

Weber State University
THEA 3303: History and Lit of Theatre I
Fall 2013
M/W/F, 9:30-10:20, Library Special Collections

Instructor:

Dr. Jenny Kokai

Office: VBC 305

Office hours: Tues/Thurs from 1-2 PM and by appointment

Email: jenniferkokai@weber.edu

Course Overview: This class will study theatre and performance histories from the earliest recorded performances to roughly 1750. We will do so in a global context, looking at performance forms around the world. The aim is to both familiarize ourselves with the history and the literature from this time period, in a general sense, and also to study the process of historiography (the writing of history) ourselves. We will pursue original historical research. This class will be reading AND writing intensive, so be prepared for a heavy workload. In this class, the focus is not just on learning facts about other cultures' dramatic history, but in learning about what theatre meant to them and why it was useful. In doing so, we will build the skills to turn the lens on our community and explore why theatre is (or perhaps isn't?) useful and necessary to us.

Required Texts:

To purchase:

Theatre Histories: An Introduction. Second Edition. Edited by Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, and Carol Fisher Sorgenfrei. Published by Routledge, 2010.

Death and the King's Horseman by Wole Soyinka

this play is available online if you open an openlibrary account: openlibrary.org otherwise it is available in our library.

Oedipus the King by Sophocles

<http://www.gutenberg.org/files/31/31-h/31-h.htm#king>

The Second Shepherd's Play author unknown

<http://irc.surcollege.net/courses/World%20Literature%20Lectures/The%20Second%20Shepherd%20Play%20EText.pdf> or on Canvas

The Ta'ziyeh of the Martyrdom of Hussein **Pettys, Rebecca Ansary, 1946-**

TDR: *The Drama Review* - Volume 49, Number 4 (T 188), Winter 2005, pp. 28-41

Available on the Canvas page.

Asinaria, The One about the Asses by Plautus translated by John Henderson

available on Canvas

Ayo No Uye revised by Zenchiku Ujinobu, translated by Arthur Waley
<http://etext.virginia.edu/japanese/noh/WalAoin.html>

Life is a Dream by Calderon <http://www.gutenberg.org/files/2587/2587-h/2587-h.htm>

The Pretentious Young Ladies by Moliere <http://www.fullbooks.com/The-Pretentious-Young-Ladies.html>

The Love Suicides at Amijima by Chikamatsu Monzaemon
<https://eee.uci.edu/clients/sbklein/articles/gender/LoveSuicidesAmijima.pdf> or on Canvas

Twelfth Night by Shakespeare
<http://www.gutenberg.org/cache/epub/1526/pg1526.html>

Course Objectives:

Demonstrated by Exams

- *Students will learn about performance traditions from the beginning of recorded history to roughly 1750.
- *Students will learn about **why** different cultures engage in performance and how we use and need performance in our everyday lives and our society.
- *Students will learn about historiography, and the different approaches historians have taken to theatre history.

Demonstrated by Reading 10 Plays

- *Students will familiarize themselves with plays and performances from these traditions.
- *Students will communicate orally with classmates about Theatre History.

Demonstrated by Original Historical Research Projects

- *Students will conduct original historical research.
- *Students will incorporate this research into a creative project and/or scholarly paper.
- *Students will develop critical thinking skills through text analysis and writing skills through written work.

Theatre Program Outcomes:

1. Have writing skills and ability to use research tools (library, internet, etc.).
5. Be able to present critical thinking through verbal and written presentations regarding the musical theatre. Specific areas of expertise will include major works, major figures (librettists, composers, lyricists, performers, directors, choreographers), theory, and history.
7. Have the ability to critically evaluate what they and others have created.
9. Understand the historical context of theatre, drama, and performance including plays, major figures, costumes, scenic innovations, and theoretical approaches, and how these relate to contemporary society and culture.
10. Have experience with individual and collaborative processes needed to produce and understand theatre.

Attendance Policy:

The Theatre area recognizes the importance of class participation and performance. To this end we enforce the following attendance policy: Tuesday/Thursday classes are allowed 2 absences, Monday/Wednesday/Friday classes are allowed 3 absences, however these absences may not be on a scheduled test day. Once the allowed absence limit has been reached the student's grade will drop incrementally for each additional absence.

