THR 321 Theatre History 1 (GER Arts)

Dates of this course: January 22, 2019-May 10, 2019

Course Description: This course surveys the history of Western theatre from prehistory to the early Seventeenth Century. 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, British, and American experience but connects these to the practice of theatre and performance worldwide.

Course expectations: Active participation and completing assignments on time is a requisite expectation in this class.

Who is my instructor? Dr. Robin Mello, Professor of Theatre. Please call me by my first name. The pronoun I prefer is "she."
Email: rmello@uwm.edu
Website: www.robinmello.com
Office: Theater 220
Office Hours: Mondays 9:30-10:30 or by appointment. Open-door office hours vary week by week (primarily Monday and Wednesday afternoons and some Wednesday mornings).

Robin's Weekly Calendar (these times will vary so check each week)

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
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<tr>
<td>9-10 meetings</td>
<td>9-1 321</td>
<td>8-10 admin meetings</td>
<td>9-5 NSF grant &amp; research project</td>
<td>8-12 meetings</td>
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<td>10-1 THR 485</td>
<td>2-5 Research</td>
<td>10-1 THR 485</td>
<td>1-3 open office &amp; projects</td>
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<td>1-5 Open-Office or projects</td>
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<td>1-4 meetings, projects, or office hours</td>
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How much time should I schedule for this course?
Working Online 2 hrs. x 15 weeks = 35 hrs.
Viewing videos and reading texts 2 hrs. x 15 weeks = 35 hrs.
Writing 2 hrs. x 15 weeks = 35 hrs.
Studying 2 hrs. x 15 weeks = 35 hrs.
Total semester commitment 140 hrs.
Weekly average (using 16 weeks) 8.75 hours

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.

When and where do we meet? Online. If you would like to schedule a face-to-face meeting or want to discuss anything please let Robin know and/or stop by during office hours.

How do we communicate? Since this is an online course you must check your email and work in the course online and working in the course at least once a day. Email and the D2L course site
are our major communication venues. In D2L look up at the corner where your name is. Click the
arrow and go to Settings, then to allow D2L to send you updates and “news” as email and/or
text.

What are the required texts? Copies of the two textbooks are on reserve at the library and can
be taken out overnight.
   online copy of the 6th edition, if possible. ✔
3. Other media, websites, and videos (as assigned—and provided in D2L)

What application should I use when submitting materials? Use Microsoft Office (word, ppt,
excel) or save your work in a rich-text file so that it can be opened and shared across platforms
and versions of operating systems.

What to do if you have an emergency and/or D2L isn’t working? If D2L isn’t working call the
HELP desk. Remember, if D2L isn’t working at the campus level Robin knows this. If you have
other problems feel free to call or text Robin’s cell: 414-469-9279 ASAP. IF YOU SEND ME A
TEXT BE SURE TO INCLUDE YOUR NAME IN THE TEXT.

What are the general guidelines for this class? The UWM Policies, guidelines, and code of
conduct are:

- University Policies: [http://www4.uwm.edu/secu/docs/faculty/1895.pdf](http://www4.uwm.edu/secu/docs/faculty/1895.pdf)

- 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
  ✔ Feel free to ask questions (questions are encouraged).
  ✔ Disagree and challenge respectfully.
  ✔ 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.
  ✔ It’s OK to ask for more feedback. Tell the instructor if you want to get feedback
    about something.
  ✔ 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.
  ✔ 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...
  ✔ 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.

- Plagiarism Policy: You are expected to create and submit only original materials you have personally developed (work that you have done only for this course and work that you have written and authored). When using or quoting the work of others (this includes information from the internet) you must cite your sources following current APA or MLA guidelines. Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.

What am I learning?
- Examining and developing a critical and reflective approach to reading and analyzing dramatic works.
- Exploring theatre practices and texts from antiquity to the mid-Seventeenth Century.
- Applying and exploring historical artifacts and information.
- Developing theories and research perspectives about theatre practice and its relationship to culture and creative expression.

How will I know I am learning? You will recognize learning when you...
- Recall and evaluate dramatic texts from antiquity to the mid-Seventeenth Century.
- Apply historical information about past theatre practice(s) to the practice(s) of contemporary theatre.
- Express and craft 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 at a competent level.

