

# THE 4110: HISTORY OF THEATRE ON STAGE 1

ROOM MCCB G108

MWF 9:35-10:25 AM

CLASS DATES: 8/23/2021-12/08/2021

## COURSE DESCRIPTION:

This course 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 through a global lens. Periods are discussed in chronological order, 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 boiled down to three axioms.

- Be Respectful
- Be Prepared
- Be Responsible
  - Please find "My Pledge to You" at the end of the syllabus.

## COURSE WEBSITE:

[elearning.ufl.edu](http://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.

## 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.

## INSTRUCTOR INFORMATION

Name: Jashodhara Sen (Ph.D.)

Email: [jsen@ufl.edu](mailto:jsen@ufl.edu)

Office: 306 McCarty C

Phone: 352 294-0456

Hours: Monday 1-2 pm  
(open door)

Friday 12-1 pm (by appointment)

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/>

**ATTENDANCE and PARTICIPATION (50 points):**

Class attendance is mandatory. Attendance sheets are passed around every class. Without consequences, you may miss class three times; every further absence deducts 15 points from the 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.**

**QUIZZES (50 points):**

There will be five quizzes, 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 (100 points):**

This multiple-choice exam will be published on Canvas after class and must be completed by the given timeframe. This test will evaluate your understanding and engagement with theatre history/plays/performances from day one through the exam week.

**RESEARCH PRESENTATION (100 points):**

By week seven, please choose theatrical genre/style/play related to the areas we are covering in class and share with your peers in a 7–10-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 two and a maximum of four participants. For your presentation, you may or may not use PowerPoint and Google Slides. The grading will be determined based on collaboration, contribution, subject knowledge (research), and organization. Please find the grading rubric on Canvas for more information

This assignment consists of 2 parts:

- **The Annotated Bibliography (20 points).** One week before your scheduled presentation, upload an annotated bibliography to Canvas.

How to create annotated bibliography:

[https://owl.purdue.edu/owl/general\\_writing/common\\_writing\\_assignments/annotated\\_bibliographies/annotated\\_bibliography\\_samples.html](https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/annotated_bibliography_samples.html)

We will discuss more in class.

- **The In-Class Presentation (80 points).** You will deliver a presentation on the assigned topic in class, usually with a partner. (Guidelines forthcoming.)

**FINAL EXAM (200 points):**

Please be present in the classroom for the Final Exam period scheduled by the university. You will take the exam in class. If you are actively engaged in class and haven't missed any lectures, the questions should make sense and be intuitive. Any dates or information that needs to be memorized will be indicated on the review sheet beforehand.

**EXTRA CREDIT CHOOSE YOUR OWN ADVENTURE (20 points):**

There are many ways to earn extra credit. All require approval from me and a meeting in office hours to discuss details. Please email me or meet me during office hours to see how many points you can get for your chosen activity. 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 (10% of final grade)
- Research presentation 100 (20% of final grade)
- Exam one 40 (8% of final grade)
- Attendance and participation: 50 (10% of final grade)
- Final Exam 150 (40% of final grade)

### **TOTAL: 500 pts**

- Extra Credit 20 (you can increase your grade by 4%)

A 512-560

A- 498-511

B+ 484-497

B 456-483

B- 442-455

C+ 428-441

C 400-427

C- 386-399

D+ 372-385

D 344-371

D- 337-343

E below 336

NOTE: The grading scale is calculated in proportion to the 100-point scale.

\*\*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 with me 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.

