THR 321 Theatre History 1
Beginning through Realism
A GER Arts & GER OLB Course

Dates of this course: January 22-May 12, 2018

Expected time-investment for this 3-credit course

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Working Online</td>
<td>2 hrs x 15 weeks = 35 hrs</td>
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<tr>
<td>Viewing videos and reading texts</td>
<td>2 hrs x 15 weeks = 35 hrs</td>
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<tr>
<td>Writing</td>
<td>2 hrs x 15 weeks = 35 hrs</td>
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<tr>
<td>Studying</td>
<td>2 hrs x 15 weeks = 35 hrs</td>
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<tr>
<td><strong>Total semester commitment</strong></td>
<td>140 hrs</td>
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<td><strong>Weekly average (using 16 weeks)</strong></td>
<td><strong>8.75 hours</strong></td>
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Instructor: Dr. Robin Mello, Professor of Theatre, Area Chair of BA Theatre Program
email: rmello@uwm.edu
website: www.robinmello.com
cell phone: 414-469-9279
Office: Theatre 220, Office Hours are Mondays or Wednesdays by appointment.

What to do if you have an emergency? Email, call or text Robin’s cell: 414-469-9279. IF YOU SEND A TEXT BE SURE TO INCLUDE YOUR NAME AND THE COURSE IN THE TEXT.

Communication: Use email as the primary tool for communication in this course.

Course Guidelines: Learning happens through feedback, study and reading, humane interactions, thoughtful reflection, writing and using the writing process (drafts and editing), discussions, and projects. Therefore, you need to make this a learning experience that works for you.

✓ Use your common sense.
✓ Empathize and interact respectfully with everyone.
✓ Meet deadlines.
✓ If you are confused ask for clarification rather than jumping to conclusions
  a. Feel free to ask questions (questions are encouraged).
  b. Disagree and challenge respectfully.
  c. It’s OK to let the instructor know if you feel disrespected, unheard, or upset. You will not be penalized for disagreeing or having a problem.
  d. It’s OK to ask for more feedback. Tell the instructor if you want to get feedback about something.
  e. It’s OK to request an alternative explanation, more information, or an alternative format for work. BUT you need to do this before the deadline.
  f. If you have a technical problem do not panic. D2L sometimes breaks down. Computers do not always work the way we want them too. Just keep in contact with Robin, which brings us to...
  g. Back up your data.
✓ Avoid multitasking. When you are working on this course give it your 100% undivided attention.
✓ Have fun, enjoy, and explore. Also, take risks and challenge yourself.
✓ If you need a standing ovation, ask for it. You’ll get a virtual one.

Course Description: This course surveys the history of Western theatre from prehistory to the early 1800s. It asks students to explore what artists from the past created and to connect their own
contemporary viewpoint to works and artifacts that have come before. It is designed to focus on historical, empathic, and aesthetic perspectives of drama (i.e. oral and written texts) and theatre (i.e. production and performance). It focuses on the European and American experience but connects these to the practice of theatre and performance worldwide.

**Outcomes:** This course asks students to engage in:
- Reading dramas and related texts, approaching them critically and reflectively.
- Examining theatre practices and texts from prehistory to the mid 18th Century.
- Applying and exploring historical artifacts and information.
- Developing theories and research perspectives about theatre practice and its relationship to culture and creative expression.

**Objectives:** After completing this course, students will be able to:
- Recall and evaluate dramatic texts from the prehistory to the mid 18th Century.
- Apply historical information about past theatre practice(s) to the practice(s) of contemporary theatre.
- Express critical and analytical perspectives toward works of theatre and performance; especially works separated by time and/or cultural/political difference.
- Demonstrate analytical, critical, and reflective writing skills.
- Demonstrate collaborative skills when working within learning groups.

**University Policies:** Please make yourself familiar with the following UWM syllabus policies:

**Required Texts:**
3. There are many other links, files, videos, and media that are embedded in this course. These are also required 'texts.' Check each Module in Content to make sure you have access to all the material required.

**How to succeed:** You will succeed if you do all the work in an exemplary fashion, read and follow the directions, study and view all materials, explore the subject, actively participate, and submit your work within the established deadline.

