**History of Theatre I**

THEA 225 DB

Mon/Wed 11:20-12:50, West Penn 701

Instructor: Dr. Kristi Good Email: kgood@pointpark.edu

Office Hours: M/W 9:30am-11:00am

**COURSE DESCRIPTION**

A comprehensive survey of Western theatre from the Greeks to English Restoration Comedy.

**COURSE OBJECTIVES**

Upon completion of this course, students will be able to

1. Outline dramatic literature and staging conventions of Western (and influential non-Western) theatre from classical times to the late 17th century.
2. Explain the main cultural contexts for theatrical production in those periods.
3. Describe how earlier theatre can and does inform contemporary practice.
4. Apply research techniques and experience to artistic concerns.
5. Further develop skills in critical and creative thinking through written and oral communication.

**REQUIRED MATERIALS**

*Norton Anthology of Drama Vol. 1* (available at the Bookstore)

*Theatre Theory Theatre* by Daniel Gerould (available used and new on Amazon)

50 3x5 Index Cards

(Other handouts provided by instructor via Blackboard)

**COURSE REQUIREMENTS**

**Professional Conduct**

Students are expected to arrive at class on time and prepared for the day’s activities. Students should show respect to fellow students and the instructor by refraining from sleeping, chatting, passing notes, attending class under the influence of alcohol and/or drugs, engaging with electronic devices for non-class purposes, or any other disruptive behavior.

**Participation**

Exemplary participation begins with appropriate preparation. Students should prepare for class by reading and completing assignments as per the day-to-day schedule while also preparing questions and comments on the material. Bring your books and plays to class with you so you can reference them. Full participation marks each day will be given according to attendance, alertness, and active participation in discussion. Yes, I will know if you are late or absent. Yes, I can see when you nod off in class or are looking at Tumblr on your laptop. Yes, I will deduct points if I can’t recognize the sound of your voice by the end of the semester.

**Attendance—Absences and Tardies**

Aside from the professional courtesy associated with punctuality, attendance in class is necessary for finishing the course with a passing grade. I will take attendance every day until our official start time (11:20am). YOU MUST BE ACCOUNTABLE FOR YOUR TARDIES AND ABSENCES. If you arrive after the official start time of class (ie. once the classroom door is closed), your attendance record will show an absence unless you see me after class to change it to a tardy. If you are absent, you are responsible for finding out what you missed and what your assignments are.

Students are permitted two absences without penalty. There are no “excused” or “unexcused” absences, so use these free passes wisely. Each subsequent absence after the first two will result in a deduction from the student’s final grade: 4% (or approximately half of a letter grade) for each additional absence. Because arriving late is disruptive and disrespectful to me and to your peers, each tardy equals half of an absence NO MATTER HOW LATE YOU ARE.

Special accommodations can be made for religious observations and official university obligations if advance notice is given to me in writing via email. In extreme cases, such as ER visits or bereavement, please get in touch with me as soon as possible so I am aware of the situation.

**STUDENTS WITH DISABILITIES**

It is the intention of Point Park University to provide appropriate, reasonable accommodations for students who are disabled in accordance with the Americans with Disabilities Act (ADA) of 1990. All campus accommodations are coordinated through the Program for Academic Success (PAS), 701 LH, x3870. Students are responsible for contacting PAS for specific information on the University’s ADA policy and the procedures for verifying disabilities and requesting reasonable accommodations.

**ACADEMIC INTEGRITY**

Any student found guilty of a breach of ethics will be subject to dismissal from the University. “Breach of ethics” includes, but is not limited to, plagiarism (the copying of others’ ideas and passing them off as one’s own); copying or other forms of cheating on examinations, papers, and reports; the sale, purchase, or distribution of term papers. It is within the instructor’s discretion to impose a lesser penalty (e.g. “zero” grade on a given assignment).

**ASSIGNMENT BREAKDOWN**

**Dead Diva Project 55%**

During Week 3 of the semester students will be randomly assigned prominent historical figures from the time periods covered in this course. The project involves researching this figure’s career, life, and times and is divided into two halves:

***Midterm Project*** Students will work on empathizing and embodying their historical figure. This project will serve as the mid-term. This project consists of two tasks:

**Presentation (10%)** In groups, students will perform in class as their historical figure. Costuming is required.

**Paper (15%)** Students will write a 3-5 page paper that answers historical biographical information about their Dead Diva’s life and practices.

***Final Project*** We will take the biographical information already analyzed in the Midterm Project and apply it to a historically based research question.

**Research Question (5%)** Students will turn in an initial research question and short bibliography of 5 potential sources.

**Outline (5%)** A detailed outline of your paper containing a few key properly cited quotations, a thesis statement, and an annotated bibliography.

