HISTORY OF THE THEATRE Part 1
THEA 3370.001
Michael and Karen O’Connor Building Room 130
Tuesday/Thursday 12:30-1:45
Fall 2014

“Think globally...act locally.”

Instructor: Alison Frost
Office Hours: Mon/Wed 12-1:00, Tues 9-12 or by appointment. Sign up for slots on office door.
Office Location: Bay Hall 3.36
Office Phone: 361.825.2500
Instructors’ E-mail: alison.frost@tamucc.edu
Class Facebook Group: https://www.facebook.com/groups/theatrehistory1/
Required Textbook:

NOTE: Both of these texts will be used for History of Theatre Part 2 with Dr. Lewis.
Assorted plays/scripts found in the library, online, or posted on Blackboard

COURSE DESCRIPTION: This course examines the historical origins and significant developments in world theatre: Classical Greece and Rome, Early Asia, Medieval Europe, Italian Renaissance, English Renaissance, the Spanish Golden Age, and French Neoclassicism.

STUDENT LEARNING OUTCOMES:
Ancient and Medieval Periods and Genres
The student will be able to identify the historical origins and genres of important theatrical events from ancient and early Modern worlds through specific examination of the following Aristotelian elements:

A. Plot: The student will be able to identify the general conventions of dramatic structure for the historical periods studied.
B. Character: The student will be able to identify and evaluate the general set of character types for the historical periods studied.
C. Theme: The student will be able to identify and evaluate select themes of the various plays/scripts for the historical periods studied.
D. Diction: The student will be able to identify genre and period through examination of word choice, syntax and imagery.
E. Spectacle: The student will be able to identify and evaluate the general characteristics of the visual style for the historical periods studied.
F. Architecture: The student will be able to identify and evaluate the characteristics of the theatre architecture for the historical periods studied.
G. Social and Historical Context: The student will be able to identify and evaluate the social contexts of plays/scripts for the historical periods studied as well as synthesize their relevance to theatre studies today.

Student Learning Outcomes will be achieved through:
1. Reading and comprehension of approximately 14 plays/scripts from historical periods studied.
2. Class participation/discussion in the classroom, on Blackboard, and on Facebook.
3. Approximately 21 play/script and textbook quizzes—many via Blackboard.
4. Midterm/Final Exams
COURSE GUIDELINES:
1. Due dates will be strictly observed. Assignments are due even if you are absent. If you know you will miss a class, it is your responsibility to turn your work in early. There will be no make-up work unless you have a verified medical emergency. There is a significant amount of reading for this class—all students are encouraged to read ahead for comprehension.
2. Web Access. Students must have a TAMUCC e-mail account and access to the Web and Blackboard. Students should check their email and Blackboard daily. Fluidity of the syllabus and necessary modifications will be posted on Blackboard—and emailed through the Blackboard site.
3. Laptops: Students may bring laptops in order to follow along with lectures or take notes. However, if the instructor finds students online on a site not immediately and directly related to what we are covering in the classroom, you will not be permitted to bring your laptop back to class and you will lose 10% of your participation grade immediately. Laptops are not permitted during any group presentations that may take place in the class.
4. Cell phones/Mobile devices: turned off and put away unless being used during a class activity.
5. Students must keep duplicate copies of all work submitted.
6. Your participation in all discussion and exercises is necessary to the success of the class and to your personal growth.

GRADED EXERCISES:
A. Reading assignments and quizzes (35 %) You will be required to read handouts, book chapters, plays/scripts and articles. In addition to participation in class discussions, you will also take periodic quizzes to enhance your comprehension of the material. Many quizzes will be online via Blackboard and will be comprised of 5-10 questions from the assigned readings and your class notes as noted on the calendar. Each quiz will vary: fill in the blank, multiple choice, true false, short answer, photo identification, etc.

ENCOURAGED: The instructor recommends you consider creating small reading/study groups for the assigned plays—meet, assign roles, and read the plays together.

Your two lowest quiz grades will be dropped from your semester average.

B. Participation: discussion, projects (35%) Quality participation during class is required. By doing so you demonstrate your understanding of the material and contribute to the learning environment for everyone.