Not getting work done on time will result in low grades. Not submitting work at all will put you in danger of failing the course. However, sometimes people have reasons for late work. Most of them are real emergencies.

Here are what real emergencies are NOT:
- (A) You are/were in a show and the show took up your time so you couldn't complete an assignment.
- (B) You forgot or misread the calendar and syllabus and "didn't realize that the assignment was due."
- (C) Roommates and friends/family needed to socialize so you did not have enough time for schoolwork.
(D) Computers or other technologies broke down and you were totally away from any other access to the internet there was no possible way for you to find a computer or internet anywhere at all;
(E) You were on a vacation, took extra days for break, went on a trip to see friends or family, and didn’t use the internet or do the course work.

General Education Learning Outcomes: This course is part of the GER Breadth requirement and satisfies the Arts credit requirement and the UWM Shared Learning Outcomes (SLO) and OWC-B requirement (written reflection, analysis, and reporting are part of each module and make up over 50% of the assignments.

GER Arts criteria are met by the following:

- Students study the history of the processes of theatre.
- Students identify, evaluate, and analyze theatre in its social and historical contexts.
- Students interpret and analyze dramatic works from antiquity to the mid-18th century.

Shared Learning Outcomes are:

SLO #1) Knowledge of Human Cultures and the Natural World: THR 321 focuses theatre history and connects historical texts, events, and practices to the lives of students and in the life of their community(s).

SLO #3) Effective Communication Skills: THR 321 requires students to write reviews, plays, and analytical reports pertaining to the study of theatre history from the mid-18th century through the present time.

Grading & Assessment: Students are expected to complete all the assignments. If a student encounters a problem with completing a learning task on time they may ask for an extension ahead of any deadline—not after the deadline has passed.

Late submissions will result in lower grades. Since you cannot pass this course unless you complete all the work, it is best to complete assignments.

However, if you have a real emergency let Robin know as soon as is practicable. You will work with her on a sensible alternative so that you are not penalized for a problem outside of your control.

Grades are evaluated using the following rubric/scoring:

- **A** = all assignments completed, all portions of assignments completed in an exemplary fashion and on time; 100%-93% of points
- **B** = all assignments completed, all portions of assignments completed well with high quality work and on time, 85%-92% of points
- **C** = all assignments completed, all portions of assignments completed satisfactorily, 84%-78% of points
- **D** = all or some assignments were partially completed or work was unsatisfactory, lacking, or consistently late. 77%-75% of points
- **F** = all assignments were not completed or were completed in a way that did not meet standards (see rubrics), some portions of assignments were not completed, and/or assignments were missing: Below 74% of points or less.
- **INC** = Students are awarded an INC grade if any learning tasks are not complete. An INC defaults to an F grade at the start of the next semester. If you receive an INC grade you will be allowed to redo or
complete make-up work during the default period only. In other words, if your INC defaults to an F the F is your final grade.

**Writing, formatting, & using applications:** All papers should be typed, double-spaced, in twelve-point font. If (and when) you cite others use current up-to-date APA, MLA, or Chicago Manual styles.

Writing is assessed (see rubric) for grammar and mechanics, correct use of style, precise narrative composition, originality, and creativity. Depending on the quality of the written work, you may be asked to rewrite an assignment before it is accepted for grading. **All of your work must be your own original work. Plagiarism is not accepted.**

Use Microsoft Word or save your work in a rich-text file so that it can be opened and shared across platforms and versions of operating systems.

