

HISTORY OF DRAMA I 2130-02

Instructor: Dassia Posner
Class time: Tu/Th 2:00PM - 3:15PM
Location: Arj 119

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COURSE OBJECTIVES

Theatre is inevitably intertwined with the societies that create it. It is shaped by political regimes, current events, and cultural preferences, and, in turn, sends society in new directions by challenging established norms. The goals of this class are:

- ❖ To examine the history of the theatre, using plays, historical context, and primary sources to study theatrical styles and approaches from the its origins to the sixteenth century. As this is a period where many new forms were created, we will ponder the origins and nature of theatre, both by surveying many kinds of performance and by incorporating theatre that often falls outside the traditional Eurocentric canon: non-literary works, Asian forms, puppetry, and canoness plays.
- ❖ To consider recurrent themes– race, gender, religion, politics, and sexuality as presented in the theatre– both historically and from contemporary perspectives.
- ❖ To link history to current practice through in-class scene performances, hands-on projects, and video segments from productions of works we have read.
- ❖ To build research and criticism skills by analyzing written plays and engaging in focused research projects.

REQUIRED TEXTS

- ❖ Wilson and Goldfarb, *Living Theatre: History of the Theatre*. Fifth Edition (Fourth Edition is also OK). New York: McGraw Hill, 2008. (Referred to in the syllabus as LT)
- ❖ W.B. Worthen, *Wadsworth Anthology of Drama*, fifth edition, Thomson-Wadsworth Pub. (Referred to in the syllabus as Worthen).
- ❖ All remaining readings will be available in PDF format or online. You will also have some assignments which involve listening to music or watching video (Theatre in Video is referred to in the syllabus as TiV], the links for which will be on our HuskyCT site.

ASSIGNMENTS AND COURSE EXPECTATIONS

- ❖ **Participation is required.** The best way to learn about theatre is to engage with it actively. By participation, I mean constructive involvement in class discussion, preparedness for class, volunteering for class exercises, respect for others' work, punctuality, etc. *Each of you should plan to come to class with at least one question prompted by the readings*, and I will occasionally assign each of you detective projects, facts from the readings you are to find out and share for the class.

Class Projects:

- ❖ **Scene performance.** There are six days on the course calendar during which students may perform scenes from plays that are important to our discussion, but which we simply do not have time to read in entirety. You will choose one of these plays and collaborate in groups of two or three to present a five-minute scene from this play. Your scene should be a memorized and polished performance, accompanied by a brief oral introduction that places the scene in the context of the play and our class. *Please consult with me by Sept. 17* to choose a scene that illustrates the day's class themes. You may assign roles as you wish: all students may perform and share the task of setting the scene, or two students may act and the third provide historical context. On the day of the performance, provide me with your typed introduction, a copy of the scene, and a typed bibliography of at least 4 sources that you have consulted (no internet sources). Play choices are due **September 10** (please rank top three in order of preference).

- ❖ **Oral presentation and creative research paper. (10-12 minutes/ 8-10 pages)**
 - ❖ You have been hired to provide dramaturgical support (a.k.a. "research") for a production and are to give an oral presentation on a topic related to the production for the "cast" (me and your classmates). There are roughly fifteen report topics spread out over the course of the semester. Each of you will choose one of these topics (or a different one if you have an idea that you are really passionate about), and will prepare a well-researched and organized oral presentation for the class. Presentation choices are due **September 10** (please rank top three in order of preference). No more than two student presentations may take place in one class.
 - ❖ Things to consider: Shape your information to make it interesting and relevant. Do not simply list facts, but choose a limited number of things you find really fascinating and structure your report around it. Use of visuals and/or props is strongly encouraged. Please find out how to pronounce any foreign names ahead of time. Provide me and your classmates with a bibliography of works consulted (at least 7, no internet sources). *Stick to your time limit. Going over time will affect your grade.*
 - ❖ An 8-10- page research paper that is a deeper development of the report is due on the last day of class. This is not simply a longer version of your report, but rather will be a carefully researched and documented paper that builds upon your earlier work. This is your chance to pursue what most fascinates you about the historical topic and/or to connect it to modern practice.
 - ❖ **Late policy:** Scenes and reports are assigned specific days in order to complement class material; as such, they cannot be postponed and are accepted only on the date assigned. Written work is due at the beginning of class on the assigned due date. Late assignments (papers submitted after the end of class are considered late) lose half a letter grade for each calendar day unless been granted an extension in advance. I do not accept papers/projects via e-mail. Missed assignments cannot be made up, except for serious illness or family emergencies.
 - ❖ **Documentation:** All research must be fully documented. See me for any questions on documentation or style. I prefer Chicago style, but will accept MLA.
 - ❖ **Academic Integrity** (as per university policy): "In this course we aim to conduct ourselves as a community of scholars, recognizing that academic study is both an intellectual and ethical enterprise. You are encouraged to build on the ideas and texts of others; that is a vital part of academic life. You are also obligated to document every occasion when you use another's ideas, language, or syntax. You are encouraged to study together, discuss readings outside of class, share your drafts during peer review and outside of class, and go to the Writing Center with your drafts. However, when you use another's ideas or language—whether through direct quotation, summary, or paraphrase—you must formally acknowledge that debt by signaling it with a standard form of academic citation. For University policies on academic honesty please see UConn's Responsibilities of Community Life: The Student Code: http://www.dosa.uconn.edu/student_code.html"

Critiques and Exams:

- ❖ **Midterm and Final Exam:** There will be a midterm exam on the class readings and lectures from the first half of the semester and a final exam on the class readings and lectures from the second half of the semester. Review sheets will be distributed at least one week before the exam. Exams cannot be rescheduled.

