



EMERSON COLLEGE, DEPARTMENT OF PERFORMING ARTS

TH215: WORLD DRAMA IN ITS CONTEXT I

COURSE DESCRIPTION:

A survey of theatre and drama from the Greeks through the Renaissance, with a focus on the major periods of Western theatre and dramatic literature: the Greeks, Roman theatre and drama, Medieval theatre, Elizabethan drama, and Italian, French and English Neo-Classicism. In addition, a survey of Eastern classical theatre and drama with a particular emphasis on the Sanskrit theatre, the Chinese drama and the Peking Opera, and the classical theatre of Japan, including Kabuki, Noh, and the puppet theatre. Selected readings of plays in their historical context with particular attention paid to theatrical styles of plays and production.



TR: 12-1:45
Tufts P914
FALL 2006

Magda Romanska
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Office: Tufts 501
Hours: M: 12:00-3:00

SYLLABUS:

SEPTEMBER 9

Introduction: Drama, Theatre, and Culture (WAD, 1-9)

Video:

- [Greek Drama: From Ritual to Theatre](#), 2001.
- [Ancient Greece](#) - Call # DVD 1725

SEPTEMBER 11

GREEK THEATRE

READ:

- Sophocles, [Oedipus Rex](#) (425 BC) (WAD, 43-62) (E-reserve)

Videos:

- [Oedipus Rex](#), 1988 - Call # CP8604.
- [Gods and Goddesses](#), 2006 - Call # DVD 1728

SEPTEMBER 16

LECTURE: GREEK THEATRE POWERPOINT

READ:

- Background (WAD, 9-20) (E-reserve)
- Aristotle, [Poetics](#) (350 BC) (WAD, 97-105, sections: VI, VII, VII, IX, X, XI, XII, XIII, XIV, XV, XVI) (E-reserve)
- Nietzsche, F. [The Birth of Tragedy](#). (1886). (Sections: 1-5, 12, 17) (E-reserve)
- Case, Sue-Ellen. "Classic Drag: The Greek Creation of Female Parts." *Theater Journal* 37 (1985): 317-27 (WAD, 106-110). (E-reserve)

SEPTEMBER 18

READ:

- Sophocles, [Antigone](#) (442 BC) (E-reserve)

- Aristophanes, [Lysistrata](#) (411 BC) (WAD, 79-96) (E-reserve)

Videos:

- [Antigone](#), 1961 - Call # 750314.
- [Lysistrata](#), 1987 - Call # EA0478.

SEPTEMBER 23

ROMAN THEATRE

LECTURE: ROMAN THEATRE POWERPOINTREAD:

- Background (LAD, 94-98) (E-reserve)
- Plautus, [Pseudolus](#) (191 BC) (E-reserve)

QUIZ # 1

Video:

- [Ancient Theatres of Greece and Rome](#), 2005 - Call # 1332

SEPTEMBER 25

CHINESE DRAMA

LECTURE: CHINESE DRAMA POWERPOINT

READ:

- Background (LAD, 558-566) (E-reserve)
- Brandon, [Guide to Asian Theatre](#) (26-36) (E-reserve)

Video:

- [Aspects of the Peking Opera](#), 1960 - Call # BR2060.
- [Contest Between Chu and Han: Beijing Opera](#) - Call # DVD 1726
- [Long River Shadow Play Practitioners](#) - Call # DVD 1730
- [Match Made by Scholar Number One: Beijing Opera](#) - Call # DVD 1727

SEPTEMBER 30

READ:

- Kuan Han-Ching, [Snow in Midsummer](#) (a.k.a. Injustice Done to Dou E) (c.1240–c.1320)

Video:

- [Peony Pavilion](#)

OCTOBER 2

JAPANESE THEATRE

LECTURE: JAPANESE THEATRE POWERPOINT

READ:

- Background (WAD, 123-140)

Videos:

- [The Style of the Classic Japanese Noh Theatre](#) - Call # BR2026.
- [Kabuki Techniques](#), 1969 - Call # 774357.

OCTOBER 7

READ:

- Kan'ami Kiyotsugu, [Matsukaze](#) (c. 1333-1384) (WAD, 141- 147)
- Chushingura, [The Forty Seven Samurai](#) (1748) WAD, 148-167) **Videos:**
- [This is Noh](#), 2000 - Call # 718185
- [The Tradition of Performing Arts in Japan: the Heart of Kabuki, Noh and Bunraku](#), 1989 - Call # CP9566
- [Chūshingura: Forty Seven Ronin](#) - Call # DVD 1856

OCTOBER 9

INDIAN THEATRE

LECTURE: INDIAN THEATRE POWERPOINT

READ:

- Background, (LAD 550-557) (E-reserve)
- Brandon, [Guide to Asian Theatre](#) (65-75) (E-reserve)

