I. ASCRC General Education Form

<table>
<thead>
<tr>
<th>Group</th>
<th>VI: Historical &amp; Cultural Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dept/Program</td>
<td>Drama/Dance</td>
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<tr>
<td>Course #</td>
<td>UG DRAM 320</td>
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<tr>
<td>Course Title</td>
<td>Theatre History I</td>
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<tr>
<td>Prerequisite</td>
<td></td>
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<tr>
<td>Credits</td>
<td>3</td>
</tr>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

<table>
<thead>
<tr>
<th>Requestor</th>
<th>Jere Hodgin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>x2877 <a href="mailto:jere.hodgin@umontana.edu">jere.hodgin@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Mark Dean</td>
</tr>
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<td>x2879</td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
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<td>x4970</td>
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III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm

This course is a foundational survey of Eastern and Western theatre traditions from theatre origins in ancient times through the 18th century. Throughout the course students will be considering, through various methodologies, what we mean by “theatre” and “history,” ultimately addressing what the term “theatre history” encompasses and its importance to students and practitioners of theatre and world culture.

Students will explore various kinds of evidence theatre historians and historiographers use to construct theatre history, and discuss ways in which that evidence has been and can be interpreted. Through readings, lectures, class discussions, videos, group presentations, writing and research, as well as focus group meetings and unit presentations, students will become familiar with theatre practices, practitioners, and texts from a variety of cultures and points of view. By consistently addressing the relevance of their individual and group research, students will approach the study of history as a vital and influential aspect of the present.

IV. Criteria:

Briefly explain how this course meets the criteria for the group. See:

http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm

Courses teach students how to present ideas and information with a view to understanding the causes, development, and consequences of historical events.

The Fall semester is divided into three units:

- Unit I – Theatre Origins in World History
- Unit II – European Theatre and Drama from the Middle Ages to 1642
- Unit III – European Theatre through the 18th Century
The class will be introduced to the line-of-inquiry approach and will practice this methodology in a variety of ways throughout each academic unit. Students will demonstrate their knowledge of historical causes, development and consequences of the historic occurrences in each of these Units, both orally (in class discussions and group presentations), and in writing (in research papers—edited, revised, and resubmitted for final approval).

Courses teach students how to evaluate texts or artifacts within their historical and/or cultural contexts.

Students will be spending each Unit (in part) working closely with one of three focus groups. In this way each student will be exposed to a variety of ways to approach the study of Theatre History:

1. Literary Dramaturgy—analyzing drama through the lens of literary criticism and script analysis,
2. Production Dramaturgy—directing attention to theatre as a practical art form (acting, directing, and design, etc.), and
3. Contextual Dramaturgy—synthesizing theatrical activity as it may reflect or influence current political/economic/social issues occurring during the era being studied and beyond.

Each focus group will have different assignments as students learn to explore history through their particular lens. At the end of each Unit, groups will rotate to a new focus area for exposure to another method of examining the construction of theatre history.

Courses teach students how to analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts.

Teaching students how to analyze human behavior, ideas and institutions as reflected in the development of drama and theatre arts, is the primary purpose of the focus group component of this course. More detailed descriptions of these focus groups are addressed later in this document and also in the syllabus.
The course justification should explain the approach and focus with respect to its chronological, geographical, and/or topical content. A methodological component (e.g. historiography or ethnography) must be apparent.

This course is conducted in chronological order, addressing early theatre history from a geographical perspective. A mix of lecture/discussion, focus group seminars, and small-group Unit Presentations on specific areas of interest offers a wide range of topical content and case study.

The methodological emphasis will be dictated by the focus group in which the students are participating: literary dramaturgy (formalist script analysis and dramatic criticism,) production dramaturgy (practical application such as acting, directing, design,) and/or contextual dramaturgy (historiography.) As the focus groups rotate throughout the semester, each student will have the opportunity to experience all three methodologies used in the study of theatre history, as well as an opportunity to learn to approach historical and cultural research into an arts discipline through a variety of lenses.

This course, faithfully undertaken, will provide students with a strong foundational knowledge of historiographic techniques and dramaturgical methods employed to study both past and present theatrical activity. By consistently addressing the relevance of their individual and group research, students will approach the study of history as a vital and influential aspect of the present. This knowledge, and methodological approach, will enhance not only their skills and experiences as readers, writers, practitioners, audience members, and scholars of theatre, but also demonstrate the significance of this art form in world history and cultural development.

