

**THEATRE 341**  
**Texts and Context I: Ritual to 17<sup>th</sup> C**  
MWF 100-215  
Black Box Theatre

Dr. Scott R. Irelan  
Office: Bergendoff 66  
Phone: 7171  
Email: [scottirelan@augustana.edu](mailto:scottirelan@augustana.edu)  
Office Hours: W 1130-1230; F 1000-1100; M by appointment

**REQUIRED TEXTS:**

<i>The Wadsworth Anthology of Drama, Fifth Edition</i>	W.B. Worthen
<i>History of the Theatre, Ninth Edition</i>	Brockett and Hildy
<i>Metamorphoses</i>	Mary Zimmerman

Suggested Texts:      *A Sourcebook in Theatrical History*, Nagler  
                                 *Theories of the Theatre*, Carlson  
                                 *History of Art: The Western Tradition*, Janson and Janson  
                                 *The Process of Dramaturgy: A Handbook*, Irelan, Fletcher and Dubiner

**READING LIST OF PLAYS:**

<i>Oedipus the King</i>	<i>Lysistrata</i>	“Second Shepherds’ Pageant”	<i>Hamlet</i>
“Matsukaze”	<i>Phaedra</i>	<i>Metamorphoses</i>	

**COURSE OBJECTIVES:**

This course is an exploration of cultural traditions, artistic ideals, dramatic literature and the socio-political matrix from which they emerged. By the end of the term I hope that learners will:

- 1) Come to a lasting understanding of concepts and principles that are foundational to a historicized narrative of early theatre and live performance;
- 2) Be able to manage research processes through analysis, evaluation, inventive problem-solving, and public presentation of findings;
- 3) Identify the relationship of dramatic literature as a historical artifact not only to other arts and the sciences but also to the ideas and politics inherent to the time period from which the pieces came;
- 4) Emerge as informed spectator/readers who value critical discourse about live theatrical performance, dramatic texts and the context from which they came;
- 5) View the examination of history through the lens of theatre and live performance as a valuable exercise with implications far beyond the time spent within the learning environment;
- 6) Emerge as a self-directed learner of classical ages with a learning plan for their future as liberally-educated citizens of the global community in which they reside.

**ETHICS:**

Promptness, attendance, and “attentiveness” are valued in this class. Please behave accordingly and do not disrupt the class with excessive talk or the use of cell phones and other devices. A willingness to “give theatre history a chance” is obviously most appreciated. It is assumed that learners will work cooperatively with one another, and all work that is not “original” will be properly credited. The Augustana College Honor Code can be found at the following site <http://www.augustana.edu/library/Services/AcademicIntegrity.html>.

Creative Commons Attribution-Noncommercial 3.0 United States License

**A Few Words About Academic Integrity\*:** Your name on any written or spoken exercise (i.e. quizzes, exams, papers, project reports, journals, speeches) constitutes a statement that the work is the result of your own thought and study, stated in your own words, and produced without the unauthorized assistance of others, except where you have clearly indicated otherwise. The most common form of academic dishonesty is often described as “plagiarism”, that is, presenting someone else’s words or ideas as your own. Examples of plagiarism include, but are not limited to:

- turning in a rewritten copy of a paper that someone else has written;
- turning in a paper that was posted on the Internet;
- quoting as few as two or three words without indicating that you are quoting them when those words represent an author’s unique or original insight;
- copying text from the Internet;
- using words, numbers or ideas which are not your own without indicating where you got them; or, using the same pattern of organization for sentences, paragraphs, pages or chapters as someone else without citing that person.

*\*from “AGES Statement on Academic Integrity for Liberal Studies Courses”*

### **FEEDBACK AND ASSESSMENT:**

- Preparation and Collaboration: ...is vital to our success this term. Please be in class, be on time to each learning session, and come prepared with questions or concerns to pose.
- Point Breakdown:
  - Seven (7) Critical Connection Writing Engagements @ 5 points each=**35 points**
  - One(1) Critical Contexts Presentation@35 points each=**35 points**
  - Attend *Metamorphoses* and a complete performance response=**80 points**
  - Two (2) Assessments@ 40 points each=**80 points**
  - One (1) Learning Plan@20 points=**20 points**

**TOTAL POSSIBLE POINTS = 250**

### **FEEDBACK and ASSESSMENT SCALE:**

250	A+
249-237	A
236-227	A-
226-219	B+
218-212	B
211-200	B-
199-187	C+
186-180	C-
179-172	C
171-149	D
148-0	F

A+, A, A-	indicate <b>excellent</b> work that supersedes given requirements and expectations
B+, B, B-	indicate <b>good</b> work that meets the given requirements and expectations
C+, C, C-	indicate <b>fair</b> work that needs improvement to meet given requirements and expectations
D	indicates <b>poor</b> work
F	indicates failure without privilege of re-examination

Creative Commons Attribution-Noncommercial 3.0 United States License

**\*\*You cannot earn an “A” in the course if you have not completed all assignments regardless of your final point value\*\***

#### Critical Contexts Presentations

This collaborative act is meant to provide two perspectives regarding theatre and live performance as written by critics and scholars of the time. These presentations must summarize the life of the authors and provide the tenets of one major work, while also comparing the two works/authors in terms of major ideas. You will present the findings in at least fifty minutes during the scheduled learning session. A one page (only) summary handout for each member of the class is required in order for all cohort members to receive credit. Remember, it is not the quantity of information you collect but the quality.

