

Fall Semester 2016
 MWF 4 (10:40-11:30)
 NZH 112
 Office Hours TBA and by appointment

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The class is a survey of the history of dramatic literature and stage performance from prehistory through Greek and Roman antiquity to the 17th century, spanning about 2,400 years of theatre practice, and including units on Japan, India, China, and Southeast Asia. Periods are discussed in chronological order, concentrating on the culture, texts, theatrical spaces, and performance practices of each era. 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.

Date	SCHEDULE	Readings, Due Dates, Notes (Page numbers refer to Worthen, 6th edition.)
<i>August</i>		Only the titles in bold require an online reading response
M 22	Introduction. Ten (or so) good reasons to study theatre history	
W 24	Orality, ritual, early performance cultures	
F 26	Before the Greeks: Egypt and Mesopotamia	
M 29	Dionysia in Athens: The festival and its site	Worthen 13-27 Greek dithyramb (online text)
W 31	Tragedy and democracy in Athens	Oedipus ; Aristotle, from <i>The Poetics</i>
<i>September</i>		
F 2	Acting/Greek	Case, "Classic Drag"
M 5	LABOR DAY	No class
W 7	Greek comedy	Lysistrata
F 9	Rome: wily slaves and silly lovers	
M 12	Rome: imperial entertainments	
W 14	Japan and its theatre	Worthen 183-196
F 16	Japan: the Nō	Matsukaze

Date	SCHEDULE	Readings, Due Dates, Notes (Page numbers refer to Worthen, 6th edition.)
M 19	Japan: Bunraku	
W 21	Japan: Kabuki	<i>Chushingura</i>
F 23	Middle Ages: the Mysteries	Worthen 253-256
	Quiz # 1 (through Japan)	The quiz will be available Friday afternoon.
M 26	Middle Ages: the profane context	
W 28	Middle Ages: the Moralities	<i>Everyman</i>
F 30	Renaissance Italy: commedia erudita and commedia dell'arte	Worthen 457
<i>October</i>		
M 3	Renaissance Italy: intermezzi, opera, and the neoclassical rules	
W 5	Renaissance Italy: the great designers	
F 7	The age of Elizabeth I.	Worthen 258-274
M 10	Elizabethan theatre: Kit Marlowe, blasphemer and spy	<i>Doctor Faustus</i>
W 12	Elizabethan theatre: "This Wooden 'O'"	
F 14	Homecoming	No class
M 17	Will in the world: Shakespeare's life	
W 19	Shakespeare's art	<i>Hamlet</i>
F 21	Elizabethan actors: "strutting and fretting"?	
M 24	Jacobean theatre: satire and sadism	

Date	SCHEDULE	Readings, Due Dates, Notes (Page numbers refer to Worthen, 6th edition.)
W 26	Jacobean theatre: the private theatres	
F 28	Caroline theatre: the court masque	
	Quiz #2 (through Jacobean)	The quiz will be available Friday afternoon.
M 31	Spanish golden age	
<i>November</i>		
W 2	Spanish golden age: autos and comedias	Worthen 447-455; <i>Life is a Dream</i>
F 4	Spanish golden age: The corrales	
M 7	India: Sanskrit drama	Worthen 192; <i>Shakuntala</i> (online text)
W 9	India: Kathakali and dance theatre	Curatorial Assignment artifacts due
F 11	Veteran's Day	No class
M 14	China and its theatre	
W 16	China: Yuan drama	<i>The Orphan of Chao</i> (online text)
F 18	Southeast Asian theatre(s)	
M 21	Curatorial Assignment discussion	
W 25	Thanksgiving Holiday	No class
F 27		
M 28	French neoclassicism: Corneille and Racine	
W 30	The age of Molière	<i>Tartuffe</i>
<i>December</i>		
F 2	Restoration: the theatre returns	

Date	SCHEDULE	Readings, Due Dates, Notes (Page numbers refer to Worthen, 6th edition.)
M 5	Restoration: rakes, fops, and wenches	<i>The Rover</i>
	Quiz # 3 (through Restoration)	The quiz will be available Monday afternoon.
W 7	(SoTD performance day.)	No class

THE FINE PRINT:

WEBSITE: elearning.ufl.edu/

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

REQUIRED TEXTS:

Worthen, W. B., ed. *The Wadsworth Anthology of Drama*, 6th ed.

Various online texts on Canvas in Adobe PDF format.

Attendance. Class attendance is mandatory. Attendance sheets are passed around every class. You may miss class three times without consequences; every further absence deducts 15 points from attendance total. If you are more than 15 minutes late to class, you are absent for that session. If you come late a lot, that may also result in a cumulative count of absence. **PLEASE NOTE: If you make 0 points in attendance/participation, you may fail the course, regardless of actual total points.**

Pecha kucha. You will be paired with another student and assigned a topic which you will present in “pecha kucha” style. Pecha kucha (Japanese for “chit-chat”) is a presentation style consisting of slides that are timed to change every 20 seconds. A presentation (PowerPoint or Prezi) may have up to 30 slides total. The pecha kucha consists of 3 parts:

The Annotated Bibliography (20 points). **One week before** your scheduled presentation, upload an annotated bibliography to Canvas. (See the annotated bibliography guidelines posted separately on e-Learning.)

The In-Class Presentation (80 points). You will deliver a presentation on the assigned topic in class, usually with a partner. (See the pecha kucha guidelines posted separately on Canvas.)

The Research Paper (100 points). There is one research paper assignment for this semester. The research paper is based on your pecha kucha assignment and is due **one week after** the presentation. Each paper is 1,800-2,000 words and uses MLA-style formatting. (See the research paper guidelines posted separately on Canvas.)

Quizzes are factual electronic tests posted on Canvas, dealing with the material covered in class and in the readings during the previous 5 weeks. They are taken out of class, but the window of opportunity is very limited! Exact times will be discussed in class.

Curatorial Assignment. You are asked to *curate* (find, describe and present in class) an artifact that is directly linked to the *material history* of the theatre. The objective is to get as close as possible to the source(s). Such artifacts can include historical scripts, (parts of) theatres, costumes, handbills, legal documents, etc. In most cases you will find a picture rather than the object itself, but objects are also welcome.

Reading Responses. All play readings (see bold titles on syllabus) have an associated reading response that can be completed online until the class period in which the play is discussed.

GRADING:

Attendance/Participation	80 points
Pecha Kucha	100 points
Research Paper	100 points
Quizzes (3)	120 points
Curatorial Assignment	40 points
Reading Responses (12)	120 points
TOTAL POSSIBLE POINTS	560 points

A	512-560	C	400-427
A-	498-511	C-	386-399
B+	484-497	D+	372-385
B	456-483	D	344-371
B-	442-455	D-	337-343
C+	428-441	E	below 336

NOTE: Grading scale is calculated in proportion to the 100-point scale

The Finer Print:

Attendance at Performances

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.*

Computers in the classroom

Students are encouraged to bring computers to the classroom in order to take notes and find online references. Students are STRONGLY discouraged from using their computers for social networking during class. I acknowledge that we live in a connected world, but please turn off cell phones during class.

Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.