

THEA 002

THEATRE HISTORY: ANCIENT TO RENAISSANCE

Fall 2020

Assistant Professor	Meeting Times	Zoom Student Hours	Class Attributes Codes
Dr. D. Amy-Rose Forbes-Erickson Pronouns: She/Her/Hers. Email: d.a.forbes-erickson@csus.edu Personal Websites: The Pan-African Theatre Ensemble http://www.the-pate.com/ http://www.forbes-erickson.com/	Asynchronous Fully Online	Mondays & Tuesdays 9am – 10:30am Join Zoom Meeting https://us04web.zoom.us/j/78453317468?pwd=cGVjL2lxaTlmUWVxVThpbmVWNEYrZz09 Meeting ID: 784 5331 7468 Passcode: 9L2ZBR	C1 – Arts FL – Fully Online Partial – Seats in course



Ancient Egyptian Dancers in the Tomb of Nabamun (Ancient Egypt, 1400 B.C.E.)

<http://www.touregypt.net/featurestories/dance.htm>

CATALOG DESCRIPTION

“Broad survey of the nature and development of theatrical performance from ancient times through the Renaissance which emphasizes the relationship between theatre and the larger philosophical social and political concerns of its time.” [http://web1.irt.csus.edu/class_schedule/Fall2020/THEA.html#THEA%202%20-%20Hist-Ancient%20To%20Renaissan%20\(3%20Units\)](http://web1.irt.csus.edu/class_schedule/Fall2020/THEA.html#THEA%202%20-%20Hist-Ancient%20To%20Renaissan%20(3%20Units))

COURSE DESCRIPTION

Theatre History: Ancient to Renaissance (THEA 002) is a broad survey of theatre histories from the ancient world to the Renaissance period. This course presents a non-chronological, comparative approach to varied and divergent theatre practices within philosophical, socio-cultural, ritual/spiritual, and political frameworks. At its core, *Theatre History: Ancient to Renaissance (THEA 002)* explores - What is theatre? Why is theatre necessary in our lives? How does theatre reflect and influence societies? This course includes references and case studies in ancient world theatres: African, Greek, Roman, Sanskrit theatres. Other historical eras include Medieval and Renaissance period: Christian and Islamic theatres, and Mesoamerican, African, Native American, Indian, Chinese, Japanese, Korean, and European theatres.

PROGRAM LEARNING OUTCOMES (PLO)

Analyze performance texts/composition in relationship to specific contexts – in African American theatre and culture.

Theatre Articulation

Students will be able to analyze, that is compare and contrast, the genres, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.

- 1) **Recall** and cross-examine theatre histories; 2) **interpret** the works of premier theatre practitioners; 3) **analyze** theatrical representations of theatre histories in relationship to specific historical, cultural, and social contexts; and 4) **evaluate** and **criticize** dramatic reading, live, and filmed performances.



Ancient Greek Theatre (4th century B.C.E.)

<https://atheniandrama.wordpress.com/archives/archive-of-performances-of-greek-and-roman-drama/>

