

# Theatre History II

## THTR 21200, Section P (Class Number: 8485)

Fall 2022 / Tuesdays & Thursdays 2:00pm -3:15pm/ Location: Marshak 702  
The City College of New York

Instructor: Cen Liu / liucencny@gmail.com

Office Hours: Thursdays 3:30pm-4:30pm (by appointment)

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### COURSE DESCRIPTION

This course examines the development of theatre and performance from the early seventeenth century to the late nineteenth century, including Jacobean, Restoration, Romanticism, Early Melodrama, Naturalism.

While many topics covered in this course more or less follow the temporality and itinerary of western theatre history, we will also study instances from global performance history, and critically reflect on the limits and alternative possibilities of theatre historiography.

### COURSE LEARNING OUTCOMES: PATHWAYS WORLD CULTURES AND GLOBAL ISSUES

As part of the College's General Education Curriculum, this course is designed to enhance your understanding of world cultures and global issues. Students successfully completing this course will develop the following:

- Oral and written communication skills: Students will produce well-reasoned written or oral arguments using evidence to support conclusions.
- Critical thinking skills: Students will evaluate evidence and arguments critically or analytically.
- Information literacy: Students will gather, interpret, and assess information from a variety of sources and points of view.
- World Cultures and Global Issues Literary proficiency: Students will identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures and literature.

### ADDITIONAL LEARNING OUTCOMES

- Critical and Historical Literacy: students will analyze the global development of theatre and performance from the early seventeenth century to the late nineteenth century with a critical focus on issues of gender, race, class, and coloniality.
- Students will identify the gaps in theatre and performance historiography and problematize the theoretical assumptions and analytical biases in the writing of history.
- Students will enact their historical knowledge in the form of creative writing/performance so as to participate in the writing of history and the production of knowledge.

### REQUIRED TEXTS

**The primary learning space for the course is our Manifold project:**

**<https://cuny.manifoldapp.org/projects/theatre-history-2>.** You will access plays and resources for this course on the site. **Links for access to additional articles and posts are embedded in the syllabus.** Before every class, you are expected to complete the reading for the day and come to class prepared with your own thoughts and questions and participate in the class discussion.

## ATTENDANCE AND LATENESS POLICY

The Department of Theatre and Speech adheres to City College's strict attendance policy. Consistent attendance is an absolute requirement for success in this course. If you are not here, then you are missing the content of the course, which is chiefly experiential. **If a student misses the equivalent of two and a half weeks of class meetings (= five regular class meetings), then the student will either have to drop the class or receive a grade of F.** Punctuality is also important, and lateness will affect your grade for attendance and participation and result in a significant lowering of the final grade. Furthermore, unless previous arrangements have been made with the professor, you need to appear "live" in the Zoom classroom. If you are experiencing challenging circumstances, Internet issues or technical difficulties, which may affect your attendance, please contact me via email (liucencny@gmail.com) as early as possible in the semester.

### **ATTENDANCE NOTICE: Fall 2022**

In person classes require in person attendance. The only exception is if student is denied entry to campus via Cleared4 or has a positive Covid diagnosis/verifiable medical excuse. In such cases, the student may Zoom into class to observe only, for a limited number of classes until cleared to attend on campus, and be counted present. Proof of diagnosis, or a screenshot of Cleared4 denial of entry will need to be provided to: ccnytheatre@ccnytheatre.com.

## EVALUATION OF PARTICIPATION

Students' participation will be graded based on their engagement, questions, and comments. **If you are absent, participation grade will be 0 for the session missed (including excused absences).** The evaluation of participation will also take your annotations into account on Manifold will also be considered for. To use the function of social annotation in Manifold, you should join our reading group on Manifold: <https://cuny.manifoldapp.org/my/groups?join=UE820W1N>.

## ACADEMIC INTEGRITY

With regards to written homework assignments, the Department takes the matter of plagiarism very seriously. All written homework is expected to be your own, and not copied from other sources. Evidence of cheating can lead to serious consequences, which may include failure of the particular assignment, failure of the entire course, and expulsion from the school. So don't do it. Be creative. Be original.

For further information, read the CUNY Policy on Academic Integrity at:

<http://www2.cuny.edu/wp-content/uploads/sites/4/page-assets/about/administration/offices/legal-affairs/policies-procedures/Academic-Integrity-Policy.pdf>

## ACCESSIBILITY

The Accessibility Center/ Student Disability Services: <https://www.ccny.cuny.edu/accessibility>

If you experience significant mental stress, please consult the **CCNY Student Affairs** website for more information: <https://www.ccny.cuny.edu/studentaffairs>.

