Catalog description: Study of the history of theatre from primitive times to 1700. Includes a study of the physical theatre, acting styles, costumes and sets, representative plays, and theories of drama applicable to the various periods under consideration.

Course overview:
This course is about DOING theatre history. To some extent, this means learning significant names, dates and terms. More importantly, however, we will attempt to understand the often complex relationships between the drama, theatrical production, the audiences for both, and larger societies. Only after this kind of analysis can we expect to interpret pre-modern plays for contemporary audiences. No course of this type can be comprehensive: we will leave much out, and we won’t even attempt to cover theatre outside Europe, the United States, and East Asia.

Prerequisites: ENG 132 and THR 162 with grades of C or better, or permission of instructor.

Contacting me:
Office: 217 Fine Arts, ext. 1290; department office, ext. 4003. I will hold regular office hours TR 9:30-11:30 and F 3-4. Other times are available by appointment.
E-mail: My e-mail address is rjones@sfasu.edu. This is my preferred means of contact. I check e-mail at least three times a day. I do receive literally dozens of e-mail messages each day: please include the prefix "460" (e.g., “460: question about paper”) in the subject line of all messages so I’ll recognize you immediately as a student in this class. I would also add that I plan to use the mySFA system to send messages to the entire class from time to time. For this to work, you must have a titan account. Once you have a titan account, you can configure mySFA to forward e-mail to another account (yahoo, hotmail, etc.) if you wish, but you must start with a titan account. By university policy, students will be responsible for any information included in general mailings through mySFA.

Required texts:
Readings in Dramatic Literature (coursepack). LAD.
Worthen, W.B., ed. The Wadsworth Anthology of Drama, 6th ed. Wadsworth. (5th ed. is fine)

I will also place on reserve in the library at least one or two standard theatre history textbooks. There will be no specific assignments from these books, but you may find them useful as background for class or as starting points for your research paper.

Program Learning Outcomes:
Students who successfully complete this course will have achieved mastery of the following Program Learning Outcome as identified by the School of Theatre:
The student will demonstrate an understanding of theatre history and a variety of theatrical styles. (All degree plans.)

Student Learning Outcomes:
Students who successfully complete this course will be able to:
Identify the most significant people, plays and events from the pre-modern theatre.
Trace themes in dramatic theory and criticism in the pre-modern period.
Conduct original research in the dramaturgy and/or staging of pre-modern plays.
Demonstrate mastery of the terminology of the theatres of multiple civilizations.

Class schedule:
Class meets on MWF from 11:00-11:50 a.m. Attendance and promptness are expected.

N.B. A note on reading assignments. Listed below are the dates when a given text is due, not when it is assigned. In the case of plays, consider all prefaces, introductions, and epilogues, either by the playwright or by the editor, as part of the assignment. In the case of readings in the Nagler book, feel free to ignore the editor's commentary and concentrate on the primary source material.

M 8/27 No class. Auditions.
W 8/29 Course introduction.
R 8/30 Last day to register.
F 8/31 Pre-history. Ritual and theatre. Sumer, Egypt, Hebrews, etc. RDL, p. 23.

M 9/3 Origin and development of Greek theatre and drama.
Read Aristotle, *The Poetics*, in Gilbert (pp. 69-115). Pay particular attention to Chapters 3-6 (pp. 71-79).
W 9/5 The Dionysian Festival.
Read Nagler, Chapter 1, sections 1-5; RDL 49
F 9/7 More Aristotle. We'll concentrate on Chapters 7-15 (pp. 79-91).
Note: I'd suggest that you get started on the *Oresteia*. (It's long!)

M 9/10 Read Aeschylus, *Oresteia* (WAD).
W 9/12 *Oresteia* continued.
F 9/14 Read Euripides, *Medea* (WAD).

M 9/17 Greek Old, Middle and New Comedy. Hellenistic theatre.
Read Nagler, Chapter 1, sections 6-7; RDL 50.
W 9/19 Review for 1st exam.
F 9/21 First project/exam: Pre-history, ancient cultures, Greece.

