

# THE 322: Theatre, History & Culture Syllabus

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## Course Description

Theatre, History and Culture is a 7.5 week intensive upper-level course devoted to the examination of theatre as both a cultural/artistic expression and mechanism of social change. Given the range and diversity the class covers, the class focuses on the role of women as cultural producers in theatre and performance.

As a full 3-credit class, the workload of a full semester is condensed into 7.5 weeks. To estimate workload, students are advised to plan readings in advance and to purchase all necessary textbooks immediately. For a full list of materials and where to find them, see "Course Materials"

Note: There are no exams in this class.

## Instructor Information

**Name:** Mary Stephens  
**Contact:** Mary.Stephens@asu.edu  
**Office Location/Hours:** Monday 10 am – 12 pm (West Hall 248), or by appointment

## Course Objectives

1. Identify, define, and apply key terms and theories  
 Assessment: Discussion Posts, Unit Papers (List A)  
 Instruction: Video and Introductory Notes, Assigned Readings
2. Interpret a wide spectrum of theatre history including key texts, traditions, events, and influences  
 Assessment: All written work  
 Instruction: Video and Introductory Notes, Assigned Readings, Moderation of Discussion
3. Assess a range of materials for information, connecting to course themes in and across units  
 Assessment: Unit Papers, Midterm/Final, Discussion Posts  
 Instruction: Video and Introductory Notes, Assigned Readings
4. Discuss and debate a range of ideas connected to course content  
 Assessment: Discussion Posts  
 Instruction: Video and Introductory Notes, Assigned Readings, Moderation of Discussion
5. Locate, identify, and explain outside sources as connected to course materials and central theories  
 Assessment: Unit Papers (List B), Midterm/Final  
 Instruction: Video and Introductory Notes, Assigned Readings, Moderation of Discussion, Midterm/Final Guidelines
6. Produce independent written work (scholarly and creative) with MLA formatting  
 Assessment: Unit Papers (List B) Midterm/Final  
 Instruction: Midterm/Final Guidelines, Assigned Readings, Writing Guidelines

## Grading Breakdown:

Assignment	Individual Value	Overall Course Value
Discussion (10 posts)	Posts are 1%	10
Unit Response Questions (8)	6%	60
Midterm Assignment	18%	20
Final Assignment	10%	10
Review	10%	10
<b>Total:</b>	<b>100%</b>	<b>108</b>

## Grading Scale:

A+ 98-100%	B+ 87-89%	C+ 77-79%	D+ 67-69%	E 59% or below
A 93-97%	B 83-86%	C 73-76%	D 63-66%	
A- 90-92%	B- 80-82%	C- 70-72%	D- 60-62%	

## Classroom Expectations and Course Policies

### Students are expected to:

- Complete all assigned readings by the required dates
- Submit all written work on time with the correct file formatting
- Be respectful and professional in all discussion board interactions, emails, etc.
- Contact the instructor immediately if questions or concerns arise regarding content or assignments
- Contact technical assistance for questions or concerns regarding Blackboard
- Follow the rules of ASU's policy for student conduct:  
<https://eoss.asu.edu/dos/srr/codeofconduct>

### Students are recommended to:

- Plan in advance for readings, performance attendance, and written assignments
- Purchase texts immediately in order to complete assigned readings on time
- Avoid procrastination

Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course web site. In general, a computer purchased and in the last 3-5 years and continuously updated via updates from the operating system (Mac, Windows) vendor will suffice. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the media files delivered via the course web site. Please note: You are highly encouraged not to enroll, or to drop immediately, if you do not have computer experience, or if you are not willing or prepared to assume the added responsibility of a computer-based course. Necessary required skills include downloading mp3s, surfing the net, conferring via email, and other intermediate computer knowledge.

HIGH-SPEED CONNECTION NOTE: A high-speed Internet connection (cable, ISDN, fiber optic, etc.) is strongly advised. It may be possible to complete this course on slower connections, however Herberger Online will not be able to offer support should your connection be too slow to receive the course materials. Due to the nature of the course, the site is very media intensive. All exams and virtually all lessons include several media elements that may be slow or virtually impossible to download on a slower connection. In addition to exams, each lesson contains one or more media components. These require the ability to download or stream and listen to modern audio file types on your computer (mp3, mp4, m4a). You are required to have the Flash plug-in installed on your browser. Most browsers come with a Flash plug-in pre installed, however if your browser does not have it, you will need to download and install it on your system. You can download the Flash plug-in for your browser at:  
<https://get.adobe.com/flashplayer>

The computer help FAQ document linked on the course website on the Help Page, is required reading for this course. Read this document for additional technical information.

