Proposal for **International Designation** for THE 201 (formerly THE 101)

Assunta Kent

Assunta Kent

THE 201: Cultural History of Theatre

**Primary contact person:**

Name: Assunta Kent

E-mail: Phone: Assunta@maine.edu  773-1474

**Departmental Approval**

_X__ Yes, I have notified my department of this proposal and have obtained department approval.

**Scheduling:**

1 section will be offered at least every other year or every 4th term, beginning Fall 2012

Has this scheduling been approved by the department(s) involved? Yes, approved for every Fall

After the first offering, what semesters do you plan to offer this course and how many sections will you offer per semester?

Fall ___x___2012__ Spring ____20__ Summer ____ 20__

Fall ______2014__ Spring ____20__ Summer ____ 20__

**Format:** (please check one)

On-line ___

Blended ___

Face-to-Face ___x__, but could become blended

**Course Proposal**

[Please note: I have appended excerpted copies of two of the three exams given in the course. I will give an example of questions within this narrative/chart, and refer you to these appendices for further examples.]

THE 201 (formerly THE 101) has always been a global cultural history class with theatre as its central example. One of main purposes of the class was to provide students with a world-minded and tangible, arts-based introduction to the interaction between performance and systems of power over time and across the globe.

THE 201 is a course in transition. I attach a copy of the OLD syllabus. It was a large lecture course that served between 60-90 students a term, sometimes including incoming theatre majors. I was able to have students write to me every week and to write back to each of them, with the assistance of a TA to help prep course materials and to record weekly writing and other grades.
In the last year, Intro to Theatre has become an appreciation-style, rather than a history-based course. This course, THE 201, will most likely morph into a lecture/discussion course capped at 40.

The syllabus announces to students that “Theatre is a primal, constantly-evolving, world-wide cultural and political phenomenon. And as such, the study of theatre interrelates to all the other arts and humanities as well as to the sciences.” As you can see from the Course Outline (Appendix III), the course moves from before ancient Greece and Rome and traditional Asian drama through the medieval and Renaissance Europe to contemporary American drama(s). Students read a Theatre history text and a number of plays, see several films, a live demonstration or two, critique at least one play, and write a research essay or make a researched creative project (such as a short play, costume, mask, set or theatre model).

Key assessments include written exams (two of which are excerpted in Appendices I and II) and weekly journals and QuIPs: their questions from readings, lecture, demos and discussion, their insights [often from guided prompts], and their points of dis/agreement – their strong feelings based on their insights and/or contradictions between class material and their “outside” knowledge and/or observations. Examples of student writing will be provided after each rubric below.

**RUBRIC 1: Demonstrate knowledge of global issues, processes, trends, or systems.**

The Global Process treated in THE 201 is Theatre:

- how theatre arises in a culture,
- what social, political, religious, economic and expressive purposes it serves,
- who produces and pays for the “expensive” theatre,
- who performs, writes, designs, theorizes, and regulates mainstream theatre
- who performs and purveys a non-sanctioned or poor theatre
- which members of a culture (based on gender, race/ethnicity, class) perform, produce and consume theatre.

As stated above and on the weekly assignment outline (Append. III), students read, see and hear, discuss and write about world theatre.

They are asked exam questions such as:

Name two (2) of the reasons for the decline of theatre at the end of the Roman Empire.

DE-URBANIZATION, RISE OF CHRISTIANITY, RISE IN POLYGLOT POPULACE, ETC

In Hellenistic Greece, productions became less focused on ___HISTORY, RELIGION, GODS AND HEROES___ and more focused on ___DOMESTIC LIFE AND CHARACTER TYPE________.
Name one of the two conditions or reasons (presented in lecture) that gave rise to Greek Tragedy in Athens in the 5th century BCE. RISE OF TYRANNY (AS OPPOSED TO OLIGARCHY), ALPHABETIC LITERACY

Partly because it was too expensive to have fancy set-changing machinery, but perhaps also because of English taste, Elizabethan commercial theatres used **medieval staging methods** rather than following the Classical model. In a few words and/or labeled diagram, what is the preferred English staging method? THIS QUESTION REQUIRES STUDENTS TO UNDERSTAND FROM PREVIOUS WEEKS, THE BASIC DIFFERENCE BETWEEN CLASSICAL “RULES” (such as the Unities: one day, one plot, one location) AND MEDIEVAL STAGING (a central neutral playing space—similar to a movie screen today—and changing indicated locations). Students must then use this knowledge to judge which Elizabethan theatre was following.