If you would like writing assistance, the **Writing Center** is a great resource. It offers distant consultation through Hangouts: <https://www.ccny.cuny.edu/writing/appointments-walk-sessions>.

## TECHNOLOGY

In the first week, you should familiarize yourself with the main digital platform that we use for the class—Manifold and Discord. Our Manifold project for the class is:

<https://cuny.manifoldapp.org/projects/theatre-history-2>. **You need to create an account on Manifold: <https://cuny.manifoldapp.org/>. After you join Manifold, please review Manifold Guide for Students: <https://cuny.manifoldapp.org/read/untitled-38aea9c4-5f77-4e1b-9ff4-39a8d80d0738/section/619ed56a-0325-49e6-bedc-573225c687ec>.**

Our Discord server is: <https://discord.gg/kJsdEvaQ>. **You need to create an account on Discord and then click the link to join our server.** We will mainly use three features of Manifold: open-access textbook, social annotation, and resource collection. We will use Discord for communication, announcement, and assignment submission. Getting comfortable with technology is the key to strategizing learning and enhancing efficiency. **It will be most convenient if you can bring your tablets or laptops with you, but they are not required as long as you have access to the reading materials on an electronic device or in paper form.**

## COURSE REQUIREMENTS and GRADING

Attendance and Participation	15%
Manifold Catalogue Entries	20%
Manifold Annotations	15%
Response Paper	5%
Fictional Theatre Review	45%

TOTAL            100%

### ASSIGNMENTS:

- Manifold Catalog Entries: This assignment aims for you to develop your own understanding of theatre histories through material objects. You will search online for material artifacts in archives that help you to understand aspects of theatre and theatergoing from past centuries, including costume and scenic design, architectural structure, interior decoration, and audience. These artifacts can include playbills, theatrical portraits, prints, and newspapers. You will write or rewrite catalog descriptions for three objects sourced from digital collections that foregrounds your own observation and interpretation of the artifacts (5% of the grade for each entry). You should provide details of some aspects of the objects and explain the significance of those details in the context of theatre arts and theatrical culture. Additional requirements for this assignment include:
- The length of each entry is 150-300 words. The entry should be your own writing. You cannot copy any part of the description from the website, but you are encouraged to use it as a reference.

- Besides the description, your entry should also contain the following properties: an image of the artifact (downloaded from the website if possible), a title (the title of the artifact on the website), the creator of the artifact (if possible), copyright or licensing status (public domain/creative commons/restricted usage), rights holder (museum/library/collection), and the URL to the original record.
- You will post all three entries in Discord in the corresponding text channels (organized by the clusters). Each post should contain the title, the description, the image, the information concerning the copyright status, and the URL. I will then migrate your entries to the resource collections in our Manifold Project.
- You are expected to link some or all the objects of your catalog entries to the plays that we will learn throughout the semester by adding the resource to a specific passage in a text.
- Each of you will give a mini presentation on one of your catalog entries on the day and at the beginning of the class when your entry is relevant (5% of the grade). These presentations are informal. You are expected to share with your classmates the process of finding the artifact and the different features of the artifact and explain why the artifact is relevant for the play and the context that we will cover for the week.
- Your catalogue entries for a cluster or a play should be completed within the weeks for the cluster and before the start of each class.
- Manifold Annotations: For all the plays that we read in this class, you should add annotations on Manifold. These annotations might include your direct reactions to, commentaries and reflections on, and questions for the plays, as well as your responses to my prompts and to your classmates' annotations. These annotations will help you take notes and ask questions while reading the plays. They also help to organize our class discussions. Your grade will be based on the number and the length of your original annotations (10% of the grade) and your response to other people's annotations (5% of the grade) that you add throughout the semester. Your annotations for the reading material should be completed before the start of the class.
- Response Paper: You should attend all CCNY productions and write one response paper (among three productions of 1-2 pages (300-600 words)). The response should focus on the theatrical elements of the productions, such as directing, acting, scenic design, costume, lighting, sound design, and music. The responses are all due on the Sundays at midnight after the productions.
- Fictional Theatre Review Assignment: Your final project will be a "fictional theatre review." This assignment asks you to imagine a theatre going/an audience experience in a theatre/a playhouse from the periods and regions covered in this class. You will describe what you see, what you think, and how you feel in the theatre, as well as your reactions to and opinions on the imaginary performance. You should carefully research and critically combine evidence, and creatively construct details. You are encouraged to build on your archival research, but also know that there will be information missing because of the ephemeral nature of performance and that the existing evidence might be partial or biased. You are also encouraged to adopt a contemporary/critical perspective on the historically situated/problematic content of the performance. There are two parts for this assignment:
- You will create a fictional theatre review that recounts an imaginary theatre-going experience. The fictional theatre review can take the form of a personal journal or a video. This fictional review should contain all the content described above. The length of the fictional review is 500-800 words.

