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GRADUATE THEATRE HISTORY SURVEY

TH A 5306

Texas Tech University

Spring 2011

T/R 2:00-3:20 * Education 302

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COURSE CONTENT AND PURPOSE

This class is a survey of theatre history from early Egypt (ca. 3000 BCE) to the present with an emphasis on Western traditions. It is also an introduction to theatre historiography.

The class is designed to serve as a review of what you already know, an introduction to often-ignored eras or performance traditions, and as a grounding in thinking about history as a living, dynamic, creative field. The diachronic sweep is huge, but we will stop at several points to read essays, chapters of books, or a whole book, in order to accomplish two things. One is to acquaint you with multiple forms of specialist thinking and new ideas in areas you might either ignore or think you know “well enough to teach.” The other is to keep ever-present the idea that the historians whose work is redacted for text books advance ideas and theories more than they convey data in a kind of seamless story form. In short, the goal is to get you to think and read like a professional historian. Theatre history is more cultural studies than it is literary criticism. Performance analysis—a key part of theatre history—is not about looking for “excellence” but about assessing efficacy in context.

EXPECTED LEARNING OUTCOMES

Upon completion of this course students should be able to read history both as informed investigators and as skeptics ready to engage with authors’ arguments rather than as passive tourists wanting to be taken for a pleasant, untroubling ride. By the end of the term, students should recognize key eras in theatre history (as well as have some sense of how these came into being); they should recognize differences among theatre phenomena in geographic areas that exist and produce theatre contemporaneously but not identically. They should have a visual and possibly an aural correlative for eras that might previously have been recognizable largely in terms of playscripts. They should understand what historiography is; they should be able to identify and describe an argument in an essay or book on a theatre history topic; they should be able to historicize some key ideas that recur in most theatrical endeavors around the world but that don’t resemble each other in their culturally and temporally specific manifestations (e.g., “natural,” “exciting,” “beautiful,” “skilled,” “professional,” “traditional”). Students should be able to craft a short lecture, to ask trenchant and purposeful questions about history and about specific texts, and they should be able to analyze scholarly texts with regard to content and strategy.

ASSESSMENT METHODS

Class discussion/participation

Leading the seminar for 20-25 minutes

A medium length final paper (10-12 pages, or about 2500 words excluding notes, bibliography, and any illustrations or charts)

Final exam

GRADING

25%=class participation. Engage in discussions; bring in questions, don't "lurk." I'll log a grade for you for each day you are present; I'll drop the lowest grade when I compute this portion of the grade at the end of the term. Basic rubric: if you are present but sit silently, that's a D for the day. If you answer perfunctorily when called on, that's a C. If you've done the reading, participate, and understand what's going on, that's a B. If you have innovative, insightful questions or responses, if you take the conversation in a new direction, if you engage with fellow students in analysis or informed discussion, that's an A for the day. In-class "writing breaks" will be graded as part of participation. **The purpose of the discussions and the in-class writing is to train you to think on your feet and engage in intellectual conversation in a purposeful way that makes use of others' observations about shared readings.** Neither the class nor the realm of scholarly discourse is about "speaker out/listener in." It is about engaged conversation.

25%=a presentation in class. This will be explained early in the term. All student presentations will take place after spring break, so you will have ample time to prepare. Your presentation must engage the other students in the seminar and you'll have about 20-25 minutes. (Since each of the presentation days will have two or three student presentations, it's very important that you stick to the time limit.) The presentation is practice for both teaching and for professional presentations. Handouts, powerpoint, video clips, etc. are welcome. Each presentation will be predicated on a student reading a book that no one else in the class will have read. You will choose and assign a short reading from your book (maximum of 20 pages) and then do a brief lecture/discussion.

25%=a research paper. I strongly suggest you do your research paper on a topic related to your presentation so you can maximize your research time and efforts. I will not require multiple drafts, but I urge you to do at least two drafts on your own. If you do not own *The Craft of Research* and the *MLA Handbook*, I'd recommend acquiring them. A grading rubric appears at the end of this syllabus.

25%=a final exam. This will be largely about pulling together data and being sure you can keep track of the major themes, phenomena, eras, and texts you will have studied. It will be multiple choice, true/false, matching, fill-in-the-blank, and possibly some short essay answers (*very* short). The paper allows you to go into depth on a topic of your choice. The exam measures your ability to grasp the parameters of the course terrain broadly.