V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm

Upon completion of this perspective, students will be able to synthesize ideas and information with a view to understanding the causes and consequences of historical developments and events.

Through the use of focus groups to emphasize the three significant areas of dramaturgy, and the rotation of students through each methodological approach, students will learn to synthesize ideas, information, and perspective with a goal of understanding the causes and consequences of historical developments and events.

A brief description of each focus group follows:
Students participating in the focus group emphasizing literary criticism and script analysis will be looking at a variety of plays representative of the countries and periods covered in the unit. Their primary task will be to learn to look at each example of drama as an independent object with its own self-contained context, to recognize and define its internal features, and identify such qualities as given circumstances, background story, plot, character, idea, dialogue, mood, and style as they uniquely appear and function in each play.

Students participating in the focus group emphasizing historical theatrical practices in the areas of acting, directing, and design will be looking at a variety of plays representative of the countries and periods covered in the unit. Their primary task will be to research acting/directing styles and techniques, as well as innovations in theatre design, costume, and make-up, in use at the time of the plays initial production. They explore how each of these elements affected the actual production of the play, discover the justification behind certain artistic choices, and determine how each fit into the evolution of the theatre.

Students participating in the focus group emphasizing historical context will be looking at a variety of plays representative of the countries and periods covered in the unit. Their primary task will be to research the socio-political, economic, and/or religious and cultural conditions evident at the time of the plays initial production, exploring how each of these elements—real people, real events—may have affected the actual production of the play, and/or influenced certain artistic choices and ultimately the evolution of the theatre.

As we move further into the study of theatre history, students will begin to see connections, make comparisons, and formulate informed questions that can lead to further inquiry. Such study provides the basis for grounding in the discipline, and ultimately defines the student as adept at synthesizing, and, therefore, prepared to create future work.
Upon completion of this perspective, students will be able to evaluate texts or artifacts within their historical and/or cultural contexts. Theatre is often said to serve as a mirror of the culture in which it exists. Students will be looking into that mirror in an attempt to determine how truthfully a culture re-presents itself in its drama, its practices, and its cultural environment. Students will be asked to ascertain what liberties may have been taken, and to determine the social value and significance of this art form in the development of said culture.

As students prepare assignments, and develop unit presentations, they will be encouraged to use all the resources at their disposal to create a clear picture of the values and belief systems evident in the culture creating the literature, nurturing the artistic community, and establishing performance traditions that define theatre, and its subsequent mother culture, during the era under investigation. Students are encouraged to bring their discoveries—texts or artifacts—to the table for the benefit of classmates.

Upon completion of this perspective, students will be able to analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts. Through lecture/discussions, videos, focus group sessions, and unit presentation work, students gain the ability to analyze human behavior both within their respective historical and/or cultural contexts, and through the collaborative development of presentation ideas and performances.

This course is concerned with both theoretical and critical assumptions made after the fact, and with practical aspects of an era’s theatre for its own sake. Students look at plays, both as segregated entities, and also as vehicles for the practical elements involved in production. They look at cultural events and history to determine if theatre, as an institution, serves as a mirror or a hammer in illustrating human societal evolution. In all cases they learn to seek a better understanding of how human beings, with specific tasks (and artistic skills,) brought these texts (in the largest sense of the word) to their audiences.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

THEATRE HISTORY
ORIGINS THROUGH THE 18TH CENTURY
FALL 2008
DRAM 320  3 credits  TTh 9:40 – 11:00  University Hall 210

Professor:  Dr. Ann C. Wright  
Office:  McGill 212A  Phone:  243-5846  Mailbox: PARTV 197  
Email:  ann.wright@umontana.edu  
Office Hours:  MWF 9:00-10:00 or by appointment

Teaching Assistant:  Teralyn Tanner  
Office:  McGill 212A  Phone:  864.238.4984  Mailbox: PARTV Graduate Students  
Email:  teralynt@gmail.com  
Office Hours:  Thursday 12:00-2:00 or by appointment

“Art is not a mirror held up to reality, but a hammer with which to shape it.”  
—Bertolt Brecht

COURSE DESCRIPTION & OBJECTIVES:

This course is an introductory survey of Western Theatre from ancient times through the eighteenth century. We will also look briefly at Asian Theatre and Pre-Columbian Mesoamerican performance. Throughout the course we will be considering, through various methodologies, what we mean by “theatre” and “history,” as well as what “Theatre History” means to us and why it is useful to us as students and practitioners of Theatre.