- In addition, you will write a reflective rationale about the choices that you make in creating the imaginative theatre-going experience. The reflective rationale should contain the following content: you should clarify what contents are historically and empirically based, and what contents are imaginatively and creatively crafted and provide the reasons for the arrangements. You should include any relevant archival objects that explain how they inform your decisions and arrangements. Lastly, you should reflect on what is absent in the archives and what you wish you could have found, and by extension, what and who is missing in theatre histories and how the presence and the absence of material evidence shape the narratives of theatre history. The length of the reflective rationale is 600-900 words.
- There is a peer-review session on 11/22 (5% of the grade) and a showcase of fictional theatre review 12/13 (5% of the grade). For the peer review session, you should have a draft of the fictional review ready (5% of the grade). For the showcase, you will present an excerpt of the fictional review along with a reflective rationale of the excerpt.

\*No late assignments on Manifold Catalogue Entries, Manifold Annotations, Response Paper, Fictional Theatre Review and Reflective Rational are accepted in principle. However, if you consult with me beforehand, late submission may be accepted by appropriate circumstances with points being deducted. In normal cases, a credit is dropped per day for late assignments.

\*Reach out to me via email ([liucenccny@gmail.com](mailto:liucenccny@gmail.com)) whenever you want to communicate with me about your academic needs, and I will get back to you within three business days. Please check your preferred email for the class regularly for course updates and communication.

Please check the syllabus before emailing me with questions.

### RUBRICS

Manifold Catalog Entries				
Requirement	Meets Expectations (5)	Meets most of but not all the Expectations (4)	Somewhat meets Expectations (3)	Developing (1)
Length and Originality	150-300 words, written in your own language.	150-300 words, written in your own language.	150-300 words, written partially in your own language with a few sentences taken directly from the institutional description	150-300 words but include most of or the entirety of the institutional description

Writing and Re-writing	Provide your own observation and interpretation of the object that is supported by details of the object, explain the significance of those details, connect the object to the context of theatre arts and theatrical culture.	Provide your own observation and interpretation of the object, provide details of the object, explain the significance of those details, but lack connection to the context of theatre arts and theatrical culture.	Provide your own observation and interpretation of the object, provide details of the object but lack clarification of the significance of those details, lack connection to the context of theatre arts and theatrical culture.	Lack your own observation and interpretation of the object, lack clarification of the significance of those details, lack connection to the context of theatre arts and theatrical culture.
Other Properties	Include an image of the artifact, the title of the artifact, the creator of the artifact (if possible), copyright or licensing status rights holder, and the URL to the original record.	Include an image of the artifact, the title of the artifact, the creator of the artifact (if possible), the URL to the original record, but do not include copyright nor licensing status nor rights holder	Include an image of the artifact, the title of the artifact, the URL to the original record, but does not include the creator of the artifact (if possible), but do not include copyright licensing status nor rights holder	Include the URL to the original record, but do not include an image of the artifact, the title of the artifact, the creator of the artifact (if possible), nor copyright licensing status nor rights holder

