

THE 4110: HISTORY OF THEATRE ON STAGE 1

ROOM IN WEIMER HALL # 1094

MWF 9:35-10:25 AM

CLASS DATES August 23rd-December 4th, 2024

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.

INSTRUCTOR INFORMATION

Name: Jashodhara Sen (Ph.D.)
Email: jsen@ufl.edu

Office: SoTD 0224
Phone: 352-294-9124

Fall 2024 Hours:

Monday/Wednesday 11:00 am-12:00 pm

Let's meet:

<https://calendly.com/jsen-ufl/30min>

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/>



COURSE 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.

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.

Plays: *Medea* by Euripides, *Mricchakatika* by Shudraka, *Matsukaze* by Kan'ami revised by Zeami, *Everyman* (anonymous), *Doctor Faustus* by Christopher Marlowe, *Loa to Divine Narcissus* by Sor Juana Inés de la Cruz, *Othello* by William Shakespeare, *The Emperor of the Moon* by Aphra Behn

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. **If you have an official letter from the DRC, it would be helpful to discuss the number of absences at the beginning of the semester to ensure we're all on the same page.**

See the Student Handbook for more information.

You are absent from that session if you are more than 10 minutes late for class. No exceptions. If you come late a lot, that may also result in a cumulative count of absences.

Please review the page to be updated on the drop and withdrawal deadlines.

<https://catalog.ufl.edu/UGRD/dates-deadlines/2024-2025/#fall24text>

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 unless you give me a 72 hours' notice. 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 covering fundamental concepts related to plays, theories, and historical discussions on performance, politics, culture, and society will be administered on Canvas. The exam will consist of multiple-choice questions and brief responses. 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 AND WRITTEN ASSIGNMENT(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 five 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. **The written part must be submitted on the final exam day set by the university.** 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 2.5 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. **A paper authored by AI, not you, doesn't meet the learning goal of this assignment. I have confidence in your ability to complete this assignment with integrity.**

To avoid plagiarism, please cite your sources using MLA Style citation guidelines. For this assignment, you have two options: *Pipeline* and *The Music Man*. 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. 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 Friday, 23 | Introduction/Syllabus | Setting Class Guidelines/Objectives Looking over the syllabus together |
| TWO Monday, 26 | The Play | On Reading a Play/Dramatic Action |
| Wednesday, 28 | Global Theatre History: Challenges | Read for Discussion: "Reflections on a Global Theatre History" by Marvin Carlson |
| Friday, 30 | Ancient Egyptian Theatre | Guest: Dr. Sarah Fahmy Read: <i>Triumph of Horus</i> |
| THREE | | Holiday: Labor Day |
| September Monday, 2 | | |
| Wednesday, 4 | | Discussion continues |
| Friday, 6 | Ritual and Performances Yoruban Egungun Masquerade | Read: "Drama and Theatre" from The Norton Anthology of Drama Vol II (hence NAD) Guest: TBD Login and watch before class: https://login.lp.hscl.ufl.edu/login?url=https://video-alexanderstreet-com.lp.hscl.ufl.edu/p/qQ2gvZr02 |
| FOUR Monday, 9 | | Discussion continues |
| Wednesday, 11 | Greek Theatre | Read: <i>The Poetics</i> by Aristotle (4 th c. B.C.) |
| Friday, 13 | | Read: Greek Tragedy p. 4-12 from NAD Discussion continues |
| FIVE Monday, 16 | | Read: <i>Medea</i> by Euripides (431 B.C.) Listen to podcast#48 https://howlround.com/theatre-history-podcast-48 |
| Wednesday, 18 | | Quiz#1 Discussion continues |
| Friday, 20 | | Viewing <i>Medea</i> |
| SIX Monday, 23 | Discovering rasa in Sanskrit performance | Read: "Kathakali Dance-Drama" by Phillip Zarrilli In-class viewing https://www.youtube.com/watch?v=tHr6UF6jbDo |

| WEEK | TOPIC | READING/VIEWING DUE |
|-------------------------|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Wednesday, 25 | | Read: <i>Mricchakatika</i> by Shudraka (approx. 5 th century CE) (<i>The Little Clay Cart</i>) |
| Friday, 27 | Discussing the dramaturgical differences between Greek theatre and Sanskrit theatre | Quiz#2 |
| SEVEN Monday, 30 | | <i>Mricchakatika</i> discussion continues Watching <i>Utsav</i> by Girish Karnad |
| October Wednesday, 2 | Southeast Asian Theatre <i>Wayang Kulit</i> : Malaysian Shadow Puppet Theatre | In-class viewing: https://www.youtube.com/watch?v=Q82yiMmzz_0&t=7s |
| Friday, 4 | | Read: “The study of Laban Movement Analysis (LMA) in shadow puppets theatre” by Abdul Ghani (Team A) AND “Malaysia’s Evolving Shadow Puppet Theatre” by Beth Osnes (Team B) |
| EIGHT Monday, 7 | Encountering Classical Japan Noh (15 th century) | Read: “Noh Theatre” By Oscar G. Brockett |
| Wednesday, 9 | | Recommended reading: “Aristotle’s Poetics and Zeami’s Teachings on Style and the Flower” Megumi Sata Asian Theatre Journal, Spring 1989 |
| Friday, 11 | | Read: <i>Matsukaze</i> by Kan’ami revised by Zeami (ca. 1500) Quiz# 3 |
| NINE Monday, 14 | Kabuki (Beginning of the 17 th century) | Read: “Kabuki from the Outside” by David Goodman and Kazuko Goodman |
| Wednesday, 16 | Bunraku (Late 17 th century) | Please watch this video before class: https://www.youtube.com/watch?v=klKih8OazUI |
| Friday, 18 | | Homecoming Holiday |