This course is divided into three Units:

Unit I – Theatre Origins in World History  
Unit II – European Theatre and Drama from the Middle Ages to 1642  
Unit III – European Theatre through the 18th Century

Students will be spending each Unit (in part) working closely with one of three focus groups. In this way each student will be exposed to a variety of ways to approach the study of Theatre History:

(4) through the lens of literary criticism and script analysis,  
(5) through attention to theatre as a practical art form (acting, directing, design, etc.), and  
(6) through the lens of contextual dramaturgy.

Each focus group will have different assignments as you learn to explore history through their particular lens. At the end of each Unit your group will rotate to a new focus area for exposure to another method of examining Theatre History.

In this way, we will explore various kinds of evidence theatre historians use to construct theatre history, and discuss ways in which that evidence has been and can be interpreted. Through readings, lectures, class discussions, videos, group presentations, writing and research, as well as focus group meetings, students will become familiar with theatre practices, practitioners, and texts from a variety of cultures and points of view. Students will be expected to demonstrate their knowledge both orally (in class discussions and group presentations), and in writing (in short papers and on tests).

This course, faithfully undertaken, will provide students with a strong foundational knowledge of
past theatrical activity that will enhance both their skills and experiences as readers, writers, practitioners, audience members, and scholars of Theatre.

REQUIRED TEXTS:

POLICIES:
Basic Requirements:
- Students are required to **complete reading, writing, and performance assignments** by the specified due date. Follow the course schedule carefully to keep track of assignments.
- Students are required to **bring the appropriate texts to class**, or for focus group sessions, for discussion. In addition, I recommend a **three-ring binder** for compiling copies of assigned material and handouts, taking notes, and maintaining a class journal.
- Students are required to bring **blue books** to class for use on Test days. *If you do not have a blue book on a test day, you may not take the Test, and you will not be able to take a make-up.* Pick up at least three of them from the bookstore now, and keep them ready in your notebook.
- Class **participation is encouraged**. Each student will receive a participation grade based not only on **productive participation*** in class, but also on behavior and attitude in the classroom. Please be courteous and respectful to your peers and your instructors.

  * “**Productive participation**” means being prepared for class; asking relevant questions; contributing informed, relevant comments; engaging in the process of learning through group discussion; and being open to informed, intelligent debate. You do not always have to agree with your peers or your instructor, but you do always need to be respectful of differing opinions, and you must always be certain that your positions are informed by your own reading, research, and experience, not merely by what you’ve heard from someone else.

**Blackboard, Electronic Reserves, and the Library**
We will be using Blackboard for managing notification for all class assignments and announcements, as well as providing a location for chat rooms and focus group forums. We will maintain electronic reserves for supplemental reading material required in the class. It will be your responsibility to locate the assigned material from the electronic reserve section and print it for use in class on the appropriate day. In addition, we will be using Blackboard as a central location for information on grades and attendance records.
Several assignments require familiarity with the Library. If you haven’t already, gain this expertise. For special assistance, ask for Tammy Ravas, Fine Arts Librarian and Media Coordinator. She can be reached through her office at MLIB 315, by phone at 243-4402, or via Email at tammy.ravas@umontana.edu. She’s awesome, and very familiar with the needs of this class.

**Departmental Rules and Regs:**
All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in the Department of Drama/Dance Handbook. The Handbook is available online at [http://www.sfa.umt.edu/drama/index.html](http://www.sfa.umt.edu/drama/index.html). Please consult the 2008-2009 Handbook for specific information regarding attendance policies, absences, tardies, missed or late assignments or tests, ways to challenge a grade, special accommodations, scholastic dishonesty, and other areas of interest.

