

THET399C: SUPPRESSING XPRESSION

Censorship and the History
of the Western Theatre

School of Theatre, Dance, and Performance Studies
Spring, 2012

We live in oppressive times.

We have, as a nation, become our own thought police; but instead of calling the process by which we limit our expression of dissent and wonder “censorship,” we call it “concern for commercial viability.”

~ David Mamet

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OFFICE LOCATION | PAC 1801

OFFICE HOURS | Mondays, 11-12; and
by appointment

COURSE LOCATION | PAC 1815

COURSE DESCRIPTION

What is censorship? Is it a radio network directing its stations not to play Tom Petty’s “Free Falling” after the September 11th attacks? Is it NBC removing Kanye West’s assertion that “George Bush doesn’t care about black people” from its re-broadcast of a Hurricane Katrina relief concert? Or maybe a school pulling copies of *The Adventures of Huckleberry Finn* from its classrooms? What about a professional theatre adapting *The Merchant of Venice* to avoid charges of anti-Semitism? As long as there has been art, there have been people who were offended by it, and tried to affect what they were exposed to or what others were allowed to see. This class will look at the ways that the theatre has been pressured, both productively and repressively, by individuals, religious groups, artistic elites, and political institutions over the past 2,500 years. We’ll start with the birth of Western theatre in classical Greece and finish off by exploring the forces at work in our own society. In between, we’ll move from the Mediterranean to North America, from Shakespeare’s England to Moscow’s bloody purges. We’ll read important plays from each period, and read some of the responses they elicited from both appreciative audience members and infuriated critics. In addition to examining the religious, economic, artistic, or political pressures at work in a particular era, we’ll look at the theatre’s response and how it adapted to the forces seeking to control it. At the end of this course, you’ll have a better understanding of the complex dynamic between the theatre and the societies in which it operates.

COURSE OBJECTIVES

1. To explore the culture and theatrical conventions of some of the most important periods in Western theatre history
2. To see how the theatre has reflected and adapted to the agendas of those in power
3. To acquire techniques for examining the religious, economic, and political forces influencing the theatre today
4. To read scholarly and analytical work and improve critical analysis skills through class discussion and informal and formal writing

REQUIRED TEXTS & MATERIALS

- You will need to purchase the following plays (all should be available used on Amazon for less than \$10 each):
 - Sophocles' *Oedipus* (Fitts/Fitzgerald translation) – ISBN: 0156838389
 - Plautus' *Miles Gloriosus* (*The Braggart Warrior*) – ISBN: 0801495946
 - Pierre Corneille's *Le Cid* (Wilbur translation) – ISBN: 0156035839
 - Clifford Odets' *Waiting for Lefty* – ISBN: 0802132200
- You will also be reading the following plays, which you may purchase **or** access free online:
 - William Shakespeare's *Richard II* – available on the course Blackboard site
 - Ben Jonson's *Masque of Blackness* – available on the course Blackboard site
 - Henrik Ibsen's *Ghosts* – available on the course Blackboard site
 - William Henry Smith's *The Drunkard* – available on the course Blackboard site
 - Federal Theatre Project's *Triple-A Plowed Under* – available on the course Blackboard site
- The remainder of the course readings will be made available through electronic reserve on the course Blackboard site.
- You will also need to **purchase a ticket** to the Theatre Department's production of *Everything in the Garden*, which runs March 2 through March 10. Tickets are \$9 and available through the Clarice Smith Performing Arts Center Box Office (301.405.ARTS; www.claricesmithcenter.umd.edu).

CLASS FORMAT

This course meets Mondays and Wednesdays from 12:00pm-1:15pm in room 1815 of the Clarice Smith Performing Arts Center. The class lectures will supplement and contextualize material from your assigned readings and at least one film viewing. As there is no dedicated discussion section for this class, we will spend time each day talking about the readings.

