

## THEATRE HISTORY I THTR 330.01H Fall 2018

**MCGILL 210 TUES & THURS 9.30-10.50**

**Shane Bridger Lutz**

**email: [shane.lutz@umontana.edu](mailto:shane.lutz@umontana.edu)**

**Office Hours: Recess Coffee: Wednesdays 12.30-2.30 or by appointment.**

**Course Description:** This course meets the General Education History requirement and is a General Education intermediate writing course. Students will study each play, the context of each play and its period, selected scenes through performance, participate in class discussion, write 2 papers for formal assessment, and collaborate with selected classmates to present group research presentations.

### Intermediate (approved) College Writing Courses

Students should plan to take the intermediate college writing course after completing the introductory college writing course and prior to taking the advanced writing course specified by their major. Upon completing the intermediate writing course, students should understand writing as means to practice academic inquiry and demonstrate the ability to formulate and express opinions and ideas in writing. Upon completing the intermediate writing course, the student should be able to:

### Learning Outcomes

- Use writing to learn and synthesize new concepts
- Formulate and express written opinions and ideas that are developed, logical, and organized
- Compose written documents that are appropriate for a given audience or purpose
- Revise written work based on constructive feedback
- Find, evaluate, and use information effectively and ethically
- Begin to use discipline-specific writing conventions
- Demonstrate appropriate English language usage

### Theatre History I THTR 330 H Course Outcomes

On completion of this course students will also:

- Have a broad knowledge of theatre history, style, context and audiences.
- Have a knowledge of chosen play texts through close reading.
- Have a critically informed understanding of chosen play texts through reading and analysis of critical material.
- Have an understanding of how each play performs its time, its politics and the conditions of contemporaneous production.
- Have engaged with this work through script analysis, scene study, research and analysis.

- Have articulated their engagement with the work through formal research and writing, through informal review and other writing, and through reflection on their own experience of the work as performers, dramaturgs, researchers and/or audience members.
- Will have collaborated with each other to present research presentations, scenes and/or production proposals.

### Required Texts:

*Norton Anthology of Drama* (Shorter Edition) by Martin Puchner and J Ellen Gainor, WW Norton and Company.

*Living Theatre: A History of Theatre* (Seventh Edition) by Edwin Wilson and Alvin Goldfarb, WW Norton and Company.

Materials on Moodle, Library Reserve, and Hand Outs

### Work:

- 30%-- essay 1
- 40%-- essay 2
- 10%-- attendance
- 10%-- presentations
- 5%-- quizzes
- 5%-- class contribution

### Plagiarism:

**Plagiarism will be taken very seriously, and may result in course failure.**

Students will work in groups to give one presentation per group in class at a scheduled point in the semester – these will require time spent researching together outside of class time. Presentations can include a research presentation and/or a selected scene read for the class. This is assessed on a credit/no credit basis as part of your class contribution grade. Each presentation should be between 10 and 15 minutes long.

### Ground Rules:

I do not accept late papers unless the student contacts me with a reasonable reason *before* the beginning of the class on the day the paper is due (examples of unreasonable excuses include ‘my printer is broken’, ‘the dog ate my homework’, ‘I’m in rehearsal’.) Please feel free to ask and answer questions inside and outside class. I or T.A. Shane Lutz will have at least one conference with each student during the semester. If you have any questions about how you are doing, what you want to write about, or any of the material, contact me by e-mail, or arrange to see me during my office hours.

### ATTENDANCE:

Please note that the attendance requirements for the course are the same for other classes in the School of Theatre & Dance. IF you are more than 10 minutes late this is considered an absence. YOU CANNOT MISS A CLASS EXCEPT FOR AN EXCUSED ABSENCE. Each unexcused absence will result in your grade falling by a part of a letter (e.g. A to A-).

Thus, three unexcused absences from class will result in your grade falling by a full letter grade. Any further unexcused absences may result in course failure.

***CLASS ATTENDANCE POLICY FROM THE SCHOOL OF THEATRE & DANCE HANDBOOK:***

**Class attendance is mandatory. Absences must be limited to reasons of illness or serious emergency, and these must be excused by the instructor. Students are required at all times to notify the instructor in advance of being absent for any reason. If unable to locate the instructor, a student should leave a message on the instructor's voicemail and email. Students are responsible for all materials covered in their absences and all assignments must be made up. Classes that must be made up shall not conflict with other regularly scheduled classes or School events requiring attendance.**

**Instructors may set limits to the number of classes missed for any reason. Likewise, lateness will not be tolerated and instructors may set limits in this regard. Each instructor determines the penalty for exceeding these limits. Students whose attendance is poor, especially in performance classes, may expect to have their grades significantly affected. Instructors also have the privilege of withdrawing students from class for poor attendance. Chronic tardiness is considered as equal to poor attendance.**

**The School of Theatre & Dance recognizes that many of its students are heavily committed to School production activities. The faculty, when possible, attempts to schedule class assignments with your commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. Any production assignment—cast, design, or crew—will not be considered an acceptable excuse for late academic assignments or absences from class.**

**Note:**

Theatre History I students are required to see *SUMMER & SMOKE*, *WHITE CHRISTMAS* and *DANCE UP CLOSE*. The ticket prices are included in the class fee.

A class list will be left at the box office – please ask box office staff to refer to this list so that you are not charged for your ticket.

