Learning =	5%		

All work is graded based on 100 points*, with the following scale:

93-100 = A	87-89 = B+	77-79 = C+	67-69 = D+
90-92 = A-	83-86 = B	73-76 = C	60-66 = D
	80-82 = B-	70-72 = C-	59 o menos = F

*Exception—quizzes: See below

Course Goals & Expected Learning Outcomes

- ☞ Knowledge of the vocabulary needed to discuss drama in the Western tradition during the 20th and 21st centuries
- ☞ Basic understanding of the cultural situation behind select theater works from Spain, United States, Poland, Canada, Chile, and England
- ☞ Discussion and appreciation of the various components of theater, as text and as representation
- ☞ Discussion and analysis of how other arts function in a theatrical work
- ☞ Critical analysis of the plays we will read in class, in discussion, group work, written homework, and a critical analysis paper
- ☞ Practice and progress in analytical reading, critical thinking, and argumentative writing

Cheating and Plagiarism are not allowed and will be dealt with according to the *Loyola Undergraduate Bulletin* section on “Integrity of Scholarship and Grades.”

A student with a disability that qualifies for accommodations in this class should contact Sarah Mead Smith, Director of Disability Services, at 865-2990 as soon as possible. Disability Services are located in the Academic Resource Center, Marquette 112. A student wishing to receive test accommodations (e.g., extended test time) should provide the instructor (me) with an official Accommodation Form from Disability Services in advance of the scheduled test date. Please speak with me after you have discussed accommodations with Disability Services.

In the event that there is an interruption to our course due to the cancellation of classes by the university as a result of an emergency, we will continue our course on *Blackboard* within 48 hours after cancellation. All students are required to sign in to *Blackboard* and keep up with the coursework. For more information, see the website: <http://academicaffairs.loyno.edu/students-emergency-responsibilities>

Quizzes—There will be 14 short, 5-question quizzes or short writing exercises throughout the semester, each worth 5 points, and 4 quizzes with more questions, worth 10 points each, for a

total of 110 points . They will not be announced in advance, but before each quiz students will be allowed to ask questions. This is to keep everyone up to date on the readings, because if you come to class without having read the assignment, we cannot discuss it. Since there are 10 extra points, I will not allow make-ups if you miss a quiz.

Homework—During the semester I will require short writing assignments: answering questions about the plays, finding definitions of techniques, doing short analyses of characters, scenes, etc. These will be announced and written on the board in class; it is not listed on this syllabus. Please check daily in class for the graded homework. Homework will always be due by 5:00 p.m. the day it is due.

Service Learning—You will be required to do **20 hours of service** from the approved list for this class during the course of the semester, document your hours, and do 2 written assignments: 3-page reflective essays during the semester, that will count as part of the 5% of your grade for Service Learning. The idea of service for this class is to do a placement where you will work with people involved in the arts. How do people react to creative arts? What problems exist for incorporating the arts into a live stage production? How do the plastic arts and/or music work in conjunction with theatre to produce a richer experience? Compare your experience in Service Learning with some aspect of at least one of our plays or the readings in class, or the productions we saw. (If you have compelling reasons that this requirement is a serious burden, please talk to me about an alternative.)

Participation & Attendance—See attendance policy above. Participation means active involvement in the discussions in class, asking questions, working with classmates in pairs or groups.

Exams—There will be 1 hourly exam and the Final Exam. Each will cover the plays read for class during that portion of the semester, as well as any theoretical readings assigned, and it will reflect the discussions in class. Questions will address specific topics and issues, and at least some will require the student to synthesize material covered.

Paper—The analytical paper should cover, in more depth than our discussions in class, a particular aspect of one or more of the plays read for class, and or film versions. This can be a particular character, scene, technique, symbol, theme, linguistic device, etc. It will require a bibliography in MLA format that includes at least 3 outside sources, the data for the play(s) analyzed, a maximum of 1 online source (this does not include articles retrieved through online data bases such as JSTOR), and no Wikipedia sources. 10-15 pages, typed, double-spaced, plus bibliography.

This syllabus is subject to change. It is the students' responsibility to remain informed of any changes.

Tentative schedule of topics:

Week 1—Jan. 7-9

T: Orientation; What is *ekphrasis*? Can we apply that to theatre? “Ode on a Grecian Urn”—John Keats

Th: Articles on *ekphrasis* (Zatlin—on Bb) and intermediality (Kattenbelt—on Bb); What is *intermediality*?

Week 2—Jan. 14-16

T: Wolfgang Amadeus Mozart, the artist; the artist as character: Peter Shaffer, *Amadeus*. (England)—1980—Act One

Th: *Amadeus*—Act Two; SERVE Fair

Week 3—Jan. 21-23

T: Mozart in Shaffer—guest speaker

Th: Opera—*The Magic Flute* (Loyola opera production, Jan. 24 or 26?); Service offerings limit—24th

Week 4—Jan. 28-30

T: *Amadeus* film version, 2002

Th: From script to stage: *Albertine in Five Times*, Michel Tremblay; Service acceptance deadline—29th

Week 5—Feb. 4-6

T: *Albertine in Five Times*—Loyola theatre production (Feb. 5-9); Bateman review (on Bb)

Th: Francisco de Goya, the artist

Week 6—Feb. 11-13

T: The artist as character, works of art as scenery: Antonio Buero-Vallejo, *The sleep of reason*. (Spain)—1970

Th: Reading from Drumm, *Painting on Stage*, chapter on Buero-Vallejo's *Sleep*

Week 7—Feb. 18-20

T: Exam

Th: How does a musical “read”? Stephen Sondheim, *Sunday in the Park with George* (film version) (U.S.)—1986 (We will watch clips in class)

Week 8—Feb. 25-27

T: Fictional artists as characters: Paloma Pedrero, *The color of August* (Spain)—1989

Th: Article by Zachman (on Bb); Service Timesheets due—28th

Mardi Gras Holidays

Week 9—Mar. 11-13

T: Picasso, the Spanish Civil War, the painting *Guernica*

Th: Painting as protagonist: Jerónimo López Mozo, *Picasso's Guernica* (Spain)—1975 (trans. 2000)

(*Hound of the Baskervilles*—Loyola theatre production, March 14-22)

Week 10—Mar. 18-20

T: Chapter from Drumm on *Guernica* (on Bb)

Th: Altarpieces and the Chilean coup d'état; Religious art as protagonist: Isidora Aguirre, *The Altarpiece of Yumbel* (Chile)—1987; Paper topic due

Week 11—Mar. 25-27

T: The artist as dramatist: Tadeusz Kantor, *Wielopole, Wielopole* (Poland)—1981

Th: How “poor” can theatre go? Article on Kantor (Gieraczynski, on Bb)

Week 12—April 1-3

T: Kantor; Bibliography for paper due

No class on 4/3—Prof. at conference (Work on your paper!)

Week 13—April 8-10

T: Double opera—Chinese opera; *Madame Butterfly*; Opera as referent: David Henry Hwang, *M. Butterfly* (U.S.)—1988

Th: Paper due

Easter Holidays

Week 14—April 22-24

T: *M. Butterfly* film version, 1993

Th: Technology, social media: Marilyn Monroe, Groucho Marx, Andy Warhol

Week 15—April 29

T: Juan Pablo Heras, *Marilyn's Mustache* (Spain)—2009

Th: Review; Service Timesheets due—30th

Final Exam: Tuesday, May 6, 11:30-1:30