

THE 468: Theatre History I: Ancient Egypt to 1700
Spring 2020
Tuesday/Thursday 8:00am – 9:15am (PST)
Teaching and Learning Center 050

Dr. Sarah Alice Campbell

Email: sarahcampbell@uidaho.edu

Office: 228 Shoup Hall

Office Hours: T/Th 10:00am – 1:00pm or by appointment.

Phone: _____ (feel free to text/call if you are running late for class, need some help urgently, etc.)

COURSE DESCRIPTION

This course provides a foundation for the study of theatre history as well as a survey of plays, playwrights, and theatrical events from Ancient Egypt to 1700. The course is global in its scope and interrogates how theatre evolved and changed alongside communication. As such, this course is informed by the traditional discipline of theatre history as well as communication theory.

LEARNING OUTCOMES

At the end of the course students will be able to:

1. Understand what the field of theatre history is and what theatre historians do
2. Discuss the major players within each unit covered
3. Explain why concepts like periodization are important
4. Reflect upon effective methods for studying and learning about theatre history
5. Conduct research using the library system on campus
6. Evaluate sources for their usefulness
7. Develop a thesis statement and argument
8. Incorporate primary and secondary sources into writing

REQUIRED TEXTS

Nelhaus, Tobin, ed. *Theatre Histories: An Introduction*. 3rd edition. London: Routledge, 2016.

ISBN: 978-0-415-83797-2.

Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, eds. *The Norton Anthology of Drama*. Vol 1. 3rd edition. New York: Norton, 2018. ISBN: 978-0-393-28347-1.

*If you plan to take Theatre History II (THE 469) you can purchase the two-volume set of the Norton Anthology of Drama, as we will use the second volume for that course (offered in fall 2020). It might be cheaper to purchase the two together rather than buying them separately. ISBN: 978-0-393-28349-5.

COURSE EXPECTATIONS AND POLICIES

Academic Dishonesty

Academic dishonesty involves submitting work that is not your own as if it were your own. This can span the range of worksheets, papers, and projects. We will discuss the process of conducting research as well as proper source citation in class.

Center for Disability Access and Resources

Reasonable accommodations are available for students who have documented temporary or permanent disabilities. All accommodations must be approved through the Center for Disability Access and Resources (CDAR) in order to notify me as soon as possible regarding accommodation(s) needed for the course. Phone: 208.885.6307. Email: cdar@uidaho.edu. Website: <https://www.uidaho.edu/current-students/cdar>

Firearms

The University of Idaho bans firearms from its property with only limited exceptions. One exception applies to persons who hold a valid Idaho enhanced concealed carry license, provided those firearms remain concealed at all times. If an enhanced concealed carry license holder's firearm is displayed, other than in necessary self-defense, it is a violation of University policy. Please contact local law enforcement (call 911) to report firearms on University property. University of Idaho leadership remains committed to maintaining a safe work, living and learning environment on campus. We will not tolerate any threatening use of firearms or any other weapons. While authorized license holders may have familiarity and be at ease carrying a loaded firearm, we ask that they be aware that many people are not familiar with handguns and are uncomfortable in their presence.

COURSE REQUIREMENTS

A note on feedback: I am more than happy to provide feedback on major assignments before you turn them in. If you want me to review a draft of an assignment, please send it to me via email asking for feedback. Do NOT upload it to Blackboard if you want feedback first – I will likely not see it and it will remain there in Blackboard until I grade the assignment! Always use email when requesting feedback. Please allow 48 hours for me to review your assignments (though I usually can get the assignments back to you pretty quickly).

Worksheets. These worksheets will be handed out at the start of each class period and will be filled in as you follow along in the lecture, activities and/or discussion for each class period. You are responsible for completing 20 of the 26 total worksheets. Worksheets will be collected at the end of each week. You should plan to keep these for reference throughout your time as a theatre student – they will be very helpful references! 400 points total.

Theatre History Experience Essay. This brief, informal essay asks you to consider how/if history and research have been significant in your experience as a student or practitioner of theatre. The essay should be at least 300 words. If you complete the assignment, you receive full credit. Due: Tuesday, February 4th. 100 points.

Abstract. The abstract is a summary of your topic for your research paper. Guidelines for the abstract will be posted in advance of the due date. Due: Tuesday, February 25th before 8:00am via Blackboard. 100 points.

Annotated Bibliography. The annotated bibliography is a list of 5-7 sources that you will use for your final paper. These sources should include annotations, where you describe the usefulness of that particular source to your project. Due: Thursday, March 12th before 8:00am, via Blackboard. 100 points.

Research Paper. The 5-7-page research paper will be over a topic of your choosing from within the periods we are studying for the course (Ancient Egypt to 1700). Topics will need to be approved in advance by the instructor. Due: Thursday, April 30th via Blackboard and in hard copy form at the start of class. 100 points.

Final Project/Presentation. Throughout the semester, you will be working on a final project for the class. This could be a number of things – performing a scene from one of the plays we studied (along with script/character analysis), a scenic model, costume renderings, dramaturgical packet, audience guide, create a bunraku puppet (!), or another similar project. During the second-to-last week of classes, you will present your work to the class. Final project ideas need to be approved by instructor before March 12th. 200 points.

GRADING BREAKDOWN

Worksheets	400 points
Theatre History Experience Essay	100 points
Abstract	100 points
Annotated Bibliography	100 points
Research Paper	100 points
Final Project/Presentation	200 points
Total:	1000 points

COURSE SCHEDULE

Below you will find the schedule of readings to be completed for the course. Readings are subject to change (plenty of notice will be given).

