

Dr. James M. Brandon, Professor of Theatre and Speech

**HILLSDALE COLLEGE
TENTATIVE SYLLABUS**

THE 210: The Theatre in History I:

**Dramatic Literature, History, Theory and Criticism of the Ancient World
Fall Semester, 2011**

Class meets Mondays, Wednesdays and Fridays from 11:00-11:50 a.m.

Class meets in Sage Center for the Arts Room 234 (2nd Floor Lounge)

E-mail: jbrandon@hillsdale.edu

Office Hours: M/W/F from 10:00-10:50 a.m., 1:00-1:50 p.m., or by appointment.

My office is located on the first floor of the Sage Center for the Arts, directly across from the Art Gallery near the main entrance, Office 126.

Office Phone: Campus Extension 2413 (has voice mail system)

Cell Phone: (517) 425-0169

GOALS

The goal of this course is to introduce students to the history of the theatre arts, from their ritual beginnings in the Ancient World to the confusing yet productive artistic times of the European Middle Ages. We will also spend a significant portion of the course dealing with the theatrical traditions of Asia, with an emphasis on ancient Japanese, Chinese, and Indian forms. We will be covering a fairly large amount of material in one semester, and the course is designed to give students an introduction to various authors and concepts so that they may do further study on their own. By the end of the course, students should have a broad understanding of the basic structure of world theatre, as well as more detailed knowledge as to the historical forces that have helped to shape the performing arts. Students enrolled in this course should also see significant improvement in their presentational, research and analytical skills.

REQUIRED TEXTS

Brockett, Oscar G. and Hildy, Franklin J. History of the Theatre. Tenth Edition. Boston: Allyn and Bacon, 2008.

Gainor, J. Ellen, Gardner, Stanton B., and Puchner, Martin. The Norton Anthology of Drama, Volume 1. New York: W.W. Norton and Co., 2009.

Aristotle. The Rhetoric and Poetics of Aristotle. New York: Random House (Modern Library College Editions), 1984.

The instructor will provide any course readings not included in these texts. There will be quite a few of these over the course of the semester

GRADING SCALE

A=98-100 (A+), 93-97 (A), 90-92 (A-)

B=88-89 (B+), 83-87 (B), 80-82 (B-)

C=78-79 (C+), 73-77 (C), 70-72 (C-)

D=68-69 (D+), 63-67 (D), 60-62 (D-)

F=59 and below

GRADES & GRADING SCALE

The final grade will be determined using the following formula:

Participation	10%
Close Reading Project	10%
Mid-Term Examination	15%
Final Examination	20%
Quizzes (5 x 5%)	25%
Final Research Paper	20%
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	100%

ASSIGNMENTS

Participation: Discussion will be a major component of this course. Students are expected to contribute significantly to all class discussions. There will not be a discussion-leader for any of the plays this semester.

Close Reading Project: Students will be assigned one additional play or source document from the era. Students will then write a detailed and readable commentary on the text, final length to be between 1,200 and 1,500 words (roughly 5-6 pages)

Mid-Term and Final Exams: These exams will consist of short answer, multiple choice and essay questions. Each will receive review sessions in class. The mid-term exam will cover only the first half of the course. The final exam will primarily cover the latter half of course material, but there will be some questions which require the student to synthesize ideas from the course as a whole. Further information on these exams will be distributed as they approach. Exams CANNOT be made up.

Quizzes: There will be five quizzes given over the course of the semester. The degree of difficulty in the quizzes depends upon how well the instructor feels the students are keeping up in the reading. Quizzes will usually consist of multiple-choice questions and/or short answers, although there may be a short essay question from time to time. Quizzes CANNOT be made up.

NEW ATTENDANCE POLICY (For Upper Division Students)

My classes are graded on a 1,000 point scale. **Every absence, no matter the reason, will cost you 10 points off of your final grade.** That's it. However, if you are absent on a day during which there is to be class discussion (which is most of them), then you also will lose points from your participation grade.