M 9/24 No class. Rick out of town.
W 9/26 Roman theatre.
Nagler, Chapter 1, sections 8-16; RDL p. 51.
F 9/28 Late classical theory.

M 10/1 Transition to Middle Ages.
Or you can find them both at:
http://www.archive.org/stream/playsofroswitha00hrotuoft/playsofroswitha00hrotu
oft_djvu.txt

W 10/3 Middle Ages.
Read Nagler, Chapter 2; RDL 52-53.

F 10/5 Transition to Renaissance.
Read The Wakefield *Second Shepherds’ Pageant* (WAD).

M 10/8 Classical Japanese drama/theatre.
Read RDL 24-31.

W 10/10 Read Sumidagawa and Busu (RDL, 32-48).

F 10/12 Review for 2nd exam.

M 10/15 **Second exam/project:** Rome, Medieval Europe, Japan.

W 10/17 Early neoclassicism: theory and production.
Read Nagler, Chapter 4, sections 1-4; RDL 54.
Also, in Gilbert, if your last name starts with A-F, read the section by Cinthio; G-M, read Minturno; N-Z, read Trissino. There will be discussion on this stuff, and grades at stake. Be ready.

F 10/19 More neoclassical theory.
Read selection in Gilbert by Castelvetro.

M 10/22 Tudor and Elizabethan drama and theatre. Public and private theatres.
Read Nagler, Chapter 5, sections 1-4.

W 10/24 Read Shakespeare, *Hamlet*.
(Note: we’ll be reading *Hamlet* as a theatre history document more than as a play. Pay particular attention to the Players scenes and to the Fortinbras character.)

F 10/26 Stuart theatre, drama, masques, suppression of the theatres, etc.
Read Nagler, Chapter 5, sections 5-21; selections by Jonson in Gilbert (pp. 534-39).

M 10/29 Spanish Golden Age.

W 10/31 Read Calderon de la Barca, *Life Is a Dream*.

F 11/2 Review for 3rd exam.

M 11/5 **Third exam/project:** Neoclassical theory, English Renaissance, Spanish Golden Age.

W 11/7 Read *Le Cid* (handout or D2L).

F 11/9 The *Cid* controversy.
Read RDL, pp. 1-22.

M 11/12 Read Racine, *Phaedra*.

W 11/14 French neoclassical production.
Read Nagler, Chapter 6; RDL 55-57.

F 11/16 No class. Rick out of town.

Thanksgiving break.
M 11/26  English Restoration.
     Read Nagler, Chapter 7; RDL 58-59.
W 11/28  Restoration and 18th century in England
     Read: Nagler, pp. 341-98.
     Paper due.
M 12/3   18th century America (and England).
     Read: Nagler, pp. 507-41; RDL 60.
W 12/5   18th century in France and Italy.
     Read Nagler, Chapter 9.
F 12/7   Review for 4th exam.
M 12/10  (10:30 a.m.) Fourth exam/project: French neoclassicism, English
         Restoration, 18th century.

Grading considerations:
Introductory notes: Grades for both research papers and projects will include a variation on what in
competitive diving is called “degree of difficulty,” a function of time, effort, and availability of
resources. It’s a lot easier to write about the original production of a play by William Shakespeare than
it is to write about the original production of a play by Adam de la Halle. I know that. I need you to
know that I know that. I’m not saying don’t do the former, but don’t expect an “A” unless your work is
truly extraordinary. Generally speaking, the difference between an excellent project and a merely
adequate one is not in the quality of the design or the scene or whatever, but in the depth and
sophistication of the explanation. While students’ ability to translate historical and critical materials into
theatre practice is a central goal of this course, the fact remains that this is an academic rather than a
practical course: your grade will be based in large part on the scholarliness of your explanations. That
said, don’t do sloppy design or acting work, either.