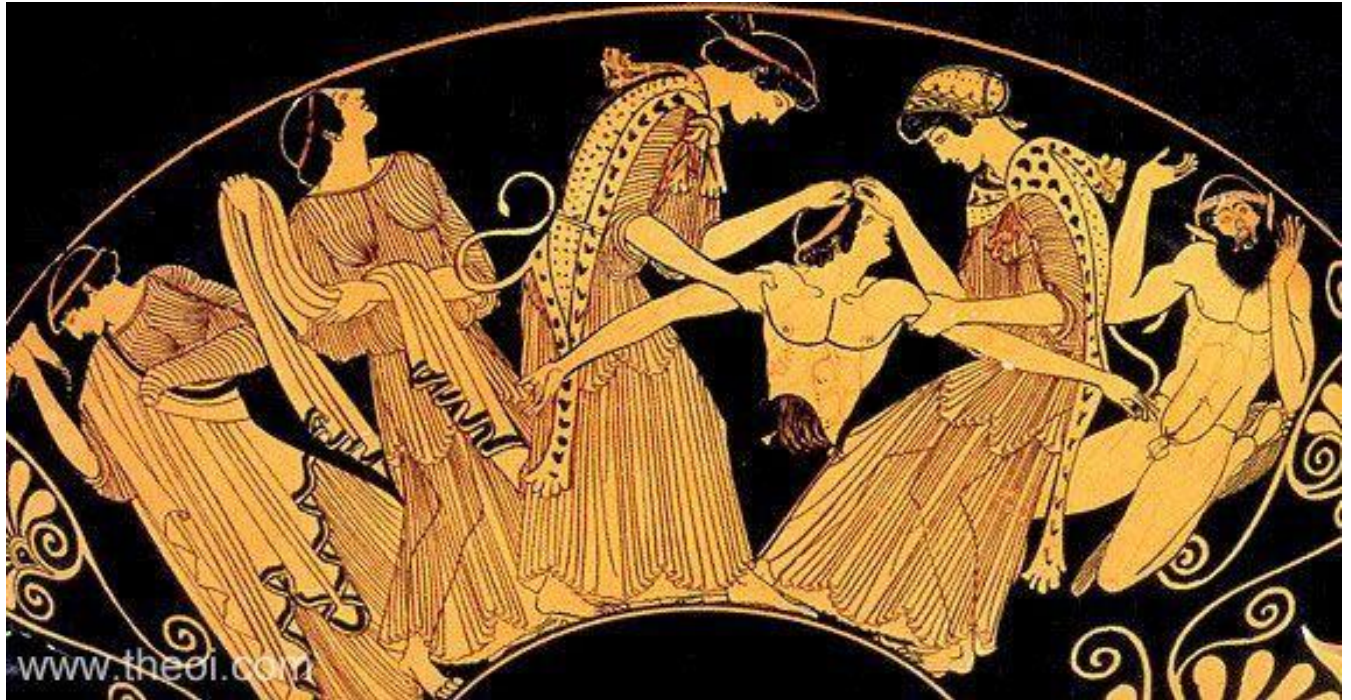
COURSE OBJECTIVES

By the end of the course, students will:

1. Critically define theatre and its role in our lives, cultures, and societies.
2. Gain knowledge and understanding of why “theatre” is life, and life is “theatre.”
3. Analyze dramatic literatures and performances from any area of theatre history.
4. Develop critical thinking skills through reading responses and discussions.
5. Compare, contrast, and interpret historical theatre theories, eras, and cultural responses through

theatre practices.

6. Evaluate varied and divergent theatre practices, practitioners, genres, structure, form, and content.
7. Develop research, writing, and presentation skills through course work materials and theatre history projects.
8. Conceptualize and interpret historical theatre theories, forms, and structures in two or more theatre practices.



Ancient Greek Theatre, Depiction of Ancient Greek play, *The Bacchae* (405 B.C.E.) by Euripides (480-406 B.C.E.) <https://chronolit.com/2016/07/12/65-the-bacchae-by-euripides-405-bc/>

FALL 2020 COURSE DATES

- Aug. 31 – First Day of Class
- Sept. 7 – Labor Day (Holiday) Campus Closed
- Oct. 12 – Columbus Day and Indigenous People Day – Classes held (Observed in December)
- Nov. 11 – Veteran's Day (Holiday, Campus Closed)
- Nov. 26-27 – Thanksgiving Holiday (Holiday, Campus Closed)
- Dec. 11 – Last Day of Instruction
- Dec. 14-18 – Finals Week

FALL 2020 THEATRE AND DANCE PRODUCTIONS

Love and Information by Caryl Churchill; Directed by Casey McClellan - 10/29/20 - 11/01/20

Sweat by Lynn Nottage; Directed by Nicole C. Limon - 11/18/20 - 11/22/20

University Dance Company: Dance Sites Fall 2020; Directed by Philip Flickinger - 12/09/20 - 12/12/20

ATTENDANCE

Attendance online will track your assignment submission. If you are experiencing any emergency, become ill, or be under quarantine during the COVID-19 pandemic illness, please contact me as soon as possible for any assistance for resources and assistance: d.a.forbes-erickson@csus.edu



Islamic Theatre - Commemorative mourning drama: The Ta'zieh of Iran
10th century, Kabala, Iran

<https://hipersia.com/en/news.cfm?id=1166>

EXPECTATIONS FOR COURSE PARTICIPATION

- This course is an asynchronous course which means students will access learning materials (lectures, readings, and media) in weekly modules at their convenience from Tuesdays to Sundays.
- Short assignments are due on Mondays by 11:55pm on Canvas, and will be closed on due dates on Mondays by 11:55pm.
- **This course includes one (1) voluntary recorded video assignments. I will provide full details for your video and written assignments. Please email me should you have any questions or concerns about videos.**
- For zoom netiquette, students will join zoom student hours and be in the wait-room until their identities are verified. Students will use CSUS emails listed on course registration with your name clearly stated before students can be admitted to zoom. Expect a short wait time until you are let into the zoom meeting because another student may be ahead of you. If you need a specific appointment time during student hours, please email a day or two before student hours to make an appointment for a specific time during student hours.
- Zoom student hours will be 10-15 minutes long to allow other students to join after your time. All communication in this course should be course-related and professional. Students' and faculty zoom netiquette will be professional and respectful, valuing an inclusive and respectful culture consistent with the [Hornet Honor Code](#) at Sac State University.
- It is the students' responsibility to keep abreast of weekly assigned readings, lectures, and media; and check course schedules and due dates for assignments.
- Students will do **all** assignments and **one (1)** theatre history project using sign-up sheet.