The Final Paper: All students are expected to write a research paper of 15-20 pages on a topic approved by the instructor. This paper should be written following the latest edition of the students' choice of style manual (limited choices: *MLA*, *APA*, or *Chicago Manual of Style*). You should begin thinking about this paper on the first day of class, as it will be the most important project that you undertake this semester for this course. My goal with this project is to give you the necessary tools to write a first-rate paper that would be suitable for presentation at an academic conference or for publication in a scholarly journal. At the very least, I hope that this paper will serve as a showcase for your writing and research skills. If you ever apply to a graduate school that asks you for a writing sample, my hope is that you would reach for this paper that you are going to produce this semester.

The Final Paper (cont.): Due to the relatively small size of this class, I am looking forward to working closely with each of you on this project. **We will not do this during class time. We will correspond via e-mail and through scheduled one-on-one discussions in my office.** I will do all that I can to help you write the best paper possible, but ultimately, this paper is your primary responsibility for the semester. To that end, I have structured the class, and the nature of this assignment, so that you will be able to devote a large part of your intellectual resources to the paper at key points during the semester. I have also established a rough timeline, which will help to keep you motivated (I hope).

During the first week of class, I will lead you through some basic research methods and library resources. Most likely, you will have encountered similar lectures in your other courses, and my goal is to make you aware of the specific and sometimes unique challenges that the theatre historian will encounter.

During the sixth week of the class, I expect you to have decided upon a paper topic, as well as a research agenda. I also expect you to outline some of the questions you hope to answer/clarify through your research. You should have a bibliography containing at least 20 potential sources for the topic of your research, which you will turn into me at this time. You should also provide me with a basic research methodology for this project. This bibliography need not be annotated, but it is a good idea for you as you undertake your research to keep track of what you have read. Finally, I will brainstorm with each of you and look through the myriad of possibilities that your paper presents, in order to help you narrow down and focus your choices. We will do this via e-mail and one-on-one discussions in my office.

You will not be allowed to deviate from your topic or “start over” after this point!

During the twelfth week of class, I expect you to have completed a first draft of the paper. This first draft should, essentially, be a finished product. The basic idea is that, at this early point in the semester, you will essentially be done with your final project, with the exception of changes and re-writes. I will neither edit nor comment upon papers that are not turned into me by this time.

During the fifteenth week of class, you will turn in your final paper to me, via e-mail, in a Microsoft word document. **The absolute deadline for final papers is December 7th.**

The basic criteria that I will be grading these papers on include:

spelling and grammar (10%), style (10%), organization (10%), accuracy (10%) content (20%), thoroughness of research (20%) and clarity of expression (20%)

The basis for your paper topic is limited to people, events, literature, criticism and movements produced during and/or about this time period. There are a number of different directions that this paper can take, and I will be there to guide you every step of the way. Please feel free to contact me at any time about these papers, and I will do my best to help you throughout the process. **Good luck!**

CALENDAR FALL 2011

- W 8/31 Introduction to Course, Syllabus and Each Other
- F 9/2 Lecture/Discussion of Research Methods
- M 9/5 Lecture: "The Origins of Theatre" (Brockett 1-9, Norton 1-4)
- W 9/7 Lecture: "The Origins of Theatre" (cont.)
- F 9/9 NO CLASS (Instructor/Stratford)
- M 9/12 Discussion of "The Theatre As It Is And As It Was" from *The Dramatic Imagination* by Robert Edmond Jones (1941)***
QUIZ #1 (Origins)
- W 9/14 Lecture: "Theatre and Drama in Ancient Greece" (Brockett 10-32, Norton 4-10)
- F 9/16 Lecture: "Theatre and Drama in Ancient Greece (cont.)
- M 9/19 GREEK PLAY (*Agamemnon* by Aeschylus)
- W 9/21 Video Presentation (*Oedipus The King*, BBC 1987)
- F 9/23 GREEK PLAY (*The Bacchae* by Euripides)
- M 9/26 Aristotle and *The Poetics* (Close Reading)
- T 9/27 **10-MINUTE PLAY FESTIVAL-8**
- W 9/28 Aristotle and *The Poetics* (Close Reading)
10-MINUTE PLAY FESTIVAL-8
- F 9/30 Aristotle and *The Poetics* (Close Reading)
- M 10/3 **QUIZ #2 (Greeks)**
Video Presentation (TBA)
- W 10/5 Lecture: "Hellenistic, Roman and Byzantine Theatre" (Brockett 33-68, Norton 10-16)
WAITING FOR GODOT-8
- TH 10/6 **WAITING FOR GODOT-8**
- F 10/7 Lecture: "Hellenistic, Roman and Byzantine Theatre" (cont.)
WAITING FOR GODOT-8
- SA 10/8 **WAITING FOR GODOT-8**
- SU 10/9 **WAITING FOR GODOT-2**
- M 10/10 ROMAN PLAY (*Pseudolus* by Plautus)
- W 10/12 ROMAN PLAY (*Thyestes* by Seneca)