C. Midterm (15%) Ancient Greece through Medieval Europe

D. Final Examination. (15%) Italian Renaissance through French Neoclassicism
GRADING SCALE: The final course grade will be based on the student’s earned percentage of total points available.

90-100% = A  80-89% = B  70-79% = C  60-69% = D  0-59% = F

ATTENDANCE

Attendance in this course is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, deaths in the family, doctor’s excuse with documentation, and approved university functions.) Your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than four absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. You must consult with the instructor immediately to make such an exception viable.

Lateness: Three late arrivals constitute one absence. If you arrive more than ten minutes late you will be considered absent. Time-management skills are some of the most significant tools of the profession. The practice and development of these skills is expected.

Missed Assignments: No make-up work for quizzes or missed in-class activities. Assignments are due on the assigned deadlines and will not be accepted late. An unexcused absence on the date of an assigned quiz, presentation or test will result in a failing grade for that assignment. Absences on the date of group presentations will result in a failing grade regardless of contribution to project. (Exceptions to deadlines will only be made in extreme circumstances at the discretion of the instructor.)

ACADEMIC INTEGRITY

Any student found guilty of academic misconduct or dishonesty, such as plagiarism or cheating will receive an “F” for the assignment, and, if the situation warrants it, for the entire course.

Definition of Academic Misconduct

Academic Misconduct is engaging in an act that violates the standards of the academic integrity policy as described in the Student Code of Conduct and Procedure for Academic Misconduct Cases. In addition, any behavior specifically prohibited by a faculty member in the course syllabus or class discussion may be considered as academic misconduct.

a. CHEATING:

Cheating is intentionally using or attempting to use unauthorized materials, information, notes, study aids or other devices or materials in any academic exercise.

Examples of Cheating: Copying from another student's paper or receiving unauthorized assistance during a quiz, test or examination. Using books, notes, note cards, or other devices (e.g., calculators, cell phones, or computers) when these are not authorized. The acquisition, without permission, of tests or other academic material belonging to a member of the University faculty or staff. Unauthorized collaboration on exams.

b. PLAGIARISM:

The intentionally, knowingly or carelessly presenting the work of another as one’s own. Exception is made when the ideas, information, etc. are common knowledge.

Examples of Plagiarism: Using another’s work from print, web or other sources without acknowledging the source. Quoting from a source without citation. Using facts, figures, graphs, charts or information without acknowledgement of the source.

c. MULTIPLE SUBMISSIONS:

The submission of substantial portions of the same work (including oral reports) for credit more than once without authorization from instructors of the class for which the student submits the work.
Examples of Multiple Submissions: Submitting the same paper for credit in two courses without instructor permission. Making minor revisions in a credited paper or report (including oral presentations) and submitting it again as if it were new work.

d. COMPLICITY:
Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.
Examples of Complicity: Knowingly allowing another to copy from one’s paper during an examination or test. Distributing test questions or substantive information about the material to be tested before a scheduled exercise. Deliberately furnishing false information.

e. FABRICATION, FALSIFICATION, OR FORGERY:
The intentional and unauthorized altering or inventing of any information or citation that is used in assessing academic work.
Examples of Fabrication, Falsification, or Forgery: Inventing, counterfeiting or omitting data and/or results such that the research is not accurately represented in the research record. Falsely citing the source of information. Altering the record of or reporting false information about practicum or clinical experiences. Altering grade reports or other academic records.

Adapted from Florida State University Academic Honor Policy, used with permission of and our thanks to Dr. Jennifer Buchanan, Associate Dean of the Faculties Reference: Florida State University, Academic Honor Policy -http://academichonor.fsu.edu/policy/policy.html

NOTICE TO STUDENTS WITH DISABILITIES: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

ACADEMIC ADVISING: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

GRADE APPEAL PROCESS: As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules website at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.
## TENTATIVE CLASS SCHEDULE

IT IS YOUR RESPONSIBILITY TO FREQUENTLY CHECK BLACKBOARD FOR UPDATES & CHANGES TO THE SYLLABUS.

Syllabus is subject to change.