## COURSE SCHEDULE

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

WEEK	TOPIC	READINGS/VIEWINGS DUE
<b>ONE</b>		
August Monday, 23	Introduction/Syllabus	Looking over the syllabus together
Wednesday, 25	Global Theatre History: Challenges	Read: "The Fallacies of the Standard Western Approach" by Tillis S.
Friday, 27	Ritual and Early Performances	Read: "Drama and Theatre" from The Norton Anthology of Drama Vol II (hence NAD)
<b>TWO</b>		
Monday, 30	Greek Theatre	Read: Origins of Greek Theatre p. 4-12 from NAD
<b>September</b> Wednesday, 1		Read: <i>The Poetics</i> by Aristotle (4 <sup>th</sup> c. BC.)
Friday, 3		Guest Lecture: Sarah Fahmy
<b>THREE</b>		
Monday	Labor	Day
Wednesday, 8	Greek Tragedy	Read: <i>Medea</i> by Euripides (431 B.C.)
Friday, 10	Theatre after Greece	Read: Roman Theatre p. 12-16 NAD  <i>Quiz#1 topic: Global theatre history-Roman theatre published on Canvas at 3 pm Friday until 10 am Saturday</i>
<b>FOUR</b>		
Monday, 13	Encountering Classical Indian Theatre	<i>Natyashastra</i>
Wednesday, 15		Read: "Ancient Indian Stage and its Convention" by Durgadas Mukhopadhyay
Friday, 17		<i>Natyashastra</i> continues
<b>FIVE</b>		
Monday, 20		Read: <i>Shakuntala</i> by Kalidasa (4 <sup>th</sup> c. C.E. approx.)
Wednesday, 22		Guest: Dr. Amanda Culp
Friday, 24		<i>Quiz#2 topic: Encountering classical Indian theatre published on Canvas at 3 pm Friday until 10 am Saturday</i>
<b>SIX</b>		
Monday, 27	Southeast Asian Theatre	
Wednesday, 29	<i>Wayang Kulit:</i> Malaysian Shadow Puppet Theatre (approx. 10 <sup>th</sup> century)	Read: "Malaysia's Evolving Shadow Puppet Theatre" by Beth Osnes

October Friday, 1		<i>Wayang Kulit</i> continues
<b>SEVEN</b>		
Monday, 4	Encountering Classical Japan Noh (15 <sup>th</sup> century)	Read: "Aristotle's Poetics and Zeami's Teachings on Style and the Flower" Megumi Sata Asian Theatre Journal, Spring 1989
Wednesday, 6		Read: <i>Matsukaze</i> by Kan'ami revised by Zeami (ca. 1500)
<b>Friday, 8 No Class</b>		
<b>EIGHT</b>		
Monday, 11	Kabuki (Beginning of the 17 <sup>th</sup> century)	Read: "Kabuki from the Outside" by David Goodman and Kazuko Goodman
Wednesday, 13		In-class viewing: <a href="https://www.youtube.com/watch?v=bSTBFNPmIoE">https://www.youtube.com/watch?v=bSTBFNPmIoE</a> And discussion
Friday, 15	Bunraku (Late 17 <sup>th</sup> century)	Read: "On Bunraku" by Ronald Barthes  <i>Quiz#3 topic: Encountering classical Japan published on Canvas at 3 pm Friday until 10 am Saturday</i>
<b>NINE</b>		
Monday, 18	Europe after Roman Empire: Medieval Theatre	Read: Medieval European Theatre p. 25-31 NAD
Wednesday, 20		Read: <i>Everyman</i> (anonymous, ca. 1510)
Friday, 22		<i>Everyman</i> continues <i>Quiz#4 topic: Medieval Europe published on Canvas at 3 pm Friday until 10 am Saturday</i>
<b>TEN</b>		
Monday, 25	Intersecting Religion and Politics: Taziyeh (ca. late 1600)	Read: "An Iranian Passion Play" by Reza Ale- Mohammed
Wednesday, 27	<i>Jatra</i> from Bengal, India (ca. 1600)	Read: "Advocating for the Rejuvenation of Jatra Performance" by Jashodhara Sen
Friday, 29	Sor Juana Inés de la Cruz (1648-95)	Read: <i>Loa to Divine Narcissus</i> by Sor Juana Inés de la Cruz (ca. 1689)  <i>Quiz#5 topic: Intersecting Religion and Politics published on Canvas at 3 pm Friday until 10 am Saturday</i>