**A Note about Attendance, Late Policy, and Make-up Tests:**
Departmental policy allows for two unexcused absences. Each subsequent unexcused absence will result in the lowering of your final grade by 1/2 of a letter grade. The only excuses accepted for absences are illness accompanied by a doctor’s note; death in the family, also with a note; university obligation, with appropriate documentation; and, religious holidays as outlined in the departmental Handbook.

Class begins promptly at 9:40, and I’ll give you two tardies (after 9:45) because . . . well, stuff happens. After that, two excessive tardies count as an absence. You cannot enter class late on days of tests or Unit Presentations. Sorry, but out of consideration for your fellow classmates, we just do not interrupt performances!

If you are absent, or late, you are responsible for finding out what you missed and making up all work. If you know in advance that you are going to be absent, you are required to submit in advance any work that will be due during your absence, and you will be responsible for making up all work missed during the absence. It is obviously to your advantage to learn what you have missed. If necessary, arrange a meeting with Teralyn or me.

Written work is considered late if it is not available to be turned in at the beginning of the class period for which the assignment is due. Assignments should be submitted typed rather than hand-written. *Computer/printer problems do not constitute a valid excuse for a late paper.* Material submitted late will lose a full letter grade per day for the first two days, after which time they will no longer be accepted and will receive a zero.

Make-up tests are a nuisance for everyone, and are offered only with a proper excuse. You will need to schedule an appointment. Test material will be similar, but not identical, to that offered during the original testing period. Some sections may be conducted orally. Let’s try to avoid this circumstance if at all possible.

Group presentations and the accompanying written work may not be presented late. If the group presentation is not presented on the scheduled date, the assignment will count as a zero for all members of the group. Any individual not participating with their group (without an appropriate excuse) will receive a zero.

Bottom line: This is your field, folks! Don’t miss class, don’t skim on the assigned reading, don’t miss tests or Unit Presentations. Complete all of the written assignments. The information you will gain from this class is vital to your development of a strong foundation in your discipline.
**Grading/Assessment:**
You will receive a **Unit grade for each period – (three Unit Grades = final grade.)**
- You will be assigned a Unit grade based on your completion of the assignments required in each Unit. Detailed criteria for each of these assignments will be distributed well in advance of the due date.
- You will also receive Unit grades for the test given in each Unit, class participation, and the final Unit Presentation given at the end of each Unit.

Completed work will be scored and returned to you no later than one week from the date you turned it in. Late assignments (if accepted) will suffer grade-wise – keep it simple, turn in your work on time (see late policy defined earlier in this syllabus).

Grading breakdowns for each of the three Units are as follows:

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<thead>
<tr>
<th>Percentage</th>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>25%</td>
<td><strong>Unit focus group assignments</strong> (cumulative)</td>
<td>250 pts.</td>
</tr>
<tr>
<td>30%</td>
<td><strong>Unit Test</strong></td>
<td>300 pts.</td>
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<tr>
<td>30%</td>
<td><strong>Unit Presentations</strong></td>
<td>300 pts.</td>
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<tr>
<td></td>
<td><em>(including written work)</em></td>
<td></td>
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<tr>
<td>15%</td>
<td><strong>Class Participation</strong></td>
<td>150 pts.</td>
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<tr>
<td>100%</td>
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<td>1000 pts.</td>
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These three **Unit grades** (including all focus group, test, and class participation grades) will be tallied together at the end of the semester to determine your final grade for the course, based on a **3000 pt. system**. You may meet with Teralyn or me at any time during the semester to see how you are doing.

**Overview of Assignments and Study Aids:**
Printed copies of the **Power-Point Notes** for each lecture will be made available prior to the each lecture session and then placed on Blackboard. These outlines provide space for additional note taking during class, and can ultimately be used as study aides for Unit Tests.

A **terms list** is available on Blackboard as a study aid for each chapter. These lists are designed to help you as you read the assigned material. If you choose to use this aid, define the terms on the lists, as they come up in the reading. This process will help you be more fully prepared for class discussions, and well equipped to develop your own study guide for tests—as you go, rather than at the last minute.