This course will require a decent amount of writing (specific assignments will be described below). If you feel your skills need further development, I strongly recommend you come speak with me, or visit the Writing Center. They have tutors available who are excellent resources, and can assess your strengths and weaknesses, and work with you to improve the quality and clarity of your writing. I am also happy to meet during or outside of office hours to work on any assignments related to this class.

This course will rely on a variety of electronic materials available through the course ELMS site; you will also need to check your e-mail regularly, as I may use it to communicate information on changes to our schedule, cancellations, etc.

ATTENDANCE & PARTICIPATION POLICY

Theatre is all about showing up – just as an actor's performance would suffer if s/he missed a large number of rehearsals (to say nothing of performances), your final grade will be directly related to the amount of time you physically and mentally spend in this class. I will be supplementing the readings with additional information you can only get by attending class, and you will not be able to do well on the exams and responses simply by reading the assigned material!

Students are allowed **two** unexcused absences. After the third absence, the participation section of your grade will be lowered by 20% per absence. Excused absences include days missed due to religious holidays, emergencies, participation in University activities at the request of University authorities, and

compelling circumstances beyond the student's control. If you wish to excuse such an absence, you must apply in writing and furnish documentary evidence for your assertion that the absence resulted from one of these causes (Undergraduate Catalog, <http://www.testudo.umd.edu/soc/atedasse.html>). In the case of illnesses, I will accept a signed, self-excusal explaining the nature of your illness for a single absence. Absences of multiple days will require a note from a physician to be excused.

In addition to attendance, participation is an important part of this class. You will be expected to arrive with the material thoroughly read, and be ready to contribute to our discussions. Questions, however, are just as important as staggeringly brilliant insights, and honest inquiries are always welcome. Some of the older materials we will read may be difficult to grasp, and coming with a clear understanding of what you did not understand and some key questions to fill in those missing pieces will count as participation.

I will respect your time and refrain from holding you past 1:15pm, and if we accomplish what we need to before the end of class, I may well let you go early. In return, I ask that you respect my time and that of your classmates by being ready to start each day promptly at 12:00pm.

I do not accept late papers. The only exceptions to this rule are emergency situations which involve a dean's excuse or a letter from a physician. In those cases where a student submits a self-signed excusal, the student will have 24 hours from the initial time the assignment was due. All written assignments are due at the **beginning** of the class period (papers submitted more than 15 minutes after the beginning of class will not be accepted and will receive a grade of zero). With the exception of specific instances noted on this syllabus, unless you make prior arrangements, assignments must be submitted in hard copy.

ASSIGNMENTS & PROJECTS

Playgoer's Journal/Facebook (2 parts)

For this assignment, you'll need to select one of the first three periods we explore. Pretend you're a member of that society, and write three consecutive journal entries. You can choose to be a playwright or a chorus member, Queen Elizabeth or one of the groundlings – pretty much any individual from any of the periods that we've studied. Alternatively, you can create a complete Facebook profile page for your individual (personal information, favorite quotes, education/work, groups, etc.), and post your entries there. The Research portion of this assignment will be due **April 4th**, and the Journal/Facebook portion will be due **April 16th**. You'll receive more detailed instructions during Week Three.

Period Review

You'll first need to see the Theatre Department's production of *Everything in the Garden*, which runs March 2 through March 10 (please purchase your tickets as early as possible, as certain performances may sell out and you must see the show in order to complete the assignment). You're going to write a review of the play from the vantage point of a critic from one of the periods we've studied. It will be due on **March 16th**. You'll receive more detailed instructions during Week Six.

Final Paper (3 parts)

For your final paper, you'll select a censored theatrical performances or genre taken from periods we didn't cover in class, and in 6-8 pages analyze how the types of censorship we're discussing did(n't) function in that context. The options will range from ancient to modern, and will include some fascinating non-Western forms of theatre and performance (and if you have an idea that's not on the list, you're welcome to propose it to me). On **April 2nd**, we'll discuss as a class what each of you are planning on researching, and what you've found to that point. On **April 23rd**, you'll need to submit a brief prospectus outlining the topic you'd like to research. The final two class periods, as well as that of

the final exam, will be set aside for you to share your work with the class in a 10 minute presentation. The final paper itself will be due on the day of the final exam. You'll receive detailed instructions during Week Three.

