

Syllabus for
COM 304—Theatre History I
3 Credit Hours
Fall 2008

I. COURSE DESCRIPTION

A study of the history of theatre from the Greeks to Ibsen. The course provides an in-depth study of the plays, playwrights, physical theatre, social structure, and theatre criticism. Surveys the social, political, religious, and theatrical aspects of the various periods to better acquaint the student with these areas and their place in the development of modern drama.

II. COURSE GOALS

The purpose of this course is to enable the student to do the following:

- A. Acquire a basic backlog of historical plays by reading and analyzing them.
- B. Gain a deeper and more complete understanding of the development of theatre throughout the centuries.
- C. Develop a finer appreciation of drama within its historical background.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

A. Terminal Objectives

As a result of successfully completing this course, the student will be able to do the following:

- 1. Discuss the various periods of theatrical history with a greater degree of knowledge and understanding. (GC 1; SC 5)
- 2. Trace the evolution of the theatre from the Greek period to 1800 reflecting his or her knowledge and understanding of the physical theatre plant, actors, acting styles, and the writings of critics, as well as the emergence of the director. (GC 1; SC 5)
- 3. Categorize plays as comedy, tragedy, melodrama, romantic drama, and neoclassical from the study of Aristotle's Poetics and the historical development of theatre from that point. (GC 1; SC 5)
- 4. Discuss the role of rules and guidelines in today's theatre, in light of the past. (GC 1; SC 5)

B. Unit Objectives

As a result of successfully completing these units, the student will be able to do the following:

Unit 1--The Greek Theatre

- 1. Label all the components that comprise a typical Greek theatre.
- 2. Using Oedipus, in writing, divide the play into its various parts and write the correct name or term for each part.
- 3. Demonstrate a knowledge of The Poetics by being able, orally or in written form, to define tragedy and comedy as defined by Aristotle.
- 4. List and describe the usage of scenic elements in the Greek theatre.
- 5. List the contributions of Aeschylus, Sophocles, Aristophanes, and Euripides.

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- 6. Discuss the role of religion in the Greek theatre.

Unit II--The Roman Theatre

1. Label all the components that comprise a typical Roman theatre.
2. Discuss the role of the actor in the Roman theatre.

Unit III--The Medieval Theatre

1. Discuss the social and religious climate of the medieval period, especially the role of drama in the Catholic Church.
2. Discuss the various methods of staging during the medieval period.
3. List the different types of actors and describe each.

Unit IV--The Italian Renaissance

1. In oral or written form, identify the scenic elements developed in the Renaissance theatre.
2. In oral and written form, discuss reasons for the rise of scene design and the fall of playwrighting during the Renaissance period.
3. Discuss the contributions of Serlio and Sabbattini to the Renaissance theatre.
4. Compare and contrast the Theatre Olimpico and the Theatre Farnese.
5. Discuss and identify the art form known as Commedia dell'arte.
6. Identify the development of the Renaissance in light of the religious climate of the time.

Unit V--The Spanish Theatre

1. Discuss the components that go to make up the Golden Age.
2. List the contributions of Lope de Vega and Calderon to the Golden Age.

Unit VI--The English Theatre

1. Label the parts of a typical Elizabethan Outdoor Theatre.
2. In writing, identify the Globe, the Pit, the Bear, and the Rose theatres.
3. Discuss the playwrighting theories of Ben Jonson.
4. Demonstrate knowledge of Shakespeare by being able to identify his role in the Globe Theatre.

Unit VII--The French Theatre

1. Discuss the role Moliere played in the development of the French theatre.
2. Discuss the role played by Corneille in the development of French playwrighting taught in the 17th century.

Unit VIII--The Restoration Theatre

1. Discuss the reason for the existence of the Restoration Period.
2. Discuss the theories of playwrighting during the Restoration Period.
3. Identify Dryden, Wycherley, and Congreve and discuss their contributions to the Restoration Period.
4. Discuss the reaction against the strict religious rules of individual conduct.

Unit IX--18th-Century English Theatre

1. Identify the following persons and discuss their role in the 18th-Century English theatre: David Garrick, Steele, Sheridan, DeLouthbourg

Unit X--18th-Century Italian Theatre

1. Discuss the role of two-point perspective in scene design.

2. List the contributions of the Bibiena family to scene design.
3. Identify Goldoni and discuss his role in the Italian theatre.