Example: Mitzi, an "A" student, has missed 3 classes in a MWF theatre class. Today she is missing class and her grade will drop to an A-. If she misses the next class, her grade will drop to a B+. One more absence and she will have dropped a full letter grade to a B.

Tardies are as important an issue as absences. Therefore, 2 tardies equal 1 absence. Students should plan ahead and use absences and tardies wisely.

Reading Assignments:

Reading assignments should be completed regularly, and **prior to attending the class for which they are assigned**. *Theatre Histories* will cover historical context, and the e-reserves and online plays compliment the discussion and analysis of the time periods and modes of performance. Both should be read carefully, as material from both, as well as from class discussion, will be covered on the exams. This means you need to TAKE NOTES in class—especially when your peers are speaking.

Study Guide: I have prepared a study guide for you as you read *Theatre Histories*. If you carefully answer the questions as you read (or note where you are unsure of the answer), that will allow you to be prepared for class discussion AND to have all the materials you will need to review for the exam. The study guide will be available on our Canvas page so you can download it and type your answers, or print it out and write your answers in. Sometimes you might not understand the question or be able to find the answer. That will be a very helpful tool, because it will tell you what you need to ask in class so that we can discuss further and make sure everybody's on the same page. Though there are not study guides for the plays, I will give you specific questions based upon our reading to be looking for. Please bring in quotations or passages you feel take up those issues. Questions from the study guide WILL be asked on the exams.

Course Grade:**Course Grade:**

Three Exams (20% each)	60%
<i>Objective and Subjective Assessment</i>	
Independent Historical Research	20%
<i>Subjective Assessment—see rubric</i>	
-Abstract	2.5%
-Annotated bibliography	2.5%
-Written project	15%
Short Paper	10%
<i>Subjective Assessment—see rubric</i>	
Participation	10 %
-Quizzes/Homework	5 %
-Class Discussion	5%

Grades within one half of a percentage point (i.e. an 89.5%, or a 79.5%, etc) will automatically be rounded up to the next highest point or letter value. Out of fairness to all of the students in the class, no other grades will be raised, and extra credit will not be offered.

Exams: Exams will be comprised of multiple choice, defining terms, and essays. Essays are expected to be from 500-1000 words.

Independent Historical Research: This project can also take many forms. You can write a paper, create a presentation, create a performance, or construct a dramaturgy notebook for a play we've covered. Each project will be different based upon your own interests. The key requirements:

***a proposal** (1 page of what your project will be).

***An annotated bibliography** with at least 10 **peer reviewed** sources. Citations, using Chicago Humanities style (the most recent version of Word will generate these for you, or there are a variety of online sites, zotero.com for example, that will format for you automatically).

If you are not sure what an annotated bibliography is, please consult this website:

<http://olinuris.library.cornell.edu/ref/research/skill28.htm>

*A well written, proof read, grammar checked, **final written project**. If you decide to create a performance or a design project, you will need to write a detailed Artistic Statement that relates your performance to the historical work you have done. The rubric I use to grade this is at the end of the syllabus. If you want to know how your project is graded, check it against the rubric.

Peer Reviewed Sources: Unlike Wikipedia or popular books, "peer reviewed sources" are books or articles that have gone through a strict vetting process by other academics. Therefore, as historians, these are the sources that scholars deem trustworthy. A peer reviewed book will be published by an academic publisher (University Presses, Routledge, etc.). A peer reviewed journal will be accessed through a library database and labeled as such. Encyclopedias, Wikipedia, popular books, these are not peer reviewed sources and we **cannot** trust them to be good scholarship. Sometimes you can **START** with something like Wikipedia, check the sources at the bottom of the page, and go from there. If you are not sure if a source is peer reviewed, you can **ALWAYS** check with me or a librarian. A research librarian's **JOB** is to help you find good sources for your projects. Use them! **You will receive five bonus points on your annotated bibliography if you attach a note with the signature from one of our research librarians that states you consulted with them.**

Short Paper: You will be required to go see WSU's performance of The Plain Princess or Of Myth and Mud. You will write a 4-5 page (double spaced, 1 inch margin, normal font) paper answering one of the two questions depending upon which play you choose to see:

1) Using Aristotle's Poetics as a guide, what would Aristotle have thought of The Plain Princess? (you will want to draw upon all of the Poetics, found here:

<http://classics.mit.edu/Aristotle/poetics.html>)

2) How does the use of mythology in Of Myth and Mud compare to the use of mythology in Greek, Japanese, or Yoruban plays? What cultural work is it doing?

