

**THEA 65000 History, Historicism, Theory, and Practice in Theatre and Drama
D305, 12:30-1:45PM**

Instructors: Dan Nadon (dnadon@kent.edu)(B143), Yuko Kurahashi (ykurahas@kent.edu) (B146)
Office Hours: M/T/W 2-4PM Nadon: M/W 10:00-AM-12:15PM (M/W) Kurahashi, and
appointments

Course Description: This course will cover the breadth of theatre history and historicism and application of theatre theory to practice by focusing on the six major stylistic periods: Greek and Roman, Medieval, Renaissance, Romanticism, Realism and Non Realism (Symbolism, Expressionism, Surrealism, Absurdism) and Contemporary period (Postmodernism, Feminism, and Interculturalism/Multiculturalism). Using lecture, scholarly articles, video viewing, and practical/writing projects, students will learn about and practice each style, which would be in turn applied to students' respective areas of graduate study (i.e. actor/director/designer).

Course Learning Outcomes: By the end of the semester, students will

- be able to learn historical and theoretical backgrounds of the six periods.
- be able to understand socio/political/cultural contexts (new historicism) of the six periods through diverse forms of literature.
- be able to apply historical, theoretical, socio/political/cultural contexts of the six periods to students' respective areas of specialty.

Textbooks and Other Materials:

- *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel* by Daniel Gerould
- Selected Articles (posted on Blackboard)

Pods:

Pod #1) Ancient Greece and Rome

Pod #2) Medieval Theatre from Trope to Morality Plays

Pod #3) The Renaissance from Machiavelli through the Spanish Golden Age

Pod #4) Romanticism

Pod #5) Naturalism and Realism

Pod #6) The Greater Reality: Makers of Modern and Postmodern Theatre

Pod #7) Multiculturalism, Theatre for Social Change, Performativity

Review & Final Projects (Week 14 & 15.)

Methods of Assessment/Evaluation:

1. Comprehensive Project:

By the end of the semester, students are required to complete an individually designed project on the topic (pod) they have chosen. Projects consist of a practical, written, and presentation.

- (1) Practical component (100 points) – Students will choose one of the following areas: Acting, Costume Design, Scenery Design, or Lighting Design. A project will be assigned to each student depending on their chosen area, (i.e. character analysis and performance, lighting design concept statement and plot, scenic design drawings and concept statement, or costume design drawings and concept statement Examples might be the consciously stylistic

performance of a monologue with character analysis/creating of a scenic, costume design, or lighting concept and plot.

- (2) Written component (200 points) –Students will write a 10-15pp paper chronicling their research for their practical project.

Details of the Project will be provided.

2. Two Exams:

- Exam 1 (150 points): an in-class exam after the first three pods are complete. Short answers and an essay.
- Exam 2 (200 points): This exam will take place at the end of the semester Students are asked to write an 800-1000 word essay, using their knowledge and application of the materials.

3. Quizzes (there will be in-class quizzes) TBA points

4. **In-Class Participation:** This category is one of the most important in the class. Please come to class alert, prepared, and ready to participate, including having read the assignment that corresponds to any lecture or activity. We will be reading plays and having many open-discussions about theatre, and I expect all of you to contribute your thoughts and ideas to the rest of the class. (100)

5. **Attendance:** 10 points per class. You are not able to gain 10 points if you are absent, excused or unexcused. Excused absences would be under consideration only for deduction. After two unexcused absences, 20 points will be deducted per additional absence. Two tardiness cases are equal to one absence.

6. Extra Credit Opportunities:

- A short presentation on the subject we study. Contents and delivery methods need to be approved by the instructors in advance. (20 points)

Grading Scale:

93.0%	A	77.0%	C+
90.0%	A-	73.0%	C
87.0%	B+	70.0%	C-
83.0%	B	67.0%	D+
80.0%	B-		

Important Rules, Policies, and Information:

Missing and late assignments are not acceptable. There will be no make-ups, except in cases of extreme emergency, for which we will need written documentation. The same policy applies to written assignments– they must be turned in on time or they will not be accepted unless you can verify an emergency with written documentation, at which time we will discuss your due date.

There will be no cell phone usage in this class. This includes text messaging. Please turn your cell phone off (NOT TO VIBRATE) when you enter the classroom. If you are seen using your cell phone or computer during class without permission, you will lose your participation points for that class.

Students with disabilities: University policy 3342-3-01.3 requires that students with disabilities be provided reasonable accommodations to ensure their equal access to course content. If you have a

documented disability and require accommodations, please contact the instructor at the beginning of the semester to arrange for necessary classroom adjustments. Please note, you must first verify your eligibility for these through **Student Accessibility Services** (contact 330-672-3391 or visit www.kent.edu/sas for more information on registration procedures).