Indian Theatre, Kathakali Dance-Drama (16th and 17th century, India)

http://www.indianetzone.com/photos_gallery/31/Kathakalidancedrama_21461.jpg

ZOOM STUDENT HOURS (REQUIRED) – Graded (5%)

- Due to this course being fully online, each student is required to attend **two (2)** zoom meetings with me for about 10-15 minutes to check in about the course. **Students may elect to use audio only for zoom student hours.** Students may share course-related questions during check-in meetings.
- Check-in Meeting #1 - Sept. 1 - Oct. 6 (during student hours) – **(10pts)**
- Check-in Meeting #2 - Oct. 26 - Dec. 1 (during student hours) – **(10pts)**

Zoom Student Hours

Mondays & Tuesdays
9am – 10:30am

Join Zoom Meeting

<https://us04web.zoom.us/j/78453317468?pwd=cGVjL2IxaTlmUWVxVThpbmVWNEYrZz09>

Meeting ID: 784 5331 7468
Passcode: 9L2ZBR



Native American Theatre: The Ghost Dance, founded by the shaman Wovoka from the Northern Paiute tribe. 19th century USA <https://medium.com/@ppacone/the-ghost-dance-58c41e26a285>

RULES FOR CLASS PARTICIPATION ON CANVAS

- Students should show respect and professionalism for each other and the professor for the course in all communications on canvas, by email and zoom.
- Students should complete assigned readings and viewings for films, etc. before applying them to discussions, summaries, reading responses, projects and other assignments.
- Mondays by 11:55pm are designated due dates for short weekly assignments.
- Assignments are locked on Mondays by 11:55pm. Be sure to submit assignments before it closes.
- Suggestion - Review weekly readings, films, lectures from Tuesday to Friday. Complete assignments from Saturday to Sunday. Submit your assignment on Monday by 11:55pm.
- No late assignments. No incompletes. Should you have an emergency, become ill, or be under quarantine during the COVID-19 pandemic, contact me immediately for assistance and resources: d.a.forbes-erickson@csus.edu
- Cheating and plagiarism are not allowed. Please review cheating and plagiarism regulations here: <https://www.csus.edu/umannual/student/stu-0100.htm>
- For assistance on canvas or for time management skills, please contact me by email here: d.a.forbes-erickson@csus.edu



African Theatre, Alarinjo Theatre – 16th century Yoruba theatre, West Africa

<https://www.youtube.com/watch?v=9sylKbFd3wc>

REQUIRED TEXTBOOKS & MEDIA

- *The Longman Anthology of Drama and Theatre: A Global Perspective* (Compact Edition) (LA), eds. Michael Greenwald, Roger Schultz, and Roberto D. Pomo – Hornet Bookstore.
- You may view selected plays and documentary through “Digital Theatre Plus” on the Sacramento State Library Webpage. You will be prompted to sign in with your Sac State username and password.
- Digital Theatre Plus - <https://www-digitaltheatreplus-com.proxy.lib.csus.edu/education/plays-and-productions>

ADDITIONAL READING MATERIAL AND MEDIA

- Additional reading material and media for assignments are available on Canvas.

FEAST OF CORPUS CHRISTI



The Most Holy Sacrament

Medieval Theatre, “Feast of Corpus Christi” (Europe, 14th century)

http://uvoc.org/Corpus_Christi/Corpus_Christi_Pic.jpg

COURSE SCHEDULE BY WEEK/UNIT/MODULE

Subject to change. The professor reserves the right to adjust the course schedule with due notice.

Modules	Dates	Topic	Content & Instructional Content	Readings	Assignments	Due Dates
Introduction	Monday, Aug. 31	Introduction	So that we can all get to know one another better, please post an introduction about yourself, including pronounce if you wish. You might choose to share things such as your major, year in school, personal hobbies and interests, and what you hope to get out of the class. Consider adding a photograph of yourself voluntarily as well! Please keep all posts professional and respectful.	Read syllabus and begin assigned readings for next week.	Introduction Post Sign-up for theatre history projects on canvas – Check-in Meeting #1	Mon. Aug. 31 - Sept. 6 Mon. Aug. 31 - Sept. 6 Sept. 1 - Oct. 6 (during student hours)