#### SELECTIONS:

Japan: Zeami “Teachings on Style and the Flower”  
“Mirror Held to the Flower”  
“The Three Elements in Composing a Play”

England: Sidney, “Apology for Poesy”  
Thomas Lodge, “A Defence of Poetry, Music and Stage Plays”  
John Northbridge, “A Treatise Against Dicing, Dancing, Plays and Interludes”

France: “The Opinions of the French Academy”  
Pierre Corneille, “Discourses”  
Rene Rapin, “On Aristotle’s Treatise of Poesy”

#### Critical Connection Writing Engagements

For each of the plays on the reading list, you must submit a concise, informed and ORIGINAL essay of 300-500 words at the beginning of class on the discussion day as indicated on the course calendar. The purpose of this engagement is for you to find staging conventions talked about in Brockett and Hildy (as well as in our discussions) within the play text at hand. For example, if Medieval morality plays are staged in non-localized space, then when reading *Everyman* I note how the stage direction indicates this, using direct quotations from both the history text and the play text to identify and support my argument.

#### Performance Response Engagement

This exercise requires that you attend *Metamorphoses* and write a five paragraph response to the given prompt (forthcoming). All essays must be typed in either Times New Roman 12 pt. font or Courier 10 pt. font, using double spacing and 1” margins. You are encouraged to double side your printed work. The opening and closing information must be in accordance with the *Theatre Journal* performance response guidelines. Look at the three most recent editions of the journal for examples. You can find them archived within the *Project Muse* online database. You are expected to generate a draft for peer review and a final copy, which will be digitally archived on Moodle. If you do not complete the draft expectation, then you will receive a “0” on the entire assignment. This essay emulates the process that theatre and performance scholars engage in before the *Theatre Journal* review editor steps in with stylistic influence. ***I will not accept responses after the class period it is due. If you cannot make it on that day, then you must arrange for the essay to arrive regardless. You are responsible for purchasing your ticket in a timely manner.***

#### Pop Quiz Proviso

It is presumed that you are attending to all of the readings in preparation for each learning session. If I sense this not to be the case on a consistent basis, then I reserve the right to introduce an unannounced reading quiz.

#### ACCOMMODATIONS

Creative Commons Attribution-Noncommercial 3.0 United States License  
Any learner in need of reasonable accommodation should first contact Evelyn Campbell, Dean of Students (7533).

**EXTRA CREDIT**

*I do not make it a policy to offer extra-credit.* That being stated, I do reserve the right to offer extra-credit assignments to all learners, and to gauge its application appropriately and uniformly for everyone.

**COURSE CALENDAR**

**Exploration ONE: In the beginning**

- M Nov. 15 Introduction to the Course
- W Nov. 17 Oral, Ritual and Shamanic Performance  
**READ:** Chapter 1 B&H
- F Nov. 19 Oral, Ritual and Shamanic Performance (con't)  
**READ:** *Metamorphoses*  
**Critical Connection Writing Due**  
Meet in Library for "Hunting and Gathering"

**Exploration TWO: From BCE to CE; or From Pagan to Christian**

- M Nov. 22 Athenian Drama and Performance  
**READ:** Chapter 2 and pgs. 36-43 B&H
- W Nov. 24 Critical Contexts: Aristotle, Plato and Athenian Drama  
**READ:** Worthen 123-31
- F Nov. 26 NO CLASS
- M Nov. 29 Athenian Tragedy  
**READ:** *Oedipus the King*  
**Critical Connection Writing Due**
- W Dec. 1 Critical Contexts Information Literacy  
Meet in Library
- F Dec. 3 NO CLASS- KENNEDY CENTER OBLIGATION
- M Dec. 6 Athenian Comedy  
**READ:** *Lysistrata*  
**Critical Connection Writing Due**
- W Dec. 8 Roman Theatre  
**READ:** pgs. 43-71 B&H
- F Dec. 10 Medieval Theatre of Europe  
**READ:** Chapter 4 B&H
- M Dec. 13 **READ:** "Second Shepherds' Pageant"  
**Critical Connection Writing Due**
- W Dec. 15 Assessment One Review

- F Dec. 17      Assessment One
- WINTER BREAK
- M Jan. 10      **Exploration THREE: From Tradition to Rebirth (and back again)**  
                    NO CLASS- KENNEDY CENTER OBLIGATION
- W Jan. 12      Classical Japan  
                    **READ:** B&H 631-44
- F Jan. 14      **Critical Contexts: Zeami**
- M Jan. 17      **READ:** “Matsukaze”  
                    **Critical Connection Writing Due**
- W Jan. 19      English Theatre to 1642  
                    **READ:** Chapter 5 B&H
- F Jan. 21      **English Theatre Critical Contexts:**
- M Jan. 24      **READ:** *Hamlet*  
                    **Critical Connection Writing Due**
- W Jan. 26      Spanish Theatre to 1700  
                    **READ:** Chapter 6 B&H
- F Jan. 28      Italian Theatre to 1700  
                    **READ:** Chapter 7 B&H
- [Go see *Metamorphoses*]
- M Jan. 31      French Theatre to 1700  
                    **READ:** Chapter 8 B&H
- W Feb. 2      **Neo-Classic French Critical Contexts:**
- F Feb. 4      Racine and French Theatre  
                    **READ:** *Phaedra*  
                    **Critical Connection Writing Due**
- Exploration FOUR: Critical Contexts and Convergence**
- M Feb. 7      Other theatres of Asia  
                    **READ: B&H**  
                    **Response Essay Due**
- W Feb. 9      Assessment Two Review
- F Feb. 11      Reading Day for Assessment Two

Assessment Two: 1200-200PM Thursday 17 February 2011  
You must attend this session to pass the entire course.

Theater Historiography website  
[www.theater-historiography.org](http://www.theater-historiography.org)

6

Creative Commons Attribution-Noncommercial 3.0 United States License  
Learning Plan due before Assessment Two