How do I succeed (get an A grade)? You will succeed if you do all the work in an exemplary fashion, read and follow the directions, study and view all materials, explore, actively participate, attend all classes, follow the code of conduct, and submit your work within the established deadlines.

What if I don’t do all of the assignments? ALL WORK IS REQUIRED. You can’t pass the course without doing all the work. If you experience an emergency and need an extension ask for it. At the end of the semester if you are missing assignments you will get an INC grade, which, will default to an F grade after 10 weeks.

How do grades work in this class? All assignments must be completed and submitted in order to receive a letter grade. 0 grades indicate you have not submitted any work. This is important because of the information in the paragraph above. Make sure you understand its implications.

Grades are evaluated using the following % based on a denominator of 1,540 points:
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/all assignments are not completed. An INC defaults to an F grade at the start of the next semester. If you receive an INC grade you might be allowed to redo or complete make up work/assignments/ the instructor (Robin) must approve or disapprove this action.

How many points is each assignment worth? Each module Challenge assignment is worth 100 points. Each Notes assignment is worth 120 points.

How do I submit or hand-in assignments? You can’t submit assignments via email. Homework is due in D2L. Rarely emailed assignments are accepted if Robin approves ahead of time. Please discuss this with Robin.

What if I have a problem getting things done on or before the deadline? Life is complicated. Sometimes our best laid plans don’t work out. If you encounter a real emergency or a serious problem discuss this with Robin. You may be able to get an extension. Late submissions are often allowed but will also often result in lower grades. It is better to be late than not do the work at all, so the best course of action is to discuss the situation and find a good solution—Robin will happily assist.

OK, what is a REAL emergency? Real and unplanned events that pertain to your personal (or your family's) safety, death, acute illness or other "Acts of God" (like blizzards or tornados).

What do I do if I have a real emergency? Let Robin know as soon as is practicable. Text Robin's cell: 414-469-9279. When you send a text include your name in the text. Then, email Robin (rmello@uwm.edu) and explain the details of your emergency in an email too.

Will I get in trouble? You will not be penalized for a problem outside of your control. Robin will work with you to come up with a sensible alternative (plan B).

What is Plan B? Ask Robin. Together you will come up with a humane and compassionate solution.

OK, what isn’t a real emergency?
They are NOT:
(A) You are/were in a show or were working on a production.
(B) You “didn’t realize that the assignment was due.”
(C) Roommates and friends/family needed to socialize.
(D) Computers or other technologies broke down or weren’t reliable or you were totally away from any other access to the internet or you could not find a computer.
(E) You were on a vacation, took extra days for break, went on a trip to see friends or family.
(F) You couldn’t use or could not locate reliable internet service.

How do I take good notes? There is a NOTE assignment for each module. The best thing you can do is to read/watch/listen along with the assigned resources and at the same time take
notes by jotting down important information as you go. There is lots of research that shows that when we do this we learn more!

Notes must be submitted in a complete form. You must include all the required readings/resources before you can get a grade. This policy goes along with the policy on grading and completing all assigned materials.

Notes themselves can be in many forms; outline, narrative, bullet points, things you found interesting, cognitive maps, etc. You may provide a photo (.jpg) of your hand-written notes or submit them digitally in a Word document. Generally, they should be:

- clear and cogent
- inclusive of ALL assigned readings
- spelling is checked and correct
- facts are checked and correct

This is a GER course: GER Arts criteria are met because a) students study the history of the processes of theatre; b) students identify, evaluate, and analyze theatre in its social and historical contexts; c) students interpret and analyze dramatic works from antiquity to the mid-18th century.

How is GER learning assessed? UW System Outcomes are met by focusing on:

SLO #1) 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) 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.

