

**THE 320 THEATRE HISTORY I**  
**Fall 2014 Syllabus**  
**Monday/Wednesday 5:00 a.m.-6:15p.m.**  
**FAC 133**

\*\*Syllabus Subject to Change\*\*

**Instructor:** Enza Giannone Hosig, Ph.D.      **Office Hours:** M 10:00a.m.-12:00 p.m.  
 (or by appointment)

**Contact Information:** egiannon@.edu      **Office Location:** Tower Center Rm 111

**COURSE DESCRIPTION:**

This course centers on the historiography of world theatre as art, as a medium of cultural expression, and as a social institution. Students will read plays, learn to identify methodological approaches, and study the practice of theatre within social, cultural, and political contexts. This course satisfies three credits of the core area HU (Humanities, Fine Arts and Design) and awareness area H (Historical).

Please note that this is not an all-encompassing history in that it does not set out to cover all of theatrical history in these continents or teach you a “World History.” The way we will look at histories of theater is conditioned by various factors and questions:

- We can only learn about what has been recorded or passed down through various modes of communication and traditions. What and who decided what was important enough to be passed down or recorded?
- We will look at these specific histories from a particular point of view: our present and our privileged location in the global north. How does that shape the way we look into the past and understand its relationship to our present?

**OPEN DOOR POLICY:**

It is my every intention to help foster a safe environment and a comfortable learning community for everyone in the class. If at anytime you feel unsafe or uncomfortable, or that you are struggling with the material please feel free to address these issues with me in private ANYTIME. You may contact me at my office, or via e-mail to set up an appointment to meet outside of class during a time that is convenient for both of us.

**DO YOU HAVE PARTICULAR NEEDS?**

Any student needing a special course-related accommodation due to a physical and/or learning impairment must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC. Please bring this to my attention with appropriate documentation within the second week of class so that learning needs can be addressed effectively. Students must contact the DRC to document a disability as soon as possible. **This is a very important step as accommodations may be difficult to make retroactively.**

**DISCLAIMER:**

In this course, students may be exposed to materials (in forms including required reading,

lectures, discussions, visual materials, and others) that may contain strong language, sexuality, opinions, beliefs and other content that some may find offensive. Any student who has objections to any of the material or activities covered in this course should see me immediately to discuss alternatives or accommodations.

### **REQUIRED TEXTBOOK:**

*Theatre Histories: An Introduction* (SECOND EDITION) by Zarrilli, McConachie, Williams and Sorgenfrei. Published by Routledge. Available on Amazon and the school bookstore.

### **Supplemental Texts** (Optional):

*The Norton Anthology of Drama Volume I*. Edited by Gainer, Garner, Puchner.

NOTE: You may choose to find plays at the library or for free online rather than purchase the Norton Anthology (though I highly recommend purchasing the anthology if you wish to continue studying Theatre and Drama). If you choose to NOT purchase the anthology, please be sure to plan ahead so you will have access to the text when you need it. I strongly recommend PRINTING OUT a copy of the play if you read it online and always having a hard copy in class for discussion.

Also, please note that some of the plays differ greatly depending on which version/translation (for example, there are at least two very distinct versions of *Doctor Faustus* attributed to Marlowe). Be sure you are aware of these differences when you are reading.

All other supplemental reading—texts, articles, critiques, etc.—will be provided for you on Blackboard. One text that I draw from often and recommend is:

Gerould, Daniel (ed.) *Theatre, Theory, Theatre*. New York: Applause, 2000.

### **ASSESSMENTS:**

Students will be evaluated based on participation, attendance, play analyses, research projects, and individual and group presentations:

#### **Grading:**

I grade on a points-based system –there are 100 points available for the semester.

92.5 – 100 A	76 – 78.25 C+
89.5 – 92.25 A-	68 – 75.75 C
86.5 – 89.25 B+	60-67.75 D
82.5 – 86.25 B	Below 60 E
78.5 – 82.25 B-	

PLEASE KEEP ALL OF YOUR GRADED ASSIGNMENTS. The grade written on your paper is your grade – accidents sometimes do happen when entering grades (I am human after all). If you notice a discrepancy, it is your responsibility to let me know and show me the correct grade. I will be more than happy to make any changes necessary.

#### *Grading Breakdown:*

Play Database Project 20 points—Due in class or Blackboard.