Fictional Theatre Review				
Requirement	Meets Expectations (15)	Meets most of but not all the Expectations (12)	Somewhat meets Expectations (10)	Developing (7)
Periods and Regions	The fictional theatre review clarifies the periods and the regions, and situates the event in the major aesthetic movement and cultural context	The fictional theatre review clarifies the periods and the regions, identifies the major aesthetic movement and cultural context, but does not situate the event in the context	The fictional theatre review clarifies the periods and the regions, but does not identify the major aesthetic movement and cultural context	The fictional theatre review does not clarify the periods and the regions nor identify the major aesthetic movement and cultural context
Content	Include concrete and elaborate description of the performance,	Include concrete description of the performance, including the type	Include somewhat concrete description of the performance,	Include unspecified description of the performance

	including the type of performance, the stage, the actor, the costume, the interior environment, and the architecture	of performance, the stage, the actor, the costume, the interior environment, and the architecture	including the type of performance, the stage, the actor, the costume, the interior environment, and the architecture	
Observation	Include your observation, your interpretation, and your reaction to the performance	Include your observation and your reaction to the performance	Include unspecified observation and vague reaction to the performance	Include unspecified observation and vague reaction to the performance
Veracity and Creativity	The description of the performance reflects the development and characteristics of theatre during the time, including the stage object, the technological development in scenography and lighting, the acting style, the costume style, the size and the structure of the theatre, and the audience activities in the theatre	The description of the performance reflects some aspects of the development and characteristics of theatre during the time, including the stage object, the technological development in scenography and lighting, the acting style, the costume style, the size and the structure of the theatre, and the audience activities in the theatre	The description of the performance reflects some aspects of the development and characteristics of theatre between the seventeenth and the nineteenth century, but not specific enough to reflect any specific period nor cultural context	The description of the performance reflects some characteristics of theatre between the seventeenth and the nineteenth century, but not specific enough to reflect any specific period nor cultural context

Reflective Rationale				
Requirement	Meets Expectations (15)	Meets most of but not all the Expectations (12)	Somewhat meets Expectations (10)	Developing (7)
Historical and Empirical Reference	Provide clear description of the sources of historical and empirical reference and specify the application of the sources in your fictional theatre review	Provide clear description of the sources of historical and empirical reference but less clear description of the application of the sources in your fictional theatre review	Provide brief description of the sources of historical and empirical reference and partial description of the application of the sources in your fictional theatre review	Provide brief description of the sources of historical and empirical reference and does not clarify the application of the sources in your fictional theatre review

Imaginative and Creative Invention	Specify inventive details in the fictional theatre review and provide clear reasons for the choice and arrangement	Specify inventive details in the fictional theatre review but provide less clear reasons for the choice and arrangement	Specify inventive details in the fictional theatre review but do not provide reasons for the choice and arrangement	Mention the inventive details in the fictional theatre review but do not provide reasons for the choice and arrangement
Archival Objects	Include three or more references to archival objects	Include three references to archival objects	Include one or two references to archival objects	Do not include any archival object
Historiographical Reflection	Provide concrete reflection on how the presence and absence of material evidence shape your narrative of theatre-going experience and what you learn about the writing of theatre history through this assignment	Provide generalized reflection on how the presence and absence of material evidence shape your narrative of theatre-going experience and what you learn about the writing of theatre history through this assignment	Provide brief reflection on how the presence and absence of material evidence shape your narrative of theatre going and do not reflect on what you learn about the writing of theatre history through this assignment	Provide vague reflection on how the presence and absence of material evidence shape your narrative of theatre going and do not reflect on what you learn about the writing of theatre history through this assignment

### RESOURCES

- W. W. Norton's glossary of the development of Western theatre:  
<https://wnorton.com/college/english/nadrama/content/review/shorthistory/antiquity-18c/welcome.aspx>
- The Victorian & Albert Museum's "The Story of Theatre" illustrates the history of British theatre with archival objects from V & A's Theatre and Performance collections:  
<https://www.vam.ac.uk/articles/the-story-of-theatre>
- *The London Stage* database 1660-1800: searchable, online iteration of *The London Stage, 1660-1800*, a reference work documenting London performances from the long eighteenth century using playbills, newspapers, and theatrical diaries. The database is searchable by title, names of performers, date ranges, and theaters:  
<https://www.eighteenthcenturydrama.amdigital.co.uk/LondonStage/Database>
- Digital Collection of the Metropolitan Museum of Art: <https://www.metmuseum.org/art/the-collection>
- Digital Collection of the British Museum: <https://www.britishmuseum.org/collection>
- Digital Collection of the British Library: <https://www.bl.uk/catalogues-and-collections/digital-collections>
- NYPL Digital Collection: <https://digitalcollections.nypl.org/>
- Digital Library of the Huntington Library, Art Museum, and Botanical Gardens:  
<https://hdl.huntington.org/>