**Scope & Sequence of Course:**

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<thead>
<tr>
<th>Dates</th>
<th>Module</th>
<th>What is due</th>
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<tr>
<td>1/22-2/1</td>
<td>Module 1: Introduction</td>
<td>• Introductory Essay-</td>
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<td>Directions in D2L</td>
<td>Due 2/1/18 @ 11:30 PM</td>
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<td>2/2-2/15</td>
<td>MODULE #2: Epidaurus &amp;</td>
<td>• Notes on readings, etc.</td>
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<td>Arausio (due 2/15/18)</td>
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<td>Directions in D2L</td>
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<td>2/16-3/1</td>
<td>MODULE #3: 3 Floor Plans &amp; 1</td>
<td>• Notes on readings</td>
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<td>Platform (due 3/1/18)</td>
<td>• Challenge Topic Response</td>
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<td>Directions in D2L</td>
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<td>3/2-3/15</td>
<td>MODULE #4: Wagons, Staves,</td>
<td>• Notes on readings</td>
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<td>3/26-4/5</td>
<td>MODULE #5: This Wooden &quot;O&quot;</td>
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<td>Due 4/5/18 @ 11:30 PM</td>
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<td>4/6-4/19</td>
<td>MODULE #6: Petite Burbon,</td>
<td>• Notes on readings</td>
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<td>Corral de la Cruz, &amp; Carnevale</td>
<td>Directions in D2L</td>
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<td>• Challenge Topic Response</td>
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<td>Due 4/19/18 @ 11:30 PM</td>
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<td>4/20-5/11</td>
<td>MODULE #7: Beyond the</td>
<td>• Notes on readings</td>
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<td>Baroque</td>
<td>• Play Analysis</td>
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<td>Directions in D2L</td>
<td>• Final Project</td>
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<td>Due 5/11/18 @ 11:30 PM</td>
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Module 1: When a stage was a circle

Orientation (part 1 of Module 1): Complete the following steps:
- Take the goblin plagiarism game.
- Watch The History of Theatre in Under Six Minutes
- Watch Patsy Rodenburg’s TED TALK.
- Watch Historical Thinking.
- Read pages 1-19 (Chapter 1) and pages 79-80 of Living Theatre.
- View What is Theatre? Ppt.
- Craft a 1,000-2,000-word essay that follows template directions.

ESSAY GUIDELINES

Consider these space (photos in D2L):
- The Celebration circle (Piaute Center, UT)
- The Howling at the Sun celebration (Santa Monica, CA)
- The Sacred Fire celebration (Lowell, MA)

Each of these are used as communal gathering spaces for celebrations or festivals. The space was created in the 21st Century as a recreation of an ancient performing space. The presentations and performances that have been created for the space are, generally, neo—that is performances by current artists for contemporary audiences but using forms from the past.

Keep this in mind when you look at ONE of the following performances listed below (American Indian Dance Theater & Bread, Inca Sun Ceremony, Sacred Fire ceremony, and/or Bread & Puppet Theater). Of course, you can watch more than one but one is the minimum required.

Essay Assignment: Defining Theatre

This is an 1,000-2,000-word Essay. At the top of your essay include your name, your major, and what pronoun you use in reference to yourself. At top of this essay report on how you did on the Goblin Game. Affirm you understand that plagiarism may get you failed or summarily dropped from this course.

Paragraph 1: Reflecting on all the things you have watched and read as required elements of Module 1. Comment on the things that seem most important and also most interesting to you. Support your perspective with examples.

Paragraph 2: How did you do on the goblin game? What do you think of the plagiarism issue in general?

Paragraph 3: This semester we are going to explore the history of theatre by focusing on the spaces where theatre happens. Looking at the photos in our module, what do these spaces tell you about the performances planned? What messages does the architecture send to the audience? What decisions about the value of the performance and its access points is sent through the design of the space?

Paragraph 4: You viewed a performance by a group that calls themselves a “theatre” company. Why does this group define itself as a theatre group? In what ways is this group NOT a theatre group?

Paragraph 5: Do you think that the performance you viewed is a theatre performance? Would you define it as such? Use the information in Chapter 1 of Living Theatre (pp. 1-19 & 78-800) to support your theory. Does it have functions for the audience that go beyond theatre?
Paragraph 6: Continue to support your argument with examples from the other required texts, media, and TED talks in this module.

Paragraph 7: Wrap things up. How do the space and the spectacle connect to each other? How do the space and the spectacle connect itself to an audience and vice-versa?

Additional info: What, if any, questions do you have for the instructor?
Submit Essay in drop-box. You may also submit your Goblin Game results as a separate document in the drop-box too.

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Module #2: Epidaurus & Arausio

This module takes a look at the Ancient Greek theater at Epidaurus and the Ancient Roman theater at Arausio (modern day Orange). These theaters tell us a lot about how plays were crafted, performed, and what audiences expected. What technology was invented and required?