Videos:

- [Classical Indian Dance: Two Bharatanatyam Dances](#), 1998 - Call # 746884.
- [Sanskrit Drama](#), 1980 - Call # BR2054

OCTOBER 14

READ:

- Kalidasa, [The Recognition of Sakuntala](#) (373-415 CE) (E-reserve)

Videos:

- [Shakuntala](#) - Call # 784112.
- [Casebook on Sanskrit Theater](#), 1995 - Call # EH6057

QUIZ # 2

OCTOBER 16

MID-TERM EXAM REVIEW

MID-TERM PAPER DUE

OCTOBER 21

MID-TERM EXAM

OCTOBER 23

AFRICAN DANCE DRAMA

LECTURE: AFRICAN DANCE DRAMA POWERPOINT

READ:

- Background (LAD, 608-615) (E-reserve)
- Margaret Thomspson Drewal, [Yoruba Ritual](#) (1-47) (E-reserve on WebCT)

Video:

- [Oba Koso, Nigerian Music and Dance, 1975](#) - Call # EB5411

OCTOBER 28

MEDIEVAL DRAMA

LECTURE: MEDIEVAL DRAMA POWERPOINT

READ:

- Background (LAD, 102-108) (E-reserve)
- [The Brome Play of Abraham and Isaac](#) (c. 1300-1400) (LAD, 109-116) (E-reserve)

Video:

- [Medieval Drama: From Sanctuary to Stage, 2005](#) - Call # DVD 1817.
- [Two Medieval Mystery Plays from the York Cycle: The Resurrection and Hortulanus, 1994](#) - Call # DI6932.
- [The Mysteries: Part 3, Doomsday, 1992](#) - Cal # DI7114.

OCTOBER 30

COMMEDIA DELL'ARTE

LECTURE: COMMEDIA DELL'ARTE POWERPOINT

READ:

- Background (LAD, 132-138) (WAD, 383) (E-Reserve)
- [Pulcinella. The False Prince](#) (1734) (E-Reserve)

Video:

- [Commedia Dell'Arte, 1997](#) - Call # DVD 1290

NOVEMBER 4

ELIZABETHAN DRAMA

LECTURE: ELIZABETHAN DRAMA POWERPOINT

READ:

- Background (WAD 205-221)

Video:

- [Playing Shakespeare: Language and Character, 1984](#) - Call # AK1947.

NOVEMBER 6

LECTURE: 'HAMLET' POWERPOINT

READ:

- Shakespeare, [Hamlet](#) (1600) (WAD 274 -321) (E-Reserve)
- Frye, Roland, Mushat. "The Prince Amid the Tombs" in [The Renaissance Hamlet: Issues and Responses in 1600, 1984](#). (E-Reserve on WebCT)

Videos:

- [Renaissance Theatre, 2005](#) - Call # 1828.
- [Hamlet, 1980](#) - Call # 100226.
- [Discovering Hamlet](#) - (Derek Jacobi directs Kenneth Branagh as Hamlet), 1990 - Call # CN5260.

QUIZ # 3

NOVEMBER 11

No class

NOVEMBER 13

READ:

- Shakespeare, [Twelfth Night, or What You Will](#) (1599-1601) (E-Reserve)
- Marlowe, [Doctor Faustus](#) (1589) (WAD, 247- 273) (E-Reserve)

Video:

- [Twelfth Night](#) - dir. Trevor Nunn (Helena Bonham Carter, Imogen Stubbs, Nigel Hawthorne), 1996.
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NOVEMBER 18**SPANISH GOLDEN AGE THEATRE**

LECTURE: SPANISH GOLDEN AGE THEATRE POWERPOINT

READ:

- Background (WAD, 379-382) (LAD, 218-222) (E-reserve)
- Pedro Calderon De la Barca, [Life is a Dream](#) (1635) (WAD, 387-413) (E-Reserve)
- Sor Juana Ines de la Cruz, [The Divine Narcissus](#) (1690) (WAD, 501-507)

Video:

- [The Spanish Golden Age of Theatre](#), 1987.
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NOVEMBER 20**FRENCH NEO-CLASSIC THEATRE**

LECTURE: FRENCH NEO-CLASSIC THEATRE POWERPOINT

READ:

- Background (WAD, 375-377, 384-385) (LAD, 226-228, 258-263) (E-reserve)
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NOVEMBER 25

READ:

- Moliere, [Tartuffe](#) (1664, 1669) (WAD, 414-443) (E-Reserve)

Video:

- [Tartuffe](#), 1978.
-

NOV. 27 Thanksgiving Break

DECEMBER 2

READ:

- Racine, [Phaedra](#) (WAD, 444-463) (E-Reserve)

Videos:

- [Aspects of Neo-Classic Theatre Style: Jean Racine's Phaedra](#), 1987.
- [Phedre](#), 1968 - Call # EH6831.

