

(THE 3311) Theatre History / Dramatic Literature 1

2018
Spring

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Office hours: Mon, Wed, and Fri: 10.30a-12.00p

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Course Description from the 2017-2018 Undergraduate Catalog

Theatre history and literature from the Greeks to the Renaissance.

Course Objectives

The study of theatre history allows those who make and enjoy theatre to discover how theatrical practices of the past continue to influence trends in theatre, film, and storytelling in the present day. Learning about the history and the historical context of specific plays, artists, and performance practices allows makers and lovers of theatre to make connections between the ways in which theatre and society are always working to shape each other. How do performances try to support - or change - the cultures that produce them? What are some of the very different functions that performances can serve in a society? How do the reasons that audiences go to theatre change over time? These are some of the questions we will be asking as we journey through a couple thousand years of changes, challenges, risks, and struggles in the story of theatre and performance.

This course is designed to introduce the student to significant periods of theatre history by:

- Reading and discussing plays from important periods in theatre history;
- Discussing the staging practices of certain periods of time: acting styles, theatre architecture, major theatre artists, performance companies, and theories of performance;
- Contextualizing plays and staging practices within the cultures that produced them in order to examine how performance and society interact and intersect; and
- Exploring connections between how texts work and the contexts in which they were first produced.

By the end of this course, students will be able to:

- ✓ Identify major theatre artists, architectural elements, staging practices, performance events, and theatrical forms of the major periods of theatre history from ancient Egypt through to Early Modern England and explain their significance to theatre practice;
- ✓ Place plays, theatrical events, and theatrical practices within a larger cultural and historical context for each major period and demonstrate ways in which performance and culture influenced each other within that time period;
- ✓ Examine play-texts critically from historical, cultural, practical, and theoretical points of view and be able to draw connections between a text's form and its context;
- ✓ Effectively communicate analysis of texts and their contexts;
- ✓ Conduct basic but thorough research;
- ✓ Present clearly written analysis of that information that makes connections and creates new knowledge.

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Course Content

Note well that some of the material in this course will include language and topics that some people might find objectionable. *If some of this material is so offensive to you that it negatively affects your ability to learn, you are encouraged to take another course to satisfy this requirement.* If you have any concerns, please see me as soon as possible.

Assigned Texts

We are reading what amounts to a play every other class period. All students are required to read all plays and other texts assigned for the course. In order to analyze scripts individually and as a group it is imperative that everyone read each day's material.

Required Texts

- *The Norton Anthology of Drama Vol. 1*, third edition, ed. J. Ellen Gainor, Stanton B. Garner Jr., and Martin Puchner, (W.W. Norton). 978-0393283471
- *The Witch of Edmonton (Arden Early Modern Drama)*, ed. Lucy Munro (Bloomsbury Arden Shakespeare). 978-1904271529

Course Texts Linked from Webcourses

- Aristotle's *Poetics* (Περὶ Ποιητικῆς)
- Aeschylus' *Persians* (Πέρσαι)
- Sue-Ellen Case's "Classic Drag: the Creation of Female Parts"
- Aristophanes' *Acharnians* (Ἀχαρνεῖς)
- Menander's *Girl with the Shaven Head* (Περικειρομένη)
- Terence's *Phormio*
- Seneca's *Thyestes*
- Hildegard of Bingen's *The Play of the Virtues (Ordo Virtutum)*
- Kālidāsa's *The Recognition of Śakuntalā* (अभिज्ञानशकुन्तलम्)
- *The Reincarnation of Rama (Wahju Purba Sedjati)*
- Zeami's *The Well Cradle* (井筒)
- Komparu Zenchiku's *The Kasuga Dragon God* (春日龍神)
- *The Bag of Parting (Itoma-Bukuro)*
- Niccolò Machiavelli's *The Mandrake (La Mandragola)*
- *Pulcinella, the Physician by Force (Pulcinella Medico a Forza)*
- Kathleen McGill's "Women and Performance"
- William Shakespeare's *Twelfth Night*
- Valerie Traub's "The (In)significance of Lesbian Desire"