GER Assignment Assessment: The first essay rubric is:

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<thead>
<tr>
<th>Category</th>
<th>Requirements</th>
<th>Achievement Level</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Excellent</td>
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<tr>
<td>1. Communication</td>
<td>The student communicates ideas clearly and in complete sentences.</td>
<td>2</td>
</tr>
<tr>
<td>2. Mechanics</td>
<td>The writing has been edited for grammar and spelling. No errors in mechanics, spelling, punctuation, and grammar.</td>
<td>2</td>
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<tr>
<td>3. Respect</td>
<td>The student addresses beliefs and viewpoints clearly and deals with disagreements honestly and respectfully. S/he supports ideas and perspectives without resorting to name-calling, objectification, or stereotypes.</td>
<td>2</td>
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<tr>
<td>4. Organized and On time</td>
<td>The student addresses all points and questions and the paper is submitted on or before the due date/time. The organization of the paper is clear. Ideas flow from one to another. Conclusions and analyses are clearly stated. The student combines information together in cogent, strong, and original ways.</td>
<td>2</td>
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<tr>
<td>5. Paragraph 1</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: settings and plagiarism.</td>
<td>2</td>
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<tr>
<td>6. Paragraph 2</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: theatre history in university degree programs.</td>
<td>2</td>
</tr>
<tr>
<td>7. Paragraph 3</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Rodenburg reflection.</td>
<td>2</td>
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<tr>
<td>8. Paragraph 4</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Digital Theatre Plus.</td>
<td>2</td>
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<td>9. Originality (see note below)</td>
<td>The work is unique and is the students' own. +1 for heading that includes name, major, pronoun preference.</td>
<td>2</td>
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<td>10. Paragraph 5</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Learning goals.</td>
<td>2</td>
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<tr>
<td>11. Paragraph 6</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: defining theatre/review of performance.</td>
<td>2</td>
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<tr>
<td>12. Paragraph 7</td>
<td>Clear, reflective, complete uses information from the course reading/media as well as new research on the topic/subject: Questions and comments.</td>
<td>2</td>
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<tr>
<td>TOTAL</td>
<td>Note: Plagiarism is not acceptable. You will Fail this assignment if you copy or use others' work as your own.</td>
<td>2</td>
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Course Calendar

<table>
<thead>
<tr>
<th>Due date</th>
<th>Assignment</th>
<th>Where?</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>2/4/19 @ 11:30 PM</td>
<td>First Essay</td>
<td>D2L Drop-box</td>
<td>100</td>
</tr>
<tr>
<td>2/4/19</td>
<td>Notes on readings</td>
<td>D2L Drop-box</td>
<td>120</td>
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<tr>
<td>2/18/19 @ 11:30 PM</td>
<td>Notes: Module 2</td>
<td>D2L Drop-box</td>
<td>120</td>
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<tr>
<td>2/18/19 @ 11:30 PM</td>
<td>Challenge Topic: Module 2</td>
<td>D2L Drop-box</td>
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<td>3/4/19 @ 11:30 PM</td>
<td>Notes: Module 3</td>
<td>D2L Drop-box</td>
<td>120</td>
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<tr>
<td>3/4/19 @ 11:30 PM</td>
<td>Challenge Topic: Module 3</td>
<td>D2L Drop-box</td>
<td>100</td>
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<td>3/14/19 @ 11:30 PM</td>
<td>Notes: Module 4</td>
<td>D2L Drop-box</td>
<td>120</td>
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<td>3/14/19 @ 11:30 PM</td>
<td>Challenge Topic: Module 4</td>
<td>D2L Drop-box</td>
<td>100</td>
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<td>4/8/19 @ 11:30 PM</td>
<td>Notes: Module 5</td>
<td>D2L Drop-box</td>
<td>120</td>
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<td>4/8/19 @ 11:30 PM</td>
<td>Challenge Topic: Shakespeare on Facebook, iM, &amp; Instagram</td>
<td>D2L Drop-box</td>
<td>100</td>
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<tr>
<td>4/22/19 @ 11:30 PM</td>
<td>Notes: Module 6</td>
<td>D2L Drop-box</td>
<td>120</td>
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<tr>
<td>4/22/19 @ 11:30 PM</td>
<td>Ppt &amp; Essay: Module 6</td>
<td>D2L Drop-box</td>
<td>100</td>
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<td>5/10/19 @ 11:30 PM</td>
<td>Notes: Module 7</td>
<td>D2L Drop-box</td>
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<tr>
<td>5/10/19 @ 11:30 PM</td>
<td>Play Analysis</td>
<td>D2L Drop-box</td>
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<tr>
<td>5/10/19 @ 11:30 PM</td>
<td>Final Project</td>
<td>D2L Drop-box</td>
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Module 1: When the stage was a circle

Why: To frame your learning in this course we begin with a conceptual framework—what is Theatre anyway? How do historians think and study it? How does it/might it relate to you personally? In what ways does history impact our current cultural and social expression?