Module I	Tuesday. Sept. 8	Decolonizing (Western) Theatre History Statements on race and racism in American Theatre	<p><u>Lecture Overview</u></p> <p>Legacies in (Western) Theatre History</p> <p>Global Theatre Histories</p> <p>Recognizing and decolonizing Western biases</p> <p>Statement – “We See You White American Theatre” by BIPOC Theatre Makers</p> <p>”BIPOC Demands for White American Theatre” (Academic and Training Programs – pp. 24-29)</p>	<p><u>Textbook Readings</u> The Longman Anthology of Drama and Theater pp. 3-4</p> <p><u>Readings from articles (pdfs) on canvas</u></p> <ol style="list-style-type: none"> 1. Statement – “We See You White American Theatre.” 2.”BIPOC Demands for White American Theatre” pp. 24-29 3.“Not a moment, but a movement: Towards an Anti-Racist American Theatre” 4.“The Ground on Which I Stand” by August Wilson 5. “The Revolutionary Theatre.” by Amiri Baraka. 6.“Violence in Minneapolis is rooted in the history of racist policing in America” by Keisha N. Blain 7. CNN article on Jacob Blake 8. “Four Black Artists on How Racism Corrodes the Theatre World” – Interviews 9. “ATHE Responds to Uprising...” 	Summary & Discussion	Mon. Sept. 14
Module II	Tuesday, Sept. 15	What is Theatre? Western Theatre “Non-Western” Global Theatres	<p><u>Lecture Overview</u></p> <p>What is theatre? Theatre Terminology/Definitions</p> <p>Shamanism: eg. Korean Shamanism</p> <p>Ritual Ceremony Festival Masquerade Pageant</p>	<p><u>Textbook Readings</u> The Longman Anthology of Drama and Theater pp. 1-9</p> <p>“Case Study: Korean Shamanism and the Power of Speech” - <i>Theatre Histories: An Introduction</i> -pp. 47-52</p>	Quiz #1 Reading Response	Mon. Sept. 21 Mon. Sept. 21

