THTR 330H.01: Theatre History I

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THEATRE HISTORY I THTR 330.01H Fall 2017

MCgill 210 TUES & THURS 9.30-10.50
Instructor: Dr. Pamyla Stiehl; T.A.: Dani Sather
Office: MCGILL 212C; email: pamyla.stiehl@umontana.edu
Office Hours: Tues/Thurs 1:00-3:00 and by appointment

Historicize, Contextualize, Analyze – through Modern Eyes . . .

Course Description: This course meets the General Education History requirement and is a General Education intermediate writing course. Students will study each play, the context of each play and its period, selected scenes through performance, participate in class discussion, write 2 papers for formal assessment, a creative written dialogue, and collaborate with selected classmates to present group research presentations.

Intermediate (approved) College Writing Courses: Students should plan to take the intermediate college writing course after completing the introductory college writing course and prior to taking the advanced writing course specified by their major. Upon completing the intermediate writing course, students should understand writing as means to practice academic inquiry and demonstrate the ability to formulate and express opinions and ideas in writing. Upon completing the intermediate writing course, the student should be able to:

Learning Outcomes
• Use writing to learn and synthesize new concepts
• Formulate and express written opinions and ideas that are developed, logical, and organized
• Compose written documents that are appropriate for a given audience or purpose
• Write creatively, applying course knowledge
• Revise written work based on constructive feedback
• Find, evaluate, and use information effectively and ethically
• Begin to use discipline-specific writing conventions
• Demonstrate appropriate English language usage

Theatre History I THTR 330 H Course Outcomes
On completion of this course students will:
• Have a broad knowledge of theatre history, major developments, styles, contexts and audiences.
• Have a knowledge of chosen play texts through close reading.
• Have a critically informed understanding of chosen play texts through reading and analysis of critical material.
• Have an understanding of how each play performs its time, its politics and the conditions of contemporaneous production.
• Have engaged with this work through script analysis, research and critique.
• Have articulated their engagement with the work through formal research and writing, through informal review and other writing, and through reflection on their own experience of the work as performers, directors, designers, critics/scholars, researchers and/or audience members.
• Will have collaborated with each other to present research presentations, scenes and performative exercises.

Required Texts:
Norton Anthology of Drama -- Shorter Second Edition (readings and plays)
Supplemental Materials provided on Moodle
**Course Requirements and Graded Assignments:**

**REQUIRED PRODUCTION ATTENDANCE:** Theatre History 1 students are required to see *AS YOU LIKE IT*, *DANCE UP CLOSE* and *PETER AND THE STARCATCHER*. The ticket prices are included in the class fee. A class list will be left at the box office (box office hours are T-F, noon –5:00 p.m.); please ask box office staff to refer to this list so that you are not charged for your ticket.

1) **Attendance:** Please note that the attendance requirements for this course are the same for other classes in the School of Theatre & Dance (see official School of Theatre & Dance attendance criteria at end of this syllabus). If you are **more than 10 minutes late**, this is considered an absence. YOUR GRADE WILL BE AFFECTED WHEN YOU MISS ANY CLASS EXCEPT FOR AN EXCUSED ABSENCE WHICH MUST BE ACCOMPANIED BY DOCUMENTATION (e.g., doctor’s note, court notice, obituary, religious observance, etc.). Each unexcused absence will result in your grade falling by a **1/3 of a letter** (e.g. A to A-). Thus, three unexcused absences from class will automatically result in your grade falling by a full letter grade (A to B). **Any further unexcused absences may result in course failure.**

2) **Class Participation and Citizenry (20 pts):** Participation in this class is crucial! Theatre is action and dialogue! Responsible participation and good citizenry also includes attentive, critical viewing of video/media material and active listening to the lecture and your classmates; while timeliness is a sign of respect and courtesy to the entire class. Further, if you cannot offer informed opinions/questions regarding assigned readings and, **ESPECIALLY, REQUIRED UM PRODUCTION VIEWINGS**, it will affect your participation grade. Following is the 20-point grading rubric for participation/citizenry:

<table>
<thead>
<tr>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>18-20</td>
<td>Actively participated, often contributed to discussions, on time, and courteous/attentive of others</td>
</tr>
<tr>
<td>16-18</td>
<td>Dutifully participated, semi-regularly contributed to discussions, on time, and courteous/attentive</td>
</tr>
<tr>
<td>14-16</td>
<td>Seldom participated, occasionally contributed to discussions, on time, and courteous/attentive</td>
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<tr>
<td>12-14</td>
<td>Participated and contributed only when absolutely required, problems with punctuality/courtesy/attention</td>
</tr>
<tr>
<td>0-12</td>
<td>Failed in regards to participation, contribution, punctuality and/or courtesy/attention</td>
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3) **Theatre History ESSAY 1 Rough Draft (10 pts):** This is the rough draft of your first theatre history essay. The **5-page essay (approx. 1500 words)** must include cited research and specifically address a topic provided on the assignment prompt. You must use a thematic focus to ground your essay and the paper must include a bibliography, using Chicago formatting and citation style. You will receive feedback on this draft in order to shape it into your final Essay 1 submission. **The detailed ESSAY prompt is on Moodle. DUE TUESDAY, OCTOBER 3**