The rubric for grading this paper is at the end of this syllabus. If you want to know how your project is graded, check it against the rubric.

Class Schedule:

UNIT ONE

Aug 26: Intro, syllabus overview, expectations

Aug 28: Theatre, Performance, History

Read for class: Preface in TH xvii-xxvi Study Guide 1

Aug 30: Oral, Ritual, and Shamanic Performance

Read for class: TH 2-39 Study Guide 2

Sep 2: NO CLASS

Sep 4: Case Study: Yoruba Drama

Read for class: TH 40-44 Study Guide 3, Death and the King's Horseman

Sep 6: Death and the King's Horseman cont.

Sept 9: Yoruban Drama in Performance

Note: You need to wear movement clothes and we will be in the Eccles Theatre today

Sept 11: Case Study: Korean Shamanism and Speech Acts

Read for class: TH 45-51 Study Guide 4

Sept 13: Religion and Civic Festivals

Read for class: TH 52-70 Study Guide 5

Sept 16: Religion and Civic Festival continued

Sept 18: Medieval Christian Drama

Read for Class: TH 71-80 Study Guide 6

Sept 20: Case Study: Second Shepherd's Play

Read for class: Second Shepherd's Play

Sept 23: Case Study: Ta'ziyeh Persian Dramas

Read for class: TH 80-87 Study Guide 7 and The Ta'ziyeh of the Martyrdom of Hussein

Sept 25: Writing Research questions and formulating abstracts

Sept 27: Case Study: Oedipus

Read for class: TH 88-96 Study Guide 8

Sept 30: Oedipus Cont.