EVALUATION

All class work will be evaluated according to the following criteria (as applicable): Clarity and structure of argument; critical analysis of subject matter; thoroughness of research; integration of class themes; full documentation of sources; editing for punctuation and grammar; application of teacher and peer feedback.

Participation:

- **Class participation** -----20%

Projects:

- **Scene presentation** -----10%
- **Oral report**----- 10%
- **Research paper** -----20%

Exams

- **Midterm**----- 20%
- **Final Exam** -----20%

SCHEDULE OF CLASSES

- *Please bring each day's readings to class with you.*

Date:	Discussion Topic:	Assignment due:
Sept. 1	INTRODUCTION TO THE CLASS The Poetics of Melodrama	
Sept. 3	RITUAL AND THEATRE <i>The Dalang in Wayang Kulit</i>	Read: LT 2-12, 20-23. Read: "Introduction," and "The Puppets" from Brandon, <i>On Thrones of Gold</i> 1-10. [PDF].
Sept. 8	RELIGION, THEATRE, AND COMMUNITY: STAGING TRAGEDY IN ANCIENT GREECE FILM: (EXCERPTS) GREEK DRAMA: FROM RITUAL TO THEATER (2001) [TiV]	Read: LT 25-38, 44, 47-56.
Sept. 10	EURIPIDES, <i>MEDEA</i> FILM: (EXCERPTS) ANDREI SERBAN'S MEDEA (1974) [TiV]	Read: Worthen 89-104. *Play and Report Choices Due. *September 14- last day to drop/add this course
Sept. 15	COMEDY IN ANCIENT GREECE PROJECT: PERFORMING FOR 40,000	Read: LT 45-47, 56-58 and Worthen (<i>Lysistrata</i>) 105-117 (to end of chorus).
Sept. 17	ARISTOPHANES, <i>LYSISTRATA</i>	Read: (<i>Lysistrata</i>) 117-122 and Worthen (from Sue-Ellen Case, "Classic Drag: Greek Creation of Female Parts") (132-136). *Consult with me by this date re: which scene you will stage
Sept 22	ARISTOTLE'S <i>POETICS</i> PROJECT: <i>THE POETICS</i> APPLIED [SCENE 1: SOPHOCLES, OEDIPUS THE KING]	Read: LT 38-43 (on Aristotle and <i>Oedipus</i>) Worthen (from Aristotle's <i>The Poetics</i>), 123-131. Optional reading: Worthen 69-88.
Sept. 24	ROMAN ENTERTAINMENTS: COMEDY AND VIOLENCE [SCENE 2: SENECA, THYESTES] [REPORT: GLADIATORIAL CONTESTS]	Read: LT 62-83.
Sept. 29	PLAUTUS, <i>THE MENAECHEMUS TWINS</i> [REPORT: ATELLAN FARCE]	Read: Plautus, <i>The Menaechmus Twins</i> [PDF].
Oct. 1	INDIA: SANSKRIT DRAMA THE <i>NATYASAstra</i> [REPORT: PETER BROOK'S MAHABHARATA]	Read: "India," <i>Longman Anthology</i> , 550-557. [PDF]; LT 85-90. Watch: Kathakali segment (5 minutes) from Brook's <i>Mahabharata</i> : http://www.youtube.com/watch?v=CMquphTYM3w
Oct. 6	KALIDASA, <i>SAKUNTALA</i>	Read: Kalidasa, <i>Sakuntala</i> , [PDF] or available