4) **Theatre History ESSAY 1 Final Draft (20 pts):** This is your final ESSAY 1 submission, after proofing and guidance (provided through editing notes and meetings w/me or Dani Sather). **DUE TUESDAY, OCTOBER 24**

5) **Group Presentations (20 pts):** In lieu of quizzes, you will prepare and deliver, as a group, a **20-minute class presentation** regarding a significant historical period, style and/or persons. You may use any desired format to map, highlight and present your group topic, succinctly delivering the most salient information and bringing your topic to life for your classmates. You will also want to compare, contrast and connect dots to past or future developments and periods whenever/wherever possible in your presentation, doing your best to engage with the material using your own presentation voice and style. You must also design your presentation in a deliverable format that I can post on our class Moodle site for students’ future references (e.g. PowerPoint, etc.). **You will mostly be graded as a group, but you will also do a self/group evaluation that will help me appraise individual contributions.**
6) **Invented Dialogue (10 pts):** You must prepare a 2-pg. illustrative conversation and/or argument between two of the figures (either real or fictional) referenced in this course, taking into account their personalities, philosophies, life histories, contributions, aesthetics and surrounding historical/contextual milieus. Characters do not need to be contemporaries (more fun if they are not). You may use either or both of these levels of invention: 1) Select and weave quotes from primary sources and/or 2) invent reasonable quotes that fit characters and context. *If using primary source quotes, you do NOT need formal (Chicago) citations or bibliography.* DUE TUESDAY, NOVEMBER 28 – PLEASE BRING TWO COPIES TO CLASS!

7) **Theatre History ESSAY 2 (20 pts):** This is your final essay, 6-7 pages (1800-2000 words). It must include cited research and specifically address a topic provided on the assignment prompt. You must use a thematic focus to ground your essay and the paper must include a bibliography, using Chicago formatting and citation style. *The detailed ESSAY prompt is on Moodle.* DUE TUESDAY, DEC 12.

**A NOTE ABOUT PLAGIARISM:** Plagiarism will be taken very seriously, and may result in course failure. Plagiarism includes any material that is not attributed to its original author. *If you have questions about this criteria, please ask me!* Do not risk your grade by unintentionally plagiarizing another’s work.

**Ground Rules:**
I do not accept late papers unless the student contacts me with a reasonable reason before the beginning of the class on the day the paper/assignment is due (examples of unreasonable excuses include “my printer is broken;” “the dog ate my homework;” “I’m in rehearsal.”) Please feel free to ask questions inside and outside class. Dani Sather or I will have at least one conference with each student during the semester (in or outside of class). If you have any questions about how you are doing, what you want to write about, or any of the material, contact me by e-mail or arrange to see me during my office hours.

**OVERALL COURSE ASSIGNMENTS / Criteria Grading Breakdown:**

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<thead>
<tr>
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<th>Points</th>
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<tr>
<td>Participation/Citizenry</td>
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<tr>
<td>ESSAY 1 Rough Draft</td>
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<tr>
<td>ESSAY 1 Final</td>
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<tr>
<td>Group Presentation</td>
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<tr>
<td>Invented Dialogue</td>
<td>10 pts</td>
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<tr>
<td>ESSAY 2</td>
<td>20 pts</td>
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**Total Course Points Possible = 100 pts**
CLASS SCHEDULE (subject to change):

Please note that all reading, writing and presentation assignments and deadlines are in bold on the following schedule. They are to be completed for class on the day they are listed.

R Aug 31  Class Orientation – Why Theatre History?
           - Have read Moodle excerpt – “Theatre History as Practice”

T Sept 5   Origins of Theatre and the “Anti-Theatrical Prejudice”
           Introduction to Ancient Greek Theatre
           - Independently research story of Osiris and Abydos Passion Play

R Sept 7   The Greek Theatre: Norton (4-12)

T Sept 12  Greek Tragedy: Sophocles’ Oedipus the King

R Sept 14  Greek Comedy: Aristophanes’ Lysistrata
           Introduction to Roman Theatre Norton (12-16)

T Sept 19  Roman Theatre cont.
           - GROUP 1 PRESENTATION – ROMAN DRAMATISTS (Terence, Plautus, Seneca)

R Sept 21  Medieval Theatre / Hrotsvit of Gandersheim: Norton (25-31); Hrotsvit’s Dulcitius

T Sept 26  Medieval cont. / Cycle Plays / Morality Plays: The Second Shepherd’s Play (Wakefield); Everyman (Anonymous)