**Tests:** There are **three** scheduled Tests that are designed to measure your progress with the material from the large lecture sessions and the readings assigned for the whole class. You will be responsible for all lecture material, as well as material from the textbook, and other outside reading assigned for Lecture/Discussion sessions. These tests will not cover any material discussed in, or readings assigned to, individual focus groups. **Hint:** Do your reading assignments religiously, take good notes, and attend review sessions when offered. **There will be no cumulative final exam in this class.**

A separate **review session** will be offered the day before each Test (at a location and time TBA). No class time will be available for review. These sessions are not mandatory, but highly recommended, as there is a great deal of material to digest.
Quizzes: May, or may not, happen. Be prepared!

Focus Group Assignments: You will receive detailed criteria for all focus group assignments throughout the course of this class. Often the turn-around is intentionally quick. This helps develop strong critical thinking and decision-making skills. Learn to work with it, and benefit from the experience. Written work will be returned to you, graded and with comments, no later than one week from the time it is turned in.

Unit Presentations: There will be three Unit Presentation sessions throughout the course of the semester—one for each Unit and focus area offered by the course.

The manner in which your group decides to present your material will be determined in advance with your TA and instructor’s guidance, from an initial proposal through a final submission of a presentation abstract. We will provide detailed criteria for both the presentation, and the required written documentation that must accompany each presentation (both from the group and from individual participants), early in each Unit. We will be available during office hours, or by appointment, to meet with you to offer advice and encouragement. Plan to work closely with your group both inside and outside of class, as well as on Blackboard, to prepare for each of these events.

These presentations involve, just as any theatrical production, extensive creative effort, serious research, careful planning, and intense collaborative work. Your group will be presenting to the entire class, working from the material covered and focus emphasized during your unit study. 100% participation is required. In addition, we expect high quality work, and a thorough knowledge of your subject matter. We look forward to significant issues of Theatre History reaching the entire class.

Academic Misconduct and the Student Conduct Code
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Students with Special Needs:
Students with disabilities or special needs should notify me as soon as possible after the onset of class work.

A Note about your Syllabus and Course Schedule:
This syllabus and course schedule is a guide for you to use to keep up with your assignments and to plan for important due dates—refer to your syllabus every day; that’s why it’s here. After the assignment has been discussed in class, if you are still confused about any assignment as it appears on the syllabus, please ask your TA or me about it before the day it’s due.

Work noted on the course schedule is DUE on the date marked. In other words, if the assignment for 8/28 says: Assignment: Brockett – Chapter 1, and Exploring the Nature and Scope of Theatre History—Brockett’s Appendix in 8th Edition—Blackboard, then you must read and digest that material before 8/28 so you are prepared to discuss it in class on that day.

Due to the possibility of unforeseen delays and/or rapid progress, this syllabus and course schedule is subject to change at the discretion of the professor. You will always be notified well in advance if any changes, additions, deletions, or other modifications are needed.
THEATRE HISTORY: Origins through the 18th Century  
DRAM 320  
COURSE SCHEDULE

Autumn Semester 2008  
September 1 (Monday) - Labor Day, Holiday  
November 4 (Tuesday) - Election Day, Holiday  
November 11 (Tuesday) - Veterans Day, Holiday  
November 26-27-28 (Wednesday-Friday) - Thanksgiving Vacation  
December 8-12 (Monday-Friday) Final Examinations

Tuesday, 8/26: Class Introduction

Unit I: Theatre Origins in World History

Thursday, 8/28: Lecture/Discussion: “Getting Our Terms Straight from the Beginning, and Exploring the Nature and Scope of our Discipline”

Assignment: Brockett – Chapter 1  
Exploring the Nature and Scope of Theatre History—Brockett’s Appendix in 8th Edition—Blackboard

Tuesday, 9/2: Lecture/Discussion: “The Development of Theatre in Classical Greece”

Assignment: Brockett – Chapter 2  
Aristotle – “The Poetics” – Blackboard  
Sophocles – Oedipus Rex - Bedford

Thursday, 9/4: Lecture/Discussion: Hellenistic, Roman and Byzantine Theatre and Drama

Assignment: Brockett – Chapter 3  
Roman Drama and Theatre—Blackboard

Tuesday, 9/9: Focus groups:

Group I Assignment: Sophocles – Antigone – Bedford  
“Reading a Play” – Bedford  
Levi-Strauss – “The Structural Study of Myth”–Bedford  
Become familiar with Script Analysis—pay particular
attention to Character and Dialogue

Review Campbell’s theories on myth as noted in Brockett

Make notes on the above material, and bring for focus group discussion. (May be turned in for grading.)