What: We begin with basic definitions of theatre (from the text) and look at some of the introductory materials to get us started. We review the guidelines and ethics of this course including the question of plagiarism. Finally, this module focuses on what we can learn from the spaces where people gather and perform. What political perspectives do spaces communicate? What role does performance play in celebration and ritual? What is theatre’s role in cultural expression? How do we think historically about theatre/art?

Here is what you need to do....

- Set settings in D2L so that the course can send you news via your email and phone;
- Take the goblin plagiarism game. Warning: Goblins are difficult to find. Work at it; [http://www.lycoming.edu/library/instruction/tutorials/plagiarismGame.aspx](http://www.lycoming.edu/library/instruction/tutorials/plagiarismGame.aspx) If you have done this in a previous course take it again anyway. One always learns something, and it will be easier to find the goblins the second time around.
• Watch The History of Theatre in Under Six Minutes: https://www.youtube.com/watch?v=NlVDFmTSVY. Take notes.
• Watch Judith Adong's How I use Theatre to Bridge Misunderstanding TED TALK https://www.ted.com/talks/adong_judith_how_i_use_art_to_bridge_misunderstanding. Take notes.
• Watch Historical Thinking https://www.youtube.com/watch?v=mSJLmWnxrPg. Take notes. If you have already done this in another course that Robin has taught you MAY use your notes from that course.
• Examine and get to know ONE of the resources posted in the D2L submodule: Information & Research (located inside the Important Info module). Take notes.
• Look at and use Digital Theatre Plus (there are directions in content widget). Find one resource in Digital Theatre and view it;
• Read Chapter 1 of Living Theatre. Take notes—and pay special attention to the information toward the end where Theatre is defined.
• View What is Theatre? Ppt. Take notes.
• Submit your notes in D2L drop-box on or before the due date (2/4/19 @ 11:30 PM);
• Write and craft the essay. Use the directions as a guide.
• Submit your essay (directions below) in the drop-box on or before the due date (2/4/19 @ 11:30 PM). Be sure to include all the sections. You may also submit your Goblin Game results as a separate document in the drop-box too.

Essay Directions
FIRST: 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 neo-performances, done by current artists for contemporary audiences but using traditional forms.

SECOND: Choose one of these to watch and think about. Of course, you can watch more than one, but one is the minimum required. You may also refer to more than one festival in your essay.

THIRD: Create an 1,000-2,000-word essay. Use this format:
  • Heading 1: Include your name, your major, and what pronoun you use in reference to yourself.

  • Heading 2: report on how you did on the Goblin Game. Affirm you understand that plagiarism may get you failed or summarily dropped from this course.

  • Heading 3: directly after the Goblin Game information, affirm you have reviewed the syllabus and read through the entire course on line (in Content). Affirm you understand the deadlines and have scheduled yourself time to focus on engaging with the content and completing the challenges.

  • 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: Go into further detail and use examples to back up your observations and thoughts.

• 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 & 78-80) 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?

Module #2: Epidaurus & Arausio

Why: We begin this course at the beginning of human history. Which is difficult because so much of the past prior to writing or other forms of codification existed. We theorize (based on evidence) of what theatre might have been prior to writing. However, the great news is that, in antiquity, there were a number of cultures that had complex and informative writing systems (in places like Central America, China, Egypt, Sumeria, Babylonia, the Levant, Egypt, and Greece). Luckily, the Greeks, Romans, and Chinese playwrighting – so we have texts from the ancient world that are specifically written for theatre. We use these to extrapolate what theatre was and how it was performed. Also, many of these traditions still are enacted today.