R Sept 28  Classical Japanese Theatre (Noh): Norton (22-25); Zeami’s Atsumori

T Oct 3    Italian Renaissance: Norton (31-38)
           - GROUP 2 PRESENTATION – CLASSICAL CHINESE THEATRE/OPERA
           - ESSAY 1 ROUGH DRAFT DUE

R Oct 5    Italian Renaissance cont. / Opera / Commedia Dell’Arte

T Oct 10   ESSAY 1 Draft Mtgs; Shakespeare’s As You Like It (find your own text)

R Oct 12   ESSAY 1 Draft Mtgs

T Oct 17   Italian Renaissance cont. / Elizabethan Theatre: Norton (38-42)

R Oct 19   Elizabethan Theatre / Shakespeare

T Oct 24   Elizabethan / Shakespeare: Shakespeare’s Hamlet
           - ESSAY 1 FINAL DRAFT DUE

R Oct 26   Shakespeare / Post-Elizabethan (Jacobean/Caroline)
           - GROUP 3 PRESENTATION – BEN JOHNSON / INIGO JONES
T Oct 31  French Neoclassic Theatre: Norton (45-48)
- GROUP 4 PRESENTATION – SPANISH GOLDEN AGE / Lope de Vega & Calderón

R Nov 2  French Neoclassic / Moliere: Moliere’s Tartuffe

T Nov 7  English Restoration: Norton (48-50); Behn’s The Rover

R Nov 9  18c Theatre Overview: Norton (50-54)
- GROUP 5 PRESENTATION – WOMEN & RESTORATION (e.g. Aphra Behn)

T Nov 14  18c Theatre Overview cont. and American Beginnings

R Nov 16  18-19c Melodrama: Norton (54-57)
- GROUP 6 PRESENTATION – ROMANTICISM AND THEATRICAL HERESY (e.g., Victor Hugo’s Hernani)

T Nov 21  Melodrama cont.: George Aiken’s Uncle Tom’s Cabin (Moodle PDF)
- R Nov 23 ----------- THANKSGIVING BREAK -------------------------------

T Nov 28  Dialogue Presentations
- INVENTED DIALOGUE DUE

R Nov 30  Dialogue Presentations

T Dec 5  19c Vaudeville, Minstrelsy, Circus: Norton (58-60)

R Dec 7  Birth of the American Musical
- GROUP 7 PRESENTATION – INDIAN DANCE DRAMA / KATHAKALI

T Dec 12  Reflections and connecting the dots (possible lecture catch-up)
- ESSAY 2 DUE

FINAL EXAM PERIOD / CLASS MEETING – THURS, DECEMBER 14; 10:10-12:10
ESSAY 2 DISCUSSIONS AND GENERAL CLASS DISCUSSION/REFLECTION
OTHER CRITICAL COURSE POLICIES & PROTOCOL

CLASS ATTENDANCE POLICY FROM THE SCHOOL OF THEATRE & DANCE HANDBOOK:
Class attendance is mandatory. Absences must be limited to reasons of illness or serious emergency, and these must be excused by the instructor. Students are required at all times to notify the instructor in advance of being absent for any reason. If unable to locate the instructor, a student should leave a message on the instructor’s voicemail and email. Students are responsible for all materials covered in their absences and all assignments must be made up. Classes that must be made up shall not conflict with other regularly scheduled classes or School events requiring attendance.

Instructors may set limits to the number of classes missed for any reason. Likewise, lateness will not be tolerated and instructors may set limits in this regard. Each instructor determines the penalty for exceeding these limits. Students whose attendance is poor, especially in performance classes, may expect to have their grades significantly affected. Instructors also have the privilege of withdrawing students from class for poor attendance. Chronic tardiness is considered as equal to poor attendance.

The School of Theatre & Dance recognizes that many of its students are heavily committed to School production activities. The faculty, when possible, attempts to schedule class assignments with your commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. Any production assignment—cast, design, or crew—will not be considered an acceptable excuse for late academic assignments or absences from class.

Theatre & Dance Class Protocol: All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Student Handbook. The Handbook is available online at [http://www.umt.edu/theatredance/about/handbook](http://www.umt.edu/theatredance/about/handbook). There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk. Due to safety considerations, at no point during a student’s time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without my consent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student’s grade.

UM Academic Misconduct and the Student Conduct Code: All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://www.umt.edu/vpsa/policies/student_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php).

[http://www.umt.edu/provost/academiccalendar/](http://www.umt.edu/provost/academiccalendar/)

UM Disability Services: The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. [http://life.umt.edu/dss/](http://life.umt.edu/dss/). I will work with you and DSS to provide an appropriate accommodation.

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<th>Percent</th>
<th>Grade</th>
<th>Percent</th>
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<td>4.0</td>
<td>C+</td>
<td>77-79</td>
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<td>90-93</td>
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<td>C</td>
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