Using material from your own independent research, write a short analysis (2-pages) on what you believe to be the major differences between the writing styles and resultant dramas exhibited in Greece versus Rome. Why do you believe these differences existed?

Include bibliography—three sources: one reliable internet source acceptable, no Wikipedia, and Brockett does not count as an outside source, but may be used in your discussion and, therefore, cited.

**Group II Assignment:**

Aeschylus – *Agamemnon* – Bedford
Slater, “The Idea of the Actor”—Blackboard
Case, “Classical Drag: The Greek Creation of Female Parts”—Blackboard

Make notes for class discussion

Each student:

1) locate 2 short commentaries on Aeschylus and/or the acting, directing, and technical styles and innovations of the time, or neat info from another source, such as archeology. Bring to class as examples of evidence for how the play can reflect and enhance our knowledge of the various aspects of practice during this era.

2) Write a short response paper (3 paragraphs) on each source to use during discussions.

Include bibliography—three sources: one reliable internet source acceptable, no Wikipedia,
Group III Assignment: Aristophanes – *Lysistrata*—Bedford

Each student:

1) Locate two short articles, or other types of evidence (maybe from archeology), on the social, economic, political, or religious atmosphere during the time of Aristophanes. Bring to class as examples of how such evidence broadens our knowledge of theatre practices, and how the play reflects the cultural context the era.

2) Write a short response paper on each example of evidence you selected, and discuss how these examples differ from those available for the Roman period. What cultural conditions may account for these differences?

Include bibliography—three sources: one reliable internet source acceptable, no Wikipedia, and Brockett does not count as an outside source, but may be used in your discussion and, therefore, cited.

Thursday, 9/11: *Unit Presentation proposals due*

Lecture/Discussion: What’s Going on in the Rest of the World?
The Theatre of Asia – Part I: India and China”

Assignment: Brockett—Chapter 26 (613-630)“(Aside) Sanskrit Drama and Theatre”—Blackboard

Tuesday, 9/16: Lecture/Discussion: “The Theatre of Asia – Part II: Japan, etc.”

Assignment: Brockett—Chapter 26 (631-648)Zeami Motokiyo from “Teachings on Style and the Flower”—Blackboard
Thursday, 9/18: *Final version of Unit Presentation Abstracts due.*

Focus Groups:

Assignment for all groups: *The Forty-Seven Samurai - Blackboard*

**Group I Assignment:** Bring 2-page play analysis of *The Forty-Seven Samurai*. Be prepared to discuss the play’s structure, and how it fits early Japanese requirements for style (per Zeami.)

**Group II Assignment:** Prepare either a character analysis of one of the roles, or a design analysis (including props), for *The Forty-Seven Samurai*. (Character analysis form required for this class is available on Blackboard. For design projects, be sure to stay “period,” and be able to document reasons for your choices.) Be prepared to discuss your contribution in class.

**Group III Assignment:** Research early Japanese history as it may relate to the various theatrical forms discussed in Brockett (i.e. religion, shogunate system, origins of various styles of performance and how they grew out of or influenced cultural situations.) Prepare a 2-page analysis of this material as it relates to *The Forty-Seven Samurai*. Include bibliography—three sources: one reliable internet source acceptable, no Wikipedia, and Brockett does not count as an outside source, but may be used in your discussion and, therefore, cited.

Tuesday, 9/23: Lecture/Discussion: “Another Continent Heard From – Pre-Columbian Performance in the Americas.”

Wednesday, 9/24: Review Session for Test I – time and location TBA

Thursday, 9/25: Test I

Tuesday, 9/30: Unit Presentation #1

Thursday, 10/2: Unit Presentation #1
Unit II: European Theatre and Drama
from the Middle Ages to 1642

Tuesday, 10/7: Lecture/Discussion: “European Theatre and Drama in the Middle Ages”

Assignment: Brockett - Chapter 4
Second Shepherd’s Play – Blackboard
“Why We Read The Second Shepherd’s Play”—Blackboard

Thursday, 10/9: Focus Groups:

Group I Assignment: Everyman – Blackboard
“The Medieval Stage Director” – Blackboard

Using Script Analysis, write a 2-page script analysis of this play focusing on plot progressions and structure. How would a “stage director” of the period have used your information? What other sources might he consult?
Include bibliography—three sources: one reliable internet source acceptable, no Wikipedia, and Brockett does not count as an outside source, but may be used in your discussion and, therefore, cited.

