

Fall 9-1-2018

THTR 531.01: Grad Seminar - Theatre History

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THTR 531.01 Graduate Seminar in THEATRE HISTORY I

MCGILL 210 TUES & THURS 9.30-10.50

Dr. Bernadette Sweeney

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Office Hours: Mon Tues and Weds 1.30-2.30 or by appointment

Course Description: students will study the period, write 2 research papers for formal assessment, present 2 research presentations to undergraduate group indicative of graduate-level inquiry.

Course Outcomes:

On completion of this course students will:

- Have a broadened knowledge of theatre history, style, context and audiences.
- 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, scene study, research and analysis
- 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, dramaturgs, researchers and/or audience members
- Will have given 2 research presentations reflecting the graduate-level rigour of their enquiry.

Required Texts: Norton Anthology of Drama Vol.1, Materials on Hand Outs and Moodle
Living Theatre: A History of Theatre Edwin Wilson and Alvin Goldfarb 7th edition

Work for Assessment:

GRADED:

- 80%-- 2 essays, the first [30%] approx 3,000 words, the second [50%] 5,000 words.
[deadlines to be decided with instructor]
- 20%--2 research presentations [WEEK 9 AND WEEK 14, SEE BELOW]

All papers must be printed with course details etc. on the first page, all pages numbered, and include a bibliography or works cited, using Chicago Style. This must include a range of internet and printed sources, at least 9 of each, which are beyond those offered by the class [articles on

moodle etc.].

Plagiarism will be taken very seriously, and may result in course failure.

Essays will be graded on:

- Relevance to the topic
- Evidence of original research
- Originality and creativity,
- Thorough response to the material
- **Graduate level analysis and critique**
- Writing: syntax, structure of argument, coherency,
- Formatting, style and presentation, management of the task [submitted on time and in full etc.]

Ground Rules:

I cannot accept late papers unless the student contacts me with a reasonable reason *before* the beginning of the class on the day the paper is due.

Attendance is required. If you are encountering any health or related issues that affect your attendance, please contact me, Bernadette Sweeney, about this as soon as possible.

Please feel free to ask and answer questions inside and outside our seminar sessions. 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.

Course Schedule (subject to change)	
DATE	TOPIC/ASSIGNMENTS:
Week 1: Tues Aug 28/Thursday Aug 30	<p>Introduction: Why study theatre? Why study theatre history? Early theatre and performance.</p> <p>Read <i>Living Theatre</i> chapter 1: Theatre its origins and its history</p> <p>see also <i>Performing Tradition</i> by Bernadette Sweeney (Moodle article)</p>
Week 2: Tues Sept 4/Thursday Sept 6	<p>Early theatre and performance.</p> <p>Egyptian theatre, Theatre in Ancient Greece: Sophocles' <i>Oedipus</i> (ca. 430-425 BCE)</p> <p>Read <i>Living Theatre</i> chapter 2: Greek Theatre</p>
Week 3: Tues Sept 11/Thursday Sept 13	<p>Greek and Roman Theatre</p> <p>Read <i>Living Theatre</i> chapter 3: Roman Theatre</p> <p>PRESENTATIONS GROUP 1 & 2: SENECA, TERENCE</p>
Week 4: Tues Sept 18/Thursday Sept 20	<p>The First Female Playwright: Hrotsvit of Gandersheim's <i>Dulcitius</i> (ca. 975)</p> <p>Read Introduction in <i>Norton Anthology</i></p> <p>UNDERGRADUATE Paper #1: 4 page draft DUE THURS SEPT 20</p>
Week 5: Tues Sept 25/Thursday Sept 27	<p>Noh Theatre of Japan: Zeami Motokiyo's <i>Atsumori</i> (ca. 1400)</p> <p>Read <i>Living Theatre</i> chapter chapter 4 Early Asian Theatres</p> <p>PRESENTATION GROUP #3 Theatre of Zeami</p>
Week 6: Tues Oct 2/Thursday Oct 4	Tues REDRAFTING MEETINGS

<p>Week 7: Tues Oct 9/Thursday Oct 11</p>	<p>Miracle Plays and Morality Plays: The Wakefield Master's <i>Second Shepherd's Pageant</i> (c.a.1475) Anonymous <i>Everyman</i> (c.a.1495)</p> <p>Read <i>Living Theatre</i> chapter 5 Medieval Theatres in Europe</p> <p>Undergraduate Paper #1 DUE THUR OCTOBER 11</p>
<p>Week 8: Tues Oct 16/Thursday Oct 18</p>	<p>Performance Legacies: Commedia dell'Arte (16th century): Carlo Goldoni's <i>The Mistress of the Inn</i> (1753)</p> <p>Read <i>Living Theatre</i> chapter 6 The Theatre of the Italian Renaissance</p>
<p>Week 9: Tues Oct 23/Thursday Oct 25</p>	<p>Theatre of the English Renaissance: William Shakespeare's <i>Hamlet</i> (c.1600)</p> <p>Read <i>Living Theatre</i> chapter 7: The Theatre of the English Renaissance</p> <p>PRESENTATION GROUP #4 CHRISTOPHER MARLOWE</p> <p>PRESENTATION GROUP #5 THEATRICAL DESIGN INNOVATIONS OF THE RENAISSANCE</p> <p>GRADUATE PRESENTATION #1</p>
<p>Week 10: Tues Oct 30/Thursday Nov 1</p>	<p>Theatre of the English Renaissance: William Shakespeare's <i>Hamlet</i> (c.1600)</p> <p>See <i>Dance up Close</i> Nov 1-3</p>
<p>Week 11: Tues Nov 6: No class! Election day Go vote! /Thursday Nov 8</p>	<p>Moliere's <i>Tartuffe</i> (1664)</p> <p>Read <i>Living Theatre</i> chapter 8: The Spanish Golden Age and French Neoclassical Theatres</p>

Week 12: Tues Nov 13/Thursday Nov 15	<p>Women And The Restoration: Aphra Behn's <i>The Rover</i> (1677)</p> <p>Read <i>Living Theatre</i> chapter 9: The Theatre of the English Restoration</p> <p>PRESENTATION GROUP #6: WOMEN AND RESTORATION THEATRE</p>
Week 13: Tues Nov 20 Thursday Nov 22: No class - enjoy your break!	<p>The Musical and Melodrama <i>White Christmas</i></p> <p>Read <i>Living Theatre</i> chapter 10 Theatre in the Eighteenth Century</p>
Week 14: Tues Nov 27/Thursday Nov 29	<p>Melodrama adaptation of Beecham Stowe's <i>Uncle Tom's Cabin</i></p> <p>GRADUATE PRESENTATION #2</p> <p>Read <i>Living Theatre</i> chapter 11 Theatres From 1800 to 1875</p> <p>UNDERGRADUATE Paper #2 DUE Thursday November 29</p>
Week 15: Tues Dec 4/Thursday Dec 6	<p>Course Review</p> <p>Group Project # 7 KATHAKALI INDIAN DANCE DRAMA</p> <p>Group project # 8 THEATRE DESIGN INNOVATIONS IN THE 19TH CENTURY</p>
FINALS: TBA	

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.

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>. 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.

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/>. I will work with you and DSS to provide an appropriate accommodation.