## **For technical assistance:**

Please do not contact your instructor with technical questions. Herberger Online handles all technical questions and issues that may arise in this course.

**Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.**

The Herberger Online support team is available to assist you 24 hours a day, 365 days a year. You may reach them anytime at:

- [holsupport@asu.edu](mailto:holsupport@asu.edu)
- <https://courses.hol.asu.edu/help/>
- 1-888-298-4117
- 480-965-3057 (International)

When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you're having trouble with
- A brief description of the problem
- Detailed, step-by-step instructions to reproduce the problem

## **Special Accommodations**

To request academic accommodations due to a disability; please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

## **Assignment Submission and Late Policy:**

All assignments in this course must be submitted as .doc or .docx file. Assignments that are submitted elsewhere or do not comply with the required formatting will not be accepted and will result in a grade of zero for that assignment. Late work will not be accepted with the RARE exception of extenuating circumstances with proof.

## **Academic Integrity**

This course has a zero-tolerance policy on plagiarism. "Forgetting" to cite a reference—including the core textbook—is considered plagiarism. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated.

[http://www.asu.edu/studentaffairs/studentlife/judicial/academic\\_integrity.html](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.html)

Do not share your course ID and password with anyone. Log out of the course website when you are finished with it. Do not allow another student to use the course website under your password, even if s/he is also in the course. Each student is fully responsible for all activity that takes place on the course website under his/her user ID. The **minimum** consequence of plagiarism is failure in this class, with a designation of Academic Dishonesty.

For information or questions regarding ASU's policy for academic integrity:  
<https://provost.asu.edu/academicintegrity>

## Semester at a Glance

Theatre, History & Culture is a 7.5 week intensive upper-level course, divided into four units, devoted to the examination of theatre as both a cultural/artistic expression and mechanism of social change. Over the 7.5 weeks of the course, Students will complete:

- 8 Unit Response Questions (4 from List A, 4 from List B)
- 10 Discussion Board Posts
- 1 Midterm Assignment
- 1 Final Assignment
- 1 Production Review

## Unit Overviews

### Unit 1

Unit 1 in THE 322 (weeks 1 & 2) corresponds to Part 1 of *Theatre Histories: An Introduction* which emphasizes performances in oral and manuscript cultures up until (approximately 1600 CE).

### Unit 2

Unit 2 in THE 322 (weeks 3 & 4) corresponds to Part 2 of *Theatre Histories: An Introduction* which emphasizes theatre and performance in early print cultures, ranging approximately from 1500 CE to mid 1700 CE.

### Unit 3

Unit 3 in THE 322 (weeks 5 & 6) corresponds to Part 3 of *Theatre Histories: An Introduction* which emphasizes theatre and performance in periodical print cultures, ranging approximately from 1700 CE to the early 1900s CE.

### Unit 4

Unit 4 in THE 322 (weeks 7 & 8) corresponds to Part 4 of *Theatre Histories: An Introduction* that emphasizes theatre and performance in electric and electronic communication culture, ranging approximately from the mid 1800s CE to today.

## Discussion Board

Over the course students will write ten (10) Discussion Board responses (roughly 1.5 each week), students will write 100 word responses to a provided prompt. This works out to one post and one reply per week. Prompts for discussion may be short written prompts, videos, articles, etc. and may be adapted by the instructor of record.

Discussion responses and replies may be more conversational in tone than Unit or Assignment responses. Posts and replies are counted, though their content is not graded; **however: failure to adhere to the academic code of conduct within these responses/replies will be met with zero tolerance.**

## Unit Response Papers

The semester is broken into four central units corresponding with the four main Parts of the *Theatre Histories* textbook. At the end of each unit, students are required to complete and submit via Blackboard a total of two written responses to a range of provided prompts. Each response should be at least 250 words (roughly four paragraphs) Prompts are divided into List A and List B, where List A emphasizes close understanding of the central textbook and List B requires additional readings. Students will complete **one (1)** List A prompts and **one (1)** List B prompt for **each** Unit. **Students should submit all responses in the same document, indicating clearly which prompts they have selected to respond to.**

### List A

Picking from a range of prompts, students will select **one (1)** to respond to.