**Panel Presentation (5%)** In groups of 4-5, organized by the students, students will present their research in 15-minute slots

**Paper (15%)** Students will write a 5-7 page research paper asking a critical questions of the research around the student’s Dead Diva. Papers will be properly cited in MLA style or Chicago style.

**Participation 45%**

Because of the large amount of reading required for this course and the scale of the Dead Diva project, there will not be additional homework assignments (unless special circumstances arise). Therefore, participation during class is essential for achieving a passing grade. Participation is divided into two parts:

**Discussion Questions (15%)**

Over the course of the semester, students will be responsible for generating discussion questions for class meetings marked with an asterisk (\*). Before each designated class meeting, 4-5 students will be asked to prepare one discussion question based on the readings due for that meeting. Discussion questions must be emailed to the instructor by 10:20am (one hour prior to class meeting). Each student will generate three discussion questions by the end of the semester.

**Participation (30%)**

Students should be present in class and prepared to participate in the following ways:

* Complete assigned reading and be ready to offer thoughtful responses and/or raise pertinent questions
* Answer questions and/or offer comments when called upon
* Participate as productive members in group activities

**GRADING SCALE**

1000-900=A Excellent 699-600=D Passing

899-800=B Good 599-0=R Failure

799-700=C Satisfactory

**FAQs**

**When is the best time to talk to you?**

You can chat with me before or after class regarding quick questions or information. If you have any concerns that require a more private setting or more time to discuss, please email me or see me before/after class to set up a time to meet. Also, I am always happy to chat via email if you feel more comfortable using that medium.

**How often do you check your email?**

I check my email fairly often, but do not always have time to respond right away. I promise to respond to your email within 24 hours, but I do my best to respond on the same day I receive it. Chances of getting an immediate response are much less likely if you email me between 10pm—7am or on a weekend.

**What’s my grade?**

You can access your grade at any time on Blackboard and should check it frequently. This is the best way to keep from being surprised at the end of the semester. If you check your grade regularly, you will be more likely to catch any potential mistakes that I make when entering point values. If you notice something amiss, tell me! If you wait until the end of the semester, it is very unlikely that either of us still has the original assignment for reference, and I will have to rely on the current entry to be fair to everyone. Keep in mind that participation points will not be added until the end of the semester, and points deducted for absences/tardies will not be subtracted until then either. Check in with me at any time to see how many absences/tardies you have.

**Do you have any formatting requirements for assignments?**

Yes. All papers must be double-spaced, use Times New Roman (12 point) font, have 1” margins, and contain your name in the header (the margin header, not the first line of the page). Papers can follow MLA or Chicago styles for citations. They must be stapled and handed in during class on the day they are due.

**Will you accept an assignment late?**

Your training here is for the professional world, and there are consequences in the professional world when you do not meet your deadlines (you can lose money for your project, you can be demoted, you can even be FIRED). For every day you are late in handing in an assignment, your grade will drop one letter grade (an A paper becomes a B paper, a B paper becomes a C paper, etc.), even if you have a very good excuse. If you email it to me the same day it is due, you will only lose half a letter grade. Printers and computers fail often and when you need them the most. Plan ahead.

**Will you accept an assignment via email?**

I will accept a paper via email only under specific conditions.

* You arranged it with me 24+ hours ahead of the due date.
* You are experiencing an extreme emergency (ER visits, bereavement, etc.).
* You are handing in a late assignment.

**DAY-TO-DAY SCHEDULE**

WEEK 1

8.25 Syllabus; Introductions

**For Next Class:**

“Introduction” (Postlewait 9-20, Blackboard)

“Introduction” (TTT 11-18, Blackboard)

8.27 In-Class Writing; What is Theatre History?

**For Next Class:**

“Introduction” (NA 4-12)

*Oedipus the King* (NA 138-186)

*The Poetics* (Blackboard)

“Case Study: Classical Greek Theatre” (Blackboard)

WEEK 2

9.1 Labor Day—No Class

9.3 \*Aristotle and Greek Theatre; In-Class Case Study

**For Next Class:**

“Introduction” (NA 12-16) Read by September 10

*The Art of Poetry* (TTT 68-83 & Blackboard) Read by September 10

*Pseudolus* (NA 346-393) Read by September 10

WEEK 3

9.8 Dead Diva Project/Assign Dead Divas

**For Next Class:**

“Introduction” (NA 12-16) Read by September 10

*The Art of Poetry* (TTT 68-83 & Blackboard) Read by September 10

*Pseudolus* (NA 346-393) Read by September 10

9.10 \*Roman Theatre

**For Next Class:**

“Case Study: Plautus’s Plays” (Blackboard) Read by September 15

“Introduction” (NA 16-19) Read by September 17

*Natyasastra* (TTT 84-95) Read by September 17

“Case Study: Sanskrit Theatre” (Blackboard) Read by September 17

*The Recognition of Sakuntala* (Blackboard) Read by September 17

WEEK 4

9.15 In-Class Case Study; Research Skills and Research Questions

**For Next Class:**

“Introduction” (NA 16-19) Read by September 17

*Natyasastra* (TTT) Read by September 17

“Case Study: Sanskrit Theatre” (Blackboard) Read by September 17

*The Recognition of Sakuntala* (Blackboard) Read by September 17

9.17 \*Classical Indian Theatre; In-Class Case Study

**For Next Class:**

“Introduction” (NA 22-25)

