

XIDS 2100-7
Sixties and The Theatre
SPRING 2005

INSTRUCTOR: Dr. Wendell Stone

OFFICE HOURS: 220 Humanities Building: 9:00 to 9:15; 12:45 to 1:45; 5:00 to 5:50 on Tuesday/Thursday; 9:30 to 12:00 on Wednesday and by appointment

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REQUIRED: *Who's Afraid of Virginia Woolf* by Edward Albee; *When Lightning Strikes Twice* by H. M. Koutoukas; *Four Short Plays* by Lanford Wilson; *Off-Off-Broadway Explosion* by David A. Crespy; *America Hurrah* by Jean-Claude van Itallie; *Wine in the Wilderness* by Alice Childress; *Sign in Sidney Brustein's Window* by Lorraine Hansberry; *Calm Down Mother* by Megan Terry; *Boys in the Band* by Mart Crowley; various material on reserve in the library

COURSE DESCRIPTION: This course provides an overview of the major trends, ideas and events of the 1960s as reflected in the theatre, music, movies, and visual art of the period. The course focuses on the ways in which our understanding of ourselves (as "American," as sexual beings, as men/women, as members of racial groups, and so forth) changed during that turbulent decade.

COURSE OBJECTIVES:

- (1) to assist students in understanding the primary social and political trends of the 1960s as reflected in the theatre, movies, music, and visual art of the period;
- (2) to develop the students' skills in reading/viewing/hearing, understanding, discussing, and evaluating various forms of sixties art;
- (3) to promote an understanding of and appreciation for the relationship between art and politics;
- (4) to motivate students to engage in an active, independent, critical evaluation of the ideas and concepts discussed;
- (5) to highlight the influence of the sixties upon our current social, political, and artistic climate;
- (6) to show how the various movements of the sixties influenced our understanding of who we are;
- (7) to encourage critical, independent thought.

DUE DATES: All reading and writing assignments must be completed before the start of class on the day on which the assignment is noted. All exams and assignments must be completed on the date and in the order assigned. If offered at all, make-up opportunities will be solely at my discretion and will be permitted without penalty only if 1) the student notifies me in advance or (if an emergency arises which totally precludes a phone call prior to class time) contacts me as soon as possible after the emergency; 2) written, independent verification is provided for the situation that resulted in the student missing the due date; and 3) there is sufficient time to allow a make-up. There is no guarantee that a student will be allowed to make up work; if we do not have time or if I am dissatisfied with the student's excuse, the student loses all points for that

assignment. Except as noted above, late work, at minimum, will be penalized by 10% of the maximum points for each class day that it is late; an assignment will not be accepted more than one week after its due date (with the exception of extended, unavoidable absences). Make-up work may be in a different form and include increased requirements from those of the regular assignment. Additional information on late penalties is included in the description of each assignment when appropriate.

ATTENDANCE/PARTICIPATION POLICY: Your active participation in this course is essential. I expect you to engage in class discussions and to participate in other activities. Most of the material that will appear on mid-term and final exams will come from class discussions and will not be available otherwise. Though you should be present and on time for every class meeting, you will be permitted up to three absences, with two tardies or early departures counting as one absence. Every absence after the third will result in 10 points being deducted from your final grade.

EXTRA CREDIT: I may choose to add one or more optional extra credit assignments during the semester; the total points available for extra credit will not exceed 30.

ORIGINALITY: All work you turn in or present in class **MUST** be your own work. Any academic dishonesty, including plagiarism or cheating, will not be tolerated. All outside source material must be given credit and properly cited. Any non-original work will result in failure of the assignment and possible failure of the course. Appropriate action (including referral to the Student Judicial Board for a disciplinary hearing and possible expulsion from school) will be taken against a student involved in academic dishonesty.

WARNING ON COURSE CONTENT: The course content dictates viewing, reading, and discussing some material with mature themes: sexual content, full-frontal nudity, violence, and so forth. Though most material has not been rated by an official body, some is the equivalent of an “R” rating. Furthermore, the course material reflects the politically radical nature of the 1960s counterculture. If either of these is apt to offend you, you need to consider dropping this section and taking another.

