

Course: THEA 351/Classical and Medieval Theatre History

Term: Fall 2016

Meetings: M & W @ 3-4:15, NFAC 290 (3 credits; GDR HUM1; GEP Arts)

Instructor: Dr. Jeffrey Stephens

Office: NFAC 211

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Office Hours: M & W 10:30-1:30; R 4:15-5:00; F 9:00-12:00; other times by appt.;

NO OFFICE HOURS ON TUESDAYS except by appointment.

Required Texts:

Brockett, Oscar G. and Franklin J. Hildy. *History of the Theatre*. 10th ed. Boston: Allyn and Bacon, 2008.
(Rental)

Texts Provided by Instructor:

Aeschylus. *Oresteia Trilogy (Agamemnon, Libation Bearers, Furies)*.

Aristotle. *Poetics*.

Texts Online:

Hrosvitha. *Dulcitus*. <http://www.classics.ucsb.edu/classes/clas130-F08/week8/3.DULCITUS.htm>

Sachs, Hans. *The Wandering Scholar from Paradise*. <http://www.unz.org/Pub/ClarkBarrett-1933-00365>

Second Shepherds' Play. http://www4.uwsp.edu/english/mbowman/211/SSP_links.htm

Sophocles. *Oedipus the King*. <http://www.poetryintranslation.com/PITBR/Greek/Oedipus.htm>

Course Objectives/Learning Outcomes:

“History as a discipline is not a collection of dates and events. It is an investigation of political, social, and cultural tensions, transitions, and developments in the past. Historians construct narratives about the past based on archaeological and historical sources that require careful critical analysis. They must avoid modern biases or assumptions when reading and interpreting historical evidence (primary sources).”

–Dr. Camarin Porter
UWSP

At the end of this course, the student will have improved and/or mastered his/her ability to:

- 1) **conduct** library and internet research in order to **find** and **synthesize** factual and theoretical materials of classical antiquity and medieval theatre practice in an expository research paper;
- 2) **articulate** verbally the differences and similarities among the above periods of theatre history using assigned play scripts as well as readings on theatre architecture, acting, scenic design, and criticism (both contemporary and classical accounts);
- 3) **explain** the influence of classical theatre practice (stages, acting, organization) on the contemporary theatre;
- 4) **classify** and **evaluate** the legitimacy of types of evidence in the study of theatre history;
- 5) **identify** the artistic, philosophic, religious, and sociological bases of theatre production;
- 6) **formulate** incisive questions in the study of theatre history; and
- 7) **EXPRESS EACH OF THE ABOVE IN EFFECTIVE WRITING.**

GEP PROGRAM OUTCOMES:

The General Education Program (GEP) seeks to develop these qualities of global citizenship in four distinct ways. After completing the general education curriculum, students will:

- Demonstrate critical thinking, quantitative, and communication skills necessary to succeed in a rapidly changing global society.
- Demonstrate broad knowledge of the physical, social, and cultural worlds as well as the methods by which this knowledge is produced.
- Recognize that responsible global citizenship involves personal accountability, social equity, and environmental sustainability.
- Apply their knowledge and skills, working in interdisciplinary ways to solve problems.

Style of Teaching: Lecture. Handouts should be placed in a folder or notebook (the one you use to keep notes). You will not find notes, outlines, or any assignments on D2L. **If a change in the syllabus occurs, you will be notified via your university email. Check your university email at least twice daily. ALWAYS check your email at least two hours prior to class. If I place an item on reserve in the library OR send you a link via email, you are responsible for the material on the appropriate exam and/or final. Do not use cellphones in class to take photos of the screen. RAISE YOUR HAND if you have a comment. You are not at home, but rather in a classroom.**

Exams: Four exams will incorporate identification and/or matching and or true/false and/or short answer and/or essay questions. **Be prepared to acknowledge the importance of timelines.** Exams are never “made up” by an absent student **unless approved by me prior to the absence.**

Term Paper: One seven-page paper (including works cited page) required. Due dates for outline, draft, and final paper in syllabus. **A paper given to me after the due date will receive half credit only;** therefore, if a paper is worth 100 points and is turned in late, the maximum number of points you will receive is 50. **The final version of your term paper must be perfect**—no spelling, grammatical, pagination, or formatting errors. All students must follow MLA or Chicago style sheet—no APA. PLEASE SEE: *MLA Handbook* (any edition—the most current edition is the 8th) or the *Chicago Manual of Style* in the library or online. I will distribute paper guidelines the second week of class.