Final Exam 20 points

Final Project 40 points

Group Performance Project 10 points

Research Paper 30 points

Proposal 5 points

Outline/Bibliography 5 points

First Draft 10 points

Final Draft 20 points

Attendance/Participation 20 points each, (More than two absences will result in reduction of final grade by one letter for each absence rather than point deductions.)

### **Attendance: (10 points)**

Your attendance in this course is MANDATORY and will be recorded at the start of each class. You MUST come to class prepared to discuss all the readings and to participate in all discussions, small group work, performance workshops, and other activities. Your presence and preparation are essential if we are to build a strong community of learners this semester. The collaborative nature of theatre requires commitment of all individuals to the group. Punctuality is also key to the health of your career, be it in the theatre or other professions.

The only excused absences for this class will be emergencies such as deaths, illnesses or instances of religious observations. To avoid confusion or losing points, you must bring proof such as a doctor's note, a letter from a church official, etc. if these situations arise and you cannot attend class. I will not ask for these; it is your responsibility to provide documents in a timely manner. I will accept hard or emailed copies. If possible, I appreciate receiving email notifications in advance of 24 hours of you missing a class so I can prepare accordingly. All missed work must be made up regardless of absences. No make-ups are allowed for unexcused absences.

**After TWO unexcused absences, your class grade will be reduced one letter for each unexcused absence. 6 or more absences will result in an automatic "E" for the class. Two late arrivals or early departures without prior notice or approval equal one unexcused absence.**

*\*\*Remember my open door policy: Please feel free speak to me if you are dealing with difficult circumstances that are keeping you from class. In many cases agreements can be reached so that you can remain part of the class community and succeed as a learner in this course.*

### **Participation, In-class conduct, and Small Group Responsibilities (These apply to student AND instructor): (10 points)**

**\*\*To be identified and agreed upon by the class community during the first class meeting.\*\***

### **Play Database Project: (20 points)**

This assignment is cumulative and spans the entire semester (and beyond to THE 321). It is designed to help you prepare for class discussions. It is also meant to assist you in documenting your process as cultural historians and researchers of theatre and performances. I hope that by the end of the semester you will have constructed a catalogue that can be accessed throughout your

artistic, academic, and/or professional careers. Play databases can be crafted in any way you choose and that you can continue to save and add to (e.g. typed on pages included in a binder or folder portfolio-style, an excel spreadsheet, a table in Word, etc.). Databases should include images, links to websites, or other creative ideas that support your historicization of plays and their related events. All Play Databases **must** include:

- Title, Author/Playwright(s), Publication date, Publisher, Date of first performance and cast list with original players (if applicable).
- **Brief** play synopsis.
- A review of the play that pays attention to concepts and ideas discussed in class (1-3 paragraphs).
- A response to a reading question that I will post on Blackboard each week for each play (1-3 paragraphs).

Play databases will be collected five times throughout the semester. You may elect to skip **ONE** due date **excluding the final due date** without penalty; however, **ALL PLAYS READ THIS SEMESTER MUST BE INCLUDED IN YOUR DATABASE**. Periodically students will be asked to share their work in class. I will record your progress and provide comments and feedback each time I collect these, but the final grade will be assigned after the last due date.

### **Final Exam:**

For the final exam, you will have a choice between a multiple choice exam or a series of short take-home essays (this will be explained in more detail in class). Whichever you choose, the final examination will be comprehensive (including material from the entire semester covering readings and lecture material).

### **Final project:**

The Final Project will be detailed in a separate handout and will include two parts:

- A 5-10 minute group performance piece from a play we have read this semester.
- An 8-10 page research paper (approximately 3000 words) on a course topic of your own choosing that you will propose and I will approve and advise.

### **Assignment submission and late policy:**

All material will be submitted in person during class time or via Blackboard. If Blackboard is down when you want to submit, then be sure you e-mail your paper to me before the deadline in order to receive full credit. **ALL MATERIAL MUST BE SUBMITTED IN ONE OF THESE FORMATS: .doc, .docx, .pdf**

Any paper submitted after the deadline (11:59 on the night the assignment is due) will be marked as late. Papers submitted up to 48 hours late will be subjected to a penalty of not more than 25% of the total possible grade. Papers submitted more than 48 hours late will be accepted at the professor's discretion, and be subjected to a penalty of up to 50% of the total possible grade.