QUIZ # 4

DECEMBER 4**RESTORATION DRAMA**

LECTURE: RESTORATION DRAMA POWERPOINT

READ:

- Background (LAD 266-270) (E-reserve)
- Aphra Behn, The Rover (1677) (WAD 465-498)

Video:

- Restoration Theatre: From Tennis Court to Playhouse - presented by David Thomas, 1996.

DECEMBER 9

READ:

- William Congreve, The Way of the World (1700) (E-Reserve)

Video:

- The Way of the World, 1978.

DECEMBER 11**FINAL EXAM REVIEW**

FINAL PAPER DUE: DECEMBER 11

FINAL EXAM: DECEMBER 16, 12:00

LEARNING OBJECTIVES

- Students will explore a variety of theatrical traditions and styles.
- Students will be able to recognize and name the elements of various dramatic traditions.
- Students will develop an understanding and appreciation of different theatrical cultures.
- Students will practice multiple ways of seeing, thinking about, and responding aesthetically to theater.

LEARNING PROCEDURES

- Lecture/demonstration of various schools of thought and dramatic traditions.
- Reading/discussion/writing.
- Viewing and analysis of performances.

NOTE:

The syllabus is available on WebCT To access it: 1). Go to <http://webcms.emerson.edu>. 2). Enter your Emerson email address and password. 3). Click on TH215.

Your grades, assignments, handouts and articles on E-reserve will also be available at WebCT Please, make sure to access it as soon as possible to familiarize yourself with the system.

I will communicate with you via email. Therefore, you must have and check regularly your Emerson email account.

BOOKS:

Available at Emerson Bookstore or Amazon.com

- W. B. Worthen, The Wadsworth Anthology of Drama, 4th edition, 2003
- Plautus, Pseudolus

- Kuan Han-Ching, [Selected Plays of Guan Hanqing](#)
- Kalidasa, [The Recognition of Sakuntala](#)
- William Shakespeare, [Twelfth Night](#)
- William Congreve, [The Way of the World](#)

Electronic-Reserves on WebCT:

- Sophocles, [Oedipus Rex \(425 BC\)](#)
- Greek Theatre Background (WAD, 9-20) (E-reserve)
- Aristotle, [Poetics \(350 BC\)](#) (WAD, 97-105, sections: VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI) (E-reserve)
- Nietzsche, F. [The Birth of Tragedy](#). (1886). (Sections: 1-5, 12, 17) (E-reserve)
- Case, Sue-Ellen. "Classic Drag: The Greek Creation of Female Parts." *Theater Journal* 37 (1985): 317-27 (WAD, 106-110). (E-reserve)
- Sophocles, [Antigone \(442 BC\)](#) (E-reserve)
- Aristophanes, [Lysistrata \(411 BC\)](#) (WAD, 79-96) (E-reserve)
- Roman Theatre Background (LAD, 94-98) (E-reserve)
- Plautus, [Pseudolus \(191 BC\)](#) (E-reserve)
- Background (LAD, 132-138) (WAD, 383)
- [Pulcinella. The False Prince \(1734\)](#) (E-Reserve)
- Frye, Roland, Mushat. "The Prince Amid the Tombs" in [The Renaissance Hamlet: Issues and Responses in 1600](#), 1984.

COURSE REQUIREMENTS:

- Come to class on time. Please, see class attendance policy.
- Read all assigned text and come to class prepared to discuss them. You are expected to participate in classroom discussion, and I will call on you to answer questions pertaining to the readings.
- You are being trained to read the material as artists and/or scholars, not as a general reader, and that means that you should always know the materials of the day thoroughly and be prepared to have specific, concrete things to add to our discussions. The success of the class depends on you sharing your ideas and taking an active role in discussion.
- It is expected that you will spend about 4-5 hours per week preparing for the class (reading, studying, watching videos). You are responsible for all material covered in the class.
- Fully participate in classroom discussion, contributing your own ideas. Please, make sure you raise your hand before you want to speak. Show respect towards your fellow classmates. Listen to them and let them speak when it's their turn.
- Write mid-term paper and final paper. Submit your paper on time. Please, see class policy on late papers.
- Take four quizzes, mid-term exam and final exam.
- Attend mid-term and final exam review sessions.
- Each student is encouraged to make at least two individual appointments with the instructor throughout the semester.

EXAMS:

- Quizzes - ten questions each.
- Midterm exam - Fifty multiple choice questions.
- Final exam - Fifty multiple choice questions.

There will be mid-term and final review. You **must** attend both review sessions.