For many other examples, see Appendices I and II.

**Weekly Writing:**

It was nice to have a chance to learn about such a broad range of theatre history, up to modern times. Usually when learning about the history of theatre the only things covered are the ancient Greeks, and Shakespeare, but to learn so much about neo-classicism, Romanticism, and Renaissance movements in Europe and especially Asian drama was really fun. Sophomore non-major and puppeteer.

I have also since the start of the semester gotten this better understanding of theatre as not just a means of entertainment. Plays are written for the expression of what may be happening in that day and time.

What a wealth of history is contained within the parameters of ‘Theatre’! Social history, cultural history, explorations of gender roles, group or personal psychology, the struggles we all go through, all these and more would seem to be able to lay claim to its own bit of real estate under the grand rubric of ‘Theatre’. As much as I felt I’d learned, I couldn’t help but feel a bit Socratic: ‘The more I knew, the more I realized I didn’t know’. One could easily study theatre and employ it as a springboard to nearly any facet of human endeavor. 1st year theatre major

I have gained a broader understanding of theatre terms and concepts that has benefitted my social life. I now can keep up with and enjoy conversations those around me are having concerning the set designs, style of writing and choices of the director. I have either a better, or in some cases for the first time, an understanding and language that allows me to communicate with the theatre enthusiasts in my social circle. Jr – English major.

**Rubric 2: Demonstrate Knowledge of Another Culture**

As a 200-level (selective) survey class, we strike a balance between glancing at all global theatre and focusing on a just one area of the world. The logic of the course is to follow several of the models that can best raise questions and suggest answers to the points laid out under Global Process in Rubric 1: such as why theatre arises, what models are created and then followed or rejected by subsequent cultures, etc.

As listed above and in the course outline (Appendix III), students are asked to learn about and then to compare and contrast the ways in which the ancient Mediterranean, traditional
Asian, medieval and Renaissance Europe, and 19th and 20th century American theatre is produced.

Students demonstrate their knowledge through exam questions, weekly writing, and their research papers and projects.

**Exam Questions:**

In what “dead” (religious and literary) language were the great Indian epics written?

Name or briefly describe one of the two Indian epics or one of the subsequent plays based on these epics. **RAMAYANA AND MAHABHARATA**

Why are Asian (and African) traditional theatres called “total theatre?” How does this differ from most Anglo-American theatre of the late 20th century? **SHORT ESSAY**

What is the *Natyasastra* and which culture produced it? **HINDU HANDBOOK ON SANSKRIT DRAMA PRACTICE AND THEORY**

**Weekly writing samples:**

The first day of class, when we watched all those video clips most of them didn’t make much sense to me, especially the Chinese opera-style domestic comedy. I didn’t understand the point of speaking in high pitched voices, dressing up in loud ridiculous clothing, wearing a lot of makeup (both male and female). After reading the text, the meanings of these subtle and unsubtle actions are becoming more comprehensible. Rituals in their theatre were combinations of dressing up in costume, singing, dancing and gesture.

This class has been incredibly interesting and educational. At the beginning of the class I knew almost nothing about theatre except for the fact that I enjoyed going to live performances. Now, I can talk about specific characteristics of Greek and Roman playwrights and Aristotle’s six elements of drama. I can tell the difference between Kabuki, Noh and Bunraku, and can tell you where those three forms of theatre were born and when. I can differentiate between medieval morality plays and mystery/cycle plays. I also know that modern mimes are entirely different than ancient mimes, which were basically just traveling performers. I know the characteristics of Renaissance theatre, which took place in Italy and Elizabethan theatre which took place in France. I can also give examples of plays that were written during these times. I know that the term Golden Age theatre references the theatre that was popular in Spain while Neoclassical references theatre that was popular in France. And I can differentiate between Realism and Romanticism as well as between Melodrama and Surrealism. **Junior non-major**