<table>
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| THURS | 8.28 | Origins / Greece | ✐ Quiz 1: Syllabus Quiz due by noon 9.10 on Blackboard  
              ✐ Due: Syllabus signature page                                           |
| TUES  | 9.2  | Greece     | ✐ Due: Pages 24-43 LIVING THEATRE: “Background – Aristophanes”  
              ✐ Supportive reading  
              ✐ Quiz 2: Text + Notes                                                  |
| THURS | 9.4  | Greece     | ✐ Due: Pages 44-54 LIVING THEATRE: “Greek Theatre Production – Summary”  
              ✐ Due: Euripides’ MEDEA  
              ✐ Quiz 3: MEDEA + Text + Notes                                         |
| TUES  | 9.9  | Greece/Rome | ✐ Due: Aristophanes’ LYSISTRATA  
              ✐ Quiz 4: LYSISTRATA + Text + Notes                                    |
| THURS | 9.11 | Rome       | ✐ Due: Pages 56-74 LIVING THEATRE: “Roman Background-Summary”  
              ✐ Supportive reading  
              ✐ Quiz 5: Text + Notes                                                 |
| TUES  | 9.16 | Rome / Asia | ✐ Due: Plautus’ THE MENAECHMI (Blackboard)  
              ✐ Supportive reading: DOUBLE BIND (Blackboard)  
              ✐ Quiz 6: THE MENAECHMI + Text + Notes                                 |
| THURS | 9.18 | Asia/India/China | ✐ Due: Pages 76-87 LIVING THEATRE: “Background – Later Chinese Theatre”  
              ✐ Quiz 7: Text + Notes                                                 |
| TUES  | 9.23 | Asia/China/Japan | ✐ THE CHALK CIRCLE (Blackboard)  
              ✐ Quiz 8: THE CHALK CIRCLE                                             |
              ✐ Due: Encouraged: Pa  
              ✐ Quiz 9                                                              |
| TUES  | 9.30 | Medieval   | ✐ Due: Due Pages 102-125 LIVING THEATRE: Entire Chapter: “Background – Summary”  
              ✐ Supportive reading:  
              ✐ SECOND SHEPHERD’S PAGEANT  
              ✐ Quiz 10: SECOND SHEPHERD’S PLAY + Text + Notes                      |
| THURS | 10.2 | Medieval   | ✐ EVERYMAN  
              ✐ Quiz 11: EVERYMAN + Text + Notes                                      |
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| TUES  | 10.7 | Greece - Medieval             | □ Mid-Term Bring pencil to class.  
□ SHOW 1: THE WINTER’S TALE  10.7-10.12                                     |
| THURS | 10.9 | Italian Renaissance           | □ Due: Due Pages 127-140 LIVING THEATRE: “Part Two/Background-Influence of  
Commedia & Women Performers in Commedia”  
□ Due: Machiavelli’s THE MANDRAKE (Blackboard)  
□ Supportive reading:  
□ Quiz 12: THE MANDRAKE + Text + Notes |
| TUES  | 10.14| Italian Renaissance/English Renaissance | □ Due: Pages 140-155 LIVING THEATRE: “Italian Theatre Architecture-Summary”  
□ Supportive reading: Pages 246-251  
□ Quiz 13: Text + Notes |
| THURS | 10.16| English Renaissance           | □ Due: Pages 156-178 LIVING THEATRE: “Background-Scenery & Costumes”  
□ Quiz 14: Text + Notes |
| TUES  | 10.21| English Renaissance           | □ Due: Pages 178-191 LIVING THEATRE: “Elizabethan Acting Companies – Summary”  
□ Marlowe’s DR. FAUSTUS  
□ Quiz 15: DR. FAUSTUS + Text + Notes |
| THURS | 10.23| English Renaissance           | □ Due: Shakespeare’s TWELFTH NIGHT  
□ Supportive reading  
□ Quiz 16: TWELFTH NIGHT + Text + Notes |
| TUES  | 10.28| English Renaissance           | □ Due: Shakespeare’s OTHELLO/Blackboard  
□ Quiz 17: OTHELLO + Text + Notes |
| THURS | 10.30| Reading Day                   | □ Due: Blackboard Assignment Due / Assignment posted on Blackboard.         |
| TUES  | 11.4 | Spanish Golden Age            | □ Due: Pages 192-207 LIVING THEATRE: Entire chapter: “Background – Summary”  
□ Supportive reading:  
□ Quiz 18: Text + Notes |
| THURS | 11.6 | Spanish Golden Age/French Neoclassicism | □ Due: de la Barca’s LIFE IS A DREAM  
□ Quiz 19: LIFE IS A DREAM + Text + Notes |
| TUES  | 11.11| French Neoclassicism          | □ Due: Racine’s PHÈDRE (Blackboard)  
□ Due: Pages 208-226 LIVING THEATRE: Entire Chapter: “Background – Summary”  
□ Supportive reading:  
□ Quiz 20: PHÈDRE + Text + Notes  
□ SHOW 2: Stupid F*cking Bird  11.11-11.16 |
| THURS | 11.13| French Neoclassicism          | □ Due: Moliere’s THE IMAGINARY INVALID (Blackboard)  
□ Supportive reading:  
□ Quiz 21: THE IMAGINARY INVALID+ Text + Notes |
<p>| TUES  | 11.18| Video Day                     |                                                                             |</p>
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<td>THURS</td>
<td>11.20</td>
<td>Play Festival</td>
<td>Prepare background notes for class discussion on 12.2. Work <strong>outside</strong> class on the TAMUCC Theatre and Dance Department’s DANCE DEMO &amp; 10-Minute Play Festival.</td>
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<td>TUES</td>
<td>11.25</td>
<td>Play Festival</td>
<td>Prepare background notes for class discussion on 12.2. Work <strong>outside</strong> class on the TAMUCC Theatre and Dance Department’s DANCE DEMO &amp; 10-Minute Play Festival.</td>
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<tr>
<td>THURS</td>
<td>11.27</td>
<td></td>
<td>THANKSGIVING HOLIDAY—NO CLASS</td>
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| TUES  | 12.2 | Final Exam Review | ✗ Final Exam Review  
|       |      |                   | ✗ Discussion will include your synthesized observations of the theatre history covered in class compared/combined with the selections in the 10-Minute play festival. |
| TUES  | 12.9 | Italian Renaissance - French Neoclassicism | ✗ **FINAL EXAM** 11:00-1:30 P.M.  
|       |      |                   | ✗ Bring pencil to class.                                                                                                                     |
HOW TO BE SUCCESSFUL IN THEATRE HISTORY PART 1

