

THEA 3013: Theatre History 1

Spring 2019 M/W/F 8:30-9:20

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**“Pleasure in the job puts perfection in the work” - Aristotle**

**DEPARTMENT OF THEATRE MISSION**

University Theatre is centered on the core belief that if we work as professionals during our rehearsals, labs, projects, classes, and internships, we can achieve success both here in our program and onward, through the graduates of our program. We seek to educate students in all aspects of the theatrical arts. Analytical skills, problem solving, and cooperative endeavors are promoted through the creative process of theatre productions. This collaborative process is the basis for all of the theoretical and practical work we do in creating theatre. We prepare students for graduate study and for professional employment in the theatre and related fields and we provide students with a wide range of skills and experience which can be used in a variety of careers.

University Theatre productions serve as a laboratory where students practice classroom theories. All interested students, regardless of major, are encouraged to become involved in our productions. We select our season to provide university and community audiences with the opportunity to experience plays from a wide range of periods and genres which are presented in a variety of production styles.

THR 3013 Theatre History I The development of the theatre and dramatic literature; critical study of representative plays of the period covered.

Further discussion of course description: In Theatre History I, we will study classical Greek and Roman, medieval, Renaissance, and early modern dramatic literature in order to understand critical developments in the history of the theatre. Through the study of selected plays, we will gain a greater understanding of the range of literary and dramatic themes and techniques explored from antiquity through the 18<sup>th</sup> century.

**Course Objectives**

- Students will demonstrate knowledge of the major stylistic and cultural variations within at least one artistic medium.
- Students will demonstrate an understanding of the relationships between artistic development and historical, cultural, and social contexts.
- Students will demonstrate their ability to use appropriate terminology and concepts in their discussion of at least one artistic medium.
- Students will develop an understanding of the major themes of dramatic literature from antiquity through the 18<sup>th</sup> century.

- Students will develop an understanding of key issues related to the staging of dramatic literature from antiquity through the 18<sup>th</sup> century.
- Students will demonstrate their understanding through class discussions, written work, and examinations.
- Students will gain familiarity with key online resources related to drama and theatre.

### Intended Student Outcomes

Theatre History I fulfills several of the Intended Student Outcomes of the University of the Ozarks.

1. Students will communicate effectively.

Obviously, this course will emphasize effective communication through daily class discussions, through oral presentations and through written assignments.

2. Students will think critically.

Naturally, students must think critically about everything we read or view in order to develop a solid understanding of how the plays we study create and reflect changes over time.

3. Students will have knowledge of human culture.

Over the course of the semester, students will develop a deeper understanding of how regional and national differences, political and social changes, and increased communication among peoples influence dramatic literature both overtly and covertly. Since the theatre is well known as a medium designed to provoke thought and social change, we will address the cultural context of each play we study.

4. Students will be aware of their responsibilities to themselves, to humanity, to their planet, and to their creator.

A literature course allows students to explore human relationships with each other, with their planet, and with their creator as the readings challenge students to see the world from different perspectives and to respect views that are contrary to their own. This course thus allows students to explore how different authors and readers understand their relationships with each other, with the planet, and with their creator.

### **COURSE TEXTS**

#### **Required**

**Living Theatre: A History of Theatre** Wilson and Goldfarb, W.W. Norton & Company 7<sup>th</sup> ed.

**The Wadsworth Anthology of Drama** W.B Worthen, Wadsworth 6<sup>th</sup> ed

#### **Moodle**

The online course tool, Moodle, will be used in this course. Please familiarize yourself with this technology. I will keep grades recorded and up to date throughout the semester.

### **COURSE EXPECTATIONS**

#### **Classroom Etiquette**

- No cellphones, i-pods, or other electronic devices in class unless used in a class project.
- Arrive on time: Early is on time, on-time is late, and late is unacceptable.

### **Cell Phones/ Mobile Devices Electronics**

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If you bring a cellphone/ electronic device into class, make sure it is turned completely off and put away inside a backpack or purse where it cannot be seen. I strongly advise you to NOT use a cellphone/ electronic device in our rehearsal or classroom space. This includes personal iPods, electronic games, and mp3 players, etc.... They are distractions from the short amount of time we have to do our work. The exception to this are the university iPads which we may use to observe or record performances. However, class time should be focused on our classroom collaboration.

### **Why are policies in this class so strict?**

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The nature of theatre is highly collaborative. Whether you are in a production or class, an entire ensemble is depending on your work. There is always someone, or many, who are looking for you to be completely present and prepared for each day's work. As a part of this class, you are effectively part of a company and should behave in a respectful, professional, responsible, and committed manner. We should treat those in our class as we would a fellow colleague, remember theatre is a small world and the behavior and attitude you set now are the beginnings of how you will enter your career. Performances, and even exercises with just your classmates as audience, should be approached the way you would a professional production.