This course does a fantastic job of covering many culturally diverse traditions. It is certainly no secret that my greatest passion in life is Japanese history and culture, and I really appreciated the time I was able to both directly address Japanese theater in class and discuss it in more depth through reflection and research, but I felt that what really made this course stand out for me was the fact that this would be included as only one of the many different world theaters we discussed. Ultimately . . . what I will take away from this course; a very strong appreciation for the many ways in which culture and identity can be expressed through a wide variety of world theaters. **Phil Rotolo**

When I was a kid my mom would take my sister and me to go see the “Kasperletheater.” It was a puppet show consisting of a court jester, a thief, a pretty maiden, etc. I never thought of it being actual theatre though. Needless to say, I was surprised when I learned that puppet theatre is an integral part of *bunraku* in Japan.
I also never thought that shadow play is a form of theatre, too. The film clip we watched in class depicted a shadow play performed Indonesia to honor the gods . . . It shows that these puppets are valued and respected.

Asian theatre always seemed kind of strange to me – the costumes, makeup and movements are just so different from the Western culture. The clip we watched of this woman from Boston [bharata natyam dancer, Aparna Sindhoor] illustrating ‘mudras’ was really amazing. Because of being confronted by [Asian theatre] through your class, I realized that it is beautiful in its own way.

Typical research projects and papers: Note: the projects are shared with the whole class.

Projects: Construction of kimono-based costume pieces or masks or makeup for a specific character in a kabuki or Noh drama. Construction of theatre model for ancient Greek, Kabuki, Noh, and in the mid 19th Century American West. Set designs from a wide variety of productions. Rhyming adaptation/update of Everyman for middle schoolers.


Rubric 7: Describe how conflicts arising from different interpretations of events develop between cultures or within another culture.

The lecture, films, demonstrations, history textbook, and in class discussion all stress the interplay over time and across cultures of economic, political, religious, and other social issues in the formation of theatre. Conversely, the course also highlights theatre’s capacity for shaping public opinion. Given this interaction, this history-based survey then teases out what social conditions give rise to what sorts of theatre and who produces them. From the ancient world, models are set up by various cultures and then, with increasingly rapidity, successive groups follow, modify, contest, try to supplant or improve upon these models. For example, a thorough examination is made (across the Italian, English, French and Spanish renaissance cultures) of which cultures adopt the (neo)-classical “rules” and which resist them. Students examine and then argue and discuss why these differences occur at specific times and places. Another example would be that we read about and discuss the advantages and constraints of “court poets” such as Zeami in medieval Japan, Moliere in Louis XVI’s court and Restoration playwright, Aphra Behn in contrast to writers (such as Euripides, Seneca, and Corneille), who were chastised by critics, governments, and academies.

Exam Questions:

Much of English Restoration theatre was quite bawdy (racy). At whom were the dramatists and their noble audiences “thumbing their noses?” [showing their disrespect, gloating over their victory]

In the 1880s, serious dramatists infused the popular well-made play formula with controversial social issues to create the new _______________________ Dramas.

Name two different reasons for 2 of the 3 iconic theatre riots in the 19th Century?
Underneath the humor and spectacle of melodrama and minstrel shows, cautionary tales (or lessons from the “school of hard knocks”) were embedded for the benefit of what kind of audience members?

In order to have a successful career, Ira Aldredge emigrated to Europe. Why was this move necessary? African-American in 19th C NYC

What significant effect did the Mongol invasion of China have on Yuan period drama? Why did this effect occur?

In addition to difficulties in translating poetic language from English to French, Shakespeare's drama had little influence on French drama for many years because he violated two basic rules of French Neoclassical drama: _____ and ____________.

Diagram and discuss briefly the two parallel social hierarchies in the Middle Ages. (Hint: The pressures at the bottom of these hierarchies encouraged Carnivalesque and “topsy-turvy” festivals once a year.)