Projects and exams.
The course is divided roughly in fourths. The first section covers the period from pre-history to
Hellenistic Greece. The second section includes Rome, Medieval Europe and Medieval/Classical Japan.
The third section includes neoclassical theory and the Renaissance in England and Spain. The fourth
section begins with the Cid controversy and goes through the 18th century in France, Italy, England and
the United States. (17th and 18th century Germany and Japan will be covered in THR 461.) For each of
these sections, students will be required to take an exam or complete a project (a paper, a design, an
acting scene, etc.).

All students must take one of the first two exams. All students will be permitted at least one project
(students who choose to take all four exams may do so). Students who wish to do more than one project
must score at least an A- on one exam, or a solid C average on two. [A C average means exactly that: a C
and a C- won’t work; a C+ and a C- will.] Students are responsible for knowing their own eligibility to
do projects: if you do a second project and are not eligible to do so, you will receive a zero for that
quarter of the course. Students are of course welcome to check with me as to their status. Students
electing to do more than one project should ensure that such projects are in different areas. Thus, for
example, a student might do a scene design for one project and a lighting design for another, but could
not do two lighting designs. The sole exception is for short (5-page) papers: this option may be chosen
two or even three times. Even here, if the first paper is about dramatic literature, the second should be about theatre history, or *vice versa*.

Group projects must be approved at least two weeks prior to the due date. Group projects will receive two grades: one for the individual, the other for the group. These two grades will be averaged as the grade for the project. Input from other members of the group will be solicited regarding a group member’s contributions to the project, attendance and promptness at group meetings, etc.

Each project or exam will be worth 12.5% of your overall grade, for a total of 50%. Exams will be given on dates listed above; projects which do not include a performance element will be due on those days, as well. Projects which involve performance will be presented at a time of mutual convenience, no later than the first class period following the exam, and preferably sooner. Performance projects for the last section will be presented during the final examination period. *N.B.* The 4th exam is scheduled at the time reserved for the final exam for courses which meet at this hour. It will, however, be a 50-minute exam, rather than a final *per se*.

**Research paper.** Worth 40% of final grade. A 3000-word [roughly 10 pages] *minimum* research paper in one of three areas:

A: A re-creation of the original production of a play (*other than those read in class*) from the period under consideration. For this option, please stick to European or American plays. This option is recommended for students who prefer historical to literary research, or for those who like to work within clear structural guidelines. *Theatre majors are required to write at least one original production paper, either in 460 or in 461.* Suggestions for possible plays are attached to this syllabus. This overview is very simple: tell me everything you can about the original production of your play. Some things you might want to discuss:

-- a brief biography (no more than a page) of the playwright
-- the date of the original production: is there anything significant about the date? what was happening politically, socially or economically that might affect our reading of the play? is there any dispute about the date?
-- a brief critical analysis (no more than 1-2 pages) of the play
-- the importance of the play in dramatic and theatre history terms, and in terms of the career of the playwright
-- the theatre space: where was it? what did it look like? was it built as a theatre? were other events produced there? how big was it?, etc.
-- the audience: were they wealthy? politically powerful? middle-class? heterogeneous? men only? were there different sections of the house for different people? what, if anything, was the price of admission? was it the same for all patrons?, etc.-- staging techniques: was there extensive use of sets and props? were there scene changes? if so, how were they accomplished? were the costumes contemporary or period? was there any attempt to identify a character by his/her costume? did actors change costumes? did they wear masks?
-- the company: men only? boys? women? were lots of roles doubled? if so, how? what was the social status of actors? was any actor particularly known for his/her performance in this play?
-- acting style: realistic? stylized? a combination?
-- rehearsal process: how long? was there an equivalent to the modern director? what, if anything, was the role of the playwright in the production process? how important was the leading actor?
economics: who had economic control? was this a professional company? if so, how were salaries decided and distributed? where did the funding come from?

-- popularity of the original production

-- if possible, a brief history of subsequent performances of the play: especially, of course, particularly significant performances

B: An in-depth critical analysis of a play (other than those read in class) from the period. This option is suggested for students particularly interested in textual analysis. This paper should present a clear point of view, and should address at least one major issue over which critics differ. Assume your reader is a reasonably intelligent adult who may or may not know your play, but knows plays like it. Under no circumstances should your paper be reduced to the status of plot summary. You may use any critical approach (structuralist, feminist, postmodern, formalist, etc.), or a combination of approaches.

