

THE 4110: HISTORY OF THEATRE ON STAGE 1

ROOM TUR2328

MWF 9:35-10:25 AM

CLASS DATES: 8/23-12/6 2023

COURSE DESCRIPTION:

This course is a survey of the history of dramatic literature and stage performance from prehistory through Egyptian, Greek and Roman antiquity to the 17th century, spanning about 2,400 years of theatre practice through a global lens. Periods are discussed in chronological order (with some exceptions), concentrating on each era's culture, texts, theatrical spaces, and performance practices. The aim of the class is to give students a solid working knowledge of global theatrical history in the context of the social and artistic movements within which performance in its many forms has existed and to convey an understanding of theatre as an art shaped through the centuries by a cultural dialectics of acceptance and rejection, artistic vision and political power.

COURSE OBJECTIVE:

- Introduction to the terminology and landscape of evolving history of theatre and performance through a global lens, including ethical considerations, guiding principles, and approaches associated with the field.
- Introduction to many established types of performance beyond the Euro-American framework of Theatre Studies.
- Gain introductory skills in facilitating in-class discussions/performance experiences.

Expectations for the course can be narrowed down to three axioms.

- Be Respectful
- Be Prepared
- Be Responsible
- Please read "My Pledge to You" to gain more perspective about me and my teaching methodology.

COURSE WEBSITE:

elearning.ufl.edu

INSTRUCTOR INFORMATION

Name: Jashodhara Sen (Ph.D.)

Email: jsen@ufl.edu

Office: SoTD 0224

Phone: 352-294-9124

**Fall 2023 Hours: Monday/Wednesday
11:00 am-12:00 pm**

[Book time with Sen, Jashodhara](#)

Instructor correspondence:

I prefer UF e-mail over CANVAS messaging but will try to respond to both within 24 hours.

Website:

<https://www.jashodharasen.com/>

Guest Lecturer: Dr. Alexander Miller

Office Hours:

Email: alexwmiller@mac.com



Log into the e-Learning system **Canvas** with your Gatorlink ID and password. You will see THE 4110 as one of your courses.

TEXTS AND MATERIALS

There is no textbook for the class. Assigned readings and play texts are available through the class Canvas website. For class meetings, students must have a copy of the day's assigned reading either as a hard copy or a soft copy. Please check Canvas before class so we are on the same page.

ATTENDANCE (30 points)

Class attendance is mandatory. Attendance sheets are passed around every class. You are allowed one "unexcused" absence that does not require documentation and does not conform to the UF "acceptable reasons for absence." Any other "unexcused" absence will result in a penalty of half a full letter grade (5%) from the final grade per "unexcused" absence. To be considered "excused," an absence must be accompanied by appropriate official documentation.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with me and/or area faculty to discuss the student's continued participation in the course.

See the Student Handbook for more information.

You are absent from that session if you are more than 10 minutes late for class. If you come late a lot, that may also result in a cumulative count of absences.

NOTE: If you are having difficulties meeting the course requirements and are thinking about dropping, please reach out to me. I would like to have the chance to hear about what you are struggling with to see if there is a way to help you meet the outcomes of the course.

PARTICIPATION (30 points)

This course relies on developing a community of researchers, writers, and artists responding to each other's work. Your participation grade is determined by your active, thoughtful, and informed participation in class discussions (distinct from mere attendance) as well as your contribution to the classroom community. Not adhering to these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.

QUIZZES (50 points)

There will be five quizzes on Canvas, 10 pts each. There is no make-up quiz. These quizzes are primarily over the plays we will read and watch, though all readings/lectures required to that point are fair game.

EXAM ONE (50 points)

A midterm exam will be administered during regular class hours on _____. No make-up exam will be permitted unless the request is received **at least 48 hours in advance.** This test will evaluate your understanding and engagement with theatre history/plays/performances from day one through the exam week.

RESEARCH PRESENTATION (100 points)

This is your final exam, so please be mindful of the date and do not miss these days.

By **week eight**, please choose a theatrical genre/style/play related to the areas we are covering in class and share it with your peers in a 10-12 minute presentation. This is a collaborative assignment, i.e., you are presenting on the topic of your choice along with your teammate(s). The group will have a minimum of **three and a maximum of four participants.** You may or may not use PowerPoint and Google Slides for your presentation. The grading will be determined based on **collaboration, contribution, subject**

knowledge (research), and organization. There is a verbal and written component to this assignment. Please find the assignment details and the grading rubric on Canvas for more information.

PERFORMANCE REVIEW (50 points)

The purpose of this assignment is to encourage you to express your opinion regarding a production. You have to be both a spectator enjoying the performance and a critical analyst of the show itself. You have to provide a very brief summary of the play, a close objective analysis of the performance you attend, and an interpretation and evaluation of the entire ensemble of staging, acting, directing, and so on; please limit your response to **1000 words or 3 pages double-spaced**. Please concentrate on a few important ideas and aspects of the production and only what you consider the most significant parts of the production itself.