<b>ELEVEN</b>		
November Monday, 1	Exam One Review (Week one-week ten)	<i>Exam one will be published on this date and will be available until 10 am Saturday</i>
Wednesday, 3	Elizabethan Theatre	Read: <i>Doctor Faustus</i> by Christopher Marlowe (ca. 1590-93)
Friday, 5		<i>Doctor Faustus</i> continues.
<b>TWELVE</b>		
Monday, 8	Shakespeare's Theatre	Guest: Nolan Carey
Wednesday, 10		Read: <i>Othello</i> by William Shakespeare  <b>The Annotated Bibliography Due.</b>
Friday, 12		<i>Othello</i> continues  <i>Quiz#6 topic: Elizabethan Theatre through Shakespeare's Theatre published on Canvas at 3 pm Friday until 10 am Saturday</i>
<b>THIRTEEN</b>		
Monday, 15	Research Presentation	Day 1
Wednesday, 17	Research Presentation	Day 2
Friday, 19	Research Presentation	Day 3
<b>FOURTEEN</b>		
Monday, 22	Kathakali and Dance Theatres (ca. Approx.1500-1600)	
Wednesday, 24		Read: "De-Mystifying Kathakali" by Phillip Zarrilli In-class viewing <a href="https://www.youtube.com/watch?v=tHr6UF6jbDo">https://www.youtube.com/watch?v=tHr6UF6jbDo</a> <b>Extra Credit Due.</b>
Thanksgiving Break	25-26	
<b>FIFTEEN</b>		
Monday, 29	Commedia dell'arte (ca. 1500)	Read: "Women and Performance: The Development of Improvisation by the Sixteenth-Century Commedia dell'Arte" by Kathleen McGill
December		Read: <i>The Servant of Two Masters</i> by Carlo Goldoni

Wednesday, 1		(ca.1746)
Friday, 3	The Restoration Aphra Behn, (ca. 1640-1689)	
<b>SIXTEEN</b>		
Monday, 6		Read: "The Emperor of the Moon" by Aphra Behn
Wednesday, 8		Final Exam Review
<b>FINAL EXAM 12/17/2021 at 7:30 am-9:30 am</b>		

### ***Content Warning***

We are building a community that fosters a safe, brave, and encouraging learning environment. If you find 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.

### ***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: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

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](mailto: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 e-mail to [Learning-support@ufl.edu](mailto: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](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf).

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

My Pledge to You:



Dear Students,

As your instructor of **THE 4110: History of Theatre on Stage 1**, I promise to advocate and show commitment and transparency. I will ensure to create an open and democratic environment for us to thrive as a community. I acknowledge differences. Therefore, I will encourage discussions with no judgment grounded in understanding, empathy, and critical thinking. You are important to me. I promise to respect you as a person and celebrate your artistic and intellectual abilities. As a teacher, I'm committed to teaching: I hope to inspire you, generate curiosity, and create a scholarly community together.

Let us realize that diversity and representation are not mere stipulations but active practices that we need to embark on to create spaces for the historically marginalized voices, including women, people of color from all racial and ethnic identities, abilities, and identities outside the gender binary. Moreover, collectively, let us practice accountability and vocalize our commitment to antiracism. The first step of being accountable is acknowledging our own power and privileges. By recognizing the power disparities, we can actively dismantle other systems of oppression. Let us all be there for each other and stand against internalized prejudices and, therefore, within the academy.

I would also like to acknowledge that anti-racist work is complex and arduous, which requires constant investigation. Simultaneously, it is humane and exhilarating, so let us value all our emotions around it. Let us be each other's support system, work together to transmit knowledge—be kind to each other, and keep the ball rolling—focus on your tasks and yourself. Let's have a great semester together.

With strength, solidarity, and kindness,  
Jashodhara Sen