	[REPORT: KATHAKALI]	online at http://www.gutenberg.org/etext/16659 Each student reads ONE ACT and summarizes it for class. *Midterm review sheets posted/ distributed
Oct. 8	JAPAN: NOH [REPORT: BRECHT AND NOH]	Read: <i>Brandon, Cambridge Guide to Asian Theatre</i> 142-47, 176-78 [PDF]; LT 96-100. Listen: Selections from <i>JAPAN Kyoto Nohgaku Kai</i> [Naxos]
OCT. 13	KAN'AMI KIYOTSUGU, <i>MATSUKAZE</i> [SCENE 3: ANY KYOGEN PLAY]	Read: Worthen 155-161; 182-185. Watch: Video clips of Noh on HuskyCT
Oct. 15	MIDTERM	
Oct. 20	MEDIEVAL EUROPEAN THEATRE CANONESS PLAYS [REPORT: SIMULTANEOUS STAGING] [SCENE 4: MASTER PIERRE PATELIN]	Read: LT 114-125; Hrosvitha, <i>Dulcitius</i> , available online at: http://homepages.gac.edu/~ecarlson/Women/Dulcitus.html
Oct. 22	CORPUS CHRISTI CYCLE PLAYS <i>THE WAKEFIELD SECOND SHEPHERD'S PAGEANT</i> (C. 1450) PROJECT: STAGING THE CRUCIFIXION	Read: LT 125-139; Worthen 232-243.
Oct. 27	ITALIAN RENAISSANCE NEOCLASSICAL THEORY AND ARCHITECTURAL REVOLUTIONS [REPORTS: SERLIO'S ARCHITETTURA; TORELLI'S CHARIOT-AND-POLE SYSTEM]	Read: LT 145-152, 156-173. Watch: <i>The Renaissance Stage: The Idea and Image of Antiquity</i> (1989) [TiV]
Oct. 29	<i>COMMEDIA DELL' ARTE</i> [SCENE 5: LA SCALA SCENARIO, THE MADNESS OF ISABELLA]	Read: LT 152-156; Richards and Richards: <i>commedia</i> roles [PDF]
Nov. 3	<i>COMMEDIA</i> CONTINUED PROJECT: CREATING LAZZI [REPORT: DARIO FO OR RUSSIAN VERSIONS OF COMMEDIA]	Read: Richards and Richards: <i>commedia</i> scenario, "The Jealous Old Man," and <i>lazzi</i> in <i>commedia</i> [PDF].
Nov. 5	ENGLISH RENAISSANCE PLAYHOUSES AND PLAYERS [SCENE 6: MARLOWE, DR. FAUSTUS]	Read: LT 176-182, 187-206, 210-213. Watch: <i>Shakespeare's Globe</i> (2005) [TiV]
Nov. 10	RETURN TO THE ROMANS: SHAKESPEARE, <i>TITUS ANDRONICUS</i> PROJECT: SHAKESPEARE AND THE IDEOGRAPH	Read: <i>Titus Andronicus</i> . [PDF and/or online at http://etext.library.adelaide.edu.au/s/shakespeare/william/titus/index.html] * Working bibliographies for final papers due.
Nov. 12	FILM SCREENING: JULIE TAYMOR'S <i>TITUS</i> (Dassia away at a conference)	LOCATION: TBA
Nov. 17	SHAKESPEARE, <i>COMEDY OF ERRORS</i> PROJECT: WORKING WITH "SIDES" [REPORT: THE ORIGINAL SHAKESPEARE COMPANY]	Read: <i>Comedy of Errors</i> . [PDF and/or online at http://ebooks.adelaide.edu.au/s/shakespeare/william/comedy/index.html]
Nov. 19	SPANISH GOLDEN AGE [REPORT: AUTOS SACRAMENTALES]	Read: LT 216-233.
Dec. 1	CALDERON DE LA BARCA, <i>LIFE IS A DREAM</i>	Read: Worthen 387-413. *Final exam review sheets posted/ distributed
Dec. 3	JAPANESE BUNRAKU PROJECT: A THEATRE OF THREES	Read: LT 100-104; Keene, <i>Major Plays</i> Intro, (1-12,20-26,33-38) [PDF]

	[REPORT: THE "FLOATING WORLD"]	
Dec. 8	CHIKAMATSU MONZAEMON, <i>LOVE SUICIDES AT SONEZAKI</i> [REPORT: PROSTITUTION IN TOKUGAWA JAPAN]	Read: Keene, <i>Major Plays, Love Suicides at Sonezaki</i> , 39-56; Appendix I. 473-475. [PDF] Watch: Segments from <i>Bunraku: The Classical Puppets of Japan</i> (1973) [TiV]
Dec. 10	JAPANESE KABUKI	Read: LT 104-108; (an additional scene will be distributed in class for reading aloud). Watch: <i>Portrait of an Onnagata</i> [TiV] *Creative Research Papers Due
TBA	FINAL EXAM	

ITEMS ON LIBRARY RESERVE: (All reserve items are on hold at the Music Library. Books are on 3 day reserve; films are on 3 hour reserve.)

Author/Composer	Title of Work*	Call No.	Format
	<i>Double suicide</i> [videorecording] = Shinjū ten no Amijima / [presented by] Janus Films ; a Hyogensha-ATG production ; [directed by Masahiro Shinoda].	On order	DVD
	<i>Heart of Kabuki, Noh and Bunraku</i>	DVD TPAJ 1	DVD
	<i>The Mahabharata</i>	MVT B78 M3 1	Film
	<i>Titus</i>	PR2835.A23 T39	DVD
	<i>Spirit of Commedia</i>	DVD SOC 1	DVD
Kalidasa	<i>The Abhijñānaśākuntalam of Kālidāsa [Sakuntala]</i>	PK3796.S3 1969b	book
Plautus	<i>The Menaechmus Twins</i>	PA6570.M4 C3 1971	book
Roswitha	<i>The Plays of Roswitha.</i>	879.2 H858 YM 1923	book
Kenneth and Laura Richards	<i>The Commedia dell'Arte : A Documentary History</i>	PQ4155 .R48 1990	book
Chikamatsu. u. Trans. Keene	<i>Four Major Plays of Chikamatsu</i>	PL793.4 .A24 1998	book