Module III	Tuesday, Sept. 22	Ancient African Theatre	<p><u>Lecture Overview</u></p> <p><u>African Theatre:</u> Ancient Egyptian Theatre Yoruba Theatre - Oral Poetry, Ritual Drama</p> <p><u>Epics in Traditional African Theatre</u> Sundjata (Sundiata) Epic (Ghana Empire – Akan people) “Ozidi Saga” (Ijo people)</p>	<p><u>Textbook Readings</u> The Longman Anthology of Drama and Theater p. 10</p> <p><u>Readings from articles (pdfs) on canvas</u></p> <p>“Commemorative Ritual ‘drama’ in Abydos, Egypt <i>Theatre Histories: An Introduction</i> -pp. 54-59</p> <p>“Case Study: Yoruba ritual as ‘play’, and ‘contingency’ in the ritual process” <i>Theatre Histories: An Introduction</i>, ed by Phillip E. Zarelli et.al. - pp. 42-46</p> <p><u>African Epic Poems on canvas</u> “Sango’s Tale” African Oral Poetry (Yoruba) https://africanpoems.net/modern-poetry-in-oral-manner/sangos-tale/</p> <p>Excerpt from the “Ozidi Saga” (Ijo people) pdf on Canvas</p> <p>Excerpts from Sundjata Epic (Ghana Empire – Akan people) https://africanpoems.net/epic/sundjata-extracts/</p>	Project #1 Ancient Egyptian Theatre Discussion	Mon. Sept. 28 Mon. Sept. 28
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Module IV	Tuesday, Sept. 29	Ancient Greek Theatre	<p><u>Lecture Overview</u></p> <p><u>Ancient Greek Theatre</u> Dionysus – God of Theatre, Wine, Debauchery.</p> <p><u>Writings on theatre and dramatic theory (Ancient Greek)</u> “The Poetics” (4th c. B.C.) by Aristotle</p> <p>“The Art of Poetry” (1st c. B.C.) by Horace</p> <p>Elements of Drama Genre</p>	<p><u>Textbook Reading</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 53-65, and p. 93</p> <p><u>Read Play Text</u> <i>The Bacchae</i> by Euripides (pdf)</p> <p><u>Readings from articles (pdfs) on canvas</u></p> <p>“The Son of Zues and Semele,” <i>Dionysus: Myth and Cult</i> by Walter F. Otto. pp. 65-73</p> <p>“Greek Tragic Dramatists” <i>The Essential Theatre</i> p. 64</p> <p>“The Poetics” (4th c. B.C.) – selection by Aristotle, trans. Ingram Bywater in <i>Theatre/Theory/Theatre</i> ed by Daniel Gerould pp. 43-67</p> <p>“The Art of Poetry” by Horace (1st c. B.C.) – complete document - trans. John Conington - <i>Theatre/Theory/Theatre</i> ed by Daniel Gerould pp. 68-83</p> <p>“Greek Comedy” <i>The Essential Theatre</i> pp. 70-72</p> <p>Watch <i>The Bacchae</i> by Euripides, directed by Aris Biniaris (2018) https://www.youtube.com/watch?v=h_uD_X7VWPQ</p>	<p>Project #2 The God Dionysus and Ancient Greek Theatre</p> <p>Reading Response</p> <p>Check-in Meeting #1</p>	<p>Mon. Oct. 5</p> <p>Mon. Oct. 5</p> <p>Sept. 1 - Oct. 6 (during student hours)</p>
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Module V	Tuesday, Oct. 6	Ancient Roman Theatre	<p><u>Lecture Overview</u> Ancient Roman Theatre</p>	<p><u>Textbook Reading</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 94-98</p> <p><u>Readings from articles (pdfs) on canvas</u> From “The Roman Theatre Experience” section to p.79 - <i>The Essential Theatre</i> pp. 72-79.</p> <p>“Roman Dramatists” - <i>The Essential Theatre</i> - p. 73</p> <p><u>Watch Documentary on Canvas (YouTube)</u> Ancient Roman Theatre</p>	<p>Project #3 Seneca and Ancient Roman Theatre</p> <p>Quiz #2</p>	<p>Mon. Oct. 12</p> <p>Mon. Oct. 12</p>
Module VI	Tuesday, Oct. 13	Indian Theatre	<p><u>Lecture Overview</u> <u>Ancient Indian Theatre</u> <u>Sanskrit Epics of Ancient India:</u> Mahābhārata Rāmāyaṇa</p> <p><u>Writings on theatre and dramatic theory (Ancient India)</u> “Nāṭyāsāstra” (1st c. A.D.) by Bharata</p> <p><u>Ancient Sanskrit Theatre</u> Kuttiyattam</p> <p><u>Dance-Drama</u> Kathakali Chhau Yakgashana – Traditional Operatic Theatre</p>	<p><u>Textbook Readings</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 550-557 and pp.558-570 and pp. 580-592</p> <p>Readings from articles (pdfs) on canvas “Nāṭyāsāstra” (1st c. A.D.) by Bharata – trans. Adya Rangacharya <i>Theatre/Theory/Theatre</i> ed by Daniel Gerould pp. 84-95</p> <p><u>Watch YouTube videos on canvas</u> Kathakali, Ramayana, ...and others TBD</p>	<p>Project #4 Ancient Sanskrit Theatre and The “Nāṭyāsāstra” (1st c. A.D.)</p> <p>Reading Response</p>	<p>Mon. Oct. 19</p> <p>Mon. Oct. 19</p>
Module VII	Tuesday, October 20	Chinese Theatre Japanese Theatre	<p><u>Lecture Overview</u> <u>Chinese Theatre</u> Traditional Chinese Opera or Xiqu</p> <p><u>Japanese Theatre</u> Nō Theatre Kabuki Theatre</p>	<p><u>Readings from articles (pdfs) on canvas</u> <u>Chinese writing on theatre</u> “Casual Expression of Idle Feelings” (1671) by Li Yu (1611-1680) – trans. By Faye C. Fei and William H. Sun selection - <i>Theatre/Theory/Theatre</i> ed by Daniel Gerould pp. 179-188</p>	<p>Project #5 Chinese Opera or Japanese Nō Theatre</p> <p>Summary</p> <p>Check-in Meeting #2</p>	<p>Mon. Oct. 26</p> <p>Mon. Oct. 26</p> <p>Oct. 26 - Dec. 1</p>

				<p><u>Japanese writing on theatre</u> “On the Art of the Nō Drama” (15th c.) trans. J. Thomas Rimer and Yamazaki Masakazu, selections in <i>Theatre/Theory/Theatre</i> ed by Daniel Gerould pp. 96-107</p> <p><u>Read Play Texts:</u> Chinese Play - “The Qing Ding Pearl (The Lucky Pearl)” by Anonymous <i>The Longman Anthology of Drama and Theater</i> – 571-578</p> <p><u>Watch Documentary on Digital Theatre+ database</u> (search on Sac State University Library webpage) “Kabuki for the West” by Leonard Pronko</p>		
Module VIII	Tuesday, October 27	<p>European Medieval Theatre</p> <p>Christian Theatre</p> <p>Middle Eastern: Islamic Theatre</p>	<p><u>Lecture Overview</u> <u>European Medieval Theatre</u> Hrosvitha (A.D. 935-975) Christian Theatre: Cycle Play & Corpus Christi Festival</p> <p><u>Medieval Islamic Theatre:</u> Commemorative mourning drama: The Ta’zieh of Iran</p>	<p><u>Textbook Readings</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 101-108</p> <p><u>Readings from articles (pdfs) on canvas</u> <i>Theatre Histories: An Introduction</i> ed by Phillip E. Zarelli et.al. pp. 79-84</p> <p><i>Theatre Histories: An Introduction</i>, ed by Phillip E. Zarelli et.al. - pp.79-83</p> <p><u>Read Play Texts:</u> “Everyman” by Anonymous - <i>The Longman Anthology of Drama and Theater</i> – pp. 119-131.</p> <p><u>Watch film on canvas (YouTube)</u></p>	<p>Project #6 Islamic Theatre or Christian Theatre</p> <p>Reading Response</p>	<p>Mon. Nov.2</p> <p>Mon. Nov. 2</p>