Again, remember my open door policy: *If you need extra time for your assignment, please come and talk to me at least 48 hours before it is due. Short extensions without penalty are possible for students in good standing.*

**ACADEMIC CODUCT & HONOR CODE:**

In an academic community, learning and evaluation require explicit and shared agreements on intellectual honesty and academic integrity. Plagiarism and all other forms of academic dishonesty are violations of the Honor Code and will not be tolerated. For more information, please visit the school's website.

**COURSE ITINERARY****WEEK 1 :**

**M: Establish our class community and review the syllabus**

**W: Theatre History and Historiography**

Read (before class):

(TH) Preface p. xvii-xxv

“Historiography and the Theatrical Event: A Primer with Twelve Cruxes” (Postlewait article on Blackboard)

**WEEK 2 :**

**M: Theatre before “Theatre”**

Read (before class):

(TH) p. 1-39

**W: Case Studies**

Read (before class):

(TH) p. 40-51

**WEEK 3 :**

**M: LABOR DAY NO CLASS**

**W: Religious and Civic Festivals & Greek Drama I**

Read (before class):

(TH) p. 52-64

(NA) *Lysistrata*

**WEEK 4 :**

**M Greek Drama in Performance**

Read (before class):

*Oedipus Rex* (on Blackboard)

(TH) p. 88-96

**W Greek Drama II; PLAY DATABASE DUE**Read (before class):(NA) *The Bacchae***WEEK 5 :****M Discussing the Legacy of Greece; FINAL PROJECT GUIDELINES ISSUED w/ WRITING GUIDELINES****W Ritual Traditions and World Theatre**Read (before class):

(TH) p. 64-70, 81-86

**WEEK 6 :****M Roman Theatre; FINAL PROJECT PROPOSAL DUE**Read (before class):

(TH) p. 103-110

(NA) *Psuedolus***W Considering Comedy**Read (before class):

(TH) p. 126-132

**WEEK 7 :****M Indian and Asian Theatre Forms**Read (before class):

(TH) p. 110-125

Selections from *Natyastra* (Gerould)**W Exploring Sanskrit Drama; PLAY DATABASE DUE***NOTE: If you read The Little Clay Cart offline, you only need to read the Prologue, Act 1, 5, 6, 8, and 10. Synopsis of the other acts will be available on Blackboard.*Read (before class):(NA) *The Little Clay Cart* (excerpts in Norton)**WEEK 8 :****M Exploring Noh Drama; Watch *Dōjōji* videos**Read (before class):

(TH) p. 157-167

Selections from Zeami (Gerould on Blackboard), *The Shrine in the Fields* (Blackboard)

**W Discussing Your Final Projects, Parts 1 & 2**

PLEASE BRING PAPER PROPOSALS, PERFORMANCE IDEAS, &amp; QUESTIONS

**WEEK 9 :****M Medieval and Liturgical Drama**Read (before class):

(TH) p. 71-80

**W Everyman**Read (before class):(NA) *Everyman***WEEK 10 :****M Kabuki / Bunraku; OUTLINE/BIB. DUE**Read (before class):

(TH) p. 203-206, 219-227

**W Commedia tradition; PLAY DATABASE DUE**Read (before class):

“Venetian Comedy” (Nagler on Blackboard)

**WEEK 11 :****M Into the Renaissance**Read (before class):

(TH) p. 169-198

**W Dr. Faustus****NOTE: There are multiple versions of this play; the one in the Norton Anthology is the “shorter” and “earlier” version.**Read (before class):(NA) *Dr. Faustus***WEEK 12 :****M Shakespeare; FIRST DRAFT OF FINAL PAPER DUE**Read (before class):

Excerpts from Johnson and Goethe (Gerould on Blackboard)

**W Twelfth Night; PLAY DATABASE DUE**Read (before class):(NA) *Twelfth Night*

(TH) p. 227-235

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**WEEK 13 :****M Final Project Performance Day****W Theatre of Spain**

Read (before class):

(TH) p. 179-183

(NA) *Life is a Dream*

(NA) *The Loa for the Auto Sacramental of The Divine Narcissus-*

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**WEEK 14 :****M Neo-classicism**

Read (before class):

“Aristotle and the Greeks” found in *Theories of the Theatre* (Carlson on Blackboard)

Excerpt from De Vega and Corneille (Gerould on Blackboard)

*El Cid* by Pierre Corneille (.pdf of play on Blackboard)

**W THANKSGIVING BREAK**

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**WEEK 15 :****M Discussion Day / Review; FINAL PLAY DATABASE DUE****W FINAL EXAM (In class option); FINAL EXAM ESSAYS DUE (Take-home option)**