- F 10/14 NO CLASS (Fall Break)
- M 10/17 Horace and *The Art of Poetry* (Close Reading)
- W 10/19 Horace and *The Art of Poetry* (Close Reading)
- F 10/21 **QUIZ #3 (Romans)**
Video Presentation (TBA)
Review for Mid-Term Examination
- M 10/24 **MID-TERM EXAMINATION**
- W 10/26 Lecture: “European Theatre in the Middle Ages” (Brockett 69-104, Norton 25-31)
- F 10/28 Lecture: “European Theatre in the Middle Ages” (cont.)
- M 10/31 MIDDLE AGES PLAY (*The Martyrdom of the holy virgins Agape, Chionia, and Hirena* by Hrosvitha of Gandersheim)
- W 11/2 MIDDLE AGES PLAY (*The Second Shepherds’ Pageant* by The Wakefeld Master)
- TH 11/3 ***AM AHL AND THE NIGHT VISITORS-7:30***
- F 11/4 Video Presentation (*Early English Drama*, 1975)
AM AHL AND THE NIGHT VISITORS-7:30
- SA 11/5 ***AM AHL AND THE NIGHT VISITORS-7:30***
- SU 11/6 ***AM AHL AND THE NIGHT VISITORS-2***
- M 11/7 *A Sermon Against Miracle Plays* (Close Reading)
- W 11/9 **QUIZ #4 (European Middle Ages)**
Video Presentation (*The York Cycle*, 1972)
- F 11/11 Lecture: “The Theatre of Asia” (Read Brockett 604-641, Norton 16-25)
- M 11/14 Lecture: “The Theatre of Asia” (cont.)
- W 11/16 (Instructor/NCA) Video Presentation (*The Theatres of Asia*, 1997)
THE IMPORTANCE OF BEING EARNEST-8
- TH 11/17 ***THE IMPORTANCE OF BEING EARNEST-8***
- F 11/18 (Instructor/NCA) Video Presentation (*The Tradition of Performing Arts in Japan*, 1989 AND *Bunraku: The Classical Puppets of Japan*, 1997)
THE IMPORTANCE OF BEING EARNEST-8
- SA 11/19 ***THE IMPORTANCE OF BEING EARNEST-2***
THE IMPORTANCE OF BEING EARNEST-8

- M 11/21 ASIAN PLAY (*The Little Clay Cart* by Shudraka)
- W 11/23 NO CLASS (Thanksgiving Break)
- F 11/25 NO CLASS (Thanksgiving Break)
- M 11/28 *Natyasastra* by Bharata (Close Reading)
- W 11/30 ASIAN PLAY (*Snow in Midsummer* by Guan Hanqing)
- F 12/2 ASIAN PLAY (*Atsumori* by Zeami Motokiyo)
- M 12/5 *Teachings on the Style and the Flower* by Zeami Motokiyo (Close Reading)
- W 12/7 **QUIZ #5 (Asian Theatre)**
Review for Final Exam
Class Evaluations
FINAL RESEARCH PAPER IS DUE
- M 12/12 EXAM DAY—Theatre History I: 8-10 a.m.**