Unit XI--18th-Century European Theatre

1. Discuss the condition of the German theatre during the 18th Century.
2. Identify the following and discuss their role in the development of 18th-century German theatre: Neuber, Lessing, Goethe, Schiller

Unit XII--18th-Century American Theatre

1. Discuss the growth of the American theatre in the colonies.
2. Discuss the first two acting companies in the colonies.
3. List and discuss the contributions of actors and playwrights in the colonies.
4. Discuss the manner in which theatre companies avoided the strict religious bans against dramatic presentation.

- C. The Teacher Preparation Program meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets the following competencies: General Competency (GC) 1; Subject Competency (SC) 5

This course is designed to help students meet General Competency:

GC 1: The teacher understands the central concepts and methods of inquiry of the subject matter discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

This course is designed to help students meet subject competency:

SC 5: Understands the influence of social and historical contexts, and culture on public address and literature of the theater.

IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

Required Materials

Textbooks

Jacobus, Lee A. (2005). The compact bedford introduction to drama. Boston: Bedford/St. Martin's.
 Beer. (1963). Second shepherd's play. Branden.
 Sheridan. (1998) The rivals. Dover.
 Hunter. (2007) Androboros. Kessinger.

V. POLICIES AND PROCEDURES

A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software. By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means.

4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
 5. Students are to be in compliance with University, school, and departmental policies regarding ePortfolio requirements. Students should consult the ePortfolio handbooks for requirements regarding general education and the students' majors.
 - a. The penalty for not submitting electronically or for incorrectly submitting an ePortfolio artifact is a zero for that assignment.
 - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.
- B. Department Policies and Procedures
1. **Attendance**—At Oral Roberts University, students are expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, each student is allowed to miss class the number of times per week a class meets. This allowance is for illness, personal business, and personal emergency. Students may consider this personal days or sick leave. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. A student missing class due to illness must take an unexcused absence. Extended illnesses are handled on an individual basis and require a doctor's excuse.
 2. **Administratively Excused Absences**—Students who must miss class for University sponsored activities must follow these procedures:
 - a. inform the professor before the event.
 - b. arrange to complete missed work within one week.
 - c. not commit to class performances (oral reports, speeches, television tapings, group presentations, etc.) on a date the student will be gone. Makeup work is not permitted if the student voluntarily commits to a performance on the date of an administratively excused absence.
 - d. present an excuse, signed by the Dean of Arts and sciences, the day the student returns.
 3. **Tardies**—Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision for this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to stop the class to mark the student late; the student is the one responsible to convey that information following that class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.
 4. **Late Work**—The student is responsible for obtaining class assignments and material covered during an absence. All work must be completed as scheduled. An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. If late work is accepted, a substantial penalty will be assessed.
 5. **Literacy**—The Communication Arts Department does not accept for credit any written assignment that contains more than an average of three grammatical and/or typographical errors per page.
 6. **ePortfolio**—Refer to the Communication Arts ePortfolio handbook for ePortfolio policies at (<http://oru.edu>), click on **Academics**, then **ePortfolio**, then **Department**

Resources, then Communication Arts Handbook HTML.

C. Course policies and Procedures

1. Evaluation Procedures

The grade in this course will be based upon the following:

- 20% 5 Quizzes
- 20% 10 Play Analyses
- 20% Midterm Exam
- 10% Topic Presentation
- 10% Topic Paper
- 20% Final Exam

2. ePortfolio Requirements: None

3. Other Policies and/or Procedures

a. Play Reading/Analysis

The basis for any discussion of theatre is a foundation of plays that are familiar to those who are involved in the discussion. Therefore, it will be necessary for the student to read all the plays listed in the syllabus, as scheduled in order to benefit from the class discussions and lectures. All play analysis will be due as scheduled. Incomplete grade is given if play analysis is not complete.