ASSIGNMENTS AND GRADING:

<u>Activity</u>	<u>Weight</u>
In-Class activity (9 at 15 points each)	135 points
Reaction Papers (3 at 75 points each)	225 points
Group Project (points split over various assignments)	240 points
Midterm Exam	200 points
Final Exam	200 points

A = 900 to 1000

B = 800 to 899

C = 700 to 799

D = 650 to 699

X In-Class Activity: There will be 9 unannounced activities based upon the day’s reading. These activities may include pop quizzes, reaction papers, and so forth designed to evaluate your understanding of the material. Make up of in-class activity will not be

permitted except in the most extraordinary circumstances in which not allowing a make up opportunity would impose an unfair burden on the student (routine illness, club or sports activity, and the like do not qualify as “extraordinary circumstances”).

- X Reaction papers: See end of syllabus.
- X Group Project: General information about the Group Project is provided below. Further details will be distributed in class.
- X Midterm and Final Exams: Exams cover all readings, video/audiotapes, material, activities, presentations, lectures, discussions, and assignments. Questions may take any form. Make up of midterm and final exams will be allowed only in the most unusual circumstances. The final will be comprehensive.

PEER EVALUATION: You may be asked to evaluate presentations of other students. If so, you should be honest, fair, and constructive in all comments.

WEBCT: The syllabus, most handouts, and other information will be posted on the WebCT page for this class. Hardcopies of handouts and other material will be available only on the days they are initially distributed. If you lose or do not get a copy of something, you should go to WebCT to see if it is available there; if not, obtain a copy from another student. You are responsible for all information on WebCT. Furthermore, the group project might require work on WebCT. You should check the email and message sections frequently for information from me. Make sure that you check WebCT and the West Georgia homepage both to determine if the University will be open during inclement weather.

USE OF SYLLABUS You are responsible for all assignments and information contained in this syllabus (including any changes made during class). You should consult it frequently and ensure that you meet all deadlines and requirements noted here, whether or not they are announced in class.

LIMITATIONS: Changes in this syllabus and in the assigned activity may be necessary over the course of the semester.

Daily Syllabus

	Topic	Reading	Due
01/11	Orientation		
01/13	Period of Change, Pop Art	1. Reserve (articles): Sick Rose; 2. Reserve (articles): "The New Mood in Politics" by Schlesinger in <i>The Sixties</i> by G. Howard	
01/18	Background	1. Reserve: "The Square Root of Bohemia" by Nancy Lynch 2. Chapter 1 of Crespy's <i>OOB Explosion</i>	
01/20	Broadway	1. Edward Albee, <i>Who's Afraid of Virginia Woolf</i>	
01/25	Flaming Creatures		1
01/27	Caffe Cino	1. Chapter 2 in Crespy's <i>OOB Explosion</i> 2. "Only a Countess May Dance When She's Crazy" by H. M. Koutoukas in <i>Lightening Strikes Twice</i>	Assignment to Groups
02/01		1. "Days Ahead" and 2. "Madness of Lady Bright" both by Lanford Wilson in <i>Four Short Plays</i>	
02/03	La Mama	1. Chapter 3 in Crespy's <i>OOB Explosion</i> 2. Reserve: "Why Hanna's Skirt Won't Stay Down" by Tom Eyen in Poland/Mailman's <i>OOB</i>	
02/08	Film: <i>Futz</i>	Film	2
02/10	Judson	1. Chapter 4 in Crespy's <i>OOB Explosion</i>	
02/15		1. Reserve: "Home Movies" in Poland/Mailman's <i>OOB</i>	
02/17	Midterm		
02/22	Theatre Genesis	1. Chapter 5 in Crespy's <i>OOB Explosion</i> 2. Reserve: <i>Birdbath</i> by Leonard Melfi	
02/24	Culture and Politics	1. Reserve: "Culture and Politics" by C. Wright Mills in <i>The Sixties</i> by G. Howard	
03/01	Drugs & Rock and Roll; Woodstock	Film	
03/03		1. <i>America Hurrah</i> by Jean-Claude van Itallie	
03/08		<i>America Hurrah</i> (cont.) and Group Activity	Annotated Bibliography
03/10	Anti-war	1. Reserve: <i>Viet Rock</i> by Megan Terry 1. Film: <i>Dr. Strangelove</i>	
03/15		<i>Viet Rock</i> and <i>Dr. Strangelove</i> (continued)	3
03/17	Living Theatre	1. Reserve: "Mysteries and Smaller Pieces" by Julian Beck and Judith Malina	

