

Syllabus for  
**COM 304—Theatre History I**  
3 Credit Hours  
Fall 2000

I. COURSE DESCRIPTION

This course is the 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. Prerequisites: None.

The course will survey 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. learn a basic backlog of historical plays.
- B. comprehend a deeper and more complete understanding of the development of theatre throughout the centuries.
- C. comprehend a finer appreciation of drama in its historical background.

III. COURSE OBJECTIVES

A. Terminal Objectives

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

- 1. Through assigned readings, the student will have acquired a foundation of plays that will enable him or her to discuss the various periods of theatrical history with a greater degree of knowledge and understanding. (GC 1; SC 5)
- 2. The student will be able to trace the evolution of the theatre from the Greek period to 1800 by 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. Because of his study of Aristotle's Poetics and the historical development of theatre from this point on, the student will be better able to categorize plays as comedy, tragedy, melodrama, romantic drama, and neoclassical. He or she will also recognize 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. Draw and/or 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 parts of a Greek costume.
- 5. List and describe the usage of scenic elements in the Greek theatre.

6. List the contributions of Aeschylus, Sophocles, Aristophanes, and Euripides.
7. Discuss the role of religion in the Greek theatre.

#### Unit II--The Roman Theatre

1. Draw and/or label all the components that comprise a typical Roman theatre.
2. Discuss the role of the actor in the Roman theatre.
3. In written or oral form, state the difference in philosophy of playwrighting found in The Poetics and The Art of Poetry.
4. Discuss the effect of the early Christian influence on 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.
4. In written form, discuss the structure of the play, The Second Shepherds Play.

#### 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. Discuss, both orally and in writing, the conflicts arising among Scaliger, Castelveto, and Tailli, regarding the correct interpretation of The Poetics.
7. 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 Golderon to the Golden Age.

#### Unit VI--The English Theatre

1. Draw and/or 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 a knowledge of Shakespeare by being able to identify his role in the Globe Theatre.

#### Unit VII--The French Theatre

1. Read Phaedra by Racine and discuss his theories of playwrighting as exemplified in the play.
2. Discuss the role Moliere played in the development of the French theatre.
3. 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

### Required Textbooks

Allison, A., Carr, A., and Eastman, A. (1986). Masterpieces of the drama. New York: MacMillan.

Wilson, E. and Goldfarb, A. (2000). Living theater a history. New York: McGraw Hill.

## V. POLICIES AND PROCEDURES

### A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
2. Double cuts will be assessed for absences immediately preceding or following holidays.
3. Excessive absences can reduce a student's grade or deny credit for the course.
4. Students taking a late exam because of an unauthorized absence will be charged a late

exam fee.

5. Students and faculty at Oral Roberts University adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.

B. Course policies and Procedures

1. Evaluation Procedures

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

- 20% Oral Report to the class
- 20% Term Paper or book report due last week of class
- 20% Midterm Exam
- 20% Play Report
- 20% Final Exam

2. Portfolio Requirements

Play reports and term paper

3. Other Policies and/or Procedures

- a. Play Reading

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 reports will be due as scheduled. Incomplete grade is given if play reports are not complete.

- b. Topic Listing and Sequence

- Unit I The Greek Theatre
- Unit II The Roman Theatre
- Unit III The Medieval Theatre
- Unit IV The Italian Renaissance
- Unit V The Spanish Theatre
- Unit VI The English Theatre
- Unit VII The French Theatre
- Unit VIII The Restoration Theatre
- Unit IX The 18th-Century English Theatre
- Unit X The 18th-Century Italian Theatre
- Unit XI The 18th-Century European Theatre
- Unit XII The 18th-Century American Theatre

## VI. COURSE CALENDAR

### Theatre History I Beginning to 1800

Week 1	GREEK THEATRE	Week 10	FRENCH THEATRE
M	Course introduction	M	Midterm Exam
W	The Beginning (Primitive Man and Egypt)	W	The French Theatre--Background
	Ancient Greece-The Physical Theatre		Neoclassicism Corneille, Racine, Diderot
Week 2		Week 11	
M	Greek - Physical Plant	M	Moliere
W	Greek - Physical Plant	W	(Instructor's Day)
Week 3			RESTORATION THEATRE
M	Greek Costume		The Restoration Period
W	Greek Playwriting-Oedipus		The Commonwealth
Week 4	ROMAN THEATRE	Week 12	
M	Roman Theatre - The Physical Theatre	M	Playwrighting during the Restoration
W	Roman playwrights, Horace	W	Dryden, Wycherley, Congreve
Week 5	MEDIEVAL THEATRE		Costumes, Acting, Makeup
M	Medieval Theatre:	Week 13	18th-CENTURY ENGLAND
	Background and philosophy	M	The English Stage
W	The Second Shepherds Play	W	Garrick, Steele, Sheridan
	(an overview)		DeLouthbourg
	Medieval staging-The Guilds		Acting and Acting Companies
Week 6	ITALIAN RENAISSANCE	Week 14	18th-CENTURY ITALY
M	Italian Renaissance-Background	M	The Bibiena, Goldoni
W	Commedia dell'arte	W	Two Point Perspective
	Theatre Architecture:		(Instructor's Day)
	Olympico, Farnese	Week 15	18th-CENTURY EUROPE
Week 7		M	German Theatre
M	Intermezzi, Opera, Banquet Halls	W	Neuber, Lessing Goethe, Schiller
W	Renaissance Scenery and Staging		THE 18TH CENTURY
	Serlio, Sabbattini, Torelli		AMERICAN THEATRE
Week 8			Colonial Theatre
M	Castelvetro, Taille, Scaliger,		Hallams, The American Company
	SPANISH THEATRE		American Plays, Playwrights
W	Spanish Renaissance Background		American Theatres, Actors
	The Golden Age		
Week 9			
M	Lope de Vega, Calderon		
	ENGLISH THEATRE		
W	The English Theatre:		
	The Theatre		
	The Globe		
	Scenery-costumes		
	William Shakespeare, Ben Jonson		



Ray Lewandowski  
Name of Instructor

COM 304  
Course No.

Theatre History I  
Title of Course

Communication Arts  
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Analyze social, political, religious behaviors of historical period through the theatre activity of that period.

Have a knowledge of the literature of each period by the reading of selective playsCbe able to evaluate the plays in light of Biblical truth.

Demonstrate the ability to communicate orally by presenting an in-depth research topic/person from a particular period.

Be knowledgeable of Western and Far Eastern theatre, its history and influence on the West.

Be aware of the development of Western theatre dramatics through its plays, playwrights, and critics.

COURSE GOALS

Be able to label parts of Greek and Roman theatre slants.

Be able to name and reference the writings of famous classical playwrights.

Read and analyze 11 assigned plays and evaluate their themes and relevance to Biblical truth.

Name and label Greek and Roman costumes.

List the contributions of the Renaissance theatre to 20th-Century theatre.

Be able to discuss the role of the Church in Medieval theatre.

Be able to discuss the contribution of the Spanish, French, English, and American theatre of the 17th and 18th centuries.

ASSESSMENT OF COURSE GOALS

STIMULI:

Eleven assigned and graded play reports.

An oral report on a historical theatre personality.

Unit exams over people, places, and thingsUsually two periods at a time.

CRITERIA:

Recognize names of plays, periods, theatres, people, and theories of play writing.

Students able to write evaluations of literature.

Particular criteria is stated in the syllabus for the course.