“We are what we repeatedly do. Excellence, then, is not an act, but a habit.” — Aristotle

### **Americans with Disabilities Act**

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If any member of the class has a documented disability and needs special accommodations, the instructor will work with the student and the Student Success Center or the Jones Learning Center to provide reasonable accommodation to ensure the student a fair opportunity to perform in this class. In order to plan for optimal success, please advise the instructor of the disability and the desired accommodation as soon as possible. Students are strongly encouraged to notify the instructor during the first week of classes. Without ample planning/preparation time, we cannot assure the availability of needed accommodations in a timely manner.

### **Academic Integrity**

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All student work must be done in accordance with the University's Academic Integrity policy as stated in the Student Handbook. There will be severe grade penalties for acts of plagiarism, cheating, copying of another student's work, counterfeit work, theft of tests and unauthorized reuse of work. At the very least, a first offense may entail a reprimand, report of the incident to the academic Dean, the Provost, and the University Registrar, and a failing grade for the assignment/test; a second offense will result in a failing grade for the course. However, if the incident is sufficiently serious—e.g., an entire assignment borrowed almost word-for-word from an online site and turned in as one's own work— the instructor reserves the right to issue a failing grade for the course, even if it is a first offense.

### **Attendance**

Due to the use of discussion in this course, attendance is imperative. This in-class conversations CANNOT be made up. You are allowed **three** absences. Each additional absence will lower your grade one full grade, i.e from an A to a B, etc.

Lateness is disruptive and disrespectful to your fellow classmates, to yourself and to our work. 3 lates will count as one absence. If you arrive more than 10 minutes after the official start of class you will be marked absent for that class day.

### **Class Participation**

Your full and open-minded participation in all class activities including exercises, discussions, and projects is expected and required. A significant portion of our learning and research will take place through in-class discussions. If you have any circumstances that might affect your full participation in class please discuss this with me at the beginning of the semester.

### **Reading**

Readings will be assigned from a variety of course texts and supplemental texts to illuminate and enlighten our investigations of history. The assigned readings will connect directly to our in-class discussions and explorations. It is imperative that you complete the assigned readings on time.

While I prefer to not utilize the mechanism, I reserve the right to conduct pop quizzes to assess your completion of the assigned readings. **The workload for this course is significant; be forewarned and plan accordingly.** All of our classes require you to think about what you have read and discuss what you have read, so jot down page numbers and comments or questions as needed to help you prepare for class. I love to see a room filled with students eager to talk about readings, but I will call upon individual students as needed to encourage every voice to speak.

### **Written Work**

**There will be significant written assignments connected to each of your performance projects.** Written assignments are selected with great care to further you on your journey, and are tools to facilitate your understanding of history; there is no busy work. Unless specified otherwise, all written work must be typed, stapled, and turned in in hard copy. I DO NOT ACCEPT LATE OR E-MAILED WORK. In the event of a class absence your assignment can be turned in to me in my office by 5pm that day. Written work should be in MLA format.

### Class Presentation

On the second day of class, I will circulate a sign-up sheet for class presentations to allow students to select the play on which they wish to make their presentations. For the play you select, you should present elements that would be relevant from the history of the period in performing this play. From this you will make a brief (10-15 minute), focused, informational presentation: topics may include studies relevant to the performance of these texts in their original period and style and/or historical relevance, but must move beyond the realm of material readily available in your texts (such as biographical or plot information). You must discuss your topic with me at least three class days in advance of your presentation for topic approval. You must prepare a brief oral presentation on your topic and prepare for engaging/ involving the class in discussion on your topic. You may choose to use a video clip from a production as part of your presentation, using the computer in the classroom. You must prepare a short handout to accompany your presentation that includes a written summary of key points and an annotated

bibliography. (In other words, for each source you cite, you must include two to three sentences explaining the relevance/significance of the source.) Your bibliography must include a minimum of six sources, and five of those must be scholarly articles, books, or production reviews. You will be evaluated on both the written and oral components of your class presentation.

### Analytical Essays

Over the course of the semester, we will write two analytical essays of five to six pages each. For each essay, you will receive instructions about the topic(s) in class. Depending upon your selected topic, you may need to conduct research in the appropriate databases, and all specific sources (including the play or plays) must be documented according to MLA style.

### Points Evaluation

Midterm Exam	100 points
Analytical Essay 1	50 points
Analytical Essay 2	50 points
Class presentation	100 points
Reading quizzes	@ 25 pts if necessary
Final Exam	100 points
Class participation	50 points

## TENTATIVE COURSE OUTLINE

*This schedule is subject to change; timing and assignments may be adjusted to accommodate the needs of the class as the course progresses.*

### Introduction to Shakespeare's World and Work

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Week 1	1/23 <b>Reading: Living Theatre Chp 1</b> <b>Assignment for Next Class: Take Notes, 3 questions? Choose Presentation</b>
	1/25 <b>Reading: Wadsworth 13-top of 21</b> <b>Assignment for Next Class: Take Notes 3 Questions or thoughts.</b>
Week 2	1/28 <b>Reading: Living Theatre Chp 2</b> <b>Assignment for Next Class:</b>
	1/30 <b>Reading: Oedipus The King</b> <b>Assignment for Next Class:</b>