| WEEK | TOPIC | READING/VIEWING DUE |
|--------------------------------------|--------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| TEN Monday, 21 | Europe after Roman Empire: Medieval Theatre | Read: Medieval European Theatre p. 25-31 NAD |
| Wednesday, 23 | | Read: <i>Everyman</i> (anonymous, ca. 1510) |
| Friday, 25 | | <i>Everyman</i> continues Quiz#4 Exam#1 opens Friday at 10:25 am and closes on Sunday, 27th at 11:59 pm. |
| ELEVEN Monday, 28 | Commedia dell'arte (ca. 1500) | Read: "Women and Performance: The Development of Improvisation by the Sixteenth-Century Commedia dell'Arte" by Kathleen McGill |
| Wednesday, 30 | Elizabethan Theatre | |
| November Friday, 1 | | Read: <i>Doctor Faustus</i> by Christopher Marlowe (ca. 1590-93) |
| TWELVE Monday, 4 | | Discussion continues Check-in with me about your final presentation |
| Wednesday, 6 | Intersecting Religion and Performance: Taziyeh (ca. late 1600) | Read: "An Iranian Passion Play" by Reza Ale-Mohammed |
| Friday, 8 | Sor Juana Inés de la Cruz (1648-95) | Read: <i>Loa to Divine Narcissus</i> by Sor Juana Inés de la Cruz (ca. 1689) |
| THIRTEEN Monday, 11 | | Holiday, Veteran's Day |
| Wednesday, 13 | Shakespeare's Theatre | |
| Friday, 15 | | Read: <i>Othello</i> by William Shakespeare (ca. 1603) |
| FOURTEEN Monday, 18 | | Quiz#5 Discussion continues Extra Credit Due by 11:59 pm |

| WEEK | TOPIC | READING/VIEWING DUE |
|-----------------------------------------------------------|------------------------------------------------|-------------------------------------------------------------------------------------------------|
| Wednesday, 20 | The Restoration Aphra Behn, (ca. 1640-1689) | Performance Review Due by 11:59 pm Read: <i>The Emperor of the Moon</i> by Aphra Behn |
| Friday, 22 | | Discussion continues |
| | | Thanksgiving Break: 25th-30th |
| FIFTEEN December Monday, 2 | | Research Presentation #1 |
| Wednesday, 4 | | Research Presentation#2 |
| Final Exam: 12/12/2024 12:30 PM - 2:30 PM | | Final Research Paper Due! |

There are many ways to earn extra credit. All require approval from me. Please email 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 50
- Research presentation written portion 50
- Exam one 50
- Attendance 30
- Participation 30
- Performance review 50

TOTAL: 310 pts
Extra Credit 20



Grading Policy Percent

90.0 - 100.0
 87.0 - 89.9
 84.0 - 86.9
 81.0 - 83.9
 78.0 - 80.9
 75.0 - 79.9
 72.0 - 74.9
 69.0 - 71.9
 66.0 - 68.9

Grade

A
 A-
 B+
 B
 B-
 C+
 C
 C-
 D+

Grade Points

4.00
 3.67
 3.33
 3.00
 2.67
 2.33
 2.00
 1.67
 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.

PARTICIPATION GRADING RUBRIC

| 3 (15> points) | 2 (<14) | 1 (<5) |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| Excellent | Good | No credit |
| Thoughtful, insightful observation or question (on assigned reading) that demonstrates solid understanding of text in question and any relevant analytical tools used to interpret it. | Sound, valid observation or question (on assigned reading) that demonstrates some understanding of text in question and any relevant analytical tools used to interpret it. Thoughtful, insightful observation or question on impromptu topic brought up in the course of lecture or discussion. | Vague or off-topic observation that has little-to-no relationship to course themes, issues, or analytical tools. |

IN-CLASS PRESENTATION GRADING RUBRIC

| | | 5 Excellent | 4 Good | 3 Fair | 2 Unacceptable |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------------------|
| Analysis | Has your discussion of the source demonstrated mastery of a variety of issues, themes, and analytical tools learned in the course? | Solid, at times insightful and original analysis, demonstrating consistent mastery | Some problems or gaps in analysis, but not significantly diminishing overall impression of mastery | Noticeable problems with quality and/or breadth of analysis | Presentation delivered, but bereft of any redeeming analytical features |
| Delivery | Have you constructed a clear, logical and | Few if any problems. | Some problems, but not greatly | Enough problems to | Presentation delivered, but |

| | | | | | |
|--|-------------------------------------------------------------------------------------------------------------|-------------------------------------|--------------------------|---------------------------------------|--------------------------------------------|
| | convincing argument, using concrete evidence organized in a coherent manner within the allotted time frame? | Impressive in spots or consistently | inhibiting communication | make comprehension difficult at times | bereft of any redeeming stylistic features |
| | | | | | |

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.

To Sen, Jashodhara

Cc

Hey Prof

Hey you,

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

Ciao,
Ludicrous

✗

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, 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.

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>.