Weekly Writing:

I feel almost privileged in a way after taking this class. I am able to recognize and understand the similarities and differences which defined and shaped the development of culture. This class is not only about the history of theatre, but of religion, power, and revolution. Theatre has been an outlet for humankind, reflecting the lives and world around us. In a way, it seems as if the one thing connecting every history class I’ve taken, the one thing that could tie them all together, is theatre. As if I’ve fallen into a picture in a book, history now seems like a tangible thing and I am very grateful for my experience this semester. Sociology sophomore

I feel that I not only learned a lot about theatre during this class, but I also learned a lot about history and the effects of events such as war on civilians.

THE 101 has given me the opportunity to review and consider the history of England with specific regards [sic] to the performing arts. Shakespeare is often glossed over in history classes, and discussion of social conditions on his work are limited. I feel that I have a base of knowledge, and a new group of resources. Though it is obvious, I never before really considered books on Shakespeare and Elizabethan society focused on performing arts as pertinent before. My resources have been broadened beyond scholarly journals of language and literary criticism.

There were many terms in the reading for this week that I had heard before but had never understood the definitions. Terms like futurism, dada(ism), and surrealism. I had no idea that so many new forms of art/theatre/music would appear just because of the world wars. It’s amazing how much the world was affected by the wars, not just the tremendous loss of life but cultural changes.

I wanted to let you know in taking this class I have learned to be more experimental in the types of movies/plays that I watch. I never realized how biased I was against some television channels (such as the Independent Film Channel or BBC) just because I had (a) never heard of the actors before or (b) never heard of the movie. I have since seen so many very good movies.

Rubric 8: Effective communication and analysis.
As noted on syllabus, students are asked to write down their questions, insights, and points of dis/agreement weekly. For research papers, they must be able to organize their thoughts and arguments and also include one page-worth of their own mental process in finding data and analyzing it for their paper. For those who choose a creative project, research must be conducted and documented and a log and summary of their process written. All students must use Aristotle as their guide to critiquing at least one live production.

As this course moves into a smaller discussion-based format, oral communication will increase and be based in part on their weekly writings.

**Weekly Writing:**

I suspected that this course would not provide me anything of use. However, I have been proven wrong. The course has been valuable as a source of background information on the Elizabethan era and on the Restoration. This knowledge will, and has already, proven useful to my new historicist criticisms in several of my upper-level English courses.

What I will take away most from this course is the way your mind feels after reading a truly good play, how it makes you think differently, getting totally lost outside your mind and into the actions of the characters, into the playwright’s mind. *Life is a Dream* really changed my outlook on reality; I experienced an epiphany reading that play and that felt really amazing.

**Student Evaluations:** Too much writing! I had to write more in this class than my English courses!

Journals/Quip’s were helpful because they forced me to stay on top of readings.

**Course Characteristic 1: Students directly experience or act upon issues consistent with course goals.**

Students are required to attend and to critique (using Aristotle’s 6 elements of drama) one live performance. They may (and often do) see another show for extra credit. Offerings have included *Inook and the Sun* (Inuit-based), “The Poets and the Assassin–Daughters of Iran,” and “Don’t Ask, Don’t Tell.”

Students see more than 100 video clips or full productions – many of them in foreign languages with subtitles.

Guest Artists come into to give lecture/demonstrations. The most popular of these are the lecture demonstrations by Indhra Rajashekar of Indian Sanskrit-based *bharata natyam* dance and the Hindu stories and principles underlying each movement of eye, head, hand, etc.

We read a series of plays and theories from across theatre history.

**Weekly Writing Response:**

I had this little revelation while watching some Travel Channel shows about food. In the same evening, I was given a television passport to Japan and India, and it was not the food that caught my attention. When in Japan, I watched in the background and recognized several costumes which I had seen in the beginning of the semester. Then I turned to by boyfriend and said, "Wait, they’re going to have these interesting drums and a stringed instrument." Just then, a flute began accompanied by drums. It wasn't long after till they showed a woman in full costumes plucking the strings of a banjo-like instrument while singing in the style which rang familiarly in my ear. (They even mentioned her years of tedious training to perfect the skill since adolescence.) As mentioned, the following show took place in India. It actually made me very
excited to see the traditional Indian dance that was being performed in the background, the highly stylized movements and stunning gold adorning the dancers-- and I understood what I was watching and where it came from! It wasn't just interesting or beautiful, there was history and tradition which spoke volumes from the past. Even the food seemed to reflect the holistic experience that Indian theatre had tried to attain, with vibrant colors, textures, flavors, end presentation which was to embody a complete experience.