Course Schedule (subject to change)	
DATE	TOPIC/ASSIGNMENTS:
Week 1: Tues Aug 28/Thursday Aug 30	<p><b>Introduction: Why study theatre? Why study theatre history? Early theatre and performance.</b></p> <p>Read <i>Living Theatre</i> chapter 1: Theatre its origins and its history</p> <p>see also <i>Performing Tradition</i> by Bernadette Sweeney (Moodle article)</p>
Week 2: Tues Sept 4/Thursday Sept 6	<p><b>Early theatre and performance.</b></p> <p><b>Egyptian theatre, Theatre in Ancient Greece: Sophocles' <i>Oedipus</i> (ca. 430-425 BCE)</b></p> <p>Read <i>Living Theatre</i> chapter 2: Greek Theatre</p>
Week 3: Tues Sept 11/Thursday Sept 13	<p><b>Greek and Roman Theatre</b></p> <p>Read <i>Living Theatre</i> chapter 3: Roman Theatre</p> <p>PRESENTATIONS GROUP 1 &amp; 2: SENECA, TERENCE</p>
Week 4: Tues Sept 18/Thursday Sept 20	<p><b>The First Female Playwright: Hrotsvit of Gandersheim's <i>Dulcitius</i> (ca. 975)</b></p> <p>Read Introduction in <i>Norton Anthology</i></p> <p>Paper #1: 4 page draft DUE THURS SEPT 20</p>
Week 5: Tues Sept 25/Thursday Sept 27	<p><b>Noh Theatre of Japan: Zeami Motokiyo's <i>Atsumori</i> (ca. 1400)</b></p> <p>Read <i>Living Theatre</i> chapter chapter 4 Early Asian Theatres</p> <p>PRESENTATION GROUP #3 Theatre of Zeami</p>
Week 6: Tues Oct 2/Thursday Oct 4	<p>Tues REDRAFTING MEETINGS</p> <p><b>SEE/PARTICIPATE IN HOMECOMING OCT 6TH</b></p>

Week 7: Tues Oct 9/Thursday Oct 11	<p><b>Miracle Plays and Morality Plays: The Wakefield Master's <i>Second Shepherd's Pageant</i> (c.a.1475) Anonymous <i>Everyman</i> (c.a.1495)</b></p> <p>Read <i>Living Theatre</i> chapter 5 Medieval Theatres in Europe</p> <p><b>Paper #1 DUE THUR OCTOBER 11</b></p>
Week 8: Tues Oct 16/Thursday Oct 18	<p><b>Performance Legacies: Commedia dell'Arte (16<sup>th</sup> century): Carlo Goldoni's <i>The Mistress of the Inn</i> (1753)</b></p> <p>Read <i>Living Theatre</i> chapter 6 The Theatre of the Italian Renaissance</p>
Week 9: Tues Oct 23/Thursday Oct 25	<p><b>Theatre of the English Renaissance: William Shakespeare's <i>Hamlet</i> (c.1600)</b></p> <p>Read <i>Living Theatre</i> chapter 7: The Theatre of the English Renaissance</p> <p>PRESENTATION GROUP #4 CHRISTOPHER MARLOWE</p> <p>PRESENTATION GROUP #5 THEATRICAL DESIGN INNOVATIONS OF THE RENAISSANCE</p>
Week 10: Tues Oct 30/Thursday Nov 1	<p><b>Theatre of the English Renaissance: William Shakespeare's <i>Hamlet</i> (c.1600)</b></p> <p>See <i>Dance up Close</i> Nov 1-3</p>
Week 11: Tues Nov 6: No class! Election day Go vote! /Thursday Nov 8	<p><b>Moliere's <i>Tartuffe</i> (1664)</b></p> <p>Read <i>Living Theatre</i> chapter 8: The Spanish Golden Age and French Neoclassical Theatres</p>
Week 12: Tues Nov 13/Thursday Nov 15	<p><b>Women And The Restoration: Aphra Behn's <i>The Rover</i> (1677)</b></p> <p>Read <i>Living Theatre</i> chapter 9: The Theatre of the English Restoration</p> <p>PRESENTATION GROUP #6: WOMEN AND RESTORATION THEATRE</p>

Week 13: Tues Nov 20 Thursday Nov 22: No class - enjoy your break!	<b>The Musical and Melodrama <i>White Christmas</i></b>  Read <i>Living Theatre</i> chapter 10 Theatre in the Eighteenth Century
Week 14: Tues Nov 27/Thursday Nov 29	<b>Melodrama</b> adaptation of Beecham Stowe's <i>Uncle Tom's Cabin</i>  Read <i>Living Theatre</i> chapter 11 Theatres From 1800 to 1875  <b>Paper #2 DUE Thursday November 29</b>
Week 15: Tues Dec 4/Thursday Dec 6	Course Review  Group Project # 7 KATHAKALI INDIAN DANCE DRAMA  Group project # 8 THEATRE DESIGN INNOVATIONS IN THE 19 <sup>TH</sup> CENTURY
FINALS: TBA	

### Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://www.umt.edu/vpsa/policies/student\\_conduct.php](http://www.umt.edu/vpsa/policies/student_conduct.php).

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>. There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk. Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

*The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. <http://life.umt.edu/dss/>. I will work with you and DSS to provide an appropriate accommodation.*