Grade Breakdown

Analytical Essay	25%
Final Exam	20%
Quizzes on Reading	21%
Writing Is Thinking	15%
Attendance/Participation	10%
Midterm Exam	9%

Grading Scale

93-100: A	80-82.9: B-	68-69.9: D+
90-92.9: A-	78-79.9: C+	63-67.9: D
88-89.9: B+	70-77.9: C	60-62.9: D-
83-87.9: B		0-59.9: F

Required Assignments

Quizzes on Reading. There will be a quiz nearly every day that I have assigned a play-text. This is the best way I know how to assess that students are completing the assigned reading. Because I consider the reading to be paramount to each student's achievement of the course objectives, *these quizzes will be a significant component of your final grade.* All quizzes are pass/fail. A three out of five or better is a pass and students with a two or lower fail the day's quiz.

*Writing Is Thinking.** On three different occasions during the course we will read a theoretical essay discussing some aspect of theatre practice. We will then discuss this essay in class. Following this class discussion, and in order to assist students with understanding these essays, students will write brief summaries of the arguments contained in each article and then explain briefly how the article might better help us to read theatre texts and understand theatrical practices. Each of these assignments will be completed with a minimum of 400 words. The purpose of this assignment is to get students to practice *reading arguments, quoting other scholars, and correctly citing quotations.*

*Analytical Essay.** The course will include one written research paper consisting of a minimum of 1,500 words. This essay will be a contextualized reading of one of the plays on the list of "Notable Plays" or another play or performance of the student's choosing (pending instructor approval). Students may not write on a play we are reading for class. The essay will combine historical research about the context of the piece with a reading of the piece itself so that the essay makes an argument about how the piece significantly impacted its society or (and this version is much easier) how society or culture made an impact on the piece and how it works. This essay will be submitted online through Webcourses, graded electronically, and returned to students through Webcourses.

This assignment is broken down into the following due dates:

- Essay Topic (February 19)
- Final Essay (March 26)

All written assignments will be submitted in Chicago format (preferably) or MLA (if you must), and all quotations will be accurately and exhaustively cited. **There are a lot of you, but I am committed to making each of you better, clearer writers, and I want to help you as much as I can with this.**

Students are encouraged to meet with the instructor to discuss possibilities for the paper and to bounce ideas around.

All written assignments may be revised and resubmitted for a higher grade until the Study Day. You are encouraged to do this. Beginning on the Study Day, no revisions/resubmissions will be accepted.

Exams. Both the midterm and the final assessment will address how certain theatrical practices *worked* in their performance contexts. I will not ask students about dates. Rather, I will want students to be able to describe the main performance styles we discussed over the period of the course and feel comfortable with theories of theatrical practice. The questions are always: *How does this performance mode work?* and *What were these artists attempting to accomplish?*

Attendance and Tardiness Policies

Class periods will involve discussion and clarification of the day's reading, and will also consist of instruction found nowhere in the readings. It is my aim to fill each class period with useful information and discussions and never to waste your time in class. **You may miss four days without it affecting your grade. Each unexcused absence in excess of four will be deducted from your final grade at the rate of 2.5% per absence.**

Please be on time to class. Coming late to class disrupts discussion. Quizzes on the day's reading will be given at the beginning of class. **If you miss a quiz, you may not make it up unless you have a really good story.** I am serious about this.

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Laptops and Phones

Please keep your laptops closed and your cell phones quiet and dark during class. *You can check your email and respond to texts from your grandmother after class is over.* You will probably want to take notes in class; please do not use a laptop for this activity. Students with phones out will find their attendance/participation grades affected at the end of the term.

Scholarship and Integrity

UCF faculty members support the UCF Creed. Integrity – practicing and defending academic and personal honesty – is the first tenet of the UCF Creed. This is in part a reflection of the second tenet, Scholarship – honoring learning as a fundamental purpose of membership in the UCF community. Course assignments and tests are designed to have educational value; the process of preparing for and completing these exercises will help improve your skills and knowledge. Material presented to satisfy course requirements is therefore expected to be the result of your own original scholarly efforts.