**Prerequisites:**

There are no Departmental prerequisites for this course. It was previously our Intro course.

Depending on what is decided, this course would be co-req or pre-req with the EYE and College Writing. I would prefer it be a co-req as this was meant to help students enter college with a more global mindset.
APPENDIX I

Theatre 101; Dr. Kent EXAM 1 Name ____________________________

1. Like so many of the earliest recorded dramas, the erotic dialogue commemorating the courtship & marriage of the goddess Inanna and the shepherd Dumuzi refers also to:
   a. the marriage of the Theban King Oedipus and Queen Jocasta
   b. the triumph of the light over darkness
   c. the vegetative cycle of plowing, sowing seed, blossoming and harvesting
   d. the tempestuous love affair of the Rokujo Lady and Prince Genji

3. In ancient Greece, women participated in the performance of tragedy as both actors and audience members.
   a. true b. false

5. Like Aristotle in Greece, Horace was an astute observer and carefully described the workings of Roman plays.
   A. True B. False

6. In Rome, play performances had to compete with many other forms of public entertainment. Name one of these other “entertainments.”

7 & 8 Name two (2) of the reasons for the decline of theatre at the end of the Roman Empire.

10. In Hellenistic Greece, productions became less focused on ________________________and more focused on ________________________.

17. What type of performance did we see in class that showed the Oedipus story from Jocasta’s point of view?

18. Most traditional Asian performers begin studying their chosen art form as children because Asian theatres employ highly stylized vocal and gestural languages.
   a. true b. false

19. What is ironic about the founding of Kabuki theatre (by the female dancer, Okuni) and its traditional casting policies?

20. In India, the great epics stories are often acted out using mudras, a complex system of ________________________.
21. Rather than pity and fear, in Indian Sanskrit drama, audience members are taken through a range of rasas (or flavors) and bhavas (emotions) in order to achieve a feeling of ________________.

22. In Indonesia, understanding of Hindu cosmic principles are experienced through trance dancing and depicted in ________________________ shows.

25. Euripides, the author of Hippolytus, was the least ______________ and the most ______________ of the three Ancient Greek tragedians, with his focus on human passions and the gods' seeming capriciousness and injustice.

26. After Teiresias is forced to accuse Oedipus of Laois' murder, who else does Oedipus accuse of conspiracy?

27. If indeed, Oedipus can be said to suffer from a "tragic flaw," his conscious fault may be that of _______________________.

29. In the African-American video, Gospel at Colonnus, it is easier to see how Oedipus, by bearing “the yoke of necessitas,” comes to be considered the "most _______________ and the most _______________ of all men.”

31. The Romans are noted for advances in military science and ____________________.

32. Who actually portrays the characters in Japanese Bunraku theatre?

36. Name two of the functions of the chorus in Oedipus?

37. Name one of the two conditions or reasons (presented in lecture) that gave rise to Greek Tragedy in Athens in the 5th century BCE. FOR EXTRA CREDIT: Name the second condition.

38. The witch in Kurosawa’s Japanese adaptation of MacBeth (that we saw the first day of class) is borrowed from what traditional form of drama?

39. What was the purpose of the “Pear Garden” in ancient Chinese theatre history?

40. The Perfumed Handkerchief represents a domestic comedy in what type of theatre? Chinese Opera
41. What significant effect did the Mongol invasion of China have on Yuan period drama? Why did this effect occur?

42. In what “dead” (religious and literary) language were the great Indian epics written?

43. Name or briefly describe one of the two Indian epics or one of the subsequent plays based on these epics. Ramayana and Mahabharata

44. Why are Asian (and African) traditional theatres called “total theatre”? How does this differ from most Anglo-American theatre of the late 20th century?

45. What is the Natyasastra and which culture produced it?

   Hindu handbook on Sanskrit drama practice and theory

46-47. **FULLY ANSWER THE FOLLOWING in two or three sentences.**

   Name at least one way in which the Greek Old Comedy of Aristophanes differed from the New Comedy of Menander? If there are no full scripts by Menander extant, why is he of importance to theatre history?