- Watch/Listen to Required Readings. Take Notes.
- Read pp 23-75 (Chapters 2 & 3) in LIVING THEATRE. Take Notes.
- Submit your notes in D2L. Choose a Challenge Topic (listed below).
- Respond by writing a cogent, clear, and original submission addressing the topic you have chosen.
- When you submit your work to the drop box you must include the original challenge topic you are responding to.

**MODULE #2 CHALLENGE TOPICS (choose one)**

1. **SIMULATION CHALLENGE** (Inventing Western-style Acting): You are living in Greece. It’s the spring of 350 BCE. It is festival time (not unlike SummerFest here in Milwaukee --only hotter and instead of the lake you have the Mediterranean Sea. You are excited because you are having a great time at the Festival. As usual, there are a couple of singers performing dithyrambs on the stage at the Epidaurus theater (see photo). You really like dithyrambs (song-stories). You convinced your friends to go with you--early so you can get a good seat. They are joking around. You are trying to hear the singers on stage. It’s been a long day. You’ve eaten quite a few oranges, along with a great deal of wine. So, nothing prepares you for the shock of this new and edgy thing that is about to happen on the stage at Epidaurus. One of the singers steps out and begins to pretend that he is IN the story, he is a character IN the story. This has never happened before! Not even Homer (and he is a great singer and storyteller) ever *pretends* he is Ulysses!

You find out later that the singer who stepped out in front of the chorus is named Thespis. And he has started a craze--called ‘acting!’

The idea of an actor is totally new. In later years and down through the centuries people will take the idea of an actor for granted--but not now. Today, it is New.

Create a "blog" with multiple posts. Post photos, your thoughts, what your friends thought about this new idea. How will it change the way that theater happens in Greece? Why is this so revolutionary? What are you used to seeing on stage at the festival? What is it like sitting in the audience at one of these events?

2. **PLAY ANALYSIS CHALLENGE**: Choose one of the following plays and read them (or watch a full production). The plays are in Norton Anthology of Drama and links to some of the productions in Digital Media Plus are also included in this module (below).

   *Agamemnon* (Aeschylus); *Oedipus Rex* (Sophocles); *Lysistrata* (Aristophanes); *The Bacchae* (Euripides); *Pseudolus* (Plautus); *Thyestes* (Seneca).
Craft an analysis of the play (1,000-2,500 words) that answers on the following dramaturgical questions. Each section or paragraph in your analysis should focus on one question:

1. Where was the play originally performed—where is it performed today?
2. Who originally might have watched the play—who is the audience today?
3. Who might have originally performed the play—who are the players now?
4. What processes and skills did performers of the time employ—how does this relate to the actor's craft currently?
5. What might the design have been like then—what have contemporary designers created?
6. What were the literary influences of the play/playwright—what are they now?
7. What was the social and political context of the play in its time—what socio-cultural relevance does the play have in 2014?
8. What are the ways that the play answers one of these enduring questions (choose one):
   - What does it mean to be human?
   - What are the most important ethical or moral ways of behaving?
   - How can we, or should we create relationships?
   - What should our relationships with each other/natural world/Gods/Goddesses/Higher Power(s) look like?

THE OBJECT LESSON CHALLENGE: The Greeks and Romans used masks to portray characters. Mask work is a very specific craft. It requires special vocal techniques, physical movement that is in keeping with, and characteristic of, the mask itself, and the acting should be very clear and strong. Do some research and find a specific ancient mask that was used in Greece or Rome (there are lots of websites from museum collections out there on the web). Look at, and report on, how masks and other devices were used in the ancient world. Create a PowerPoint presentation that shows the mask, its use, examples of how masks are still used in our culture today, examples of how masks are used in contemporary film and other media, and how these connect back to the theatre of the ancient Greeks and Romans.

4. THE THEATRE PLAN CHALLENGE: Look at the plan of Epidaurus (below). It has a highly sophisticated design for very specific purposes. Craft an essay (1,000-2,500 words) that answers on the following: What was the relationship between the space and the performers? What is the relationship between the space and the spectator? How does this architecture influence how people accessed the space and how much time they spent there? How is this theater space used to create theatrical effects, costume, lighting, set, movement, voice, management of house? What were the challenges the Greeks faced in creating theatrical effects? How did they solve these challenges? What does the space tell you about the value of theatre—commercially, culturally, spiritually, and politically at the time? Finally, if you were to design a performance for this space what elements of the design and technology would you create and include so that the production was interesting to contemporary audiences?