Read for class: Oedipus the King

Oct 2: Case Study: Christians and Moors: Medieval Performance in Spain

Read for class: TH 96-102 Study Guide 9

Oct 4: Library Session meet at Stewart Library RM 106

Oct 7: EXAM 1 IN TESTING CENTER

UNIT TWO

Oct 9: Early Theatre in Court, Temple, Marketplace

Read for class: TH 103-110 Study Guide 10

Oct 11: Case Study: Plautus

Read for Class: TH 126-132 Study Guide 11

DUE: Abstract for independent historical project

Oct 14: Plautus continued

Read for class: Asinaria, The One about the Asses by Plautus

Oct 16: Case Studies: Sanskrit Theatre and Kathakali Dance

Read for Class: TH 111-118, 133-156 Study Guide 12

Oct 18: NO CLASS

Oct 21: Case Study: Noh

Read for Class: TH 118-125, 157-167 Study Guide 13

Oct 23: Noh Continued

Read for Class: Aoi No Uye

Oct 25: Theatre and Performance in Print Culture

Read for Class: TH 170-179 Study Guide 14

Oct 28: Spanish Golden Age

Read for Class: TH 179-182 Study Guide 15

Oct 30: Case Study: Life is a Dream

Read for Class: Life is a Dream by Calderon

Nov 1: EXAM 2 TESTING CENTER

UNIT THREE

Nov 4: Neoclassicism and Print in Europe

Read for Class: TH 182-198 Study Guide 16

Nov 6: Theatre and the State

Read for Class: TH 199-203 Study Guide 17

Due: Annotated Bibliography for Independent Research

Nov 8: NO CLASS

Nov 11: Case Study: Moliere

Read for Class: TH 211-219 Study Guide 18

Due: Short Paper

Nov 13: The Pretentious Young Ladies

Read for class The Pretentious Young Ladies by Moliere

Nov 15: Case Study: Kabuki and Bunraku

Read for Class: TH203-206, 219-226 Study Guide 19

Nov 18: Kabuki continued

Read for class The Love Suicides at Amijima

Nov 20: Paper workshop day—draft of final paper due

Nov. 22: Shakespeare and Elizabethan Drama

Read for Class: TH 206-211, 227-234 Study Guide 20

Nov 25: Case Study: Sexuality in Shakespeare's Twelfth Night

Read for Class: Twelfth Night by Shakespeare

Nov 27: NO CLASS- HAPPY THANKSGIVING

Dec 2: 12th Night continued

Dec 4: Wrap up and Review

Dec 6: EXAM 3 TESTING CENTER

FINAL PROJECT DUE: Monday 12/09/12 by 4:00 PM

Academic Dishonesty: As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is “the unacknowledged (uncited) use of any other person’s or group’s ideas or work.” **This means that “putting something into your own words” is plagiarism.** If you borrow information, ideas, theories, or anything from another source (which is good! that’s

research!) credit that person for their idea. It is better to go overboard with citations than to accidentally plagiarize. Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course. In this class collusion will also be considered plagiarism. Collusion is when you work with another student on homework or if you were to copy someone else's study guides.

Core Beliefs: According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs.”

DEPARTMENT COURSE CONTENT POLICY: Some of the writings, lectures, discussions or presentations in this course may include material that some students may find offensive. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Disability Accommodation: PPM 3-34 notes: “When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation.”

Emergency Closure: If for any reason the university is forced to close for an extended period of time, we will conduct our class through our Canvas page. Look for announcements on Weber email and our Canvas page.

Useful Websites:

Theatre History Textbook: www.theatrehistories.com

Writing Center: <http://departments.weber.edu/writingcenter/default.htm>

Rubric for Grading Independent Historical Projects (these categories are not weighted the same. Analysis, subject, and sources receive the highest weight- 70%, length and style and formatting and grammar receive less weight- 30%).

Category	A	B	C	D
Formatting and Grammar	Paper is correctly formatted (double spaced, 1 inch margins, 12 pt font like Times New Roman), and there are no major spelling or grammatical mistakes. Writing is formal, no slang (contractions are fine).	Paper is correctly formatted, but there are a few spelling and/or grammatical mistakes. Writing is mostly formal, with little slang used.	Paper is not correctly formatted and/or there are major grammatical or spelling mistakes. Writing is mostly informal.	Paper is incorrectly formatted and contains many grammatical and spelling mistakes. Writing is excessively informal and/or uses “text speak.”
Subject	Student has asked an appropriate question about theatre history related to the subjects and time periods covered in class. The scope of the question is neither too broad nor too narrow for the length of the project.	Student has asked an appropriate question about theatre history related to the subjects and time periods covered in class. The question may be vague or too large in scope.	Student has asked a question somewhat related to the course. The question is overly simplistic or way too large to be answered.	Student has asked a question not related to the topics covered in class. The thesis is vague, and the question is difficult to discern.
Length and style of Paper (if doing a paper)	Student has written a paper 10-12 pages long . Paper has an introductory paragraph that explains what the paper will be discussing and why. Paragraphs have at least three sentences each. Paper has a conclusion.	Student has written a paper close to the page guidelines. Paper has a thesis/topic sentence, all paragraphs have at least three sentences, and paper has a conclusion	Student has written a paper with a thesis/topic sentence and a conclusion. Paper offers reader no road map. Paper may be too short or too long.	Student’s paper may be too short or excessively long. Paper may consist of a list, bullet points, or stream of consciousness writing.