UCF faculty members have a responsibility for your education and to the value of a UCF degree; I seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see z.ucf.edu. If you are having trouble completing or handling the assignments in this course, please make an appointment with me as soon as possible. I want to be accessible to you when you need me.

*Gordon Rule

This course is a Gordon Rule course. The required four assignments which fulfill the Gordon Rule are indicated with an asterisk. Each has the following characteristics:

1. The writing will have a clearly defined central idea or thesis
2. It will provide adequate support for that idea
3. It will be organized clearly and logically
4. It will show awareness of the conventions of standard written English
5. It will be formatted or presented in an appropriate way.



Community

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If, as currently designed, this course poses barriers that interfere with your ability to demonstrate learning or participate effectively in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss options or adjustments. You may also contact SAS directly to talk about the resources they provide such as note-takers and other assistance (Ferrell Commons 185 / 407.823.2371 / sas@ucf.edu). You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

From L.P. Hartley's *The Go-Between*

The past is a foreign country: they do things differently there.

From Achipatong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*

*Facing the jungle, the hills and vales,
my past lives as an animal and other beings rise up before me.*

From N. Scott Momaday's *A Man Made of Words*

I belong in the place of my departure, says Odysseus, and I belong in the place that is my destination.

Course Calendar:

W = Reading is available through Webcourses

N = Norton *Anthology of Drama*, 3rd edition

Week One: Ancient Performance

	Assignments Due	Class Activities
Mon, Jan 8		Discuss syllabus and my expectations Define theatre, performance, performativity Discuss historiography, dramaturgy, entertainment
Wed, Jan 10		Discuss ancient Egyptian performance
Fri, Jan 12	Participation due	Introduce ancient Greece

Week Two: Aristotle and Tragedy

	Assignments Due	Class Activities
Mon, Jan 15	MLK Day	No Class Meeting
Wed, Jan 17	Read (W): Aristotle's <i>Poetics</i>	Discuss the <i>Poetics</i>
Fri, Jan 19	Read (W): Aeschylus's <i>Persians</i>	Quiz #1: the <i>Persians</i> Discuss Greek <i>tragōidia</i>

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Week Three: Ancient Greece II

	Assignments Due	Class Activities
Mon, Jan 22	Read (W): Sue-Ellen Case's "Classic Drag: the Creation of Female Parts"	Discuss Greek <i>tragōidia</i> and transvestite performance
Wed, Jan 24	Read (N): Euripides' <i>Bacchae</i>	Quiz #2: the <i>Bacchae</i>
Fri, Jan 26	Writing Is Thinking #1 due by the end of today	Discuss Greek Old Comedy

Week Four: Ancient Greek Comedy

	Assignments Due	Class Activities
Mon, Jan 29	Read (W): Aristophanes' <i>Acharnians</i>	Quiz #3: the <i>Acharnians</i> Discuss New Greek Comedy
Wed, Jan 31	Read (W): fragments from Menander's <i>Girl with the Shaven Head</i>	Quiz #4: the <i>Girl with the Shaven Head</i>
Fri, Feb 2		How to Write a Research Paper

Week Five: Ancient Roman Comedy

	Assignments Due	Class Activities
Mon, Feb 5		Introduce ancient Rome
Wed, Feb 7		Discuss Roman Comedy
Fri, Feb 9	Read (W): Terence's <i>Phormio</i>	Quiz #5: the <i>Phormio</i>

Week Six: Ancient Roman Tragedy

	Assignments Due	Class Activities
Mon, Feb 12		Discuss Roman Tragedy
Wed, Feb 14	Read (W): Seneca's <i>Thyestes</i>	Quiz #6: the <i>Thyestes</i>
Fri, Feb 16		Discuss Roman paratheatrics

Week Seven: Medieval European Drama I

	Assignments Due	Class Activities
Mon, Feb 19	Paper Topic Due	Introduce Medieval drama
Wed, Feb 21	Read (N): Hrotsvitha of Gandersheim's <i>Dulcitus</i>	Quiz #7: the <i>Dulcitus</i>
Fri, Feb 23	Read (W): Hildegard of Bingen's <i>Ordo Virtutum</i>	Quiz #8: the <i>Ordo Virtutum</i> Discuss Medieval morality plays