Writing Guides to Consult (if needed):

<http://www.usu.edu/markdamen/WritingGuide/00intro.htm>

<https://owl.english.purdue.edu/owl/resource/679/01/>

The top link is a reputable “writing guide” from Utah State University dealing with writing for history classes. The bottom link—Purdue’s “OWL”—contains many links to such style guidebooks as Strunk and White’s classic *The Elements of Style*. You should also consult the grammar and usage book you purchased for ENGL 101 or 150: *Rules for Writers*.

Grading: Each exam is worth 100 points. The paper is worth 100 points. There are 500 points possible. Grading Scale: 450-500 = A; 400-449 = B; 350-399 = C; 300-349 = D; 0-299 = F. UWSP uses + (plus) and – (minus) marks; therefore, within each 50 point range, final letter grades will include a “+” marking for the top third, no marking for the middle third, and a – (minus) marking for the bottom third. Example: 375 points total = C; 400 points total = B-; 440 points total = B+. Grades of A+ and F+ do not exist; therefore, if you receive 499 points, for example, you will receive an “A” for the course, not an “A+”.

PLEASE NOTE: If I have to ask you to stop talking while I am talking, 20 points will be deducted from your final course point total. If you text or read text messages during class, I will note the date on which this activity occurs and deduct 10 points (for each instance) from your final course point total. **Raise your hand if you must leave the class. I will then excuse you.**

Please bring your textbook to class along with paper and a writing utensil. If you must use a laptop, remember that PC screens may distract students who sit behind you. The screen must be turned off or closed when a video or DVD is shown. **Do not check email or conduct irrelevant searches while I am speaking.** Text on the down low.

Attendance: It is your responsibility to attend class. You may miss two class sessions with no penalty. The following scale applies: 1-2 absences, no penalty; 3 or more unexcused absences is a letter grade drop for the course, i.e., after I calculate your point total at the end of the term. If you earn a total of 410 points after all grades have been tabulated, but have 4 or more absences, the “B-” your point total indicates will be dropped to a “C-”. Six or more absences (the equivalent of three weeks or more) suggests that you should reassess your decision to pursue a college degree. **Be prepared to discuss plays on the due dates or you will be counted absent. I will assign each of you a play or topic or historical figure and you will be expected to discuss in class.**

Plagiarism: “Plagiarism” is defined as using undocumented source material as your own thought (i.e., not giving credit to a source) as well as any form of “cheating.” If I suspect plagiarism, you will receive zero points for that assignment and be referred to your advisor and/or academic dean to begin the review process. This is the first step toward disciplinary action that may result in expulsion from the university.

Disability Services: Located in Rm. 609 in the library, Ph. 346-3365. Students may document a disability and request auxiliary aids from this office.

Classroom Security: See UWSP Risk Management Department’s website.

SCHEDULE *(subject to change)*:

“Text” refers to Brockett’s *History of the Theatre*

DATE	TOPIC	DUE
W, Sept. 7	Introduction: Aeschylus, Sophocles, Euripides + Evidence + Libraries in the Ancient World SEE ATTACHED “Significant Dates in the Ancient World”	
M, Sept. 12	Historiography/Bibliography/ Origins of Western Theatre/Problems in Translation/ Herodotus, Thucydides DISTRIBUTION OF PAPER GUIDELINES	Text: 1-12; 642+
W, Sept. 14	Classical Genre and Forms/ Conceptions of Tragedy: Aristotle’s <i>Poetics</i> READ & BE PREPARED TO DISCUSS IN CLASS & ON FIRST EXAM: SIX ELEMENTS: PLOT, CHARACTER, THOUGHT, DICTION, MUSIC, SPECTACLE; CATHARSIS; UNITY; SIMPLE PLOT; COMPLEX PLOT; REVERSAL; RECOGNITION; NECESSITY & PROBABILITY; “BEAUTY”	Text: 13-19; <i>Poetics</i> Parts I-VII; <i>Oedipus</i>
M, Sept. 19	Dramatic & Theatrical Characteristics of Greek Theatre & Drama/ Performance Space/Stages	Text: 19-29; <i>Poetics</i> Parts VIII-XV <i>Agamemnon</i>
W, Sept. 21	Continued	<i>Libation Bearers</i> ; <i>Poetics</i> Parts XVI- XIX
M, Sept. 26	Continued	<i>Furies</i> ; <i>Poetics</i> Parts XX-XXVI
W, Sept. 28	FIRST EXAM	
M, Oct. 3	PAPER TOPICS & OUTLINES DUE	
W, Oct. 5	Euripidean Tragedy + Old and New Comedy	<i>Bacchae</i> in class
M, Oct. 10	Athenian Theatre Post-Fifth Century BC Hellenistic Theatre (Alexander)	Text: 29-40
W, Oct. 12	The Roman Context (Republic & Early Empire) The Roman Games	Text: 40-50
M, Oct. 17	The Roman Context (2 nd through 5 th century AD/CE)	Text: 50-60
W, Oct. 19	Continued + Dramatic and Rhetorical Theory: Horace & Seneca	Handout Discussion
M, Oct. 24	Anti-Theatrical Theory: Tertullian, St. Augustine Rise of Christianity in Rome	Online Reading
W, Oct. 26	Fall of Rome/Rise of Constantinople/Byzantium	Text: 60-68
M, Oct. 31	SECOND EXAM	
W, Nov. 2	Japanese Nō, Kabuki, Bunraku	Text: 625-636