To avoid plagiarism, please cite your sources using MLA Style citation guidelines. Some performance options, this assignment's rubric, and other details are forthcoming.

EXTRA CREDIT CHOOSE YOUR OWN ADVENTURE (20 points):

There are many ways to earn extra credit. All require approval from me/Dr. Miller to discuss details. Some opportunities will be announced in class. Examples of Choose Your Own Adventure activities include writing a short response between 500-800 words of one of the plays we are reading in class by the due date, auditioning for shows at the University or the community (director's signature required), volunteering as an usher, working backstage for shows, etc.

COURSE SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED IN CLASS OR VIA EMAIL.

WEEK	TOPIC	READING/VIEWING DUE
ONE		
August Wednesday, 23	Introduction/Syllabus	Setting Class Guidelines/Objectives Looking over the syllabus together
Friday, 25	Global Theatre History: Challenges	Read for Discussion: "Reflections on a Global Theatre History" by Marvin Carlson
TWO: Ritual and Performances		
Monday, 28		Read: "Drama and Theatre" from The Norton Anthology of Drama Vol II (hence NAD)
Wednesday, 30	Ancient Egyptian Theatre	Reading TBA
September Friday, 1	Yoruban Egungun Masquerade	Guest: Dr. Kole Odotola Login and watch before class: https://login.lp.hscl.ufl.edu/login?url=https://video-alexanderstreet-com.lp.hscl.ufl.edu/p/qQ2gvZr02
THREE		
Monday, 4	Labor Day	Holiday
Wednesday, 6	Greek Tragedy	Read: <i>The Poetics</i> by Aristotle (4 th c. B.C.)
Friday, 8		Read: Greek Tragedy p. 4-12 from NAD
FOUR		
Monday, 11		Read: <i>Medea</i> by Euripides (431 B.C.) Quiz#1
Wednesday, 13	Discovering <i>rasa</i> in Sanskrit performance	Listen to podcast#48 https://howlround.com/theatre-history-podcast-48
Friday, 15		Read: "Kathakali Dance-Drama" by Phillip Zarrilli

WEEK	TOPIC	READING/VIEWING DUE
		In-class viewing https://www.youtube.com/watch?v=tHr6UF6jbDo
FIVE		
Monday, 18		Read: <i>Shakuntala</i> by Kalidasa (4 th c. C.E. approx.) Quiz #2 in-class
Wednesday, 20		Discussion of <i>Shakuntala</i> continues.
Friday, 22	Discussing the dramaturgical differences between Greek theatre and Sanskrit theatre	
	Dr. Sen will be on leave from September 23 to December 6, 2023.	The class moves online with Dr. Alexander Miller
SIX		
Monday, 25	Southeast Asian Theatre <i>Wayang Kulit:</i> Malaysian Shadow Puppet Theatre	In-class viewing: https://www.youtube.com/watch?v=Q82yiMmzz_0&t=7s Please also watch the lecture posted on Canvas
Wednesday 27	Encountering Classical Japan Noh (15 th century)	Read: "Noh Theatre" By Oscar G. Brockett

WEEK	TOPIC	READING/VIEWING DUE
Friday, 29		Recommended reading: "Aristotle's Poetics and Zeami's Teachings on Style and the Flower" Megumi Sata Asian Theatre Journal, Spring 1989
Monday, 1		Read: <i>Matsukaze</i> by Kan'ami revised by Zeami (ca. 1500) Quiz# 3 in-class
SEVEN		
Wednesday, 4	Kabuki (Beginning of the 17 th century)	Read: "Kabuki from the Outside" by David Goodman and Kazuko Goodman (viewing optional: https://www.youtube.com/watch?v=bSTBFNPmloE&t=17s)
		Homecoming Holiday
EIGHT		
Monday, 9	Bunraku (Late 17 th century)	Please watch this video before class: https://www.youtube.com/watch?v=kIKih8OazUI
Wednesday, 11		Guest: TBA Reading: TBA
Friday, 13		In-class EXAM 1
NINE		
Monday, 16	Europe after Roman Empire: Medieval Theatre	Read: Medieval European Theatre p. 25-31 NAD
Wednesday, 18		Read: <i>Everyman</i> (anonymous, ca. 1510)

WEEK	TOPIC	READING/VIEWING DUE
Friday, 20		<i>Everyman</i> continues Quiz#4 in-class
TEN		
Monday, 23	Intersecting Religion and Politics: Taziyeh (ca. late 1600)	Read: "An Iranian Passion Play" by Reza Ale-Mohammed
Wednesday, 25	TBA	TBA
Friday, 27	Sor Juana Inés de la Cruz (1648-95)	Read: <i>Loa to Divine Narcissus</i> by Sor Juana Inés de la Cruz (ca. 1689)
ELEVEN		
Monday, 30		Review/discussion day
Wednesday, 1	Elizabethan Theatre	Read: <i>Doctor Faustus</i> by Christopher Marlowe (ca. 1590-93)
Friday, 3		<i>Doctor Faustus</i> continues.
TWELVE		
Monday, 6	Commedia dell'arte (ca. 1500)	
Wednesday, 8		Read: "Women and Performance: The Development of Improvisation by the Sixteenth-Century Commedia dell'Arte" by Kathleen McGill
Friday, 10		Holiday
THIRTEEN		
Monday, 13	Shakespeare's Theatre	