What: We are going to work like archeologists and anthropologists to explore how the ancient theatrical forms worked and how they still inform our practice of theatre today. To do this we look at the Ancient Greek theater at Epidaurus and the Ancient Roman theater at Arausio (modern day Orange). These theater structures tell a fantastic story about the past. We want to know WHY these theaters were constructed and designed the way they were? These theaters tell us a lot about how plays were crafted, performed, and what audiences expected. What technology was invented and required? What about lighting? When did theatre, as an established art form, begin? What about music, movement, sound, costumes and props? How was acting and performance impacted by the space? How does the space portray the culture?
Here is what you need to do:

- Watch/listen to/read *The Greatest Theatre*. Take Notes.
- Watch/listen to/read *Understanding Theatre*. Take Notes.
- Watch/listen to/read *Ancient Greek Theatre*. Take Notes.
- Watch/listen to/read *The Greatest Show on Earth!* Take Notes.
- Watch/listen to/read *Women in Ancient Greek Theatre*. Take Notes.
- Watch/listen to/read *Greek Comedy & Satyr Plays*. Take Notes.
- Watch/listen to/read *Ancient Roman Theatre at Orange*. Take Notes.
- Watch/listen to/read *Advice to Dead Playwrights*. Take Notes.
- Watch/listen to/read *British Museum looks at Greek Theatre*. 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.

**Challenge Topics (choose one)**

1. Simulation (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, bread, cheese, along with a great deal of wine. But 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 of the chorus – alone—he begins to perform solo. He is IN the story! A character IN the story! This has never happened before! Not even Homer (and he is a great singer and storyteller) ever pretend 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 at least 10 substantial 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? Be specific. Use detail. Embrace the ‘as if.’
2. **Play Analysis:** Choose one of the following plays and read them (or watch a full production). The plays are in Norton Anthology of Drama: *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?

3. **Object Lesson:** 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. **Theater Plan:** 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 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 how would you make it relevant to contemporary audiences?

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**Module #3: 3 Floors And 1 Platform**

**Why:** Somehow there is a notion that the greatest playwrights were all men and that they were all White or of European origin. This could not be further from the truth. In this module we engage with ancient and modern Chinese and Japanese theatre styles. Why? Because the Asian
forms of theatre are both richer and more diverse than those in the West and most have direct links to their histories.

**What:** We want to know about the rich and amazing artistic outpouring as multiple genres (music, dance, mime, narrative, costumes, and other design elements) all are combined in Asian Theatre. And multiple genres develop too (Opera, Noh, Bunraku, Kabuki, etc.). These have all had a direct impact on theatre around the world. Especially as communication and global interaction increases. As you work on this module ask yourself What were the cultural forces that went into supporting such rich genius in theatre?

**Here is what you need to do....**

- Watch/Listen to Read *Atsumori Dance*. Take Notes.
- Watch/Listen to Read *Kutiyattam Sanskrit Theatre*. Take Notes.
- Watch/Listen to Read *Noh Theatre*. Take Notes.
- Watch/Listen to Read *Bunraku Theatre*. Take Notes.
- Watch/Listen to Read *Teochow Opera: SNOW IN MIDSUMMER*. Take Notes.
- Watch/Listen to Read *Butoh*. 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 (Motokivo). In your notes include a short synopsis (300 words) and then include the scene and a slice of dialogue that you feel defines the play's perspective or that illustrates one of the main themes in the play.
- 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 plays:** Examine the play you choose to read (either LITTLE CLAY CART or; SNOW IN MIDSUMMER or; ATSUMORI). Imagine you are the director and producer 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. The following is a website that has some good templates for blocking plans, etc. ([https://www.dvusd.org/cms/lib/AZ01901092/Centricity/Domain/2891/Stage%20directions%20blocking%20handout.pdf](https://www.dvusd.org/cms/lib/AZ01901092/Centricity/Domain/2891/Stage%20directions%20blocking%20handout.pdf)). If you have templates that you already use feel free to use them instead. :-)

   - Where would you locate your production?
   - What would the blocking be? (give a blocking plot for at least one scene)
   - 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 floor plan with basic props/set/furniture (if any).
   - 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:** Using the play you decided to read for this assignment, (either LITTLE CLAY CART or; SNOW IN MIDSUMMER or; ATSUMORI), rework 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 entail if it were a sit com?
   - What would this play look like if it was a film?
   - What would this play be if it was a book for children?
   - What would it be like if it was a comic book or graphic novel?
   - What if it was a Facebook page?
   - How about if it was a marketing scheme with commercials--and what would it be selling?
   - What would this play sound like if it was a piece of popular music?