*On the Art of the Noh Drama* (TTT 96-107)

*Atsumori* (NA 523-538)

*Maiden at Dojoji* (Blackboard)

WEEK 5

9.22 \*Japanese Noh, Kabuki, and Bunraku

**For Next Class:**

“Case Study: The Silent Bell” (Blackboard)

“Introduction” (NA 19-22)

*Snow in Midsummer* (NA 501-522)

9.24 \*In-Class Case Study; Classical Chinese Theatre

**For Next Class:**

“Introduction” (NA 25-29)

*The Martyrdom of the Holy Virgins Agape, Chionia, and Hirena* (NA 490-500)

*The Second Shepherds’ Play* (NA 539-570)

WEEK 6

9.29 \*Medieval Drama (Liturgical Drama & Mystery/Cycle Plays)

**For Next Class:**

“Introduction” (NA 29-31)

*Everyman* (NA 571-596)

10.1 \*Medieval Drama (Morality Plays)

**For Next Class:**

“Introduction” (NA 31-37) Read by October 13

*Farce of the Fart* (Blackboard) Read by October 13

*The Poetics of Aristotle* (TTT 108-116) Read by October 13

*The Compendium of Tragicomic Poetry* (TTT 128-134) Read by October 13

WEEK 7

10.6 DEAD DIVA PRESENTATION & PAPERS DUE

10.8 DEAD DIVA PRESENTATION & PAPERS DUE

WEEK 8

10.13 \*European Renaissance & Commedia dell’Arte

**For Next Class:**

Research Questions Due

10.15 Research Questions Due; Organize Dead Diva Panels

**For Next Class:**

“Introduction” (NA 37-42)

*The Defense of Poesy* (TTT 117-127)

*As You Like It* (Blackboard)

WEEK 9

10.20 \*Elizabethan Theatre

**For Next Class:**

“Case Study: Shakespearean Sexuality” (Blackboard)

“Introduction” (NA 42-45) Read by October 29

*The New Art of Writing Plays* (TTT 135-145) Read by October 29

*The Wonder Show* (Blackboard) Read by October 29

10.22 NO CLASS: KRISTI AT VTA-HSTC

WEEK 10

10.27 In-Class Case Study; In-Class Annotation Exercise

**For Next Class:**

Final Paper Outline Draft

10.29 Final Paper Outline Draft Panel Workshop

**For Next Class:**

Final Paper Outline Due

“Introduction” (NA 42-45)

*The New Art of Writing Plays* (TTT 135-145)

*The Wonder Show* (Blackboard)

WEEK 11

11.3 \*Spanish Golden Age; **Final Paper Outline Due**

**For Next Class:**

*Fuenteovejuna* (NA 1081-1144)

11.5 \*Spanish Golden Age (cont.)

**For Next Class:**

See *As You Like It* at The Rep (November 7-23)

*Rabinal Achi* (Blackboard)

*Great Festivals of Colonial Mexico City* (Blackboard)

*Loa for the Divine Narcissus* (NA 1513-1529)

WEEK 12

11.10 \*Pre- and Post-Conquest Performance

**For Next Class:**

See *As You Like It* at The Rep (November 7-23)

“Introduction” (NA 45-48)

*The Whole Art of the Stage* (TTT 146-152)

*Of the Three Unities of Action, Time, and Place* (TTT 153-167)

11.12 \*Neo-Classical Drama

**For Next Class:**

See *As You Like It* at The Rep (November 7-23)

*Phedre* (NA 1456-1512)

*Tartuffe* (1225-1282)

WEEK 13

11.17 \*Neo-Classical Drama (cont.)

**For Next Class:**

See *As You Like It* at The Rep (November 7-23)

“Introduction” (NA 48-50)

*An Essay on Dramatic Poesy* (TTT)

*The Rover* (NA 1373-1455)

11.19 \*Restoration Theatre

**For Next Class:**

See *As You Like It* at The Rep (November 7-23)

WEEK 14

11.24 Thanksgiving Break—No Class

11.26 Thanksgiving Break—No Class

WEEK 15

12.1 *As You Like It* Stage Discussion; In-Class Panel Meeting

**For Next Class:**

Panel Presentations

12.3 Panel Presentations

WEEK 16

12.8 Panel Presentations; Last Day of Class! Have a Great Break!