Important: although this paper option requires you to provide your own ideas, it is still a research paper. Your essay must show evidence that you have consulted published scholarly work—you may agree or disagree, but you must engage with it.

C: An examination of a particular theme in either the history or literature of the period. This is probably the most difficult of the options, but it is available for students who wish to explore a theme without confining themselves to a single text. Examples of possible topics: Brothers and Sisters in Greek Tragedy; The Development of the Five-Act Structure from Horace to Gorboduc; Spatial Implications of the Valenciennes Passion Play; Conceptions of Kingship in Early Tudor Drama.

Regardless of which option you choose, I strongly suggest you discuss your topic with me as early as possible, preferably by mid-October. The paper is due in class on Friday, November 30. I expect to be reasonably forthcoming with extensions until the last day of class (i.e., December 7). If you need more time than that, both the excuse and the paper had better be good. Really good.

All papers should be laser- or inkjet-printed on good quality paper. Documentation should be thorough: when in doubt, cite. In addition to any quoted material, any original ideas contributed by someone other than yourself, dates (especially if there is question about their accuracy), etc. must be cited. A complete bibliography of works cited (you needn’t list everything you simply looked at) is required; annotation would be nice. Use any standard form for notes and bibliography: I’ll distribute examples of the form I use; you are not required to use it, but whatever style sheet you use should provide complete information in a comprehensible manner.

Intangibles. Class participation, attendance, effort, improvement, etc. Yes, I’ll know if you’ve done the reading, and yes, it will count towards your grade, positively or negatively: also, attendance (both presence and promptness) is the first thing I look at in toss-up situations. 10% of final grade. N.B. Note the School of Theatre attendance policy below.

Note: The above percentages assume a passing grade on all four projects/exams and on the research paper, and that you abide by the attendance policy. I reserve the right to further lower the grade of any student who fails to meet these criteria.
Miscellaneous but important notes:

School of Theatre Attendance Policy:

It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, student participation in certain University-sponsored events, theatre tours or working the Performing Arts Series, and other situations of similar importance.

Excused absences from theatre classes will only be granted upon presentation of written documentation upon the first day of the student’s return from the teacher, sponsor, or physician involved. In the case of absences caused by University-sponsored events, inclusion in the University’s public listing of such absences will constitute an official excuse. It is the student’s responsibility to inform the instructor that he/she has scheduled the planned official absence.

A total of . . . 10 excused and unexcused absences in Monday/Wednesday/Friday classes will [automatically] result in the student receiving a failing grade. Excessive unexcused and excused absences will affect your grade.

The student will be allowed a maximum of . . . three unexcused absences in Monday/Wednesday/Friday classes. In the case of missed classes, the student will be held responsible for the successful completion of assigned work and/or projects.

Special note to students affected by Hurricane Harvey: any absences at the beginning of the semester because of the hurricane will be excused. They will, however, count towards the maximum number of absences for the semester. Requests for excused absences for hurricane-related matters after the beginning of the semester will be considered on a case by case basis if and only if there is enough time to consider the situation before the absence in question.

Expectations:

This is an upper-level university level course, taken mostly by majors. Expect to spend about three hours outside class for every hour in class.

Writing:

Part of the expectation of this course is that your writing level be appropriate to an upper-level course in the humanities. If you are not confident of your writing ability, make arrangements now to take advantage of the university’s various writing assistance programs. Start with the Academic Assistance and Resource Center (AARC) on the first floor of Steen Library.

Religious observance:

If your observance of a religious holiday will prevent you from attending class, please contact me immediately so we can make appropriate arrangements.