Week Eight: Medieval European Drama II

	Assignments Due	Class Activities
Mon, Feb 26		Discuss Medieval cycle drama
Wed, Feb 28	Read (N): The Wakefield Master's <i>Second Shepherd's Play</i>	Quiz #9: the <i>Second Shepherd's Play</i> Discuss Medieval staging practices
Fri, Mar 2		Midterm Prep

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Week Nine: Two Asian Performance Forms

Assignments Due		Class Activities
Mon, Mar 5		Midterm Exam
Wed, Mar 7		Introduce Sanskrit drama
Fri, Mar 9	Read (W): act one of Kālidāsa's <i>The Recognition of Śakuntalā</i>	Discuss <i>Wayang Kulit</i>

Spring Break: Mar 12 - Mar 16

Week Ten: Medieval Japanese Drama

Assignments Due		Class Activities
Mon, Mar 19	Read (W): part three of <i>The Reincarnation of Rama</i>	Introduce Nō
Wed, Mar 21	Read (N): Zeami's <i>Atsumori</i>	Discuss Nō and its formal qualities
Fri, Mar 23	Read (W): Zeami's <i>The Well Cradle (Izutsu)</i> Read (W): Zenchiku's <i>The Kasuga Dragon God (Kasuga Ryūjin)</i> Read (W): <i>The Bag of Parting</i>	Quiz #10: <i>Izutsu</i> , <i>The Bag of Parting</i> , and <i>Kasuga Ryūjin</i> , and Discuss Nō

Week Eleven: Italian Renaissance / Neoclassicism

Assignments Due		Class Activities
Mon, Mar 26	Final Essay due by midnight	Introduce the Italian Renaissance Introduce Neo-classicism
Wed, Mar 28	Read (W): Niccolò Machiavelli's <i>The Mandrake</i>	Quiz #11: <i>The Mandrake</i> Discuss influences of the <i>commedia erudita</i>
Fri, Mar 30	Read (W): selected <i>lazzi</i> and the scenario <i>Pulcinella, the Physician by Force</i>	Quiz #12: <i>Pulcinella, the Physician by Force</i> Discuss the <i>commedia dell'arte</i>

Week Twelve: The Renaissance Moves to England

Assignments Due		Class Activities
Mon, Apr 2	Read (W): Kathleen McGill's "Women and Performance"	Discuss Italian Renaissance Comedy
Wed, Apr 4		Transition to the English Renaissance
Fri, Apr 6	Writing Is Thinking #2 due by the end of today	TBA (Leaving space for Celebrate or other drama)

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Week Thirteen: Early Modern English Theatre

	Assignments Due	Class Activities
Mon, Apr 9	Read (W): William Shakespeare's <i>Twelfth Night</i> (acts 1 & 2)	Discuss Early Modern England
Wed, Apr 11	Finish (W): William Shakespeare's <i>Twelfth Night</i>	Quiz #13: <i>Twelfth Night</i>
Fri, Apr 13	Read (W): Valerie Traub's "The (In)significance of 'Lesbian' Desire"	Discuss Renaissance sexual practices and transvestite performance

Week Fourteen: Gender and Performance in Early Modern England

	Assignments Due	Class Activities
Mon, Apr 16	Read: Dekker, Ford, & Rowley's <i>The Witch of Edmonton</i> (acts 1 & 2)	Discuss Early Modern English generic taxonomies
Wed, Apr 18	Finish: Dekker, Ford, & Rowley's <i>The Witch of Edmonton</i>	Quiz #14: <i>The Witch of Edmonton</i>
Fri, Apr 20	Writing Is Thinking #3 due by the end of today	Discuss masques and design

Week Fifteen: Jacobean Court Masque and the Interregnum

	Assignments Due	Class Activities
Mon, Apr 23		Final Assessment Prep

Final Assessment: Friday, April 27, 10.00a-12.50p