Cheating and Plagiarism Policies: It is the policy of the University that students enrolled in the University are to perform their academic work according to standards set by faculty members, departments, schools and colleges of the University. Cheating and plagiarism constitute fraudulent misrepresentation for which no credit can be given and for which **appropriate sanctions are warranted and will be applied**. This policy applies to all students of the University. University policies concerning student cheating and plagiarism can be found in [the Administrative policy and procedures regarding student cheating and plagiarism](#).

Registration Requirement: Students who are not officially registered for a course by published University deadlines should not be attending classes and will not receive credit or a grade for the course. Each student must confirm enrollment by checking his/her official class schedules (using FlashFast) prior to the deadline indicated. Registration errors must be corrected prior to the deadline.

Grad Class Weekly Schedule Spring 2016

Pod	Week	Monday	Wednesday
1 Greek and Roman	Week 1 Greek Jan. 20	Martin Luther King Jr. Day No classes Start reading Aristotle's <i>Poetics</i> (G)	Introduction PPT: History of Greek Theatre PPT: Nietzsche's <i>Birth of Tragedy</i>
	Week 2 Roman Jan. 24, 27	Continued Readings - Aristotle's <i>Poetics</i> (G) Readings: Euripides' <i>Bacchae</i> (PDF) PPT: <i>Bacchae</i> Intro Discussion – application of theory to text	Readings - Horace's <i>Ars Poetica</i> (G) PPT: Zeno's Stoicism PPT: History of Roman Theatre
2 Roman continued and 3 Medieval	Week 3 Feb. 1, 3	PPT: <i>Thyestes</i> Intro Readings: Seneca's <i>Thyestes</i> (PDF) Discussion – application of theory to text	PPT: Medieval Theatre Readings—DonnaLee Dox, Excerpts from <i>The Idea of the Theatre in Latin Christian Augustine to the Fourteenth Century</i>
	Week 4 Feb. 8, 10	PPT: St. Augustine PPT: St. Thomas Aquinas Excerpts from St. Augustine's Writing	<i>Everyman</i> Discussion – application of theory to text
3 Medieval continued and Renaissance	Week 5 Feb. 15, 17	Hrotsvitha's <i>The Martyrdom of the Virgins</i> Discussion – application of theory to text	PPT: The Renaissance in general. PPT: Italian Renaissance Excerpts from Serlio's <i>Architettura</i>
	Week 6 Feb. 22, 24	PPT: French Renaissance <i>Le Cid</i> Controversy related theory.	<i>Le Cid</i> (Millie Opens this week)
4. Romanticism	Week 7 Feb. 29, Mar. 2	PPT: History of Romanticism Discussion— Hugo's Preface to Cromwell; Hegel's The Philosophy of Fine Art	PPT: <i>Hernani</i> Intro Discussion: Hugo's <i>Hernani</i> Discussion – Application of Theory

		Discussion - Theory	Readings – Shiller’s <i>The Stage as a Moral Institution</i> ; Mme. De Staal’s <i>Of the Dramatic Art</i> Discussion – Theory
	Week 8 Mar. 7, 9	Discussion- Shiller’s <i>The Robbers</i> PPT: <i>Robbers</i> Intro Discussion – Application of Theory	Exam 1
5 Naturalism and Realism	Week 9 Naturalism Mar. 14, 16	Naturalism and Realism Intro Emile Zola <i>Naturalism in the Theatre</i> ; Strindberg <i>Preface to Miss Julie</i>	<i>Miss Julie</i> Discussion – Application of Theory
Spring Break Mar. 21, 23			
5 N/Realism and 6 To Greater Reality	Week 10 Mar. 28, 30	PPT: Stanislavski Acting Theory – Stanislavski and others	<i>Three Sisters</i> Discussion – Application of Theory
	Week 11 April 4, 6	Bertolt Brecht, Epic Theatre selections from <i>Brecht on Theater</i>	Erwin Piscator, <i>The Political Theatre</i>
6. The Greater Reality continued and 7 Multiculturalism, Theatre for Social Change/ Performativity	Week 12 April 11, 13	PPT: Overview of contemporary directors and designers. Mary Overlie, Ann Bogart, “[The Six] Viewpoints Robert Lepage, others. Mnouchkine	Non-western Soyinka <i>Death and the King’s Horseman</i> Discussion – Application of Theory
	Week 13 April 18, 20	PPT: LGBTQ Discussion: Augusto Boal’s <i>Theatre of the Oppressed</i>	<i>Heroes and Saints</i> (<i>Bus Stop</i> Opens)
Exam and Presentations	Week 14 April 25, 27	Review	Exam 2
	Week 15 May 2, 4	Presentation Kevin Heather Kerry Brittney	Presentation Terry Chris Leo Paul
Finals Week		Final Paper Due May 10, 2016 “FINIAL” Presentation 10:15- Jess April, Tom, Jim, Dane	