Choose one approach:
   - Identify the approach/genre you are using.
   - Describe briefly how you went about researching, then transposing the play to the format you have chosen.
   - Include decisions you made about what you decided to use from the play, what you left out, and what you added to create a contemporary work.
   - Clearly identify any resources you have used (you still have to cite sources)
   - Present the finished piece (as if it were an actual book, game, song, etc.)--using the format from the genre you have chosen. For example, if you were writing a book for children based on the play OEDIPUS REX by Sophocles it might start:

"Once upon a time, long ago, on a mountain in Greece, there lived a shepherd and his wife. They were very sad because they had no children of their own. How they longed for a child! But none ever came. Then one day something very wonderful happened. The shepherd was tending his sheep. He heard something! Was it a baby crying? Following the sound, he discovered a tiny baby lying high up on a rock in the middle of the meadow. Quickly, he picked the baby up. Wrapping it in his overcoat he saw that the it’s right foot was crooked and twisted. That is why, when he brought the child home the shepherd and his wife named him Oedipus—which means 'boy with a swollen foot' in Greek....

Be creative. Have fun. Construct something qualitatively unique and meritorious.

3. **Dramaturgy:** Using the play that you chose to read, (either LITTLE CLAY CART or; SNOW IN MIDSUMMER or; ATSUMORI), create a dramaturgical report. Your report needs to answer the following:
   - 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:
  ▪ 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?
• 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?

4. Design: 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. Create a design for the play and submit a set design or lighting design or costume design or sound design for one of the scenes in the play. Will you use the traditional stage that the play was originally written for? If not, explain the updating and how it supports the life of the play. Also, 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: Wag(g)ons, Staves, And Stairs

Why: For this module we travel West. Landing back in Europe and Britain to look at Medieval theatre: The fall of the Roman Empire left much of Europe and Britain without hegemonic political control. But what happened to Theatre? Answer --it went on the road. AND it split into multiple genres, much like what happened in parts of Asia. In this module we will look at some of the major genres and texts from European and British theatre as a case study of the Medieval Theatre experience.

Theatre experienced a diaspora. Its forms and approaches traveled. Theatre-makers appeared in towns, city squares, houses of the rich and powerful, and churches. Theatre grew both liturgically (inside of religious practice and religious structures as Mystery Plays and Morality Plays show us) and secularly as independent troupes of players, trade guilds, and other community groups created their own dramas --showing them off during festivals and celebrations.
What: After the fall of the Roman Empire (in the 5th Century) much of Europe and Britain was left without hegemonic political control. People in these regions experienced reoccurring conflicts and disputes over power and land (The Byzantine Empire expands—then contracts, The Ottoman Empire expands—then contracts).

There are 4—count them... FOUR...Crusades from different parts of Europe that invade the Middle East. England is invaded and settled by Vikings and conquered by the Normans. During that time the French kidnap the Pope, England goes through a protracted period of unrest—they called it "The Anarchy—" actually it was a civil war between two rulers Empress Maude & King Stephen. Both claimed their right to the English throne. While all this was going on Germany perfected the art of feudal governance and knighthood.

During the Medieval period European groups and "countries" developed political identities, some of which we still recognize today. Huge global alliances were vetted (between Europe, Britain, China, Middle East, and the Ottoman Turks). The largest and most powerful political system of the time, the Catholic Church, centralized power in Rome at the Vatican (the Vatican was then, and remains today, an independent nation). "Rome" tried to control many things including (no surprise) theatre.

Here is what you need to do:

• Watch/Listen to/Read An Overview of Medieval Drama. Take Notes.
• ALL of the resources in the York & Mystery Cycle submodule. Take Notes.
• ALL of the resources in Hamlet’s Play within a Play submodule. 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). In your notes include a short synopsis (300 words) and then include the scene and a slice of dialogue that you feel defines the play’s perspective or that illustrates on of the main themes in the play.

• Submit your notes in D2L.
• Choose a Challenge Topic (listed below).