Group II Assignment: Everyman – Blackboard
“The Staging of Liturgical Drama” – Blackboard
“The Machinery for the Paradise” – Blackboard
“The Paradise Improved” – Blackboard
“The Stage Magic of Valenciennes” – Blackboard
“English Pageant Carts” – Blackboard
“The Medieval Stage Director” – Blackboard

Each student:
Using the information available in the above material on Blackboard, write a short response paper (3 paragraphs) on two that you feel
provide particularly good evidence re. “Everyman”—explain how each broadens our knowledge of theatre practices, reflects the historical context the era, and could be used to re-create an adaptation.

Group III Assignment: **Everyman** – Blackboard

“The Staging of Liturgical Drama” – Blackboard
“The Machinery for the Paradise” – Blackboard
“The Paradise Improved” – Blackboard
“The Stage Magic of Valenciennes” – Blackboard
“English Pageant Cars” – Blackboard
“The Medieval Stage Director”— Blackboard

Each student:
Using the information available in the above material on Blackboard, write a short response paper (3 paragraphs) on two that you feel provide particularly good evidence re. cultural conditions surrounding “Everyman”—explain how each broadens our knowledge of theatre practices, reflects the historical context the era, and could be used to re-create an adaptation.
Remember, you’re looking for cultural context here, not necessarily the theatrical practice described in the essays. Think outside the box. If you refer to outside source material, include bibliography (remembering our source criteria.) What other sources could you recommend?

**Tuesday, 10/14:**

*Unit Presentation proposals due.*

**Lecture/Discussion:** “English Theatre after the Middle Ages to 1642”

**Assignment:** Brockett – Chapter 5
Shakespeare – *The Tempest* – Bedford
Thursday, 10/16: Lecture/Discussion: “Spanish Theatre to 1700”

Assignment: Brockett – Chapter 6
Lope de Vega – “The New Art of Writing Plays for Our Time” - Blackboard

Tuesday, 10/21: Unit Presentation abstracts due.

Focus Groups:

Group I Assignment: Bring your copy of Lysistrata to class. Adapting/rewriting: Divide into two groups. Using suggestions from Script Analysis, and your knowledge of playwriting during this period, discuss how Aristophanes’ Lysistrata could be adapted to meet the aesthetic requirements of either the Elizabethan theatre or that of the Spanish Golden Age. Remember to base your adaptation on events occurring between 1500 and 1642 (England) and 1500-1700 (Spain), and to incorporate notions of acting, directing, and/or theatre structures, as well as audience tastes, into your work. (Group notes to be turned in at the end of class.)

Group II Assignment: 1) Read Calderone’s Life is a Dream (Bedford). Complete a character analysis on a character from Calderone’s play.

Be prepared to discuss Spanish staging of this work (both set and costume design). How might it have been done differently if produced on the English stage? Prepare notes and drawings (of either set or costume design) during class to emphasize your points (to be turned in at the end of class.)

Group III Assignment: Read Lope de Vega’s “The Sheep Well” (Fuente Ovejuna). Blackboard

Do you see this play as having revolutionary sentiments, or as praising the king for abolishing the feudal system? Explain (2-3 paragraphs.)

AND

1) Investigate the various business arrangements involved in the production of theatre in England and Spain (1500-1700). Locate at least 1 outside source of information, in addition to your text, to help you define the similarities and
differences, and include this information in a 3 paragraph response on 16th and 17th century business practices that affected the operation of theatres. Include bibliography (remembering our source criteria.)

OR

2) Focus on politics and religion, and locate at least 1 outside source, in addition to your text, on how the inclusion of religious aspects influenced the development of theatre in Spain, or how the exclusion of such aspects reflected itself in the work of the English stage. Complete a 3 paragraph response on this information. Include bibliography (remembering our source criteria.)

NOTE: Each student will answer the initial question about the play’s sentiments (2-3 paragraphs,) and also turn in one 3-paragraph response paper on the above subject of their choice.