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Module #3: 3 Floor Plans And 1 Platform

This module takes a look at Chinese and Japanese theatre. We see a rich and amazing artistic outpouring as multiple genres (music, dance, mime, narrative, costumes, and other design elements) all are combined in Theatre. And multiple genres develop too (Opera, Noh, Bunraku, Kabuki, etc.). What were the cultural forces that went into supporting such rich genius in theatre?

- Watch/Listen to Required Readings. Take Notes.
- Read Chapter 4 in LIVING THEATRE. Take Notes.
- Read one of the following plays (in Norton): LITTLE CLAY CART (Shudraka); SNOW IN MIDSUMMER (Hanquing); ATSUMORI (Motkivo)
- Submit your notes.
• Choose a Challenge Topic.
• Respond by writing a cogent, clear, and original submission addressing the topic you have chosen.

CHALLENGE TOPICS (choose one):
1. STAGING ONE OF THE PLAY CHALLENGE: Examine the play you choose to read (LITTLE CLAY CART; SNOW IN MIDSUMMER; ATSUMORI) imagine you are the director and artistic creator of this play. Using the style, architecture, staging, costume, and other traditions from the theatre genre/style it was originally written for create a plan for producing the play for Milwaukee audiences.

   • Where would you locate your production?
   • What would the blocking be?
   • What advice would you give your performers about the way they should perform?
   • What is the point of the play that you want to get across to your audience?
   • Provide a blocking plan with a floor plan
   • Describe your thematic approach.
   • In your opinion, why did many Asian forms of theatre evolve to infuse music, dance, theatre, circus, and design together (in what is sometimes called fusion theatre) vs. the predominant Western model where all these elements are seen as distinctly separate genres in the field of theatre?

2. UPDATING THE PLAY CHALLENGE: Using the play you decided to read for this assignment, reread it and rewrite it for the 21st Century. Use a common 21st Century genre. For example, can you recreate this play as a video/interactive game (this has actually been done in the case of ATSUMORI)? What would this play be if it were a sitcom? What would this play be if it was a film? What would this play be if it was a children's book? What would it be like if it was a comic book or graphic novel? What if it was a Facebook page? What would it look like if it was a marketing scheme with commercials--and what would it be selling? What would this play be if it was a piece of popular music? Choose one approach. Be creative. Be detailed.

3. DRAMATURGY CHALLENGE: Using the play that you chose to read, create a dramaturgical report. Your report needs to answer the following Dramaturgical Questions:
   • Where was the play originally performed—what is the most recent professional performance of it today in USA, Canada, Mexico, or UK?
   • Who originally might have watched the play and what did they think about the play?
   • Who might have originally performed the play—what kinds of skills and craft of acting did they need to know and develop? How as this effected by the space?
   • What processes and skills did performers of the time employ—how does this relate to the actor's craft currently?
   • What might the design have been like then—what have contemporary designers created?
   • What were the literary influences of the play/playwright—where do you see their influence today?
   • Can you give a specific example of a contemporary play or film or television program?
   • What was the social and political context of the play in its time—does the play have any socio-cultural relevance today?
   • What are the ways that the plays answer any/all these enduring questions:
     o Why are we here?
     o What is the meaning of existence?
     o How can we, or should we create relationships?
Is Love or Hate the most important emotion, etc.
What should we do to live well and happily?

In your opinion, why did many Asian forms of theatre evolve to infuse music, dance, theatre, circus, and design together (in what is sometimes called fusion theatre) vs. the predominant Western model where all these elements are seen as distinctly separate genres in the field of theatre?