b. Topic Listing and Sequence

- Unit I The Greek Theatre – Oedipus Rex
– Lysistrata
- Unit II The Roman Theatre
- Unit III The Medieval Theatre – Dulcitius
– Everyman
– The Second Shepherd's Play
- Unit IV The Italian Renaissance
- Unit V The Spanish Theatre
- Unit VI The English Theatre – Othello
– The Mask of Blackness
– The Misanthrope
- Unit VII The French Theatre
- Unit VIII The Restoration Theatre
- Unit IX The 18th-Century English Theatre – The Rivals
- Unit X The 18th-Century Italian Theatre
- Unit XI The 18th-Century European Theatre
- Unit XII The 18th-Century American Theatre– Androboros

c. Any examination not taken at the scheduled time due to an excused absence must be made up at a time arranged with or by the instructor. Generally, tests missed for an unexcused absence cannot be made up. The University's \$15.00 late-test fee must be paid in advance.

VI. COURSE CALENDAR

DAY	MATERIAL	DAY	MATERIAL
Friday 8/15	Course Introduction Beginnings	Monday 10/13	Fall Break
Monday 8/18	Greek Theatre	Wednesday 10/15	Fall Break

Wednesday 8/20	Greek Theatre	Friday 10/17	Fall Break
Friday 8/22	Greek Theatre	Monday 10/20	Review Test.
Monday 8/25	Greek Theatre	Wednesday 10/22	French Neoclassical Theatre
Wednesday 8/27	<u>Oedipus Rex</u> analysis due. Discuss. Quiz 1 – Greek Drama	Friday 10/24	<u>Othello</u> analysis due. Discuss.
Friday 8/29	Topic presentations	Monday 10/27	Restoration
Monday 9/1	Labor Day. No class.	Wednesday 10/29	Restoration
Wednesday 9/3	Roman Theatre	Friday 10/31	18th Century English
Friday 9/5	Roman Theatre	Monday 11/3	18th Century English
Monday 9/8	Roman Theatre	Wednesday 11/5	18th Century Italian
Wednesday 9/10	Topic presentations Quiz 2 – Roman Drama	Friday 11/7	18th Century Italian
Friday 9/12	Medieval Theatre	Monday 11/10	Topic presentations Quiz 5 – Late 17 th & 18 th Century Drama
Monday 9/15	Medieval Theatre	Wednesday 11/12	18th Century Europe
Wednesday 9/17	Topic presentations	Friday 11/14	18th Century Europe
Friday 9/19	Italian Renaissance	Monday 11/17	18th Century Germany
Monday 9/22	<u>The Second Shepherd's Play</u> analysis due. Discuss. Quiz 3 – Medieval Drama.	Wednesday 11/19	18 th Century America
Wednesday 9/24	Italian Renaissance	Friday 11/21	18 th Century America
Friday 9/26	English Renaissance	Monday 11/24	<u>Androboros</u> analysis due. Discuss.
Monday 9/29	English Renaissance	Wednesday 11/26	Thanksgiving.
Wednesday 10/1	Spanish Golden Age	Friday 11/28	Thanksgiving.
Friday 10/3	Topic presentations Quiz 4 – Renaissance Drama	Monday 12/1	Topic presentations
Monday 10/6	Midterm review.	Wednesday 12/3	TBA
Wednesday 10/8	French Neoclassical Theatre	Friday 12/5	Review for Final
Friday 10/10	Midterm exam.	Final Period	Final Exam. Play analyses due.

Course Inventory for ORU's Student Learning Outcomes

COM 304—Theatre History I Fall 2008

This course contributes to the ORU student learning outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
1	Outcome #1 – Spiritually Alive Proficiencies/Capacities				
1A	Biblical knowledge			X	
1B	Sensitivity to the Holy Spirit				X
1C	Evangelistic capability				X
1D	Ethical behavior				X
2	Outcome #2 – Intellectually Alert Proficiencies/Capacities				
2A	Critical thinking		X		
2B	Information literacy		X		
2C	Global & historical perspectives	X			
2D	Aesthetic appreciation	X			
2E	Intellectual creativity			X	
3	Outcome #3 – Physically Disciplined Proficiencies/Capacities				
3A	Healthy lifestyle				X
3B	Physically disciplined lifestyle				X
4	Outcome #4 – Socially Adept Proficiencies/Capacities				
4A	Communication skills		X		
4B	Interpersonal skills				X
4C	Appreciation of cultural & linguistic differences	X			
4D	Responsible citizenship				X
4E	Leadership capacity				X