REQUIRED TEXTS

Available at the University Book Store:

- Brockett, Oscar and Franklin J. Hildy. *History of the Theatre, Foundation Edition* (Allyn & Bacon, 2007)
- Postlewait, Thomas. *The Cambridge Introduction to Historiography* (Cambridge UP, 2009)
- Roach, Joseph R. *The Player's Passion: Studies in the Science of Acting* (U. of Michigan Press, 1993)
- Zarilli, Phillip B., Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei. *Theatre Histories: An Introduction* (Routledge, 2006)

Available electronically:

- Enders, Jody. *Death By Drama and Other Medieval Urban Legends* (U. of Chicago Press, 2002); Introduction and chapters 2 and 14 (electronic file)
- Goldhill, Simon. "The Great Dionysia and Civic Ideology," in *Nothing to Do With Dionysos?: Athenian Drama in Its Social Context* (Princeton UP, 1990). (electronic file)
- Jannarone, Kimberley. "Audience, Mass, Crowd: Theatres of Cruelty in Interwar Europe." *Theatre Journal* 61:2 (May 2009):191-212 (full text available on Project Muse).
- Kaplan, Deborah. "Learning 'to Speak the English Language': *The Way of the World* on the Twentieth-Century American Stage," *Theatre Journal* 49:3 (October, 1997): 301-322 (full text available online via Project Muse)
- Kerr, Rosalind. "Isabella Andreini on the Art(ifice) of Acting and Writing" (electronic file).
- Mayer, David. *Stagestruck Filmmaker: D.W. Griffith and the American Theatre* (U of Iowa Press, 2009. Chpt. 1, "The Mobile Theatre." (electronic file)
- Narayanan, Mundoli Vasudevan. "Over-Ritualization of Performance: Western Discourses on Kutiyattam" in TDR, Summer 2006. (Available online through Project Muse. Use the TTU library articles databases.)
- Takeuchi, Akiko. "Translation and Creative Misunderstanding: Ezra Pound and Konishi Jin'ichi." (electronic file)
- Wiles, David. *Mask and Performance in Greek Tragedy: From Ancient Festival to Modern Experimentation* (Cambridge UP, 2007). Short excerpt (electronic file)

WEEKLY SCHEDULE

N.b.: I have tried (and mostly succeeded) to have longer readings due on Tuesdays. Forgive the exceptions (they are few) and try to plan ahead.

WEEK 1

Thurs., Jan. 13 Introduction

WHERE TO BEGIN?

WEEK 2

Tues., Jan 18 Brockett & Hildy (hereafter B&H) chpts. 1& 2
 Postlewait, chpt. 5

Thurs., Jan. 20 Goldhill and Wiles

WEEK 3

Tues., Jan. 25 B&H 57-63; Narayanam essay; *Little Clay Cart* video in class
Thurs., Jan 27 B&H 68-69; B&H chpt. 10 pages 197-217; Takeuchi
Video in class: *The Tradition of the Performing Arts in Japan*

WEEK 4

Tues., Feb. 1 B&H chpt. 3; Postlewait chpt. 3
Thurs., Jan. 3 B&H 74-84 and Enders readings

ALTERNATE WAYS IN

WEEK 5

Tues., Feb. 8 Zarilli, et al., Preface & part 1 (long reading—be prepared)

WESTERN GROWING PAINS

Thurs., Feb. 10 B&H chpt. 5; York video in class

WEEK 6

Tues., Feb. 15 B&H 7 and 8; Kerr essay (it's short)
Thurs., Feb. 17 B&H chpt. 6;

WEEK 7

Tues., Feb. 22 Roach preface and chpt. 1
Thurs., Feb. 24 Postlewait chpt. 1

WEEK 8

Tues., Mar. 1 B&H chpt. 11; Kaplan essay
Restoration video in class; **Paper proposals due today (250 words, stab
at a thesis, nod to a couple of sources)**

Thurs., Mar. 3 Postlewait chpt. 4

WEEK 9

Tues., Mar. 8 Roach chpts. 2&3
Assignments you will be making for chpts. from your individual books are
due today.
Thurs., Mar. 10 B&H chpt. 12.

WEEK 10

SPRING BREAK (Mar.12-20)

**BOURGEOIS SUBJECTS AND THEIR DRAMATIC ENDEAVORS, PLAYGROUNDS,
AND SPECTACLES**

WEEK 11

Tues., Mar. 22 B&H chpt. 13
Thurs., Mar. 24 B&H 14.

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WEEK 12

Tues., Mar. 29 B&H 15 and 16; David Mayer chapter.
Thurs., Mar. 31 B&H 17; Postlewait chpt. 2

WEEK 13

Tues., Apr. 5 Finish Roach; B&H 18.
Thurs., Apr. 7 B&H 19; Jannarone essay.

WEEK 14

Tues., Apr. 12 Zarilli, et al. chapter 7 and intro to Part IV (457-481)

HELLO, WORLD

Thurs., Apr. 14 B&H chpt. 22 and Zarilli, et al. chpt. 11

WEEK 15

Tues., Apr. 19 PASSOVER. NO CLASS MEETING.
Thurs., Apr. 21 Student presentations 1, 2. Assignments TBA (by *you*)

WEEK 16

Tues., Apr. 26 Zarilli, et al. chpt. 12.
Student presentations 3, 4. Assignments TBA (by *you*)
Thurs., Apr. 28 Zarilli, et al., chpt. 13
Student presentations 5, 6. Assignments TBA (by *you*)

WEEK 17

Tues., May Student presentations 7,8,9.