READING RESPONSES & TESTS

- Quizzes can be a frustrating and limiting way of ensuring students are doing the reading, so we won't have any! Instead, you'll be asked to write **brief responses** (1-2 double-spaced pages) to the readings we have each week. (If you're a die-hard fan of quizzes, just think of these as quizzes that you get to create and answer yourselves!) These responses will be fairly informal, and will allow you to address the readings in a variety of ways, though they need to **relate the readings** to what we've been learning about in class, and they need to mention **all of the readings** for the given week. If you're writing about a play, for instance, you can explain how you think it relates to the forms of censorship we're studying in that period, how it can be tied to events in its original context, or how it relates to other readings we've encountered.

For example, you might write: "The Athenians who saw *Oedipus* would probably react to the plague it describes in a very personal way, as they had just emerged from a devastating plague themselves. This emotional attachment might have helped create the feelings of catharsis that Aristotle described in the *Poetics*." Note that you need to do more than simply summarize the readings (saying "There was a plague in *Oedipus*" doesn't work) – your goal is to draw connections between the various readings, or between them and the broader themes of the class. It's OK if these have your personal opinions in them, so long as you back up and explain those reactions with examples from the readings.

There will be 11 Reading Responses due throughout the semester, though you'll only be graded for 10. That means if you have a particularly busy stretch and can't get to a response, you can skip it without negatively affecting your grade. If you do submit all 11, however, points for the additional response will be considered extra credit, and will be added to your final paper (2 raw points).

- There will be a midterm exam on **March 26th** that will consist of two essay questions that you will receive on March 12th. You are welcome (and encouraged) to submit drafts of your answers ahead of time, which I will be happy to review. The exam itself will be closed-book, closed-notes. Further details will be provided with the exam questions.

EXTRA CREDIT

From time to time, I will announce spontaneous extra credit opportunities. These may involve in-class exercises, or require you to track down the answer to a particular question before the next class. Extra credit will be applied to your final paper grade. You may also bring in a non-perishable food donation (canned food, cereal, dried pasta, etc.) to the midterm or final exam period, which will net you an additional 2 raw percentage points.

WRITING GUIDELINES

These guidelines will apply to all the Assignments/Projects and Reading Responses you submit in this class. All need to be typed, and should adhere to the following formatting:

- **1" margins** (top, bottom, left and right)
- **Double-spaced**
- **12 point type**, and please – outside of your titles – no fancy fonts that are difficult to read
- **Page numbers** (x of y, preferably)

- The **class number** (THET399), the **date**, and **your name** need to appear at the start of your paper, preferably in the upper-right corner (these should be single-spaced).

I will not require a specific citation system, though you will need to decide on a single one and stick to it (Chicago is the standard in our field, but you can find style manuals on a variety of systems in the library).

DUE DATES

The readings assigned throughout the semester must be read **by the date they appear on the syllabus**. For instance, your first reading from *A Cultural History of Theatre* appears on the syllabus on January 30th, which means that you will need to have it read before coming to class on January 30th.

Assignment/Response/Exam	Date(s) Due
Midterm	March 26 th
Playgoer's Journal, Part 1	April 4 th
Playgoer's Journal, Part 2	April 16 th
Prospectus for Final Paper	April 23 rd
See Play	March 2 nd – March 10 th
Period Review	March 16 th
Final Paper	TBD

GRADING PROCEDURES

Breakdown of Assignment Weights

Reading Responses (10)	15%
Midterm Exam	15%
Attendance/Participation	15%
Playgoer's Journal	15%
Period Review	15%
Final Paper	
Prospectus - 5%	
Final Paper - 20%	25%

Grades will be calculated as follows:

A	93-100 %	C+	77-79
A-	90-92	C	73-76
B+	87-89	C-	70-72
B	83-86	D	60-69
B-	80-82	F	0-59

ACADEMIC INTEGRITY POLICY

As with the rest of your coursework here at the University of Maryland, you need to know and follow the Code of Academic Integrity (additional information on following page). Please pay particular attention to the University's policies on plagiarism, as outlined in the statement on Academic Honesty. While it is becoming easier and easier to find useful information on the internet, it is also that much more tempting to "borrow" work that is not your own. You should also learn, however, that there is a great deal of misinformation on-line, and it's a good idea to use the library's guide to Evaluating Web Sites (<http://www.lib.umd.edu/guides/evaluate.html>) to check any web resources you are thinking about using.

Please include the Honor Pledge and your signed acceptance of it on every assignment you hand in. This is a statement that reads: "**I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination:** _____." Be aware that you are

still subject to the requirements of the Code of Academic Integrity whether or not you sign the Honor Pledge.

ADDITIONAL UNIVERSITY POLICIES

Religious Observance Policy

University of Maryland Policies and Procedures Concerning Academic Assignments on Dates of Religious Observances provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students are responsible for obtaining material missed during their absences. Furthermore, students have the responsibility to inform the instructor of any intended absences for religious observances in advance. The student should provide written notification to the professor, by hand (not through email or mailbox delivery) within the first two weeks of the semester. The notification must identify holiday(s) and date(s).

Accommodating Individuals Who Have Disabilities

The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0106 Shoemaker Building, 301-314-7682). A disability should be verified and discussed with Disability Support Services and the student should provide an "Accommodation Letter" to the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period. For more information: <http://www.counseling.umd.edu/DSS/>.

Honor Code

The University has a nationally recognized Honor Code, proposed and administered by the Student Honor Council and approved by the University Senate. The University of Maryland Honor Pledge reads:

"I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's Code of Academic Integrity whether or not they write and sign the Honor Pledge. For more information: <http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf>.

Sexual Harassment Policy

University of Maryland is committed to maintaining a working and learning environment in which students, faculty, and staff can develop intellectually, professionally, personally, and socially, free of intimidation, fear, coercion, and reprisal. The Campus prohibits sexual harassment which is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. The University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions may call the Campus Compliance Officer (301-405-2839), or the Legal Office (301-405-4945). To read the entire Policy see Appendix B in the Undergraduate Catalog: <http://www.umd.edu/catalog/index.cfm/show/content.section/c/52/s/943>.

Statement on Civility

The College of Arts and Humanities is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values.

As citizens of the University, we should take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This should be the hallmark of a college that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas. Every member of this community—students, staff, faculty, leadership and supervisors within the college—is responsible for promoting such an environment and supporting these expectations.

**This syllabus may (and likely will) be subject to change.
Students will be notified in advance of important changes that could affect grading, assignments, etc.**

SCHEDULE OF CLASSES**Week One**

January 25: Class Introduction, Policies, and a Silly Exercise

Week Two

January 30: From Brad Pitt to Colin Farrell: The History and Culture of Classical Athens
DUE: Read A *Cultural History of the Theatre (AHT)* Chapter 2: “Classical Athens”

February 1: Drums & Dance, Incest & Infanticide: Conventions & Content of Greek Tragedy
DUE: Read *Oedipus*
DUE: Reading Response 1

Week Three

February 6: “But I fed the army last year!” – Archons, Funding, & Greek Politics

February 8: Plato, Aristotle, and Two Millennia of Theatre Criticism
DUE: Read excerpts from Plato’s *The Republic* and Aristotle’s *Poetics*
DUE: Reading Response 2

Week Four

February 13: Finish Greek theatre

February 15: Why Re-invent the Wheel? The Greek Origins of Roman Drama
DUE: Read Chapter 3, “Rome” (*AHT*)

Week Five

February 20: Clamoring Claques and Lethal Libel: Alternative Entertainments in the Empire
DUE: Read *The Braggart Warrior*
DUE: Reading Response 3