<p>Length and style of Performance</p>	<p>Student has created a well thought out performance. It has a clear purpose, and is obviously tied to solid research. Student has obviously invested time and energy into rehearsing/writing/constructing the performance.</p>	<p>Student has created a somewhat thought out performance. The purpose is perhaps unclear, or we are not sure why it is relevant to research. The performance shows some evidence of preparation/rehearsal.</p>	<p>Student has created a performance with little rehearsal. The goals and/or historical relevance is confusing.</p>	<p>Student has invested little or no time in the performance and is improvising as she/he goes.</p>
<p>Analysis (Content)</p>	<p>Student asks an original question, takes a position on this question (constructs an argument), and provides evidence to support their assertion. If writing, student uses active writing (using I is fine!), embeds other scholars thinking into their work in a smooth manner, and takes us on a journey through the paper or presentation.</p>	<p>Student asks an original question, takes a position on this question (constructs an argument), and provides some evidence to support their assertion. It may be difficult to discern student's thinking from scholar's. The paper/presentation is choppy or doesn't flow well. The evidence presented is less compellingly argued.</p>	<p>Student does not ask a clear question, does not explain why the examples provided support the argument. Argument may be confusing, far too broad. Examples may rely too much on personal opinion or unsupported statements.</p>	<p>Student asks a question, does not take a position or make an argument, and provides little or no evidence to support the argument. Student relies too much on personal opinion or unsupported statements.</p>
<p>Sources</p>	<p>Student has and uses 10 peer reviewed sources in their work (extra credit if a librarian signs your annotated bibliography saying that you consulted her).</p>	<p>Student has and uses 6-8 peer reviewed sources (extra credit if a librarian signs your annotated bibliography saying that you consulted her).</p>	<p>Student has and uses 3-6 peer reviewed sources (extra credit if a librarian signs your annotated bibliography consulted her).</p>	<p>Student uses fewer than 3 peer reviewed sources (extra credit if a librarian signs your annotated bibliography saying that you consulted her).</p>

Rubric For Grading Short Paper

You will be required to go see WSU's performance of The Plain Princess or Of Myth and Mud. You will write a 4-5 page (double spaced, 1 inch margin, normal font) paper answering one of the two questions depending upon which play you choose to see:

1) Using Aristotle's Poetics as a guide, what would Aristotle have thought of The Plain Princess? (you will want to draw upon all of the Poetics, found here: <http://classics.mit.edu/Aristotle/poetics.html>)

2) How does the use of mythology in Of Myth and Mud compare to the use of mythology in Greek, Japanese, or Yoruban plays? What cultural work is it doing?

(these categories are not weighted the same. Analysis receives the highest weight- 60%, length and style and formatting and grammar receive less weight- 40%).

Category	A	B	C	D
Formatting and Grammar	Paper is correctly formatted (double spaced, 1 inch margins, 12 pt font like Times New Roman), and there are no major spelling or grammatical mistakes. Writing is formal, no slang (contractions are fine).	Paper is correctly formatted, but there are a few spelling and/or grammatical mistakes. Writing is mostly formal, with little slang used.	Paper is not correctly formatted and/or there are major grammatical or spelling mistakes. Writing is mostly informal.	Paper is incorrectly formatted and contains many grammatical and spelling mistakes. Writing is excessively informal and/or uses "text speak."
Length and style of Paper (if doing a paper)	Student has written a paper 4-5 pages long . Paper has an introductory paragraph that explains what the paper will be discussing and why. Paragraphs have at least three sentences each. Paper has a conclusion.	Student has written a paper close to the page guidelines. Paper has a thesis/topic sentence, all paragraphs have at least three sentences, and paper has a conclusion	Student has written a paper with a thesis/topic sentence and a conclusion. Paper offers reader no road map. Paper may be too short or too long.	Student's paper may be too short or excessively long. Paper may consist of a list, bullet points, or stream of consciousness writing.

<p>Analysis (Content)</p>	<p>Student uses the theories well to interrogate the play. Student uses specific examples from the play to illuminate concepts that are discussed in the historical and/or theoretical documents. Student takes an argumentative position and provides convincing reasons for why their position is correct. Student successfully integrates their own thoughts with appropriate quotes and ideas from the theorist(s) and the play.</p>	<p>Student uses theory to interrogate the play. Student has some examples but they are vague or not used in a strong way to demonstrate their claims. The student has a difficult time integrating their thoughts with the theorists or the play.</p>	<p>Student writes a summary of the play or a review about whether or not they liked the play. The student demonstrates no understanding of the theories or analytic tools he/she is using.</p>	<p>Student does not provide evidence that they have seen the play and/or read the theories under discussion. Student provides no argument, no analysis and no examples.</p>
-------------------------------	--	---	--	---

End of syllabus secret: if you receive a grade on a paper you are unhappy with, you always have the option of talking to me about turning in a revision.