NOTE: According to the department policy, we do not administer early or late exams (unless you're sick). Therefore, please, plan your holiday vacations and family gatherings with the final exam date in mind. Please, do not purchase your plane tickets or make other plans for this date (unless you do not plan taking the exam). No exceptions.

PAPERS:

Assigned papers must be typed and turned in on the due date, at the start of class. Use one-inch margins and 12-point font. Don't forget to staple your paper. While citing your sources, be consistent and always follow the MLA format. For detailed guidelines, you can either refer to the MLA handbook or you can use this website: [Citing Sources and Avoiding Plagiarism](#). Cite ALL your sources and include bibliography.

MID-TERM PAPER - 3-4 pages

TOPIC: Guidelines are available on WebCT.

FINAL PAPER - 8-10 pages

TOPIC: Guidelines are available on WebCT.

LATE PAPERS:

- One day - ten points of the grade deducted
- Two days - twenty points of the grade deducted

Assignments received 3 days late will not be accepted.

NOTE: Final papers received late will not be accepted. No exceptions.

NOTE: No electronic submissions. Hard copies only. No exceptions.

HELP:

To get help with their papers (proofreading, organizing your ideas, etc), students can make appointments at the Writing Center in person at 216 Tremont Street or by calling 617-824-7874. Because the Center can get busy, students should make appointments in advance. This is not a drop-in Center. For more information, see website:

http://www.emerson.edu/learning_assistance/writing_center/index.cfm

GRADING

The College uses a system of letter grades and quality points to evaluate student performance. Grade point averages are computed on a scale where A = 4.0 (93-100), A - = 3.7 (90-92), B+ = 3.3 (87-89), B = 3.0 (83-86), B - = 2.7 (80-82), C+ = 2.3 (77-79), C = 2.0 (73-76), C - = 1.7 (70-72), D = 1.0 (60-69), F = 0 (failing). Based on this scale, the following class grading policy will be observed:

- Class attendance and participation - 100 points
- Quizzes (25 points each) - 100 points
- Mid-term exam - 100 points
- Final exam - 100 points
- Mid-term paper - 50 points
- Final paper - 150 points
- TOTAL 600 points

Final grades:

- A = 600 - 558 points
- A - = 557 - 540 points
- B + = 539 - 522 points
- B = 521 - 498 points
- B - = 497 - 480 points
- C + = 479 - 462 points
- C = 461 - 438 points
- C - = 437 - 420 points
- D = 419 - 360 points
- F = 359 or less

An I (Incomplete) is assigned when students engaged in passing work are unable to complete class assignments for medical reasons or other extenuating circumstances. No exceptions.

ATTENDANCE

Attendance is essential to learning. If you must miss class, you are responsible for all work due and assigned on that day. Please try to let me know about absences ahead of time, and contact me afterwards so that you can be filled in on missed work. Assignments not turned in due to an absence are still considered late work.

According to Emerson Handbook: "Students are expected to attend classes regularly and promptly and are responsible for all work done in their classes while they are absent. Attending an out-of-class activity of event for another course may not be used as an excuse to disregard a given class's attendance policy. In addition, Massachusetts state law requires that any student who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such requirement. The student will receive an opportunity to make up the examination, study or work requirement which may have been missed because of such absence on any particular day provided, however, that such make-up examination or work does not create an unreasonable burden upon

the College." No exceptions. "

CLASS POLICY: According to Emerson Handbook, "for courses meeting twice a week, 3 unexcused absences would result in a failing (F) grade." Therefore, you will be allowed 2 (2) unexcused absences without penalty (excluding mid-term review and final review). If you miss more than two classes, you will fail the course. Students with health/family emergencies need to consult the Dean of Students. If you miss mid-term review or final exam review, your final grade will be lowered one step (e.g., from A to A- or from A- to B+, etc.). If you are caught signing attendance sheets for another student or being signed in, you will fail the course. No exceptions.

PUNCTUALITY

Tardiness will result in a lowered participation grade. Three tardies equals one absence. If you are more than a half-hour late, you will be marked absent automatically.

DISABILITIES

If you believe you have a disability which may require accommodations in this class, please, register with the Disability Services Coordinator, Dr. Anthony Bashir at 216 Tremont Street, 5th Floor, (617-824-7415) so that, together, you can work to develop methods of addressing needed accommodations in this class.

PLAGIARISM

"Plagiarism is the use of words and ideas of another as if they were one's own and without acknowledgement of their source. Plagiarism is stealing, and constitutes a serious offense against any ethical code, be it scholastic, artistic, or professional. The attempt of any student to present as his or her own work, the work of another, or any work which he or she has not honestly performed, or to pass an examination by improper means, renders the offender liable to immediate suspension/dismissal. The aiding and abetting of a student in any dishonesty is likewise held to be a grave breach of discipline." ([Emerson College Policy on Plagiarism](#)).