WEEK	TOPIC	READING/VIEWING DUE
Wednesday, 15		Read: <i>Othello</i> by William Shakespeare (ca. 1603) Quiz#5 in-class
Friday, 17		<i>Othello</i> continues
FOURTEEN		
Monday, 20		Extra Credit Due by 11:59 pm
		Thanksgiving Break (22-25)
FIFTEEN		
Monday, 27	The Restoration Aphra Behn, (ca. 1640-1689)	Performance Review Due by 11:59 pm
Wednesday, 29		Read: "The Emperor of the Moon" by Aphra Behn
December Friday, 1		Reading/Viewing TBA
SIXTEEN		
Monday, 4		Working on your research presentation
Wednesday, 6		Research Presentation Response Due!
Final Exam: 12/13/2023 10:00 AM - 12:00 PM		Final Research Presentation

There are many ways to earn extra credit. All require approval from me/Dr. Miller. Please email Dr. Miller for more information. Some opportunities will be announced in class. Examples of Choose Your Own Adventure activities include writing a short response between 500-800 words of one of the plays we are reading in class by the due date, auditioning for shows at the University or the community (director's signature required), volunteering as an usher, working backstage for shows, etc.

GRADE BREAKDOWN:

- Quizzes 50
- Research presentation 100
- Exam one 50
- Attendance 30
- Participation 30
- Performance review 50

TOTAL: 310 pts
Extra Credit 20



Grading Policy Percent	Grade	Grade Points
90.0 - 100.0	A	4.00
87.0 - 89.9	A-	3.67
84.0 - 86.9	B+	3.33
81.0 - 83.9	B	3.00
78.0 - 80.9	B-	2.67
75.0 - 79.9	C+	2.33
72.0 - 74.9	C	2.00
69.0 - 71.9	C-	1.67
66.0 - 68.9	D+	1.33

Please note that if you need to discuss any graded materials with me, please recognize the 24/7 grade policy that I follow in my classroom. If you have any issue with a paper or an exam grade, I request that you wait 24 hours to think it over, then write me an email to make an appointment to discuss how you can improve your grade and go over any questions. This process must be initiated within a week from the date the grade is published in your grade book.

EMAIL ETIQUETTE

Emails are a form of communication. Just as you follow face-to-face communication norms in conversation, you should do the same in written communication. The written word can be easily

misinterpreted, resulting in the recipient holding an opposing opinion or simply ignoring your email altogether. Here's what you can do:

1. Be mindful of your tone. If you are emotionally charged, waiting 24 hours before emailing or responding to emails is best.
2. Have a clear subject line "Requesting Grade Review" instead of saying "Hello."
3. Consider your content and what follow-up is needed. If you have multiple questions or your email is running long, consider revising your email or meeting with me in my office. You have permission to send me email reminders if I do not respond within 72 hours.

The image shows two email drafts side-by-side. The left draft is marked with a red 'X' and the right with a green checkmark. Both drafts are addressed to 'Sen. Jashodhara'.

Left Draft (Red X):

To: Sen. Jashodhara

Cc:

Hey Prof

Hey you,

You didn't grade my essay correctly. Can you update my grade on Canvas?

Ciao,
Ludicrous

Right Draft (Green Checkmark):

To: Sen. Jashodhara

Cc:

Inquiring about my "Medea" Response Grade

Hi Dr. _____,

I hope you are doing well. I received your feedback on my *Medea* response paper. Thank you very much for your comments. I noticed that although I received great feedback, my grade shows 8 out of 20, and I was wondering if you could take another look at the assignment.

Thank you for your time and consideration.

Best regards,
Alchemy

Content Warning

We are building a community that fosters a safe and respectful learning environment. Any materials we cover in this course unsettling or challenging, please do not hesitate to share your feelings about the materials with me. The purpose of this course is to examine the past to understand the present and shape the future, and in order to do that, sometimes we need to overcome our fears and discomfort and question the established and normative traditions. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult. In class, if you need to step away for a period of time as we are covering certain content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

IMPORTANT: Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Attendance Policy, Class Expectations, and Make-Up Policy

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation.

Additional information can be found here:

[Please click here to read the university attendance policies.](#)

By decision of the faculty in the School of Theatre and Dance, the following statement is included on all departmental syllabi: Since production is the laboratory for all theatre courses, attendance at all mainstage Department of Theatre and Dance productions is required of students enrolled in classes with the following

prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. **Attendance at all related events is encouraged.**

More information on UF grading policy may be found at:

<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or email to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.

<https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.