Responses will be written with appropriate MLA formatting and be academic in language. Failure to use appropriate formatting or language will result in a decreased grade.

Approximate length of a successful response is 3-4 paragraphs, with topic sentences and fully developed thoughts.

### List B

Picking from a range of prompts, students will select **one (1)** to respond to. To complete the prompt students will conduct any additional reading or watching required.

Responses will be written with appropriate MLA formatting and be academic in language. Failure to use appropriate formatting or language will result in a decreased grade.

Approximate length of a successful response is 3-4 paragraphs.

## Midterm and Final Assignments

Midterm and Final Assignments require students to recognize, recall and retrieve (remember) information across Units and produce a creative response using dramatic forms. This will require students to use factual knowledge from the units and readings, conceptual knowledge in relating the unit information and ideas to specific in depth topic, and procedural knowledge in terms of writing and research skills and techniques. Midterms and Final papers are five content pages, title page and bibliography not included as content.

The Midterm Assignment will cover Units 1 and 2. The Final Assignment will cover Units 3 and 4.

Approximate length of a successful Midterm and Final Assignments is 6 pages each. MLA formatting is required. (See MLA Review Section for guidance)

## Production Review

Students will complete one production review covering a live performance of the student's choosing. Students should seek out theatre in their area and keep in mind that tickets may require purchasing in advance to ensure a seat.

Review assignment will require students recall, outline, describe, and order events in a production in relation to central course themes and ideas. Review formatting should follow MLA guidelines as well as address all components of a good review (details of which will be provided as supplemental material). The approximate length of a successful review is two pages. Detailed guidelines appear in the "Production Review Guidelines" section.

For students who are unable to attend live theatre in their area, the option to screen a recording of a performance will be provided by the instructor. Students are heavily encouraged to see a live performance if at all possible as recordings do not offer the same experience.

## Course Materials and Where to Find Them

Texts or screenings that may require purchase to access are in **bold**. Students should know that while these texts may be available for purchase at the ASU Bookstore, they might also be available elsewhere with different pricing.

**Core Required Textbook:** *Theatre Histories: An Introduction, Third Edition*, Tobin Nelhaus general editor.

**\*Please note that students MUST have the third edition in order to complete the readings for this class**

Unit 1		
Title	Location	Notes
<b>1-66; 67-137 <i>Theatre Histories: An Introduction, Third Edition</i>, Tobin Nelhaus, general editor</b>	<b>Available for purchase at the ASU Bookstore or online</b>	<b>Required Reading</b>
13-27; 55-93 from <i>Unthinking Eurocentrism</i> by Ella Shohat and Robert Stam	ASU Library Online	Unit Response Paper Option
<i>Lysistrata</i> by Aristophanes	Project Gutenberg Online	Unit Response Paper Option
UNESCO Video of <i>The Rabinal Achi</i>	UNESCO Website	Discussion Board Option

Unit 2		
Title	Location	Notes
<b>143-184;185-246 <i>Theatre Histories: An Introduction, Third Edition</i>, Tobin Nelhaus, general editor</b>	<b>Available for purchase at the ASU Bookstore or online</b>	<b>Required Reading</b>
<i>Tartuffe; Or, The Hypocrite</i> by Molière	Project Gutenberg Online	Unit Response Paper Option
<i>The Rover</i> by Aphra Behn	Project Gutenberg Online	Unit Response Paper Option
<i>The Loa to the Divine Narcissus</i> by Sor Juana Inés De La Cruz	THE 322 Course Reserve via ASU Library	Unit Response Paper Option
<b>Television shows (various)</b>	<b>May be available for screening or for purchase through Netflix, YouTube, Amazon, etc.</b>	<b>Discussion Board Option</b>

Unit 3		
Title	Location	Notes
<b>251-324; 325-392 <i>Theatre Histories: An Introduction, Third Edition</i>, Tobin Nelhaus, general editor</b>	<b>Available for purchase at the ASU Bookstore or online</b>	<b>Required Reading</b>
<i>Sacred Blood</i> by Zinaida Gippius	THE 322 Course Reserve via ASU Library	Unit Response Paper Option
<i>Richard III</i> by William Shakespeare	Project Gutenberg Online	Unit Response Paper Option
<i>Phèdre</i> by Jean Racine	Project Gutenberg Online	Unit Response Paper Option
"Here's to the Girls" Ziegfeld Follies with Lucille Ball, Fred Astaire, and Cyd Charisse	YouTube Link TBA	Discussion Board Option