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**WEEK 16 :****FINAL PAPER DUE ON BLACKBOARD**



**THE 321 THEATRE HISTORY II**  
**(Pre-Requisite: THE 320)**  
**Spring 2015 Syllabus**  
**Tuesday/Thursday 12:00 p.m.-1:15 p.m.**  
**COOR 112**

\*\*Syllabus Subject to Change\*\*

**Instructor:** Enza Giannone Hosig, Ph.D.      **Office Hours:** M 10:00a.m.-12:00 p.m.  
 (or by appointment)

**Contact Information:** [egiannon@.edu](mailto:egiannon@.edu)      **Office Location:** Tower Center Rm 111

**COURSE DESCRIPTION:**

This course continues a conversation about world theatre as art, as a medium of cultural expression, and as a social institution. As a class, we will investigate intersections between theatre history, dramatic literature, and performance. Students will read plays, learn to identify advanced methodological approaches, and study the practice of theatre within social, cultural, and political contexts. This course satisfies three credits of the core area HU (Humanities, Fine Arts and Design) and awareness area H (Historical).

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### **Participation, In-class conduct, and Small Group Responsibilities (These apply to student AND instructor): (10 points)**

**\*\*To be identified and agreed upon by the class community during the first class meeting.\*\***

### **Play Database Project: (20 points)**

This assignment is cumulative and spans the entire semester. For students who began this project in THE 320, you will continue your journey; this semester's work should be added to your previously collected data. This project is designed to help you prepare for class discussions. It is also meant to assist you in documenting the plays you read this semester and your process as cultural historians and researchers of theatre and performances. I hope that by the end of the semester you will have constructed, or continued to construct, a catalogue that can be accessed

throughout your artistic, academic, and/or professional careers. Play databases can be crafted in any way you choose (e.g. typed on pages included in a binder or folder portfolio-style, an excel spreadsheet, a table in Word, etc.) and should include images, links to websites, or other creative ideas that support your historicization of plays and their related events. All Play Databases **must** include:

- Title, Author/Playwright(s), Publication date, Publisher, Date of first performance and cast list with original players (if applicable).
- **Brief** play synopsis.
- A review of the play that pays attention to concepts and ideas discussed in class (1-3 paragraphs).
- A response to a reading question that I will post on Blackboard each week for each play (1-3 paragraphs).

Play databases will be collected four times throughout the semester. You may elect to skip **ONE** due date **excluding the final due date** without penalty; however, **ALL PLAYS READ THIS SEMESTER MUST BE INCLUDED IN YOUR DATABASE**. Periodically students will be asked to share their work in class. I will record your progress and provide comments and feedback each time I collect these, but the final grade will be assigned after the last due date.

### **Final Exam:**

For the final exam, you will have a choice between a multiple choice exam or a series of short take-home essays (this will be explained in more detail in class). Whichever you choose, the final examination will be comprehensive (including material from the entire semester covering readings and lecture material).

### **Final project:**

In lieu of a “traditional” research paper, I have crafted two options for your final projects. The goal of these projects is to access and integrate your creative minds and knowledge of theatre histories and to engage various types of learners. More details will follow in class. Assignment options include:

- **Option 1:** Using your play databases, design an anthology of five-ten plays with an introduction and supporting appendices. You may choose to select plays from THE 320, but at least half of the plays must be from this semester’s reading list. Some questions to consider will be: Who are your readers? Which plays will you choose and what will you include in the appendix as learning tools for your readers? How will you organize your anthology and its Table of Contents? How will you introduce the anthology to your reader(s)? Prepare: 1) a proposal justifying these selections and arguing for this combination as a valuable source for the teaching of theatre history; and 2) a reflection on how this anthology reinforces and/or interrogates traditional ideas of theatre history and/or performance studies. Use ideas and concepts discussed in class as support (8-10 pages)
- **Option 2:** Choose four plays from this semester’s reading and one additional play from the Norton Anthology not included in the syllabus to construct a university theatre program’s Mainstage Season. Imagine that you are the season’s Dramaturge. You have been asked to write a contextual essay that will be included in each playbill to establish connections among the text, actors, and audience and that will be shared with theatre

history professors as a learning tool for students. Discuss why these plays were chosen, their relationship to each other and the department's mission, and their significance. Together, do they communicate an idea or thematic choice? What is that theme? Are they organized around a critical theory or perspective? How do they support this perspective? Use ideas and concepts discussed in class as support (8-10 pages).