Wednesday, 10/22: Review Session for Test II – location and time TBA

Thursday, 10/23: Test II

Tuesday, 10/28: Unit Presentation #2

Thursday, 10/30: Unit Presentation #2

Tuesday, 11/4: Holiday—Election Day

Unit III – European Theatre to 1800

Thursday, 11/6: Lecture/Discussion: “Italian and French Theatre to 1700”
Guest Lecturer: Ezra LeBank

Assignment: Brockett – Chapters 7 and 8

Tuesday, 11/11: Holiday


Assignment: Brockett – Chapter 9
Congreve – “The Way of the World”—Blackboard
Tuesday 11/18: Focus Groups:

All Groups Assignment: Aphra Behn – “The Rover” – Bedford
Virginia Woolf – “On Aphra Behn” – Bedford

Group I Assignment: Review *Script Analysis*, and write a 2-3 page paper on using this methodology to analyze “The Rover.” This is to be reflective of the type of analysis that would be included in a dramaturgical protocol. (Got questions about that? Ask me!)

Group II Assignment: Create a preliminary model for a set for “The Rover,” and provide documentation (brief analysis and specifics from the script) to support your design choices (be sure to stay “period”—how would they have done it?)

Group III Assignment: Read “Courtship and Marriage in The Rover”—Bedford. Conduct independent research on courtship and marriage conventions in England at the time this play was written and first performed (3 outside sources). Does the play reflect or exaggerate current social practices and attitudes?

Write a two-page paper describing your sources, and explaining their significance in contextual dramaturgy for this play. Include a bibliography (remembering our source criteria.) Be prepared to share your discoveries and “a-ha” moments in class.

Thursday, 11/20: Unit Presentation proposals due.

Lecture/Discussion: Theatre Architecture in the Baroque Era
Guest Lecturer: Mike Monsos

Tuesday, 11/25: Focus Groups:
Group I Assignment: Jean Racine – Phaedra — Blackboard

1) Compare/contrast Racine’s Phaedra with Euripides’ Hippolytus. Write a 2-page comparative play analysis on Racine/Euripides’ versions of the story.

2) Select a relevant topic, and conduct preliminary research on some aspect of 18th C. dramatic criticism in Northern and Eastern Europe that could be valuable in conducting script analysis. (Goethe, Schiller?) Be prepared to discuss your notes in class.

Group II Assignment: Goldoni – The Servant of Two Masters – Blackboard

Character analysis for one character in The Servant of Two Masters

“The Discarded Panier” – Blackboard
“Costume Reform” – Blackboard
“Changes in Make-up”– Blackboard
“Servandoni’s Illusionism” – Blackboard
“Chiaroscuro Lighting” – Blackboard
“Spectators on the Stage” – Blackboard

Using the assigned short essays above, and your own independent research on some aspect of 18th C. acting styles and staging conventions in Northern and Eastern Europe, write a short (2-3- paragraphs) response paper on two sources. Do your sources back up or refute the information in the primary sources. Include bibliography (remembering our source criteria.) Be prepared to share your discoveries and “a-ha” moments in class.

Group III Assignment: Beaumarchais – The Marriage of Figaro — Blackboard

Each student:
1) Conduct independent research on French social conditions of the time. Locate one source that could be used to
contribute to the contextual dramaturgy for The Marriage of Figaro. Write a short (3-paragraph) response paper outlining the significance of the source. Include bibliography (remembering our source criteria.)

2) Conduct independent research on the early public theatre in 18th C Germany and the Establishment of National Theatres, or specific topics relating to Eastern Europe. Write a short (3-paragraph) response paper outlining the significance of the source. Include bibliography (remembering our source criteria.) Be prepared to share your discoveries and “a-ha” moments in class.

Thursday, 11/27: Thanksgiving Holiday

Tuesday, 12/2: Unit Presentation abstracts due.
Lecture/Discussion: “Italy and France to 1800” and “Theatre in Northern and Eastern Europe to 1800”
Assignment: Brockett – Chapters 10 and 11

Wednesday, 12/3: Review Session for Test VI – location and time TBA

Thursday, 12/4: Test III

Final Exam Day (TBA): Unit Presentation #3 – All events!

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.