Module IX	Tuesday, November 2	African Theatre Alarinjo Theatre (Yoruba people) Mesoamerican Theatre Rabinal Achi (Mayan people)	<p><u>Lecture Overview</u> <u>African Theatre</u> Alarinjo Theatre (Yoruba)</p> <p><u>Mesoamerican Theatre</u> Sung dance-drama Rabinal Achi (Mayan people)</p> <p><u>Native American Theatre</u> Ceremonials Sun Dance Ghost Dance Winter Ceremonial Dance</p>	<p><u>Textbook Readings</u> none</p> <p><u>Readings from articles (pdfs) on canvas</u> <i>A History of Theatre in Africa</i>, ed. by Martin Banham - pp. 140-143</p> <p>“Drama and the African World-View” by Wole Soyinka <i>Theatre/Theory/Theatre</i> ed by Daniel Gerould pp. 474-482.</p> <p>From “Mesoamerican performance” - <i>Theatre Histories: An Introduction</i>, ed by Phillip E. Zarelli et.al. - pp. 66-71</p> <p>“Ceremonialism: The Winter Ceremonial” by Franz Boaz in <i>Indians of the North Pacific Coast</i>, pp. 180-197</p> <p>“The Winter Solstice Begins a Season of Storytelling” Smithsonian article</p> <p><u>Watch film on canvas (YouTube)</u></p>	<p>Project #7 Alarinjo Theatre or Mesoamerican theatre, or Native American theatre</p> <p>Quiz #3</p> <p>Live Theatre #1 <i>Love and Information</i> by Caryl Churchill</p>	<p>Mon. Nov. 9</p> <p>Mon. Nov. 9</p> <p>Mon. Nov. 9</p>
Module X	Tuesday, November 9	Renaissance Theatre – Italy	<p><u>Lecture Overview</u> <u>Renaissance Theatre - Italy</u> Commedia dell’ Arte Opera Seria Opera Buffa Theatre architecture Theatre design</p>	<p><u>Textbook Readings</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 132-143</p> <p><u>Watch documentary on Canvas (YouTube)</u> Commedia dell’ Arte Opera</p>	<p>Project #8 Commedia dell’ Arte, or Theatre Architecture and Theatre Design</p> <p>Discussion</p>	<p>Mon. Nov. 16</p> <p>Mon. Nov. 16</p>
Module XI	Tuesday, November 16	Renaissance Theatre – France	<p><u>Lecture Overview</u> <u>Renaissance Theatre - France</u> Absolutism Classicism and Neoclassicism French Neoclassical Ideal Verisimilitude Pierre Corneille Molière Jean Racine</p>	<p><u>Textbook Readings</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 224-228 and pp. 258-263.</p> <p><u>Read Play Text</u> “Tartuffe” by Molière <i>The Longman Anthology of Drama and Theater</i> –pp. 229-257,</p> <p><u>Watch on Digital Theatre+ Database (search on Sac State)</u></p>	<p>Project #9 “Tartuffe” by Molière and The French Neoclassical Ideal</p> <p>Summary</p>	<p>Mon. Nov. 23</p> <p>Mon. Nov. 23</p>

				Library webpage) “Tartuffe” by Molière		
Module XII	Tuesday, November 23	Renaissance Theatre – England	<u>Lecture Overview</u> <u>Renaissance Theatre - England</u> Queen Elizabeth I decrees for theatre Theatre license and censorship Lord Chamberlain Stuart Masques Restoration Theatre English women actors	<u>Textbook Reading</u> The Longman Anthology of Drama and Theater – pp. – 144-151 <u>Read Play Text</u> “Hamlet: Prince of Denmark” by William Shakespeare <i>The Longman Anthology of Drama and Theater</i> – pp. 152- 210 Watch on Digital Theatre+ Database (search on Sac State Library webpage) “Hamlet” by William Shakespeare – directed by Simon Godwin Royal Shakespeare Company <u>Watch film on canvas</u> <u>(YouTube)</u> excerpt of “Hair” - the musical (1967)	Project #10 Queen Elizabeth I and English Theatre Reading Response Check-in Meeting #2 Live Theatre #2 <i>Sweat</i> by Lynn Nottage	Mon. Nov. 30 Mon. Nov. 30 Oct. 26 - Dec. 1 Mon. Nov. 30
Module XIII	Tuesday, November 30	Renaissance Theatre - Spain	<u>Lecture Overview</u> <u>Renaissance Theatre - Spain</u> The Spanish Golden Age <i>Autos Sacramentales</i> (Religious Drama) <i>Corrales de Comedias</i> Court theatre Playwrights: Lope de Vega Pedro Calderon de la Barca Sor Juana Inés de la Cruz Juan del Encina	<u>Textbook Reading</u> <i>The Longman Anthology of Drama and Theater</i> – pp. 218- 223 <u>Watch Play on Canvas (YouTube)</u> “Life is a Dream” by Pedro Calderon de la Barca (1600-1681) directed by Diane Dowling.	Project #11 The Spanish Golden Age Quiz #4	Mon. Dec. 7 Mon. Dec. 7
Module XIV	Tuesday, December 8	Review – Dec. 8-13 Ancient World, Medieval, Renaissance Theatres	Review – Dec. 8-13 Ancient World, Medieval, Renaissance Theatres	Review – Dec. 8-13 Ancient World, Medieval, Renaissance Theatres	Review – Dec. 8-13 Ancient World, Medieval, Renaissance Theatres	Dec. 8-13
Final Exam	Dec. 14-18	Final Exam	Final Exam	Final Exam	Final Exam – Online	TBA Dec. 14-18