03/22	Spring Break		
03/24	Spring Break		
03/29	Civil Rights	1. <i>Wine in the Wilderness</i> by Alice Childress	
03/31	Women's Movement	1. Reserve: Selections from <i>The Portable Sixties Reader</i> by Ann Chartres 491-512,536-542	
04/05		1. <i>Sign in Sidney Brustein's Window</i> by Lorraine Hansberry	
04/07		1. <i>Calm Down Mother</i> by Megan Terry	
04/12	Gay and Gender	1. <i>Boys in the Band</i> by Mart Crowley	
04/14	Film	Cockettes	
04/19		Groups 1, 2	Synopsis Paper
04/21		Groups 3, 4	Synopsis Paper
04/26		Groups 5, 6	Synopsis Paper
04/28	Conclusion		

Final exam.....Thursday, May 5, 2-4 pm

REACTION PAPERS

Papers should be more than 2 but less than 3 pages long. See section on general instructions for papers below for information on form and format.

The questions below are provided as guidelines only. You should generally address the areas suggested, but should not turn the paper into a simple response to my questions; you may also choose to analyze some element not mentioned below. These are analytical papers. I want your opinion, not a description of what you read, saw, or heard. You should draw from our class discussions in relating your analysis to the trends and events of the sixties.

1. Locate at least 3 websites (one of which must be <http://www.warholstars.org/>) and 2 library books devoted to Pop Art. Your sources should deal primarily with visual art (paintings or sculpture); at least one but not all five should be devoted exclusively to Andy Warhol. After going through your five sources, identify the characteristics of Pop Art. What are its typical themes, styles, content, and so forth? Who are some of the most important artists? Can you see traits common to other art of the sixties? You should reference all 6 sources in the paper. List all of your sources in your bibliography.
2. Research the theories and philosophy of Karl Marx. What were his major ideas? What is the difference between the base and the superstructure? How did he envision history unfolding? Can you see any commonalities with the topics we have been discussing this semester? List all of your sources in your bibliography
3. Watch at least one of the following movies. How does it compare to the plays that we have read? Does it use any of the same techniques or social/political material? Identify styles, themes, content, and so forth. Can you see traits common to other art of the

sixties?

On Reserve in the Library: *Chelsea Girls*; *Stonewall*; *Easy Rider*; *Midnight Cowboy*; *The Graduate*; *2001: A Space Odyssey*; *Psycho*; *Night of the Living Dead*; (others may be added)

Others: Any Andy Warhol, Kenneth Anger, or Andy Milligan film released in the 1960s;

GROUP PROJECT

In small groups, you will develop a presentation for the full class. Each presentation will center on a particular topic, probably including:

The Civil Rights/Black Power Movement

The Anti-War Movement

The Sexual Revolution

Television

The Role of Religious Institutions in Various Social/Political Movements

Major Political/Historical Events of the 1960s--A Retrospective

The British Invasion.

On the designated date, students will select the group in which they wish to participate at which time the final list of approved topics will be announced. Only one group may present on each topic and no more than 5 persons may be in each group.

Each student is responsible for contributing to the research, creation, rehearsal, and performance of the group project. Each person must consult a minimum of four print (*not internet*) sources and should incorporate his/her research into the performance. Each speaker will be expected to provide from 4 to 5 minutes discussion of some aspect of the group's topic. Each group will decide how to divide and how to present the material. At minimum, there should be a logical flow from one speaker to the next, with some sort of transition inserted to indicate why you are changing topics. You should attempt to incorporate performative elements into the presentation, perhaps by structuring your presentation as a news show or by creating a documentary drama (for an example, see Peter Weiss's *The Investigation* from 1965).