Part 1: Performance in Oral and Manuscript Cultures

Weeks 1 and 2: Theatre History Basics, Textbook, and Introduction to the Course

R 1/16 **Introduction to the Course**

T 1/21 **Introduction to the Theatre History**

What is theatre?

How do we do theatre history?

Due: *Theatre Histories* p. 1-13.

R 1/23 Understanding Historiography

Selections from Postlewait, *Theatre Historiography*.

Weeks 3 and 4: From Oral to Literate Performance

T 1/28 Performance in Oral Cultures and Performance in Oral Cultures with Writing

Due: *Theatre Histories* p. 25-50.

“Center Stage: The Abydos Passion Play” p. 12.

R 1/30 Performance in Oral Cultures and Performance in Oral Cultures with Writing

Due: *Rabinal Achi*.

T 2/4 Performance in a Literature Culture: Theatre in the City-State of Athens

Due: *Theatre Histories* p. 50-66.

Theatre History Experience Essay Assignment.

R 2/6 Performance in a Literature Culture: Theatre in the City-State of Athens

Sophocles, *Oedipus the King* p. 177-219 (Norton).

Weeks 5 and 6: Pleasure, Power, and Aesthetics:

Theatre in Early Literate Societies, 500 BCE-1450CE

T 2/11 Greek New Comedy and Ancient Roman Performance: Republic to Empire

Due: *Theatre Histories* p. 67-81.

Menander, *The Grouch/Dyskolos* p.161-232 (PDF).

R 2/13 Ancient Roman Performance: Republic to Empire

Due: Plautus, *Pseudolus* p. 357-404 (Norton).

T 2/18 Drama and Theatre in Early India

Due: *Theatre Histories* p. 81- 90.

Kalidasa, *The Recognition of Shakuntala* p. 266-306.

R 2/20 Early Japanese Performance and the Development of Noh

Due: *Theatre Histories* p. 90-100.

Zeami Motokiyo, *Atsumori* p. 504-519 (Norton).

Weeks 7 and 8: Commemorative Drama and Carnival

T 2/25 Commemorative Drama and Carnival

Due: *Theatre Histories* p. 101-116.

- R 2/27 Biblical Drama in Europe
 Due: *Theatre Histories* p. 117-120.
 Hrosvit, *The Martyrdom of the Holy Virgins* p. 471-481 (Norton).
- T 3/3 Biblical Drama in the New World
 Due: *Theatre Histories* p. 120-126.
 André de Olmos, *Final Judgement* p. 48-58.
- R 3/5 Commemorative Drama in Iran and Ramlila of India
 Due: *Theatre Histories* p. 126-136.

Part 2: Theatre and Performance in Early Print Culture

Weeks 9 and 10: Secular and Early Professional Theatre

- T 3/10 Developments in Chinese Drama, Theatre, and Performance
 Due: *Theatre Histories* p. 143-155.
 Ji Junxiang, *The Zhao Orphan* p. 17-55.
- R 3/12 Early Secular Performance in Europe
 Due: *Theatre Histories* p. 155-158.
 Anonymous, *Pierre Pathelin* p.17-30.
Annotated Bibliography Due
- T 3/17 NO CLASS – Spring Break!
- R 3/19 NO CLASS – Spring Break!
- T 3/24 Commedia dell’arte and the Growth of Theatre in Europe
 Due: *Theatre Histories* p.158-171.
 Flaminio Scala, *The Portrait* p. 776-781.
- R 3/26 Popular Japanese Theatre in a Time of Cultural Seclusion
 Due: *Theatre Histories* p. 172-184
 Tsuuchi Zihei II, *Flower of Edo* p. 51-92.

Weeks 11 and 12: Theatre and the Print Revolution, 1550-1650

- T 3/31 Early Modern England
 Due: *Theatre Histories* p. 185-198.
- R 4/2 Spanish Golden Age
 Due: *Theatre Histories* p. 198-201.
 Pedro Calderón de la Barca, *Life is a Dream* p.1149-1228 (Norton).
- T 4/7 Neoclassicism in Italy and France
 Due: *Theatre Histories* p. 201-212.
 Pierre Corneille, *Le Cid*, p. 818-843.
- R 4/9 Neoclassicism in Italy and France
 Due: Jean Racine, *Phèdre*, p. 1460-1516 (Norton).

Weeks 13 and 14: Theatres of Absolutism, 1600-1770

- T 4/14 The Rise of Absolutism: European Theatre and the Court
Due: *Theatre Histories* p. 213-219.
Ben Jonson, *The Vision of Delight*, p. 782-786.
- R 4/16 Sor Juana Inés de la Cruz and the Perils of Print Culture in New Spain
Due: *Theatre Histories* p. 220-224.
Sor Juana Inés de la Cruz, Loa to *The Divine Narcissus* p. 1517-1533 (Norton).
- T 4/21 Moliere and Absolutism in Stage Design
Due: *Theatre Histories* p. 224-234.
Moliere, *Tartuffe* p. 1229-1286 (Norton).
- R 4/23 Absolutism and Neoclassicism in France and England 1660-1700
Due: *Theatre Histories* p. 234-242.
Aphra Behn, *The Rover* p. 1377-1459 (Norton).

Week 15: Presentations

- T 4/28 Final Presentations
- R 4/30 Final Presentations