   THEATRE ARCHITECTURE: **For what types** of drama and **in what country** were the stages below designed?

   **FOR EXTRA CREDIT:** What does the different placement of that bridgeway indicate?
Appendix II – excerpted questions from EXAM II

THE 101 - Dr. Kent,   F ‘10       EXAM TWO
Name__________________________

3. Medieval European liturgical or church drama was written in what language? _________________

6 & 7 Name two hallmarks or characteristics of the commedia dell’arte style.

8. What Italian theatrical convention was imported to France to guide (and perhaps control) playwrights?

10. In England, mystery/cycle plays came to an abrupt end. This was because they lost popularity with new more sophisticated audiences.
   a. True                                b. False

11. In addition to writing plays, Shakespeare also served as ___________________ and _______________ with the Lord Chamberlain’s Men.

12. Despite Queen Elizabeth’s support for the theatre, London playhouses could be built only ___________________ (where?)

FOR EXTRA CREDIT: Name another entertainment that occurred in this district?

13. Italian influences on French drama include:
   a. commedia dell’ arte
   b. innovations in scenic design
   c. neo-platonic ideas and Neoclassical rules derived from Classical texts
   d. all of the above
   e. none of the above

14. What kind of people were the new Italian patrons of academies of artists and scholars?

FOR EXTRA CREDIT: Name one artist or describe the art supported by such patrons.
15. In *Much Ado About Nothing*, Don John’s seemingly unmotivated malice may be due in part to his function as a ____________________________ character carried over medieval morality plays.

**FOR EXTRA CREDIT:** Why do they battle?

17. What serious task does Beatrice ask Benedick to undertake—to prove his love for her?

18. ____________________________ was a tenth century cannoness (or nun) who wrote religious plays that adapted the style of the Roman playwright, Terence, and the humor of secular farce.

**FOR EXTRA CREDIT:** What similar figure wrote sacred music, saw visions of the cosmos and wrote an early medical book on healing herbs? (Hint: her music was playing at the beginning of the class on medieval theatre.)

19. It is believed that medieval liturgical drama began with the elaboration of the ____________________________, a Biblical passage about the three Marys’ visit to Christ’s sepulchre.

**FOR EXTRA CREDIT:** What does the passage literally mean?

20. The ____________________________ was one occasion on which Church ritual and drama were openly parodied and the church hierarchy turned upside down. (HINT: We listened to a bit of this in class.)

21. ____________________________ were performed by members of craft guilds and organized by towns rather than the Church.

22. Many theatre historians now believe that Roman **popular** entertainment was continued into the “Dark Ages” of the Medieval period by whom? ____________________________

23. In addition to renewed access to Greek and Roman manuscripts, what else hastened widespread dissemination (or spread) of ancient ideas?

24. Opera was an Italian Renaissance attempt to recreate what kind of theatre? (Be specific.)

25. The term *commedia dell’ arte* literally means: ____________________________
26. Members of the court participated in court masques in order to literally "perform" their _____________________________.

27. Medieval and Renaissance England and Spain shared two staging methods. Name one: _____________________________.

28. In addition to difficulties in translating poetic language from English to French, Shakespeare's drama had little influence on French drama for many years because he violated two basic rules of French Neoclassical drama: _____________________________ and _____________________________.

29. _____________________________, called the “monster of Nature,” was a very prolific and popular playwright of Spanish Golden age commercial theatre and believed that theatre should always entertain the audience.

31. To both support and control the arts in France, Cardinal Richelieu established ___________________________.

32. One of their most infamous decisions was to chastise _____________________________, even though Le Cid was a very popular play.

33. What common Spanish themes did Le Cid deal with? ___________________ & _______________________

34. The Italian academies produced _____________________________, scenically spectacular between the acts of larger works based on myths, precursors to the elaborate Court Masques in France and England.

36. In the play, Tartuffe, what theatrical device from the Classical world is adapted to bring the play to an end? (Name or describe)

37. Partly because it was too expensive to have fancy set-changing machinery, but perhaps also because of English taste, Elizabethan commercial theatres used medieval staging methods rather than following the Classical model. In a few words and/or labeled diagram, what is the preferred English staging method?