**Assignment submission and late policy:**

All material will be submitted in person during class time or via Blackboard. If Blackboard is down when you want to submit, then be sure you e-mail your paper to me before the deadline in order to receive full credit. ALL MATERIAL MUST BE SUBMITTED IN ONE OF THESE FORMATS: .doc, .docx, .pdf

Any paper submitted after the deadline (11:59 on the night the assignment is due) will be marked as late. Papers submitted up to 48 hours late will be subjected to a penalty of not more than 25% of the total possible grade. Papers submitted more than 48 hours late will be accepted at the professor's discretion, and be subjected to a penalty of up to 50% of the total possible grade.

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## COURSE ITINERARY

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### WEEK 1 :

**T Establish our class community and review the syllabus as cultural artifact and historical document.**

**H Theatre History and Historiography, a review; What do we recall/know about the “how” and “why” of doing theatre history?**

Read (before class):

“Historiography and the Theatrical Event: A Primer with Twelve Cruxes” (Postlewait article on Blackboard)

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### WEEK 2 :

**T Theatre and the State**

Read (before class)

(TH) p. 199-218

(NA, Vol. 1) *Tartuffe*

**H Restoration Comedy; PLAY DATABASE DUE**Read (before class)(NA, Vol. 1) *The Rover***WEEK 3 :****T The Rise of Sentimentalism**Read (before class)

(TH) p. 235-244

**H Lingering Sentimentality**Read (before class)*She Stoops to Conquer* (Goldsmith on Blackboard)**WEEK 4 :****T Melodrama; FINAL PROJECT GUIDELINES ISSUED w/ WRITING GUIDELINES**Read (before class):

(TH) p. 245-252, 263-269

**H Melodrama in the U.S.**Read (before class):*Uncle Tom's Cabin* (Aiken, 1952)**WEEK 5 :****Spring Break****WEEK 6 :****T Theatre and Performance in Modern Media Cultures**Read (before class):

(TH) p. 301-325

**H Realism; PLAY DATABASE DUE**Read (before class):(NA) *The Cherry Orchard*

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**WEEK 7 :****T Popular Entertainments; FINAL PROJECT PROPOSAL DUE**

Read (before class):  
(TH) p. 327-340

**H The Legacy of Black Minstrelsy; Watch videos of “blackface” performances**

Read (before class):  
(TH) 341-346

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**WEEK 8 :**

**T Discussing Your Final Projects, come prepared with questions and ready to share ideas.**

**H TBD**

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**WEEK 9 :****T Theatres of the Avante-Gardes**

Read (before class):  
(TH) p. 354-372  
Excerpt from *Theatre and Its Double* (Gerould on Blackboard)

**H Avante-Gardes in Europe and the U.S.; PLAY DATABASE DUE**

Read (before class):  
(NA) *Ubu the King*  
(NA) *Trifles*

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**WEEK 10 :****T Modernism in Drama and Performance, Part I**

Read (before class):  
(TH) p. 388-400

**H Postwar Theatre; OUTLINE/BIB. DUE**

Read (before class):  
(NA) *Waiting for Godot*

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**WEEK 11 :****T Modernism in Drama and Performance, Part II**

Read (before class):  
(TH) p. 402-416

**H Psychological Realism, PLAY DATABASE DUE**

Read (before class):  
(NA) *A Streetcar Named Desire*

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**WEEK 12 :****T Theatre for Reform and Revolution**

Read (before class):  
(TH) p. 425-437; 450-456

**H Political Theatre**

Read (before class):  
(NA) *The Good Person of Szechwan*

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**WEEK 13 :****T Other Models of Political Theatre; Watch video of *The Connection*; FIRST DRAFT OF FINAL PAPER DUE****H Social Movements and Theatre**

Read (before class):  
*Dutchman* (Baraka on Blackboard)

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**WEEK 14 :****T Theatre and “Diversity”**

Read (before class):  
(NA) *M. Butterfly*

**H Post/Colonialism, Globalization, Media, and Theatre**

Read (before class):  
(TH) pp. 459-479



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**WEEK 15 :****T Rich and Poor Theatre of Globalization**

Read (before class):  
(TH) p. 488-497

**H Discussion Day / Review; FINAL PLAY DATABASE DUE**

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**WEEK 16 :****T FINAL EXAM (In class option); FINAL EXAM ESSAYS DUE (Take-home option)****H FINAL PROJECT/PAPER DUE ON BLACKBOARD**