Renaissance Theatre, Opera, “Dafne” (1598) first known Opera (Seria), Florence Italy, 1598

Painting “Daphne Chased by Apollo,” by Giovanni Battista Tiepolo, 1744

<https://indianapublicmedia.org/harmonia/spotlight-york-pro-musica-antiqua-part-3.php>

COURSE ASSIGNMENTS/DUE DATES/GRADING CRITERIA

Course Work: 70%

1. Introduction – 5%
2. Sign up for Theatre History Project on Canvas – 5%
3. Reading Responses – 10%
4. Discussion Posts – 10%
5. Summaries – 10%
6. Quizzes – 10%
7. Check-in Meetings – 5%
8. Live Theatre assignments – 5%
9. Theatre History Projects – 10% (Select **one (1)** project on Canvas)
 - Project #1
 - Project #2
 - Project #3
 - Project #4
 - Project #5
 - Project #6
 - Project #7
 - Project #8
 - Project #9
 - Project #10
 - Project #11

Final Exam: 30%



Medieval Theatre - Hrosvitha of Gandersheim (A.D. 935-975)
 1st known woman playwright and poem from the German Lands
 1st person since antiquity to write in the Latin West
<https://www.whatshernamepodcast.com/hrotsvitha/>

ASSESSMENTS

All assignment instructions will be available on Canvas.

Assignments	Due Dates
Introduction Post	Mon. Aug. 31 - Sept. 6
Sign-up for theatre history projects on canvas	Mon. Aug. 31 – Sept. 6
Check-in Meeting #1	Sept. 1 - Oct. 6 (during student hours)
Summary & Discussion	Mon. Sept. 14

Quiz #1	Mon. Sept. 21
Reading Response	Mon. Sept. 21
Project #1 Ancient Egyptian Theatre	Mon. Sept. 28
Discussion	Mon. Sept. 28
Project #2 The God Dionysus and Greek Theatre	Mon. Oct. 5
Reading Response	Mon. Oct. 5
Check-in Meeting #1	Sept. 1 - Oct. 6 (during student hours)
Project #3 Seneca and Ancient Roman Theatre	Mon. Oct. 12

Quiz #2	Mon. Oct. 12
Project #4 Ancient Sanskrit Theatre and The “ <i>Nāṭyāsāstra</i> ” (1 st c. A.D.)	Mon. Oct. 19
Reading Response	Mon. Oct. 19
Project #5 Chinese Opera or Japanese Nō Theatre	Mon. Oct. 26
Summary	Mon. Oct. 26
Check-in Meeting #2	Oct. 26 - Dec. 1
Project #6 Islamic Theatre or Christian Theatre	Mon. Nov. 2
Reading Response	Mon. Nov. 2
Project #7 Alarínjo Theatre, or Mesoamerican Theatre, or Native American Theatre	Mon. Nov. 9
Live Theatre #1 <i>Love and Information</i> by Caryl Churchill	Mon. Nov. 9

Quiz #3	Mon. Nov. 9
Live Theatre #1 <i>Love and Information</i> by Caryl Churchill	Mon. Nov. 9
Project #8 Commedia dell' Arte, or Theatre Architecture and Theatre Design	Mon. Nov. 16
Discussion	Mon. Nov. 16
Project #9 "Tartuffe" by Molière and French Neoclassical Ideal	Mon. Nov. 23
Summary	Mon. Nov. 23
Project #10 Queen Elizabeth I and English Theatre	Mon. Nov. 30
Live Theatre #2 <i>Sweat</i> by Lynn Nottage	Mon. Nov. 30