Challenge Topics (choose one)

1. Dramaturgy: 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?
  o Is Love or Hate the most important emotion, etc.
  o What should we do to live well and happily?

2. Design a Wagon: Using the Second Shepherd’s Play as your guide, create a design for a wagon in the York Mystery Cycle. Include the street you will be using, how you will transport the wagon through the streets, how you will construct the wagon so that it has a set, staging area, and room for action. The set on your wagon must be portable and flexible. Actors have no time to set it up, so it will have to be quickly put into place. It should be sturdy and also decorative. The set gets the audience to watch. Include the set design and a blocking plot that shows how the actors should use your set during the performance (this means you must refer to the play's action and scenes).
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?

3. Design a Morality Play: Using Everyman as your guild, create a design that reflects the medieval context of the original work—but include design elements that will resonate with contemporary audiences. It must be a design that uses a specific church or place of worship as its inspiration (discuss this when you turn in your design plan). The architectural space you choose will inform your design. Include the set design and a blocking plot that shows how the actors should use your set (this means you must refer to the play's action and scenes). 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”

Why: This module focuses on key concepts and events that have had a lasting and profound impact on theatre today. It takes the playwrights of Shakespeare’s time (there were over 200 in London alone) as well as Shakespeare himself, as a case study for theatre in the English Elizabethan and Jacobean Golden Age.

What: In this module we examine Shakespeare’s work and life as the framing event that will help us understand theatre then and now. This module reviews what has been called the Golden
Age of British Theatre. Unfortunately, the Golden Age ends with (almost) total censorship. Theatres go dark in Britain and her Colonies in North America. Actors escape to places like Germany, France, Spain, and Italy. The lights will come up again after a brief historical pause, we will get to that in Module 6. For now, enjoy the fantastic Golden Age before it disappears.

Here is what you need to do....

- Read Chapter 7 in LIVING THEATRE. Take Notes.
- Watch/Listen to/Read. Take Notes.
- Read one of the following plays (in Norton): THE SPANISH TRAGEDY (Kyd); THE SHOEMAKER'S HOLIDAY (Dekker); HAMLET (Shakespeare); TWELFTH NIGHT (Shakespeare) Take Notes.
- Read/watch/listen to How Shakespeare's Globe got to Southwark. Take Notes.
- Read/watch/listen to R&Rs Ppt on Elizabethan Drama. Take Notes.
- Read/watch/listen to Shakespeare in Love Bonus Feature. Take Notes.
- Read/watch/listen to History of Western Theatre, part 5. Take Notes.
- Read/watch/listen to Who Wrote Shakespeare’s Plays? Take Notes.
- Read/watch/listen to ALL of the items in the submodule titled Emma Shakes Things Up. Take Notes.
- Craft your ‘Shakes-book.’ Submit in Dropbox.

The Shakes-book Challenge

After reading the required texts/information posted in this module, create a “what if.” Imagine that Shakespeare and his contemporaries have a Facebook Page or Instagram account. Imagine that you are in charge of posting information on it, responding to friends, and also getting the word out about what Shakespeare and his pod is up to.

Next, create a mock Fbk page—or similar format (be creative). Choose at least three of the following characters/people and do some investigation about their lives. Imagine that that the three people you have chosen are the major contributors to this page. Keep in mind that most are also part of the genius pod and will have lots to say about themselves as well as Shakespeare. When you contribute do so ‘as if’ you were them.

Choose from:

- 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
- Ophelia

You are responsible for posting photos, ideas, and opinions about Shakespeare’s work. Like Facebook, and other social media, expect to have a lively conversation. However, unlike Facebook you need to be more detailed and specific. You are REQUIRED to include at least 4 substantive detailed posts, 2 photos or images, and also uses slices of text from Shakespeare’s plays, sonnets, and other writings.
Note: one of the best submissions for this assignment came from a student who portrayed Anne Hathaway (Shakespeare's wife). She crafted a group of very pointed and angry letters to Shakespeare's friends that were done as a series of posts about what Shakespeare was like as a father to his children. Have fun.