- 2/1 Discuss Oedipus  
**Reading:**  
**Assignment for Next Class:**
- Week 3** 2/4 Discuss Oedipus  
**Reading: Handout on Poetics**  
**Assignment for Next Class: Take Notes, 1<sup>st</sup> presentation**
- 2/6 Poetics and 1<sup>st</sup> presentation  
**Reading: Lysistrata**  
**Assignment for Next Class:**
- 2/8 Lysistrata Discussion  
**Reading:**  
**Assignment for Next Class: 2<sup>nd</sup> presentation**
- Week 4** 2/11 Finish Lysistrata and 2<sup>nd</sup> presentation  
**Reading: Wadsworth 21-24 & Living Theatre **chp 2****  
**Assignment for Next Class: Take Notes and 3 questions.**
- 2/13 Discuss Roman theatre  
**Reading: The Brothers Meneachmus**  
**Assignment for Next Class:**
- 2/15 Discuss Brothers Meneachmus  
**Reading:**  
**Assignment for Next Class: 3<sup>rd</sup> presentation**
- Week 5** 2/18 3<sup>rd</sup> presentation and wrap Greek/ Roman theatre Assign 1<sup>st</sup> Paper  
**Reading: Wadsworth 183-185 and Matsukaze**  
**Assignment for Next Class: Take Notes and 3 questions**
- 2/20 Discuss Noh  
**Reading: Living Theatre chp 4**  
**Assignment for Next Class: 4<sup>th</sup> presentation**
- 2/22 Early Asian Theatre, 4<sup>th</sup> presentation  
**Reading: Hi No Sake Handout**  
**Assignment for Next Class: Work on paper and review for test**
- Week 6** 2/25 KCACTF/ SETC No Class  
2/27 No class  
3/1 No class
- Week 7** 3/4 Paper 1 due; no class

**Reading:**  
**Assignment for Next Class: prep for test**

3/6 Wrap up discuss Hi No Sake, 5<sup>th</sup> presentation

**Reading:**  
**Assignment for Next Class: Midterm**

3/8 Midterm

**Reading: Wadsworth 253-258 Living Theatre chp 5**  
**Assignment for Next Class: Notes and 3 Questions**

Week 8

3/11 Discuss Medieval Drama and 6<sup>th</sup> presentation

**Reading: Everyman**  
**Assignment for Next Class: Notes and 3 questions.**

3/13 Discuss Everyman

**Reading: Read 2<sup>nd</sup> Shepard's play handout**  
**Assignment for Next Class: Notes and 3 questions 6<sup>th</sup> presentation**

3/15 2<sup>nd</sup> Shepard's Play and 6<sup>th</sup> presentation

**Reading:**  
**Assignment for Next Class:**

Spring Break 3-18- 3-22

Week 9

**3/25 Wrap Early Medieval plays**  
**Reading: Living Theatre Chp 6**  
**Assignment for Next Class: notes and questions**

3/27 Discuss Italian Renaissance and 7<sup>th</sup> presentation  
**Reading: Wadsworth bottom of 258- 275 (skipping asides)**  
**Assignment for Next Class:**

3/29 Discuss Elizabethan Theatre

**Reading: The Living Theatre chp 7**  
**Assignment for Next Class: Notes and 3 Questions**

Week 10

4/1 Discuss Elizabethan Theatre and 8<sup>th</sup> presentation  
**Reading: A Midsummer Night's Dream**  
**Assignment for Next Class:**

4/3 Midsummer

**Reading:**  
**Assignment for Next Class:**

4/5 Midsummer cont

**Reading: Duchess of Malfi**  
**Assignment for Next Class:**

Week 11

4/8 Discuss Duchess, Assign Paper 2, 9<sup>th</sup> presentation

**Reading:**  
**Assignment for Next Class:**

4/10 Watch Duchess or Midsummer

**Reading:**  
**Assignment for Next Class:**

4/12 Watch

**Reading:**  
**Assignment for Next Class:**

Week 12

4/15 Watch

**Reading:**  
**Assignment for Next Class:**

4/17 Watch and discuss

**Reading:**  
**Assignment for Next Class:**

4/19 Good Friday No Class

Week 13

4/22 Paper 2 due wrap Elizabethan Theatre

**Reading: Living theatre 231-248 Spanish Golden Age**  
**Assignment for Next Class: Notes and 3 questions**

4/24 Discuss Spanish Golden Age 10<sup>th</sup> Presentation

**Reading: Life is a Dream**  
**Assignment for Next Class:**

4/26 Discuss Life is a Dream

**Reading: Living Theatre finish chp 8**  
**Assignment for Next Class: Notes and Questions**

Week 14

4/29 Discuss French Neoclassicism

**Reading: Tartuffe**  
**Assignment for Next Class:**

5/1 Discuss Tartuffe,

**Reading:**  
**Assignment for Next Class:**

5/3 Discuss Tartuffe, 11<sup>th</sup> Presentation

**Reading: The Rover**  
**Assignment for Next Class:**

Week 15

5/6 Discuss The Rover

**Reading:**  
**Assignment for Next Class:**

5/8 Last day of class; Wrap up

**Reading:**  
**Assignment for Next Class:**

**Final Exam 5/14 at 8-10 am Final Test**