Reading Response	Mon. Nov. 30
Check-in Meeting #2	Oct. 26 - Dec. 1
Live Theatre #2 <i>Sweat</i> by Lynn Nottage	Mon. Nov. 30
Project #11 – The Spanish Golden Age	Mon. Dec. 7
Quiz #4	Mon. Dec. 7
Review – Dec. 8-13 Ancient World, Medieval, Renaissance Theatres	Dec. 8-13
Final Exam – Online	TBA Dec. 14-18

GRADE SCALE

Grade	Grade Points	Percentage
A	4.0	95-100
A-	3.7	90-94
B+	3.3	85-89
B	3.0	80-84
B-	2.7	75-79
C+	2.3	70-74
C	2.0	65-69

Grade	Grade Points	Percentage
C-	1.7	60-64
D+	1.3	55-59
D	1.0	50-54
D-	0.7	45-49
F	0.0	0-44

STUDENT RESOURCES

Re: COVID-19

If you are sick, stay home and do not attend class. Notify your instructor. If you are experiencing any COVID- like symptoms (fever, cough, sore throat, muscle aches, loss of smell or taste, nausea, diarrhea, or headache) or have had exposure to someone who has tested positive for COVID contact **Student Health & Counseling Services (SHCS) at 916-278-6461** to receive guidance and/or medical care. You are asked to report any possible COVID related illnesses/exposures to SHCS via this link [COVID-19 Illness/Exposure Report Form](#). Expect a call from SHCS within 24 hours.

From Crisis Assistance and Resource Education Support (CARES)

If you are experiencing challenges with food, housing, financial or other unique circumstances that are impacting your education, help is just a phone call or email away! The CARES office provides case management support for any enrolled student. Email the CARES office at cares@csus.edu to speak with a case manager about the resources available to you. Check out the [CARES website](#).

Student Affairs/ Dean of Students All Resources

<https://www.csus.edu/student-affairs/engagement-success/>

Services for Students with Disabilities (SSWD)

<https://www.csus.edu/student-affairs/centers-programs/services-students-disabilities/>

If you believe, for equal educational access, that you may require academic adjustments for this class, you are encouraged to contact Services to Students with Disabilities (SSWD). A current accommodation letter from SSWD is required before any modifications, above and beyond what is otherwise available for all other students in this class, will be provided. Contact SSWD at 714-432-5807 or via email sswd@csus.edu . For more information go to their website <http://www.csus.edu/sswd/> . Note: Disabilities-related academic adjustments are not retroactive.

Academic Honesty Policy and Procedures

<https://www.csus.edu/umannual/student/stu-0100.htm>

Plagiarism and cheating: The Academic Honesty Policy states: “The principles of truth and honesty are recognized as fundamental to a community of scholars and teachers.” Plagiarism or cheating will therefore result in a failing (“0”) grade on the exercise, and reported to the Student Conduct Officer. If you need help in understanding assignments and requirements, please speak with me during student hours.

Plagiarism

Quote:

“Plagiarism is the act of presenting another person’s ideas, research or writings as your own. The following are some examples of plagiarism: 1. Copying another person’s actual words without the use of quotation marks and footnotes. 2. Presenting another person’s ideas or theories in your own words without acknowledging source. 3. Using information that is not common knowledge without acknowledging the source. 4. Failing to acknowledge collaborators on homework and laboratory assignments. 5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.” – The CUNY Policy on plagiarism. For more, see

<http://csus.libguides.com/content.php?pid=244628>”

Student Support Centers and Programs

<https://www.csus.edu/student-affairs/centers-programs/>

Student Food Pantry (no cost)

<https://www.csus.edu/search/?q=food+pantry>

Student Counseling Services

If you are struggling with feelings of stress, anxiety, or depression; with drug or alcohol abuse; or with family or interpersonal conflict,

Personal counseling is available for free to all students. Contact The Well’s Counseling and Psychological Services (CAPS), (916) 278-6461.

If you or someone has experienced sexual violence, including harassment, assault, dating or domestic violence, or stalking, or any other sexual violence not mentioned here, please contact the Confidential Advocate at (916) 278-5850 and Counseling and Psychological Services (CAPS) at (916) 278-6461.

24-hour Confidential Support, WEAVE, Inc. Sacramento

For 24-hour confidential support, please contact WEAVE, Inc. Sacramento at (916) 920-2952

Contact WEAVE, Inc. Sacramento, which provides confidential support 24 hours a day at (916) 920-2952.

Other Services - CSUS

PRIDE Center

<https://www.csus.edu/student-affairs/centers-programs/diversity-inclusion/pride-center.html>

Women’s Resource Center

<https://www.csus.edu/student-affairs/centers-programs/diversity-inclusion/womens-resource-center.html>