- Historical costumes in LUNA Image Collection:  
[https://luna.folger.edu/luna/servlet/view/search?search=SUBMIT&cat=0&q=theater+costume&dateRangeStart=&dateRangeEnd=&sort=call\\_number%2Cmpsortorder1%2Ccd\\_title%2Cimprint&QuickSearchA=QuickSearchA](https://luna.folger.edu/luna/servlet/view/search?search=SUBMIT&cat=0&q=theater+costume&dateRangeStart=&dateRangeEnd=&sort=call_number%2Cmpsortorder1%2Ccd_title%2Cimprint&QuickSearchA=QuickSearchA)
- Theatrical Portraits in British Museum's archive:  
<https://www.britishmuseum.org/collection/search?keyword=theatrical&keyword=portrait>
- Printed Ephemera: Three Centuries of BroadSides and Other Printed Ephemera at Library of Congress: <https://www.loc.gov/collections/broadsides-and-other-printed-ephemera/about-this-collection/>
- Theater in SmartHistory: <https://smarthistory.org/?s=theater>
- Shakespeare in Performance: Prompt Books from the Folger Shakespeare Library:  
<https://www.shakespeareinperformance.amdigital.co.uk>
- Manifold Project about Using Primary Resources:  
<https://liverpooluniversitypress.manifoldapp.org/projects/using-primary-sources>

### WEEK BY WEEK (Based on the Academic Calendar for Fall 2022)

A note on reading: we will read one play each week, in addition to one or a few short posts. Usually, we start with the play on Tuesday and introduce the complimentary materials on Thursday. But I suggest you prepare the readings for the week altogether.

#### **Week 1 Introduction**

Thurs (8/25) Introduction to the class

#### **Week 2 Meta-theatricality (Jacobean Theatre in England)**

Tues (8/30) John Webster, *The Duchess of Malfi* (Act I-III)

Thurs (9/1) *The Duchess of Malfi* (Act IV-V)

"The Duchess of Malfi," *American Shakespeare Center*:

<https://americanshakespearecenter.com/events/the-duchess-of-malfi-2007/>

#### **Week 3 Theatre and the City (Baroque French Theatre)**

Tues (9/6) Moliere, *Tartuffe* (Act I-III)

Thurs (9/8) *Tartuffe* (Act IV-V)

Larry F. Norman, "The Theatrical Baroque: European Plays, Painting and Poetry, 1575-1725," *Fathom Archive*, The University of Chicago Library Digital Collection: <https://fathom.lib.uchicago.edu/2/10701023/>

#### **Week 4 Theatre and the City (Edo Japanese Theatre)**

Tues (9/13) Ichikawa Danjūrō I, *Shibaraku*

Thurs (9/15) Sonia Coman, "Edo period: artisans, merchants and a flourishing urban culture," *Smarthistory*: <https://smarthistory.org/edo-period/>

Kanai Shun'ichirō, "Techniques and Aesthetics: Introduction to Kabuki Sets," *Japanese Performing Arts Resource Center*:  
[http://www.glopad.org/jparc/?q=en/scenery/kanai\\_techniques](http://www.glopad.org/jparc/?q=en/scenery/kanai_techniques)

**Week 5 Theatre and Gender (Theatre of the Colonial Americas)**

Tues (9/20) Sor Juana de la Cruz, *Loa to The Divine Narcissus* in [\*Stages of Conflict: A Critical Anthology of Latin American Theater and Performance\*](#), edited by Diana Taylor and Sarah J. Townsend  
[https://books.google.dm/books?id=RFEhcqpu5OgC&printsec=frontcover&source=gbv\\_vpt\\_read#v=onepage&q&f=false](https://books.google.dm/books?id=RFEhcqpu5OgC&printsec=frontcover&source=gbv_vpt_read#v=onepage&q&f=false)

Thurs (9/22) Chad M. Gasta, “[Narcissistic Imperialism: Religion and Reconquest in Sor Juana’s El Divino Narciso](#),” in *Imperial Stagings: Empire and Ideology in Transatlantic Theater of Early Modern Spain and the New World*  
[https://cuny-cc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi\\_jstor\\_books\\_9781469637785\\_gasta\\_7&context=PC&vid=01CUNY\\_CC:CUNY\\_CC&lang=en&search\\_scope=IZ\\_CI\\_AW&adaptor=Primo%20Central&tab=Everything&query=any\\_contains](https://cuny-cc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_jstor_books_9781469637785_gasta_7&context=PC&vid=01CUNY_CC:CUNY_CC&lang=en&search_scope=IZ_CI_AW&adaptor=Primo%20Central&tab=Everything&query=any_contains),