38. In the monastic music drama, The Slaying of the Innocents, what musical effect portrayed the soldiers who came to kill the little boys (innocenti)? [Hint: Latin audio clip with facing English translation – in class]

FOR EXTRA CREDIT: What simple, but unusually moving, effect signified the actual slaying?

FOR EXTRA CREDIT: What probing question remains unanswered at the end of Slaying?
39. Name two places/situations where women worked as actors during the Renaissance period.

40. Name one theatrical fact about the Byzantine Empire.

45-48 Name three (of the five) major theatrical breakthroughs made by Italians during the Renaissance and give an example of each.

Diagram and discuss briefly the two parallel social hierarchies in the Middle Ages. (Hint: The pressures at the bottom of these hierarchies encouraged Carnivalesque and “topsy-turvy” festivals once a year.)

EDIT (no risk): Write one or two pertinent questions (not on this exam) and answer them correctly.
ASSIGNMENT  DUE Before CLASS  IN CLASS

Fill out Theatre Inventory  View clips of World Theatre
Mark calendar for upcoming papers, exams  Get Password for Electronic Library Reserve and try it out.

Cad  Introduction, pp 1-23 LT  View Oedipus
" Early and Greek Theatre LT pp 25-52;  Get Handout on Roman Drama
" Oedipus Rex  HINT: Read about Oedipus in LT first for better understanding
RITE Quip on readings; Journal on first day montage of film clips

Cad  Hellenistic Greek & Roman Theatre 53-83 LT  Greek & Roman Lecture
" Roman Theatre Handout  Note taking; questions
RITE Quip and Journal on reading/film/lecture each week!

Cad  Asian Theatre LT 84-113, 404-407, 434-36, 557-563  Lecture on Asian Theatre
Cad  The Rokujo Lady’s Passion (adaptation) and The Post Office on E-Reserve
" Two Noh Dramas (only p 13-19: Aoi no Uye.) NOTE: footnotes for Aoi are on p 19.

Study for Exam I  Hour 1: Clips of Asian Theatre refresher
  Hour 2:  Hour Exam: Greek, Roman, & Asian

Cad  Medieval Theatre pp 114-141 LT  Medieval Theatre & Drama
" Dulcitius, St. George, Quem Quaeritis, Abraham, and Everyman on E-RESERVE  DUE: Early option paper topics
RITE & CRITIQUE: Lend Me a Tenor (or next week). Use Aristotle’s 6 elements as a guide.

October Break  October Break

Much Ado About Nothing E-Reserve  VIEW Much Ado entire
DUE: Last day for critiques Lend Me a Tenor.

Cad  Fr. Neo-Classical 235-245; 252-55 LT  Lecture Renaissance Theatres
" Tartuffe on E-RESERVE  View Tartuffe clips
RITE Term paper topics

Study for Exam!  Quick review and clips/slides
RITE Term paper bibliography  HOUR Exam II: Medieval & Renaissance Theatres
RITE & CRITIQUE: Betr (or next week)
Restoration, 18th & 19th C overview

Highlights of 18th & 19th C theatre

CAD Restoration: 256-274, 284-87, 319-327
CAD 19th C: 328-343, 352-356, Wagner’s Festspielhaus 359-364, 367-69
UE: Last Day for Betrayal critique

CAD: Mod. Drama: Realism & Naturalism
Lecture on Realism and Naturalism
Trifles on E-Reserve
View Trifles (entire)
UE 5-PAGE PAPERS & Projects

African-American theatre and diversity

African-American and diversity
CAD Aldridge 349-350, 409-411, 445-448, 485-491, 551-557 LT
" A Raisin in the Sun on E-Reserve
View Raisin (entire)

20th C. Departures from Realism
Lecture on 20th C. “isms”
CAD “Musical theatre” 477-79, 515-18 LT
View Avant-garde Clips w/ Handout

UE: Last day for revised papers and Extra Credit critiques

FINAL EXAM PERIOD from 4:10 - 6:15 pm
EXAM on Modern & Contemporary
last Q/J on Contemporary and Course as a whole
Review slides
IF you earned your way out of the final (with full A’s on both previous exams), please email your last Q/Journal to me.