**DESIGN CHALLENGE:** Choose one style of Asian theater architecture/floor plan/staging. For example, you might want to choose Kabuki stages and how they are traditionally set up. Investigate its use and form. Write an essay describing and exploring the following questions:

- **What is the impact of the space on the performers who use the space?**
- **What is the message sent by the space about the value of the audience?**
- **How does the space dictate artistic use, access, attention, and time?**
- **How does the space impact design elements?**
- **How is the space used to create theatrical effects, costume, lighting, set, movement, voice, management of house?**

What does the form of the space tell you about the value of theatre—commercial, cultural, spiritual, political of its time? Do you think that still works today?

**Module #4: Wagons, Staves, And Stairs**

We look at Medieval European theatre. The largest and most powerful political system of the time is the Catholic Church, centered in Rome at the Vatican (the Vatican was then, and remains today, an independent country). "Rome" tries to control many things including (no surprise) theatre. Theatre is also experiencing a diaspora. Theatre-makers appear in towns and city squares, houses of the rich and powerful, and churches. Theatre grows both liturgically (inside of religious practice) and secularly.

- **Watch/Listen to Required Readings. Take Notes.**
- **Read Chapters 5 & 6 in LIVING THEATRE. Take Notes.**
- **Read one of the following plays (in Norton): DULCITIUS (Hrotsvit of Gandersheim); SECOND SHEPHERD'S PLAY (Wakefield Master); EVERYMAN (Anonymous); MISTRESS OF THE INN (Goldoni). Take Notes.**
- **Submit your notes (300-700 words) in D2L.**
- **Choose a Challenge Topic (listed below).**
- **Respond by writing a cogent, clear, and original submission addressing the topic you have chosen.**

Challenge topics are:

**1. DRAMATURGY CHALLENGE:** Using the play that you chose to read, create a dramaturgical report. Your report needs to answer the following Dramaturgical Questions:

- Where was the play originally performed—what is the most recent professional performance of it today in USA, Canada, Mexico, or UK?
- Who originally might have watched the play and what did they think about the play?
- Who might have originally performed the play—what kinds of skills and craft of acting did they need to know and develop? How as this effected by the space?
- What processes and skills did performers of the time employ—how does this relate to the actor’s craft currently?
- What might the design have been like then—what have contemporary designers created?
• What were the literary influences of the play/playwright—where do you see their influence today?
• Can you give a specific example of a contemporary play or film or television program?
• What was the social and political context of the play in it’s time—does the play have any socio-cultural relevance today?
• What are the ways that the plays answer any/all these enduring questions:
  o Why are we here?
  o What is the meaning of existence?
  o How can we, or should we create relationships?
  o Is Love or Hate the most important emotion, etc.
  o What should we do to live well and happily?

2: EVERYMAN CHALLENGE: Re-read EVERYMAN. After you have done this try the following:
• **Listen** to, and read lyrics of, the Jackson Browne song “Everyman.”
• How does the time in which the play was written compare to the time that the song was written?
• **Write** an essay connecting the play to the song. Include the following:
  o What sections of the song directly relate to the events in the play?
  o Compare and contrast the point of the play to that of the song.
  o Posit a theory about what the last phrase of the song means in relation to the subject and point of the play.

3. DESIGN CHALLENGE: Using either DULCITIUS or the SECOND SHEPHERD’S PLAY, create a design for it. It must be a design that uses a specific church or place of worship. The architectural space you choose will inform your design. Submit the design along with a short design rationale that discusses:
• how the design helps the players and the audience stay in relationship.
• Does the space help or hinder?
• How do you use the space and its assets to create theatrical effects, costume, lighting, set, movement, voice, management of house?
In what ways does your design deliver or express the ideas and messages that are in the play?

Module #5: “This Wooden O”

This module reviews what has been called the Golden Age of British Theatre. Unfortunately, the Golden Age ends and a time of almost total censorship starts --theatres go dark in the British Isles and in the Colonies. Actors escape to places like Germany, France, and Italy (thank goodness). The lights come up in theaters again after a brief historical pause. So, enjoy the fantastic Golden Age before it disappears.
• Watch/Listen to Required Readings (submodule below). Take Notes.
• Read Chapter 7 in LIVING THEATRE. Take Notes.
• Read one of the following plays (in Norton): THE SPANISH TRAGEDY (Kyd); FAUSTUS (Marlowe); THE SHOEMAKER’S HOLIDAY (Dekker); HAMLET (Shakespeare); TWELFTH NIGHT (Shakespeare) Take Notes.
• Submit your notes (300-700 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting.
• Complete and participate in our Shakes-book simulation activity described in the submodule below.
William Shakespeare was an artistic genius. So, what makes him, or anyone else, a genius?