**Week 6 No Classes**

Tues (9/27) No classes scheduled

Thurs (9/29) Classes follow a Monday schedule

**Week 7 Archive Research**

Tues (10/4) No classes scheduled

Thurs (10/6) Archive research guide

**Week 8 Theatre and Gender (Restoration Theatre in England)**

Tues (10/11) Aphra Behn, *The Rover*

Thurs (10/13) Elaine Hobby, “*The Rover*: An Introduction.” *British Library*:  
<https://www.bl.uk/restoration-18th-century-literature/articles/the-rover-an-introduction>.

**Week 9 Popular Performance (Eighteenth-century European Theatre)**

Tues (10/18) Carlo Goldoni, *Il servitore di due padroni* (*The Servant of Two Masters*)

Thurs (10/20) Jennifer Meagher, “Commedia dell’arte,” In *Heilbrunn Timeline of Art History*. The Metropolitan Museum of Art:  
[http://www.metmuseum.org/toah/hd/comm/hd\\_comm.htm](http://www.metmuseum.org/toah/hd/comm/hd_comm.htm)  
Commedia dell’arte in NYPL Public Domain Archive:  
<https://nypl.getarchive.net/search?q=%23commedia%2Bdell%2Barte>

**Week 10 Theatre and Secularization (German Romantic Theatre)**

Tues (10/25) Gotthold Ephraim Lessing, *Nathan der Weise* (*Nathan the Wise*)

Thurs (10/27) Gotthold Ephraim Lessing, “Hamburg Dramaturgy”  
Friedrich Schiller, “The Stage as Moral Institution”

**Week 11 Theatre and Secularization (German Romantic Theatre)**

Tues (11/1) Georg Buchner, *Woyzeck*

Thurs (11/3) Nasrullah Mambrol, "Analysis of Georg Büchner's *Woyzeck*," *Literary Theory and Criticism*: <https://literariness.org/2020/07/30/analysis-of-georg-buchners-woyzeck/>

**Week 12 Theatre and Metropolitanism (Early Nineteenth-century European Theatre)**

Tues (11/8) Arthur Murphy, *The Orphan of China*

Thurs (11/10) Matthew White, "Georgian entertainment: from pleasure gardens to blood sports," *British Library*: <https://www.bl.uk/georgian-britain/articles/georgian-entertainment-from-pleasure-gardens-to-blood-sports>

**Week 13 Melodrama and Race (Nineteenth-century Atlantic Theatre)**

Tues (11/15) Ira Aldridge, *The Black Doctor*

Thurs (11/17) Sarah Hovde, "Ira Aldridge takes the stage," *Shakespeare & Beyond*: <https://shakespeareandbeyond.folger.edu/2017/02/17/ira-alldridge/>  
"Ira Aldridge: Theatrical Trailblazer": <https://www.chesapeake-shakespeare.com/ira/>

**Week 14 Peer Review**

Tues (11/22) Peer Review

Thurs (11/24) College Closed

**Week 15 The Crisis of the Self**

Tues (11/29) Henrik Ibsen, *Hedda Gabler*

Thurs (12/1) David Krasner, "[Introduction](https://cuny-cc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9994384174906138&context=L&vid=01CUNY_CC:CUNY_CC&lang=en&search_scope=IZ_CI_AW&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any,contains,a%20history%20of%20modern%20drama&sortby=date_d&facet=frbrgroupid,include,9079355921645084189&offset=0)," in *A History of Modern Drama*  
[https://cuny-cc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9994384174906138&context=L&vid=01CUNY\\_CC:CUNY\\_CC&lang=en&search\\_scope=IZ\\_CI\\_AW&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any,contains,a%20history%20of%20modern%20drama&sortby=date\\_d&facet=frbrgroupid,include,9079355921645084189&offset=0](https://cuny-cc.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9994384174906138&context=L&vid=01CUNY_CC:CUNY_CC&lang=en&search_scope=IZ_CI_AW&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any,contains,a%20history%20of%20modern%20drama&sortby=date_d&facet=frbrgroupid,include,9079355921645084189&offset=0)

**Week 16 The Crisis of the Self**

Tues (12/6) Anton Chekhov, *The Seagull*

Thurs (12/8) Wrap Up

**Week 17 Showcase**

Tues (12/13) Showcase of fictional theatre review

Thurs (12/15-21) Final Examination period

## **Fictional Theatre Review and Rationale Due On 12/21 by 11:59 PM**

### DEPARTMENT TICKET POLICY

Theatre Classes are required to see the three (3) Fall 2022 Productions listed with an asterisk below. Tickets are \$4 for ENFRASCADA and SWEAT, \$5 for BAT BOY, and can be purchased starting 3 weeks before each production at the Department office in CG 311, M-F from 9a-5p, with the exception of school Holidays. Cash only.