Unit 4		
Title	Location	Notes
<b>397-510; 511-582 <i>Theatre Histories: An Introduction, Third Edition</i>, Tobin Nelhaus, general editor</b>	<b>Available for purchase at the ASU Bookstore or online</b>	<b>Required Reading</b>
“Couple in a Cage”	<a href="https://vimeo.com/79363320">https://vimeo.com/79363320</a>	Unit Response Paper Option
Guerilla Girls’ 2016 Videos	Guerrilla Girls Website, Projects <a href="http://www.guerrillagirls.com/projects/">http://www.guerrillagirls.com/projects/</a>	Unit Response Paper Option
“Aristotle’s Coercive System of Tragedy” from <i>Theatre of the Oppressed</i> by Augusto Boal	ASU Library Online	Unit Response Paper Option
<i>Details Cannot Body Wants</i> by Chin Woon Ping	THE 322 Course Reserve via ASU Library	Unit Response Paper Option
<i>Anowa</i> by Ama Ata Aidoo	THE 322 Course Reserve via ASU Library	Unit Response Paper Option
“Why Shouldn’t We Commit Suicide? (Donkey Kong & The Myth of Sisyphus)” by 8-Bit Philosophy	Youtube <a href="https://www.youtube.com/watch?v=K125easQs2k">https://www.youtube.com/watch?v=K125easQs2k</a>	Discussion Board Option
Lin-Manuel Miranda Performs at the White House Poetry Jam: (8 of 8)	<a href="https://www.youtube.com/watch?v=WNff7nMIGnE">https://www.youtube.com/watch?v=WNff7nMIGnE</a>	Discussion Board Option

Midterm Assignment		
Title	Location	Notes
<p><b><i>Theatre Histories: An Introduction, Third Edition</i>, Tobin Nelhaus, general editor</b></p> <p>Write six pages about the history of the movement.</p> <p><i>Write about the important contributions and legacy of Sor Juana Inéz de la Cruz, and what lessons about women in theatre and the arts might we learn.</i></p>		

Final Assignment		
Title	Location	Notes
Making theatre matter	Pick one of the following topics and write 6 pages about the history of the movement:  Women of the Black Arts Movement  Feminist Theatre in the US  Brecht and Theatre during War	These topics will require additional readings outside of your textbook.  MLA format
<b><i>Theatre Histories: An Introduction, Third Edition, Tobin Nelhaus, general editor</i></b> AND At Least Three Secondary Sources		

Production Review Assignment		
Title	Location	Notes
<i>Zoot Suit</i> by Luis Valdez	Hemispheric Institute Digital Video Library  <a href="http://hidvl.nyu.edu/video/000539572.html">http://hidvl.nyu.edu/video/000539572.html</a>	Production Review Option if Live Performance is Not Available
<i>Reverb-Ber-Ber-Rations</i> by Spiderwoman Theater	Hemispheric Institute Digital Video Library  <a href="http://hidvl.nyu.edu/video/000086242.html">http://hidvl.nyu.edu/video/000086242.html</a>	Production Review Option if Live Performance is Not Available

## Unit Themes, Materials, Discussion Prompts, Paper Prompts

### Unit 1

#### Main Unit themes:

- “History” as a construction
- Impact of writing on theatre and performance as well as on society
- What role(s) theatre serves in society
- Non-western understandings of performance
- The presence of women in theatre as actors or characters

**Outside Materials:**

13-27; 55-93 from *Unthinking Eurocentrism*

*Lysistrata* by Aristophanes

UNESCO video of *The Rabinal Achi*

**Discussion Prompts: (Due Aug. 21)**

1. What is a “Zombie Idea” and how does this impact the role of the historian?
2. Watch and respond to: UNESCO video of the Rabinal Achi

**Unit Paper Prompts: (Due Aug. 25)****List A (CHOOSE 1):**

*Questions are about assigned textbook readings, and your responses should be about restating, identifying, explaining, and/or comparing core materials and themes (i.e., demonstrate your understanding)*