A) Geniuses change our way of thinking about the world. Shakespeare changed world theatre and stage acting in ways that are still influential today.

B) Geniuses create work that lasts and that are meaningful through the ages. Shakespeare's plays and his influence on other actors and writers of his time remains significant and important.

C) (most importantly) They don't do it alone. Surrounding every genius is a genius pod—a genius community. Shakespeare, for example, was writing plays at a time when there were probably over 150 other playwrights. He borrowed, was influenced by, and got inspiration from many of the other talented and amazing artists around him. We also know that at least one of Shakespeare's plays was co-written by Christopher Marlowe, the most influential playwright of his time (not after but in his time).

D) Almost every genius is working at a time of global upheaval or difficult and uncertain times. Some of their decisions and works are in response to larger stresses felt in society. Shakespeare began his work during the reign of Queen Elizabeth I, who was able to prevent England from being invaded by Spain. Shakespeare continued to write for King James I.

In this module, we study the 'genius pod' of playwrights and theatre artists that surrounded Shakespeare. We are using his life and work as the framing event to help us better understand art, creative expression, and our own culture.

Here is what you need to do...
1. After reading the required text and the information posted in this module participate in the simulation:

Imagine that Shakespeare and his contemporaries had a Facebook Page. Imagine that you are one of the people in the Shakespeare genius pod. We will all create the Shakespeare Facebook page together. (assignments for this simulation due 3/28, 3/31, & 4/5)

A. Our Discussion Forum is our simulated Facebook Page. Choose a character to represent--you can take on the role of any of the following:

- William Shakespeare
- Christopher Marlow
- Francis Beaumont
- John Fletcher
- Thomas Middleton
- Thomas Kyd
- Ben Jonson
- Queen Elizabeth I
- King James I
- Richard Burbage
- Anne Hathaway
- Elizabeth Cary
- Jane Lumley
- Sir Francis Bacon
- Edward De Vere, 17th Duke of Oxford
- Hamlet
B. Research your character.
C. In this simulation you act as if you are the person you are portraying. In this simulation, you are responsible for posting photos, ideas, and opinions about Stanislavski’s work. Like Facebook, expect to post responses to other people’s posts. You are REQUIRED to post a minimum of 3 posts. These are:

- **1 substantive detailed post** that is historically accurate and that goes into depth about a specific play, idea, or work. (due by 3/28)
- **1 response to someone else’s post** (due by 3/31)
- **1 substantive post with a picture** that discusses your character’s take on plays, playwriting, acting, and/or theatre, and what it means to perform on stages and in taverns around London. (due by 4/5)
- **You are encouraged to post MORE than the minimum posts. You get additional points if you do.**

You will receive 10 points for each substantive post (that meets criteria).
- You will have points taken away if posts are too vague or if they contain inaccurate information.

It is up to you to earn or loose points. Will you do the minimum or will you meet this challenge?
- **XTRA POINTS!** You can also achieve extra points (up to 50) if you are creative and include things that might be considered outside the box but on topic and accurate. For example, you might choose to interview an acting teacher about his/her idea of Shakespeare and then quote them back to Shakespeare on his Facebook page. Have fun.

**Module #6: Petite Bourbon, Corral De La Cruz, & Carnevale**

This module takes a look at the outstanding changes in theatre design and playwriting in the Golden Age of Theatre--this time we focus on the Golden Age in Spain, Germany, France, and Italy.

- Read Chapters 8 & 9 in *Living Theatre*. Take notes.
- Choose & read one of the following plays from our Norton text: FUENTOVEJUNA (De Vega); LIFE IS A DREAM (De La Barca) TARTUFFE (Moliere); PHAEDRA (Racine); THE LOA FOR THE AUTO SACRAMENTAL OF THE DIVINE NARCISSUS (Sor Juana Ines De La Cruz); MISTRESS OF THE INN (Mistress of the Inn). Take notes.
- Watch /Listen to Required Readings (submodule below). Take Notes.
- Submit your notes (300-700 words) in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L.
- Choose a Challenge Topic (listed below). Respond by writing a cogent, clear, and original submission addressing the topic you have chosen. Resources that you will want to refer to are listed for each topic and provided in this module. But, you are also expected to do your own research as well.