**THEA 3370**

- Attend class.

- Read the assigned material consistently—not the night or morning before. Keep ahead of the reading list. This is an upper-level class that calls for increased time-management skills.

- Read the “Encouraged reading” for enhanced learning and textbook support.

- Join a reading group—and read scripts together—aloud. (See note.)

- Ask questions in class.

- Contribute to the discussions on the group Facebook page outside of class.

- Join in the class discussion. Everyone has something to share.

- Take notes during class—especially of key concepts.

- Use a highlighter as you read the textbook—underline key concepts and write in the margins.

- Journal key concepts in your notebook.

- Use the glossary at the back of the textbook.

- SIGN UP FOR OFFICE HOURS and meet with the instructor if you need assistance or clarification. She’s here to help! 😊 3.36 Bay Hall.

**NOTE:** Trying to get through Medieval theatre at 2:00 o’clock in the morning by yourself after a tech rehearsal—could be considered—by some—self-inflicted torture. 😞 So—share the experience aloud with friends—and a bowl of queso. It’s surprising how much more alive these ancient works can become!
I have read the entire syllabus for THEA 3370.001, THEATRE HISTORY 1, Fall 2014. I have read and understand the policies and requirements of the course particularly in regard to attendance, readings, exams, cheating, and assignments. I understand the fluidity of the syllabus and that all changes, updates and additions will be posted on Blackboard. I understand that any special provisions or accommodations must be presented in advance of any deadlines and that these accommodations will not be granted retroactively.

_____________________________  ________________________________
Signature of Student                      Date

_____________________________
Printed Name

_____________________________
Islander Email
(If you use another email other than your Islander Email, please forward all Islander emails immediately. Only your Islander email will be used for contact between teacher/student.)

_____________________________
Preferred Phone

This sheet must be returned to Alison Frost at the end of the first class day.