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

**Why:** Theatre history is full of starts and stops. Not every culture produces theatre, although all people perform and interact in groups. Every culture, however, at some time, has had a theatre or a storytelling tradition in its past. Contemporary theatre reflects these or is influenced by them (even when you are not aware of it). Here we study an extraordinary moment in time when theatre and drama are gaining complexity, luxury, fame, and attention—at the same time as it is also being censored or used to communicate oppressive experiences (disguised as entertainment for the rich and powerful).

**What:** 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.

**Here is what you need to do:**

- Read Chapters 8 & 9 in *Living Theatre*. Take notes.
- Choose & read one of the following plays from our Norton text: FUENTEOVEJUNA (De Vega); or TARTUFFE (Moliere). Take notes.
- In your Tartuffe/Fuente Ove Juna notes: Include a short overview of what the playwright is trying to convey (you do not have to review the plot). Also discuss the scenes you found most compelling and/or that convey the point of the play well.
- Watch/Listen to/read *History of Western Theatre, part 7*. Take Notes.
- Watch/Listen to/read *History of Western Theatre, part 8*. Take Notes.
- Watch/Listen to/read *Tartuffe clip*. Take Notes.
- Watch/Listen to/read *Stage Internazionale di Commedia dell’Arte 2014*. Take Notes.
- Watch/Listen to/read *The Commedia, part 1*. Take Notes.
- Watch/Listen to/read *The Commedia, part 2*. Take Notes.
- Watch/Listen to/read *The Commedia, part 3*. Take Notes.
- Watch/Listen to/read *The Commedia, part 4*. Take Notes.
- Watch/Listen to/read Lazzo of a fly. Take Notes.
- Submit notes in dropbox.
- 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.
- Submit this in Dropbox.

**Challenge Topics:**(Choose 1)

1: **Commedia in Pop-Culture:** 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 translations of *Commedia* characters, tropes, and physicalization do you see? Give examples and back this up with research (cited sources too).
• What specific examples can you give of Lazzi in the television series?
• What stereotypes taken from *Commedia* does the television use and/or modify? Why do you think the creators of the contemporary series did this? Does it work? What message does it convey? Is it funny?
• What *Commedia* design principals, costumes, masks, and physical acting do you see portrayed in the television series?
• Posit a theory about why you think these *Commedia* tropes and formats work for contemporary audiences today? Does humor translate through time?
  o **CAUTION:** While this seems like the ‘easy’ topic to do, (it IS fun) it may not be as simple as it seems. Some students who have chosen this topic in the past have neglected to make direct connections to Commedia and/or have failed to include well researched information that backs up their ideas. Please do not make this mistake. I want you to get a good grade.

2. **Fuenteovejuna at the Corral de la Crux/Tartuffe at Le Petite Burbon:** Choose either FUENTEOVEJUNA or TARTUFFE and create a design for the play (scene by scene or act by act).

Research the theatre. Look at its design and 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 you about the way that theatre was perceived, consumed, and valued in its society?

3. **Fuenteovejuna or Tartuffe DRAMATURGY CHALLENGE:** 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 kinds 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 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—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?

Module #7: Beyond The Baroque

Why & What: 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 you need to do:
   • Read Chapters 9 & 10 in Living Theatre. Take notes.
   • 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). Take notes.
   • Listen to/read/watch Politics & Theatre in 1700s, part 1 Ppt. Take Notes.
   • Listen to/read/watch Politics & Theatre in 1700s, part 2 Ppt. Take Notes.
   • Listen to/read/watch The Rover clip. Take Notes.
   • Submit notes in dropbox.
   • Create a PowerPoint project that provides an overview of the play (use the directions)
   • Create an Essay that describes your analysis of the play.

Directions for PowerPoint assignment:
Select one of these plays: THE COUNTRY WIFE (Wycherley); THE ROVER (Behn), THE SCHOOL FOR SCANDAL (Sheridan); or LONDON MERCHANT (Lillo). 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?

Directions for Essay:
Craft an analysis of the play (1,000-2,500 words) focusing on the following:
What are the ways that the playwright answer these enduring questions:
   1. What does it mean to be human?
   2. What are the most important ethical or moral ways of behaving?
   3. How can we, or should we, create and sustain relationships?
   4. What should our relationships with good and evil?
   5. What is our relationship with each other and the natural world?