Friday, May 6=FINAL EXAM. THIS IS SCHEDULED BY THE REGISTRAR, SO PLEASE
DON'T SHOOT THE MESSENGER. I'LL BRING SNACKS. AND NO WAY WILL IT
TAKE THE ENTIRE ALLOTTED TIME. NIX.

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GRADING RUBRIC

for
Papers—THA 5306

The points below add up to 100 and I'll use a traditional grading method (percentages).

1. Turning in a proposal: **2 points**
2. A title that reflects your thesis. (Not a title that merely announces your topic. E.g., "Melodrama on the British Stage" is too broad and has no thesis, but "Gas and Electric Companies: the Evolution of Lighting and its Effects on and in Melodrama on the London Stage" announces both the problem you are discussing and the way you are interrogating it and would be a much better title). **5 points**
3. A clearly identifiable thesis/research question. **15 points**
4. An argument that builds (via causality and transitions), not merely a lot of data (however interesting the data may be). **25 points** Think about trading drafts with a classmate and reading each other's work. Big question for your reader is "what is this paper arguing?" Ways to get at that are, "could you tell me in your own words what this paper is about? Could you explain it to someone else? What did you learn from it?")
5. Pagination (page numbers) **2 points**
6. A conclusion. A good one does not merely repeat and summarize. It ups the stakes for why the argument is important and may point the way to additional or new issues and problems. Conversely, it can't just dump in a bunch of things you couldn't figure out or couldn't get to. The questions need to emerge from the importance of the new ground broken by your investigation and findings. **4 points**
7. Accurate grammar, punctuation, spelling, felicitous syntax and appropriate diction (language suitable to formal writing). **20 points** (2 points off for each individual error up to 30 points. N.b., this is a big enough percentage of the overall grade to mean the difference between B and D. Allow time to proofread. Best of all: put the draft away for a couple of days then reread with fresh eyes. Ideally this should not be a category at all, but too many mistakes get in the way of reading and they kill your credibility. With care, these should be easy points. Think of it as carrot rather than stick.)
8. A humanities citation style properly used. (This includes only how to do a citation, but also to knowing when to cite a source. If you reproduce someone's argument in your own words and fail to cite a source, that's plagiarism. Better to err on the side of caution...) **12 points**
9. Proper length (12-15 pages). Going either over or under will cost you points. Pages used for a Works Cited list or for end notes or for illustrations don't count. You don't need a separate title page unless that's something that makes you really happy or unless you want an illustration there. **2 points**
10. Ten to twelve sources, only two of which can be websites. (Accessing an academic journal electronically doesn't count as using a website.) At least two of your sources must be articles or essays written 1995 or later. If you are writing about a play or plays, the scripts do not count as sources. **5 points**
11. Covering the "5 W's." This is pretty basic, but be sure you've let the reader know whom or what you're writing about, why s/he or it is significant, when the person or phenomenon lived or occurred, and where the person or phenomenon existed or worked or arose. This conveying of basic data cannot and should not be the sole focus of your paper, and you don't need to dump all the info in one paragraph—you can work it in as you go. But your reader should come away know these things about your topic whether s/he agrees with your argument or not. **8 points**

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BOOKS FOR INDIVIDUAL PRESENTATIONS – spring, 2011
(Select one)

Edmonson, Laura. *Performance and Politics in Tanzania: The Nation on Stage*. Indiana UP, 2007.

Kennedy, Dennis. *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity*. Cambridge UP, 2009.

Kruger, Loren. *The Drama of South Africa: Plays, Pageants, and Publics Since 1910*. Routledge, 1999.

Leon, Mechele. *Molière, the French Revolution, and the Theatrical Afterlife*. University of Iowa Press, 2009.

Nathans, Heather. *Slavery and Sentiment on the American Stage, 1787-1861: Lifting the Veil of Black*. Cambridge UP, 2009.

Schwartz, Michael. *Broadway and Corporate Capitalism: The Rise of the Professional-Managerial Class, 1900-1920*. Palgrave Macmillan, 2009.

Schweitzer, Marlis. *When Broadway Was the Runway: Theater, Fashion, and American Culture*. University of Pennsylvania Press, 2009.

Solga, Kim. *Violence Against Women in Early Modern Performance: Invisible Acts*. Palgrave Macmillan, 2009.

Strobl, Gerwin. *The Swastika and the Stage: German Theatre and Society, 1933-1945*. Cambridge UP, 2007.

Taylor, Gary. *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*. Weidenfeld & Nicholson, 1989.

Thomas, David, David Carlton, and Anne Etienne. *Theatre Censorship: From Walpole to Wilson*. Oxford UP, 2007.

Westlake, E.J. *Our Land is Made of Courage and Glory: Nationalist Performance of Nicaragua and Guatemala*. Southern Illinois University Press, 2005.

Wiles, David. *Mask and Performance in Greek Tragedy: From Ancient Festival to Modern Experimentation*. Cambridge UP, 2007.