1. In the general introduction, the authors identify “history” as a construction of the truth. That is, the history they write is determined by the ways in which historians select, interpret, and organize evidence into an intelligible narrative, where plausibility does not necessarily equate to “the whole truth and nothing but the truth.” Using either an example from the textbook or from a historical event/performance/object you know of, explain how the process of selection, interpretation and organization around the contributions of women constructs history according to systems of power.
2. Identify, using specific examples, what social, cultural or political changes the use of writing produced and how these changes impacted the development and dissemination of theatre specifically.
3. Women are frequently made absent from dominant narratives of history but as is shown in the case study on *Dojoji* we know there are female origins to Japanese Nō theatre and other theatrical practices. Reflecting back on the author’s argument of “history” as a construction of the truth, how can we understand the erasure and transformation of women in history? You may expand on the *Dojoji* example or use one of your own.
4. Aristotle’s *Poetics*, Horace’s *Ars Poetica* and *The Natyasastra* all offer understandings of how theatre should (or should not) function, and what role theatre serves in society. Using one of these models, identify and explain all of its components and argue for or against its usage today.
5. Paul Connerton suggests “if there is such a thing as social memory, we are likely to find it in commemorative ceremonies” (135). Some cultural performances emphasize the ressurective aspects of commemorative drama which suggests that dramatic performance can be a fully realized re-enactment of the past rather than a mere representation of the past. Using Connerton’s quotation and a case study from the textbook, explore what a re-enactment of the past means in terms of social memory.

**List B (CHOOSE ONE):**

*Questions incorporate additional readings/viewings, and you are encouraged to connect, interpret, determine, illustrate, integrate, and use core ideas and themes across materials (i.e. apply your learning to provide an analysis).*

1. Having read Aristophanes’ *Lysistrata*, illustrate how reversals of power, conflict, and sex intertwine in this play in order to produce comedy. In your answer, use at least one theoretical lens offered by the textbook (identify this clearly) and pay close attention to the representation

of women as written by a male author. Use specific evidence from both the play and the textbook to support your response.

2. Having read the excerpts from *Unthinking Eurocentrism*, identify how narratives of theatre or civilization “beginning” in Greece may be linked to the tenants of eurocentrism and integrate how studying performances like the *Rabinal Achi* work to disrupt Eurocentric notions of history. In your answer you may use an alternative example from your own community or cultural context instead of the *Rabinal Achi* as long as you are specific and detailed in your example and analysis.

## Unit 2

### Main themes:

Absolutism’s positive and negative effects on theatre  
The impact of printing on society and theatre  
Performances of gender and sexuality in the theatre  
Stock characters and their uses in comedy and the carnivalesque  
The Americas’ contributions to theatre history

### Outside Materials:

*Tartuffe; Or, The Hypocrite* by Molière  
*Loa to The Divine Narcissus* by Sor Juana Inés De La Cruz  
Television shows (various, available via Netflix, YouTube)

### Discussion Prompts (Due Aug. 28)

1. Discuss the following quote in relation to the readings and your own knowledge of theatre and performance: “After print, performance was never the same” (151)
2. Commedia dell’arte and stock characters have been influential to this day! Watch an episode of *Futurama*, *Frasier*, or *The Simpsons* and identify at least three commedia dell’arte inspired characters and discuss at least one in detail. How does the television show’s interpretation differ from the commedia character?

### Unit Paper Prompts (Due Sept. 8)

#### List A (CHOOSE 1):

Questions are about assigned textbook readings, and your responses should be about restating, identifying, explaining, and/or comparing core materials and themes (i.e., demonstrate your understanding)

1. Identify, using specific examples, what social, cultural or political changes the use of copyright and patents produced and how these changes impacted the development and dissemination of theatre specifically.
2. King Louis XIV famously boasted, “I am the state” (*Theatre Histories* 214). His claim is indicative of a rule of absolutism in France that produced a monopoly by monarchs and religious institutions to control the populace. Absolutism in the theatre led the censorship of theatrical expression, which in turn prompted theatrical innovation since only what was approved by the state could be produced. Using a specific example of your choice, identify and explain how absolutism contributed to either limiting or expanding theatrical expression or innovation, and

connect this example to practices of limiting and/or expanding innovation found today. You do not have to limit your response to absolutism in France.

3. Chikamatsu is quoted on page 182 as stating, "Art is something that lies in the slender margin between the real and the unreal." Using this quotation and a case study from Chapter 4, 5, or 6, restate how balancing between the real and the unreal is achieved and to what affect this impacts performances of gender or sexuality.