February 22: Drama and the Early Church
DUE: Read Tertullian’s *On the Spectacles*

Week Six

February 27: Why We Think We Know What We Say We Do; 1,000 Years in 2 Hours!
DUE: Read Chapter 4, “The Medieval Era” (*AHT*)
DUE: Reading Response 4

February 29: But it’s OK when We Do It: Co-opting Theatre for Religious Purposes

Week Seven

- March 5: Conventions and Content of Elizabethan Theatre – watch *Shakespeare in Love*
DUE: Read Chapter 6, “Elizabethan Theatre in the English Renaissance” (AHT)
- March 7: Performing Patrons: Shakespeare, Johnson, and the Crown – finish *Shakespeare in Love*
DUE: Read Jonson’s *The Masque of Blackness*
DUE: Reading Response 5

See
Everything in the Garden
 at some point
 between
 March 2
 and
 March 10.

Week Eight

- March 12: “Notorious Whores” – Drama and the Rise of the Puritans
DUE: Read Northbrooke, Gosson
DUE: Reading Response 6
Midterm Questions Distributed
- March 14: Research Time for Playgoer’s Journal – Part 1
- March 16: **DUE: Period Review (by e-mail)**

Week Nine

- March 19-23: Spring Break

Week Ten

- March 26: **MIDTERM EXAM!**
- March 28: France and the Neoclassical Ideal
DUE: Read *Le Cid*

Week Eleven

- April 2: **CORNEILLE: “So how did you like *Le Cid*?” FRENCH ACADEMY: “*Le Cid*? More like Le Crap”**
DUE: Topics for Final Paper
DUE: Read “The Opinion of the French Academy” and Corneille’s *Discourses*
DUE: Reading Response 7
- April 4: Research time for Final Paper
DUE: Playgoer’s Journal – Part 1 (by e-mail)

Week Twelve

- April 9: A Tale of Two -isms: Sentimentalism, Romanticism, and the Rise of Melodrama
DUE: Read Vicinus’ “‘Helpless and Unfriended’: Nineteenth-Century Domestic Melodrama”
- April 11: Temperance, Temptation, and the Dark Lord of the Sith
DUE: Read Smith’s *The Drunkard*
DUE: Reading Response 8

Week Thirteen

- April 16: Revolutions, Evolution, and the Rise of Realism
DUE: Read *Ghosts*
DUE: Playgoer's Journal – Part 2
- April 18: Taboo Topics in the Victorian Era
DUE: Read Tracy Davis' "Ibsen's Victorian Audience"
DUE: Reading Response 9

Week Fourteen

- April 23: “What is to be done?” Art, the Soviet Revolution, and Social Engineering
DUE: Read excerpt from Lenin's "What is to be Done?", "Blue Blouse" article
DUE: Prospectus
- April 25: Radical Experiments in the American Theatre; Brief Primer on How to Present a Paper
DUE: Read the Federal Theatre Project's *Triple-A Plowed Under*
DUE: Reading Response 10

Week Fifteen

- April 30: Federal Theatre Project: Rise (and Fall) of a New Model
DUE: Read *Waiting for Lefty*
- May 2: Jelly Beans and Cowboy Hats: Reagan and the Rise of the New Right; A Chilling Effect; Jesse Helms and the NEA
DUE: Reading Response 11

Week Sixteen

- May 7: Final Paper Presentations
- May 9: Final Paper Presentations

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PLAYGOER'S JOURNAL


For this assignment, you'll need to select one of the first three periods we're looking at (Classical Greece, Rome, Elizabethan London). Pretend you're a member of that society, and write three consecutive journal entries. You can choose to be a playwright or a chorus member, Queen Elizabeth or one of the groundlings – pretty much any individual from any period that we've studied so far. Your journal entries will need to address three aspects of your individual's life: day-to-day existence, occupation, and experience with the play we're reading from that period. For example, you could look at an artisan in Classical Greece, describe the way the Peloponnesian War has affected his business, what he does in his spare time, and the tragedy he just saw at the City Dionysia (*Oedipus Rex*, in this case). The short descriptions that begin each of the chapters in *A Cultural History of Theatre* are good examples of the sort of thing I'm looking for. Alternatively, you can create a complete Facebook profile page for your individual (personal information, favorite quotes, education/work, groups, etc.), and post your entries there. Now, while I'm sure none of you puts footnotes in your diaries, I want to know where you got the information you're using, which brings us to the first part of this assignment:

PART 1: RESEARCH (DUE APRIL 4TH)

While the information you see and hear in lecture and discover in your assigned readings will be useful for this project, you'll need to do some additional research on the lives of your particular individual. You'll have to select an occupation, find out what sort of activities it required, and look at general working conditions of the period. You'll need to explore the ways that others in the same social context as your individual lived, asking questions such as (though not all of these may apply to your particular person) – how big the typical family was, what they ate, where they lived, what they wore, what their biggest worries were, what they did for entertainment, etc. You should utilize at least **three additional sources** (aside from the material already covered in this course), and at least **two** of those must be print. Any electronic resources you use need to be reputable and reliable. You'll then incorporate the information you've found into the second half of the assignment. What you need to submit for this portion of the assignment, though, is an annotated bibliography. Simply put, this means provide the bibliographical citation (title, author, publisher, date of publication, etc.), then give a **one** paragraph description of the source and the sort of information it contains.

PART 2: JOURNAL (DUE APRIL 16TH)

Write **3** entries: each should be at least **2 pages** long, which makes a total of **6 pages** for the entire assignment (as with any of the writing you do for this class, be sure and follow the Formatting Guidelines described in the syllabus). If you choose to create a Facebook profile, your entries only need to total **4 pages**, though they have the same requirements as the regular assignment. You can submit hard copies of the entries themselves, along with a link to the profile. The research you've gathered in Part 1 will not be turned in on its own, though it should play a large part in these entries. I want to know where you found information on the life of the individual you create, so you should include footnotes that cite your sources. You'll also need to imagine your individual's interaction, whatever form that might take, with the play we read from that period. Keep in mind that, depending on who you choose, your person may never see the actual production – while a Puritan preacher might not have seen, for example, *Rome and Juliet*, that certainly didn't stop him from having an opinion about it. And remember, these are intended to resemble journals, so try to imagine how your person would have *felt* about the facts you've found. While you can't create the historical context and events these people are living in and responding to, you *can* create them, their personalities, their hopes and dreams, their fears...be creative!

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PERIOD REVIEW

For this assignment, you'll need to see TDPS's production of *Everything in the Garden*, which runs March 2nd through March 10th. You are going to write a review of the play from the vantage point of a critic from one of the periods we've studied by that point in the semester. This will be due on **March 14th**.

You can approach this assignment in two different ways. One would be to decide which critic you are going to use, review his work before seeing the show, and then go into the production with that particular mindset. The other would be to see the production, think about which critic would have a particularly positive/negative response to it, then review his writings and compare his views to your notes.

The review itself should be **2-3 pages** (following the formatting guidelines in the syllabus). It should be written **in the voice of your critic** (feel free to use first person), and needs to include **specific** details from the production you see. You also need to incorporate details from the primary source text we read. This can take the form of specific quotations you work in to your paper (be sure to include them in quotation marks, and cite them), as in: "when CHARACTER X walked across the stage and did FILTHY ACTION Z, it becomes clear that 'these things are not consistent with true religion, and true obedience to the true God.'"¹ Or, you can take your understanding of a particular critic's worldview and use it to speculate, in your own words, on what he might think of the production.

Feel free to submit a draft of your review in advance of the due date. I will need to receive it no later than noon on **March 13th**, so seeing the show earlier in its run means you will have more time to submit your review and get feedback on it.