The total points for the group project will be divided among several steps, probably including an annotated outline, an in-class presentation, and a paper. Further details, including how grading and awarding points will occur, will be announced and may include a system for peer assessment.

Your participation in this project is mandatory and requires group meetings outside class time; a make up of this assignment will typically not be allowed.

GUIDELINES ON PAPERS:

After viewing/reading the material, you should analyze it based on the concepts that we have studied so far this semester. You must cite specific examples from the work. Thus, for example,

with a movie or play production you must mention specific details from the production (perhaps set design, costume design, etc.). All papers should be analytical rather than descriptive; do not simply quote from or describe the text or item that you viewed, but engage critically with it. Your goal is not to determine whether or not the item about which you are writing was done well or poorly (do not tell me what you “liked”), but to determine its meaning and significance. You may say that it was successful, but you have to define what successful means. If you have knowledge of a particular critical approach (feminist, queer, postmodern, semiotic, etc.), feel free to draw upon it.

Format:

1. One inch margins on all sides
2. Standard font (Times New Roman)
3. 12 pt. size only (your print should look exactly like that on this sheet)
4. Double space lines; do not add an extra space between paragraphs
5. Graphics, titles, headers, footers, bibliography, and such are not included in determining page length.
6. Staple; do not use a cover, binder, etc.
7. TYPE PAPERS; HANDWRITTEN PAPERS WILL NOT BE ACCEPTED

Content:

1. **Support your points with specific reference to the item about which you are writing.**
2. You may dislike the item—don’t pretend to have enjoyed something that you did not. Give specific reasons why you thought it ineffective, poorly done, etc. Such general terms as “boring” are not sufficient.
3. Very little of your paper should be devoted to general description. The bulk should be devoted to analysis/critique.
4. Avoid
 1. Use of 1st or 2nd person (I, me, my and you, your).
 2. Description without analysis.
 3. General statements unsupported by specific examples.
5. Balance your paper between specific examples and analytical comments upon those examples.
6. Remember: This is a formal paper. Your grade will be based upon factual content, analysis, AND style. Errors in grammar, poor writing style, incorrect word use, misspellings, and so forth will adversely affect your grade.

ADDITIONAL CLASS RULES:

- X If you engage in any form of disruptive behavior (sleeping, talking, using your cell phone, reading during class, etc.), you will be asked to leave and your attendance for the day will be changed to “Absent.”
- X Cell phones, beepers, radios, and other electronic devices must be turned off and put away at the start of class.
- X No food or tobacco products are allowed in the classroom.
- X You must be courteous and respectful of all speakers, and particularly of student

speakers. Do not talk, read, etc. when anyone is speaking. If you must leave or enter the room, do so during a break in class activity.

- X Whether or not present, students are responsible for all information made available during class lectures/discussions.
- X You are responsible for all information disseminated through the WebCT site.
- X All class comments and speeches should be respectful of the diversity of the other participants within the classroom.
- X **Please make a copy of all documents before submitting them to me, retaining the copies at least until I have returned the originals; you must retain all returned documents at least until your final grade has been posted.**

Student Information Sheet

Please provide the following information and return it before the end of class. Should I need to get in touch with you about anything, I will use the following information to do so.

Name: _____

Your academic status: __Freshman; __Sophomore; __Junior; __Senior

Your Major: _____ Minor: _____

Have you ever taken a public speaking or acting class before? ____ If so, explain: _____

Have you ever spoken in public? ____ If so, explain: _____

Have you ever seen a live theatre production? ____ If so, which production and where: _____

What is your telephone number? _____

Do you check your email regularly? ____ daily, including weekends; ____ daily, except on week ends; ____ once every few days; ____ rarely.

What is your email address? _____

Should I need to do so, what is the best way of getting in touch with you?