#### **List B (CHOOSE 1):**

*Questions incorporate additional readings/viewings, and you are encouraged to connect, interpret, determine, illustrate, integrate, and use core ideas and themes across materials (i.e. apply your learning to provide an analysis).*

1. Having read the *Loa to The Divine Narcissus* by Sor Juana Ines de la Cruz, analyze (using specific examples) how it functions as a commentary on the success of Spanish religious conquest of indigenous Americans and why this play, and its author, remain important to the Americas and theatre studies today.
2. Choose one of the following plays to read and respond to:
  - a. *The Rover* by Aphra Behn
  - b. *Tartuffe; Or, The Hypocrite* by Molière

In your response, define the carnivalesque and illustrate how it functions in the play using specific examples. In your answer, be sure to explain how this play works within absolutism (define) as a system of power.

## Unit 3

#### **Main Themes:**

Nations as imagined communities

Intercultural exchange and appropriation in theatre and media as a product of imperialism

Impact of media (telephones, photography, etc.) on theatre and social ideas of "reality"

Sentimentalism and melodrama as major theatre genres, and the objectification of women within them

Realism, Naturalism, avant-garde genres of theatre which attempt to distinguish between the objective and subjective

The actor as an emerging popular cultural icon

#### **Outside Materials:**

*Sacred Blood* by Zinaida Gippius

*Richard III* by William Shakespeare

*Phèdre* by Jean Racine

"Here's to the Girls" Ziegfeld Follies with Lucille Ball, Fred Astaire, and Cyd Charisse

#### **Discussion Prompts: (Due. Sept 4)**

1. "One method for circumventing the law was to substitute the facts and character names in a contemporary event with those from a well-known historical or legendary "world." Such a substitution is called *mitate*." (270-271). Do we still do this today? Why or why not?

2. Watch and respond: “Here’s to the Girls” Ziegfeld Follies with Lucille Ball, Fred Astaire, and Cyd Charisse

**Unit Paper Prompts: (Due Sept. 15)**

**List A (CHOOSE 1):**

*Questions are about assigned textbook readings, and your responses should be about restating, identifying, explaining, and/or comparing core materials and themes (i.e., demonstrate your understanding)*

1. Benedict Anderson coined the phrase “imagined communities” in reference to nations and nationhood. In particular, he identifies printed media as building these imagined communities. Using one of the three different kinds of nationalism cited in the textbook, explore how theatre participated in the building of imaginary communities for women of color in theatre. Be specific in the kind of nationalism and the kind of theatre you are referencing.
2. Using an example from chapters 7, 8, 9, or 10, explain what “the other” means and how it is constructed according to imperial agendas. You may use Edward Said’s theory of orientalism in your response.
3. Photographs and audio phonic media had a great impact on the development of several strands of avant-garde and realist theatre. Choose one of these strands (Naturalism, Realism, Symbolism, Aestheticism, Expressionism, etc.) and explore how their uses or inclusions of media sought to define reality through either objective or subjective means.

**List B (CHOOSE 1):**

*Questions incorporate additional readings/viewings, and you are encouraged to connect, interpret, determine, illustrate, integrate, and use core ideas and themes across materials (i.e. apply your learning to provide an analysis).*

1. Zinaida Gippius, seen as the co-founder of Russian symbolism, wrote *Sacred Blood* in 1901—four years before Bloody Sunday and the following Russian Revolutions. In her play, a divide between pagan and Christian worlds emerges as a young rusalka quests to gain an immortal soul through a relationship with a priest. Identify how and why the themes of gender, religion, and symbolism intertwine in this play to produce an avant-garde exploration of contact with “the other”. You will be expected to define symbolism as a movement.
2. Choose one of the following actor icons and plays they are known for:
  - c. David Garrick, *Richard III* by William Shakespeare
  - d. Sarah Bernhardt, *Phèdre* by Jean Racine

Read the play and, using specific passages to support your argument, determine how a “star” actor or actress affects the audience’s interpretation of the character and the overall plot. Be sure that you are familiar with the specific actor or actress associated with the play as well as the play itself.