Helpful Tip:

When reviewing theatre, you should be strategic in your note-taking. Rather than writing down specific quotes or descriptions of characters/actions, try to use a distinct term that will jog your memory. As soon as intermissions start, and when the play ends, take 5 minutes to go over your notes and expand on those keywords. It will be far easier to do it while the show is fresh in your mind.

¹ Tertullian, "On the Spectacles," *Dramatic Theory and Criticism: Greeks to Grotowski*, ed. Bernard F. Dukore (Boston, MA: Thomson-Heinle, 1974), 85.

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FINAL PAPER

You'll be writing a 6-8 page research paper on an example of theatrical censorship (or performance censorship more generally) that we don't cover in class this year. Your task is to analyze it using the types of censorship we're learning about (political, religious, artistic, and economic). Your topic can be from any period, and any country, and you are encouraged to find something that you find personally interesting. There are all sorts of fascinating possibilities, from Moliere to occupied Japan, Nazis to *Angels in America*. On **April 2nd**, we'll discuss as a class what each of you are researching, and what you've found to that point. Topics will be approved on a first come, first served basis, so please e-mail me as soon as you've made a decision, and I'll post that topic as taken on the course website.

PART 1: PROSPECTUS (DUE APRIL 23RD)

A prospectus is a **proposal** for a research topic that both **describes** what you intend to do and **explains** what you've discovered so far. It needs to include a clear research question or thesis statement. (A research question is, in effect, the question that your final paper will ultimately answer. It needs to be general enough to allow you room to narrow your topic, yet focused enough to be appropriate for a paper of this length.) In approximately **500 words**, give a **brief introduction** to the topic you're exploring, and present the **question/thesis** for your paper, explaining why you think your topic is an interesting or useful one.

In addition to the 500 word overview, you'll need to provide an **annotated bibliography** containing at least three print sources. As with your Playgoer's Journal assignment, these should be properly formatted bibliographic entries along with a 2-4 sentence description of what's in each source. You are **STRONGLY ENCOURAGED** to submit a draft of your prospectus in advance. I will need to receive it no later than noon on **April 20th** in order to provide feedback.

PART 2: ORAL PRESENTATION (MAY 7TH – ??)

Since each of you will be covering a different topic, you'll have the opportunity to share what you've found with your classmates in a **10 minute oral presentation of your paper**. These will take place on the last two days of class and during the final exam period, and need to be **well-rehearsed** (i.e. you will be graded on how closely you adhere to the 10 minute restriction, how well you adapt your paper for presentation, delivery, eye contact, etc.). These will not need to be memorized, and you are encouraged to use visual aids as appropriate. We'll devote some time on **April 25th** to discussing the most effective ways to prepare for and deliver a paper. The order and date of presentations will be determined by when you select your topic; those who let me know first will have first choice when it comes to days/times.

Immediately following your presentation, I will provide feedback on your paper, which you will have a chance to revise before it is due on **the day of the final (TBD)**.

PART 3: PAPER (DUE BEGINNING OF FINAL EXAM PERIOD)

Your paper needs to be **6-8 pages** (not including bibliography or images), and formatted according to the guidelines in the syllabus. In it, you should introduce your topic and present a **clear thesis** that states **how the type of performance you're looking at exhibits some/all of the elements of theatrical censorship we studied this semester**. Alternately, you may argue that your form was **not affected** by any of the types of censorship we studied (though you'll then need to explain in what way it was censored). In doing this, you'll need to make specific references to material we've covered over the course of the semester, as the plays and periods we study will provide the analytic models you will apply to your particular topic.

After you introduce your thesis, the rest of your paper should present the material you found that supports your conclusion. As with any research paper, you will need to cite from the sources you've found, and – as appropriate – include textual analysis of the play/performance you're examining. Finally, conclude your paper.

While I will provide brief feedback on your oral presentation, you are **STRONGLY ENCOURAGED** to submit a full draft in advance of the paper's due date. I will need to receive it in advance, though the specific date will depend on the day/time of our final. The earlier you submit it, of course, the more time you'll have to make corrections.