**Challenge Topics: Choose 1**

1. **COMMEDIA IN POP-CULTURE CHALLENGE:** Write an essay connecting the genre of Commedia to a well-known television series (your choice). Choose a comedy series only.
   - How do characters in the television series connect to, or reflect on, those found in Commedia?
   - What specific examples can you give of Lazzi in the television series?
   - What stereotypes taken from Commedia does the television use and/or modify?
• What Commedia design principals, costumes, masks, and physical acting do you see portrayed in the television series?
• How does the MISTRESS OF THE INN relate to this television series?
• Posit a theory about why you think these Commedia tropes and formats work for contemporary audiences today?

2. PLAYING SPACES CHALLENGE: Choose one of the following plays and theater combinations: FUENTOVEJUNA /Corral de la Cruz; LIFE IS A DREAM/Corral de la Cruz; TARTUFFE/Le Petite Burbon; PHAEDRA/Le Petite Burbon.

Research the theatre, its design, and its structures. How are sets and props stored and brought on stage? What kind of lighting is used and how is it used to effect? What about sound? Where do actors stand, wait, and prepare? What seating or space is provided for the audience? Are there levels? etc. Next, prepare an essay describing how the play might have been produced, designed, and performed if it were presented in this particular theater space. What aspects of the architecture adds to the production of this play? What innovations were provided for the players? What does this theater space tell about the way that theatre was perceived, consumed, and valued in its society?

3. TARTUFFE-DRAMATURGY CHALLENGE: Read Tartuffe. Create an essay that responds to the following dramaturgical questions:

1) Where was the play originally performed—what is the most recent professional performance of it today in USA, Canada, Mexico, or UK?
2) Who originally might have watched the play and what did they think about the play?
3) Who might have originally performed the play—what kind of skills and craft of acting did they need to know and develop? How as this effected by the space?
4) What processes and skills did performer of the time employ—how does this relate to the actor’s craft currently?
5) What might the design have been like then—what have contemporary designers created?
6) What were the literary influences of the play/playwright—where do you see their influence today? Can you give a specific example of a contemporary play or film or television program?
7) What was the social and political context of the play in its time—does the play have any socio-cultural relevance today?
8) What are the ways that the plays answer these enduring questions:
   • Why are we here?
   • What is the meaning of existence?
   • How can we, or should we create relationships?
   • Is Love or Hate the most important emotion, etc.
   • What should we do to live well and happily?

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Module #7: Beyond The Baroque

This Module shifts perspective as history brings us to a moment when, what we think of as ’modern times,’ is just beginning. We tend to recognize things as familiar when we study this moment. Look for what might seem familiar as you read and explore. Here is what we need to accomplish for this module:

• Read Chapters 9 & 10 in Living Theatre.
• Read one of the following plays (in Norton) YOU MAY NOT SUBSTITUTE ANOTHER PLAY: THE COUNTRY WIFE (Wycherley); THE ROVER (Behn), THE SCHOOL FOR SCANDAL (Sheridan); or LONDON MERCHANT (Lillo).
• Read/view the required readings posted here in this module.
• Submit your notes in D2L. Notes can be in the form of bullet points, things you found interesting, and other important information contained in the text. Spelling should be checked before submitting. Submit in D2L.
• Create a PowerPoint project--described in D2L. Directions for final PowerPoint assignment:

Select one of the plays in Norton and create a PowerPoint presentation that reviews its importance:
• Slide 1 & 2 discusses the plot of the play;
• Slide 3 & 4 discusses the author's work;
• Slides 5 & 6 discuss the history of production of the play (where it was first performed and what the reviews said);
• Slide 7 & 8 discuss the impact and value of the play, including what the playwright was trying to address or convey;
• Slide 9 & 10 give your take on the play and how it has stood up historically over time. Do you think that this play can engage audiences today? How and why?