## Unit 4

### Main Themes:

Industrialization of electricity creating new mediums and modes of communication, the aftermath of the World Wars, other wars, revolutions, genocides, etc.  
Systems of theatre (and their manifestos)  
Theatre as a means of activism and protest  
Theatre as a zone of contact and of cultural differentiation  
Glocal theatre (and the effects of globalization on theatre, and vice versa) and “authenticity”  
The creation of the Internet and its effect on performance and communication  
Networked culture – the presence/absence of bodies

### Outside Materials:

*Couple in a Cage* Video by Guillermo Gómez-Peña and Coco Fusco’s  
“Why Shouldn’t We Commit Suicide? (Donkey Kong & The Myth of Sisyphus)” by 8-Bit Philosophy  
“10 Game-Changing Art Manifestos” by Harriet Baker  
Guerilla Girls’ 2016 Videos  
“Aristotle’s Coercive System of Tragedy” from *Theatre of the Oppressed* by Augusto Boal  
*Anowa* by Ama Ata Aidoo  
*Details Cannot Body Wants* by Chin Woon Pin

### Discussion Prompts: (Due Sept. 20)

1. Imagine you’re on Twitter. Using 140 characters, create a nanodrama. The only rule is that it must involve a puppy.
2. Watch “Why Shouldn’t We Commit Suicide? (Donkey Kong & The Myth of Sisyphus)” by 8-Bit Philosophy on the Albert Camus’ ideas on absurdity. How does this video connect to theatre of the absurd?
3. Watch and respond to the “Alexander Hamilton Rap (Whitehouse version with subtitles)”. While mega musicals are often considered to be ‘purely for entertainment’, *Hamilton* is gaining a reputation for resisting this norm. How is this musical re-imagining history and why might it be particularly important in this venue?

### Unit Paper Prompts: (Due Sept. 26)

#### List A (CHOOSE 1):

Questions are about assigned textbook readings, and your responses should be about restating, identifying, explaining, and/or comparing core materials and themes (i.e., demonstrate your understanding)

1. Una Chaudhuri uses the word “geopathology” to discuss how ideas of nationality, selfhood, and place are identified as somewhat nebulous (or not fixed) since their physical and ideological boundaries shift over time. Define the term “glocal,” and using at least one example from the textbook, demonstrate how the “problem of place” is addressed in networked culture.
2. Using an example from chapters 11, 12, 13, 14, or 15 discuss the ways in which “authenticity” is leveraged in theatre and performance and assess what ethical implications arise from this process. It is suggested (though not required) that you watch Guillermo Gómez-Peña and Coco Fusco’s *Couple in a Cage* video to aid in your response.

3. Theatre is described in the final section of the textbook as functioning as a zone of contact, including multicultural, intercultural, and hybrid theatre. Define each of these kinds of “contact” and compare their results using your own examples (not the examples featured in the textbook).
4. In Part IV of the textbook, bodies have become increasingly important in performance art and yet simultaneously absent due to networked culture. Select two ways theatres have adapted to networked culture and argue either for or against the *need* of present bodies to make theatre.

### List B (Choose 1)

*Questions incorporate additional readings/viewings, and you are encouraged to connect, interpret, determine, illustrate, integrate, and use core ideas and themes across materials (i.e. apply your learning to provide an analysis).*

1. Many different theatre companies, playwrights, and actors discussed in the textbook have sought to design new strategies for theatre, reconsidering and reinventing the limitations and expectations of what theatre or art is or is not supposed to do/be. The Guerilla Girls have been working since the mid 1980's to make space for women in the contemporary art world with a manifesto to “reveal the understory, the subtext, the overlooked, and the downright unfair” ([guerillagirls.com](http://guerillagirls.com)) and break down the illusion of history as being complete. Having read “Aristotle’s Coercive System of Tragedy” from Augusto Boal’s *Theatre of the Oppressed* and watched the two videos from the Guerilla Girls, discuss (using specific examples) how the Guerilla Girl’s tactics disrupt the art world’s coercive system.
2. Choose one of the following plays to read and connect back to the textbook:
  - a. *Anowa* by Ama Ata Aidoo
  - b. *Details Cannot Body Wants* by Chin Woon PingUsing specific passages or examples from both the play and the textbook to support your argument, discuss how the central women negotiate identities that are caught between the worlds of power. You may focus your argument on themes such as tradition, consumerism, nationhood, patriarchy, etc.

## Assignment Prompts and Instructions

### Midterm Assignment

#### Midterm: (Due Sept. 15)

*Objectives: recognize, recall, and retrieve information across Units 1 and 2 to produce a creative response and justification exploring themes of power in history.*

*Instructions: Write about the important contributions and legacy of Sor Juana Inéz de la Cruz, and what lessons about women in theatre and the arts might we learn.*

Questions to consider: What contributions did she make to contemporary society in both the arts and politics? What is her history and the context of her life? What lessons about the treatment of women might we understand today?