### IMPORTANT DATES

Th, 8/25 (6:15-7pm)	REQUIRED MEETING FOR THEATRE MAJORS/MINORS (CG 318)
Th, 8/25 (7-10pm)	FALL 2022 AUDITIONS (CG 310)
F, 8/26 (6-9pm)	FALL 2022 AUDITIONS (CG 310)
M, 8/29 (6-9pm)	FALL 2022 AUDITIONS (CG 310)
T, 8/30 (6-10pm)	FALL 2022 CALLBACKS (CG 310/318/319)

All City College Students are welcome to audition! You may prepare a short monologue, but you may also audition with a scene that you'll be given at the audition. Scripts for the shows are available by contacting [ccnytheatre@ccnytheatre.com](mailto:ccnytheatre@ccnytheatre.com)

### FALL 2022 PRODUCTIONS

ENFRASCADA\* by Tanya Saracho  
Directed by Anna Rebek  
10/13-15  
ADH Theatre B

SCAREFEST  
Curated by Chan Harris  
Halloween Weekend  
TBD

SWEAT\* by Lynn Nottage  
Directed by Gene Nesmith  
11/10-12  
ADH Theatre B

BAT BOY\* book by Keythe Farley and Brian Flemming, music/lyrics by Laurence O'Keefe  
Directed by Nick Minas  
12/1-3  
ADH Theatre B

DANCE ON FILM Showcase  
Curated by Jay T Jenkins  
12/8 @ 6pm  
CG 318

IMPROVISATION Showcase  
Curated by Rob Barron  
12/13 @ 6pm  
CG 318

### ADDITIONAL CCNY RESOURCES

#### LIBRARY

<https://library.ccny.cuny.edu/askus/contact>  
Chat with a librarian (Mon-Thurs 10-8 pm; Fri 10-6 pm; Sat 10-2 pm); Email a librarian about defining research topics, sources of information or guidance on how to proceed with research at [reference@ccny.cuny.edu](mailto:reference@ccny.cuny.edu), Text-a-librarian at (646) 350-2717  
For questions about borrowing, renewing or your library account, email [circdesk@ccny.cuny.edu](mailto:circdesk@ccny.cuny.edu)  
Other Library Numbers:  
Reference desk phone number (212) 650-7611  
Circulation desk phone number (212) 650-7155

#### THE COUNSELING CENTER

<https://www.ccny.cuny.edu/counseling>

If you would like to contact them for services, you can do so by:  
Emailing [counseling@ccny.cuny.edu](mailto:counseling@ccny.cuny.edu)

(Email is checked by a counselor during normal business hours. Make sure to include your phone number in the email - this will expedite the process of your being set up with an appointment.)

Calling the office's main number (212) 650-8222

(The phone is answered during business hours by our COA, who will take a message and send it to a counselor.)

Connecting with our virtual Zoom front desk <http://ccny.zoom.us/j/2126508222> meeting ID 2126508222

(The virtual front desk is available Monday through Thursday from 10:00 am until 4:00 pm. They will take a message and send it to a counselor)

If you need additional counseling resources at this time, please call NYC WELL at 1-888-NYC-WELL (1-888-692-9355) for free, immediate, and confidential support for any mental health concern. NYC WELL is available 24/7 and can provide assistance in over 200 languages. You can also text WELL to 65173 or access the NYC WELL website at <https://nycwell.cityofnewyork.us/en/> to chat with a counselor.

#### BENNY'S PANTRY

<https://www.ccny.cuny.edu/bennysfoodpantry>

To make an appointment:

<https://calendly.com/bennysfoodpantry/benny-s-food-pantry-appointment-system?month=2020-12>

#### SERVICE DESK

<https://www.ccny.cuny.edu/it/help>

If you need help with your computer, getting into City College email or resetting a password, click above for help at the Service Desk.