M, Nov. 7 Early Middle Ages: Liturgical Drama Text: 69-77
W, Nov. 9 Continued + Hrosvitha & High Middle Ages Text: 78-92; 92-101
Secular Dramatic Forms *Dulcitius*

M, Nov. 14 Mysteries, Cycles, Allegory *Second Shepherds' Play;*
Late Medieval Staging *Wandering Scholar*
W, Nov. 16 WORK ON PAPER DRAFT on own

M, Nov. 21 **PAPER DRAFTS DUE BY 5PM**
W, Nov. 23 **READING DAY**

WEEK of Nov. 28-Dec. 2: Sign up for discussion of paper draft TBA.

M, Dec. 5 Toward the Italian Renaissance Text: 154-159; 172-176
Commedia; Toward Tudor (Early Modern) England Text: 105-111
W, Dec. 7 **THIRD EXAM**

M, Dec. 12 **PICK UP FINAL REVIEW SHEET**
F, Dec. 16 **TERM PAPER DUE BY 5PM**

FINAL EXAM FALL 2016:
Monday, Dec. 19 @ 8:00am - 10:00am
The final exam is comprehensive.
ALL STUDENTS MUST TAKE THE FINAL WHEN IT IS SCHEDULED.

SIGNIFICANT DATES IN THE EVOLUTION OF ANCIENT GREEK THEATRE & CULTURE

- 700s B.C. AGE OF HOMER (*ILIAD* AND *ODYSSEY* PROVIDE FOUNDATION FOR DRAMATIC SUBJECT MATTER DURING GOLDEN AGE)
- 534 B.C. TRAGEDIES ADDED TO FESTIVAL IN ATHENS
- 490 B.C. GREEKS DEFEAT PERSIANS AT THE BATTLE OF MARATHON
- 458 B.C. PROBABLE FIRST PRODUCTION OF AESCHYLUS' *ORESTEIA*
- 431 B.C. PELOPONNESIAN WARS BEGIN (BETWEEN ATHENIAN & SPARTAN ALLIANCES)
- 429 B.C. DEATH OF PERICLES;
HERODOTUS & THUCYDIDES WRITING *HISTORIES*
- 411 B.C. FIRST PRODUCTION OF ARISTOPHANES' *LYSISTRATA*, iconic "old" comedy
- 404 B.C. SPARTAN ALLIANCE DEFEATS ATHENS
- 375 B.C. PLATO'S *REPUBLIC* (in which, along with many other topics, he admonishes those who attend the dramatic festivals)
- 335(?) B.C. ARISTOTLE'S *POETICS* (in which he provides a relatively thorough but convoluted description of the structure of tragedy and its main function—catharsis—while refuting Plato's assertion that the dramatic festivals weakened the ideal city-state)
- 335 B.C. REIGN OF ALEXANDER THE GREAT BEGINS
- 323 B.C. DEATH OF ALEXANDER IN BABYLON
- 277 B.C. GUILD OF THE ARTISTS OF DIONYSUS FOUNDED
- 146 B.C. ROME ANNEXES GREEK PENINSULA AND ISLANDS