## Final Assignment

### Final: (Due Oct. 4)

*Objectives: recognize, recall, and retrieve information across Units 3 and 4, utilize secondary sources and exercise research skills, to produce a creative response and justification of a specific topic Instructions:*

*Instructions: Using support from Theatre Histories: An Introduction (Parts 3 and 4) as well as **at least two secondary sources**, write a 5 page creative response to the following prompt.*

*Prompt:*

Throughout history, theatre has been used to grapple with social and political themes. In this paper, pick one of the following prompts and write 6 pages about the history and contribution of one of the following theatre/arts movements:

Women of the Black Arts Movement  
Women of the Chicano Arts Movement  
Feminist Theatre in the United States

## Production Review

### Review: (Due Sept. 28)

*Objectives: recognize theatrical structures and conventions, incorporate and apply textbook readings to a specific performance, follow conventions for reviews.*

*Instructions: Write a 2 page review of a live performance. See Production Review Guidelines for details.*

If you are unable to attend a live performance, you may complete a 2 page review of either:

El Teatro Campesino's production of *Zoot Suit* by Luis Valdez

OR

Spiderwoman Theatre's *Reverb-Ber-Ber-Rations*

Both are available on the Hemispheric Institute's Digital Video Library.

You must use MLA formatting and have a works cited page.

Important: Be specific about the "liveness" of the event (or, if completing the review of *Zoot Suit* or *Reverb-Ber-Ber-Rations*, the fact that it is **not** live).

## **SEMESTER CHECKLIST**

10 DISCUSSION BOARD POSTS

4 UNIT REVIEW ASSIGNMENTS @ 2 QUESTIONS EACH FOR TOTAL OF 8 UNIT REVIEW QUESTIONS

1 MID-TERM ASSIGNMENT

1 FINAL ASSIGNMENT

1 PRODUCTION REVIEW ASSIGNMENT

## **THE 322: Theatre, History & Culture - MLA Review**

Below are important links on MLA formatting for academic writing. Please note that MLA formatting is required for ALL written assignments in this course.

MLA Style: <https://owl.english.purdue.edu/owl/section/2/11/>

MLA Works Cited Page: Basic Format: <https://owl.english.purdue.edu/owl/resource/747/01/>

MLA In-Text Citations: The Basics: <https://owl.english.purdue.edu/owl/resource/747/02/>

MLA Formatting Quotations: <https://owl.english.purdue.edu/owl/resource/747/03/>

MLA Endnotes and Footnotes: <https://owl.english.purdue.edu/owl/resource/747/03/>

MLA Sample Paper: <https://owl.english.purdue.edu/owl/resource/747/13/>

## THE 322: Theatre, History & Culture - Production Review Guidelines

Below are important components to a successful Production Review. Please note that MLA formatting is required for this assignment.

### Basic Information

- Name of production, location, date, and director.
- Give a brief overview of the performance– overall plot, theme, or key idea but NOT a summary.
- Key elements of the production/unusual elements such as media, audience relationship etc.
- If you discuss characters, list the actor's name that played the character.
- If you discuss design, name the designers.
- Cite specific examples from the performance to support your argument.

### Dramaturgical Research

- Information about the playwright/screenwriter.
- Information about the genre.
- Information about the historical time period.

### Preparing to Write

To become a critical observer, try the following:

- Take notes (during intermission/after the show).
- Take notes regarding set, costumes, lights, acting, and directing choices.
- Look at program notes – did the director achieve their intentions?
- What moments/images do you recall?

### Methods of Analysis

1. Gather (gather information/images/ideas).
2. Interpret (analyze what the information means).
3. Evaluate (why is it important? What is the value?).
4. Communicate (critically and clearly share these observations with others).

### Changes to the syllabus

The syllabus is an implied contract between the instructor and the student. Consequently, it will not change in any significant way over the duration of the course. However, there are times when minor modifications need to be made. This being the case, the instructor will do everything in his power to keep changes to a minimum. If and when there are changes, students will be advised by email.

**Important Note:** Any form of academic dishonesty, including cheating and plagiarism, may be reported to the office of student affairs.

**Course policies are subject to change.** It is the student's responsibility to check HOLMS for corrections or updates to the syllabus. Any changes will be posted in HOLMS.