Academic integrity:

SFA policy:

Definition of Academic Dishonesty:

Academic dishonesty includes both cheating and plagiarism. Cheating includes, but is not limited to:

• Using or attempting to use unauthorized materials on any class assignment or exam;
• Falsifying or inventing of any information, including citations, on an assignment;
• Helping or attempting to help other student(s) in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were one’s own. Examples of plagiarism include, but are not limited to:
  • submitting an assignment as one's own work when it is at least partly the work of another person;
  • submitting a work that has been purchased or otherwise obtained from the Internet or another source;
  • incorporating the words or ideas of an author into one's paper or presentation without giving the author credit.
Penalties for Academic Dishonesty:
Penalties may include, but are not limited to, reprimand, no credit for the assignment or exam, resubmission of the work, make-up exam, failure of the course, or expulsion from the university.


**School of Theatre policy:**
The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone else's work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students.

Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.

**My policy:**
I am going to trust you not to cheat. That means I won’t be hovering over your shoulder during tests, etc., but it doesn’t mean I won’t be vigilant. It also means that if you do get caught cheating or plagiarizing, I will treat it as a violation of personal trust. You won’t like the result. A personal note: In the eight years I have been at SFA, I have had over a dozen different students turn in papers that were plagiarized to the point that I could come to no conclusion other than that there was an intent to deceive: that I was not looking at the product of an honest mistake. I find this incredibly frustrating. It is insulting to me, both that I should be considered unworthy of receiving original work and that I should be regarded as so dim-witted that I wouldn't notice. I won’t claim that I’ll catch every case, but I think there’s enough of a track record there that a prospective plagiarist might at least be given some pause. More importantly, such deception is particularly damaging to honest students, whose hard-earned accomplishments are inevitably viewed with suspicion because of the mendacity of a handful of their peers. The essence of theatre is telling the truth in a fictive world. Plagiarism is its polar opposite: telling falsehoods in a real world.

**Withheld Grades Semester Grades Policy (A-54)**
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
Acceptable Student Behavior:
Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

About the schedule:
The topics to be covered on a given date are subject to change as the semester proceeds.

Absences, Special Circumstances, and Make-up Work:
There will be no make-up exams given, unless a medical excuse or some other official documentation is presented to the instructor.
Some plays to consider for an original production paper (N.B. this list is not intended to be comprehensive)

Adam de la Halle: Robin and Marion
Aeschylus: The Persians
Anonymous: Everyman, The Play of Adam
Aristophanes: The Clouds, Ecclesiazusae, The Frogs, Lysistrata
Beaumont and Fletcher: A King and No King
Behn: The Rover
Cervantes: The Siege of Numantia
Dryden: All for Love, Marriage à la Mode
Etherege: The Man of Mode
Euripides: The Bacchae, Electra
Farquhar: The Recruiting Officer
Fielding: Tom Thumb
Ford: Tis Pity She’s a Whore
Goldoni, The Servant of Two Masters
Goldsmith, She Stoops to Conquer
Gozzi, The King Stag
Jonson: Bartholomew Fair, Epicoene, Every Man in His Humour, Sejeanus, Volpone
Kyd: The Spanish Tragedy
Lillo, The London Merchant
Lope de Vega: Fuente Ovejuna
Lyly: Cambyses, Endymion
Marlowe: Doctor Faustus, Edward II, Tamburlaine the Great
Menander: The Grouch
Mr. S: Gammer Gurton’s Needle
Otway: Venice Preserved
Peele: The Arraignment of Paris
Plautus: The Pot of Gold, The Menacehmi
Preston (?): Cambyses
Racine: Athalia, Iphigenia
Seneca: Thyestes
Shadwell: The Squire of Alsatia
Sheridan, The Rivals, The School for Scandal
Sophocles: Antigone, Oedipus at Colonus, Oedipus the King, Philoctetes
Terence: The Brothers
Tyler: The Contrast
Udall: Ralph Roister Doister
Villiers: The Rehearsal

DO NOT write about the following Shakespeare plays: Hamlet, Macbeth, A Midsummer Night’s Dream. Also, DO NOT write about Euripides’ Medea or Molière’s Tartuffe.