**Course Number:** THE 3112  
**Prerequisite(s):** None  
**Course Credit:** 03  
**College:** Arts & Sciences  
**Course Title:** Theatre History I  
**Course Hours:** 03  
**Department:** Visual Arts, Humanities and Theatre  
**Faculty Name:** Ms. Kimberly Harding  
**Term and Year:** Fall 2008  
**Office Location:** 111 Tucker Hall  
**Place and Time:** 213 Tucker Hall / M,W,F 2:30 pm – 3:20 pm  
**Office Hours:** Monday None  
Tuesday 11am-2pm  
Wednesday 3:30pm-5:30pm  
Thursday 1:00pm-3:00pm  
Friday 10am – 12pm  
Saturday None  
**Telephone:** 850.561.2840  
**e-mail:** Kimberly.harding@famu.edu  

**FAMU Catalog Course Description**  
Students will explore physical theatre structures, production practices, plays and playwrights from Classical Greece through the Renaissance Period.

**Course Purpose**  
Theatre History I is designed for the student who wishes to explore the performance and theatrical values of various cultures. The focus of Theatre History I is on culture, ritual and performance as each is celebrated and defined in theatrical expressions beginning with the Greeks and culminating with the Italian Renaissance Era. This course will recapture major theatrical movements of the past by studying historical text, viewing media materials and attending live performances.

**Conceptual Framework**  
The Conceptual Framework in the Professional Education Unit (PEU) at Florida A&M University is an integrated approach to providing educational experiences that result in exemplary professional educators. The Framework is comprised of six themes with the mission of developing high quality classroom teachers, administrators and support personnel. The term “exemplary” refers to the kind of graduates the PEU strives to produce. The figure below provides a diagram of the Exemplary Professional Conceptual Framework.

The Conceptual Framework for the FAMU Professional Education Unit is grounded in a combination of directed, constructivist, developmental, and social learning theories derived from the writings of system theorists, educational philosophers, social scientists, practitioner and developmental theorists. Concepts from these writers and from the varied educational learned societies help form the knowledge base for the unit’s curriculum components and principles of its Conceptual Framework.
DIVERSITY

• CF 1
• Through this focal area, the FAMU professional education candidate will:

| CF: 1.1 (K) | Understand diverse backgrounds of individuals. | F: 5,6,7 I: 3 |
| CF: 1.3 (S,D) | Accept and foster diversity. | F: 5,6 I: 3,8 |
| CF: 1.4 (S) | Practice strategies such as: acceptance, tolerance, mediation & resolution. | F: 5,6 I: 3 |

TECHNOLOGY

• CF 2
• Through this focal area, the FAMU professional education candidate will:

| CF: 2.3 (K) | Know fundamental concepts in technology. | F: 12 I: 1,6 |
| CF: 2.4 (K) | Understand fundamental concepts in technology. | F: 2,12 I: 6 |
| CF: 2.7 (S) | Facilitate the use of technology by students. | F: 4,12 I: 6 |

VALUES

• CF 3
• Through this focal area, the FAMU professional education candidate will:

| CF: 3.1 (S) | Work with colleagues in a professional manner. | F: 6 I: 2,5 |
| CF: 3.3 (S,D) | Show respect for varied (groups) talents and perspectives. | F: 5,6 I: 3 |
| CF: 3.4(D) | Be committed to individual excellence. | F: 3,9 I: 5,9 |
| CF: 3.5(D) | Recognize the importance of peer relationships in establishing a climate for learning. | F: 7,2 I: 5,10 |

CRITICAL THINKING

• CF 4
• Through this focal area, the FAMU professional education candidate will:

| CF: 4.1 (K) | Understand a variety of instructional/professional strategies to encourage student development of critical thinking and performance. | F:4,7 I: 4 |
| CF: 4.3 (D) | Value critical thinking and self-directed learning as habits of mind. | F: 4 I: 1,4 |
Demonstrate the use of higher order thinking skills.

PROFESSIONALISM

- CF 5
- Through this focal area, the FAMU professional education candidate will:

| CF: 5.1 (K) | Know the content | F: 8 | I: 1 |
| CF: 5.3 (D) | Demonstrate commitment to professional growth & development. | F:3,7 | I: 9 |

**Overall Goals of the Course**

At the end of the course, the successful student will be able to:

1. Examine the affect that political, social and economic issues have on the development of theatre.
2. Contrast and compare the art and ideas of various historical periods.
3. Identify important people and their contributions to the performing arts.
4. Recognize the development of theatre business practices.
5. Recognize the development of production practices
6. Analyze and interpret plays orally and in writing.
7. Evaluate plays by the standards of period in which they were written.
8. Define theatrical terms related to the course.
9. Explore ideas contrary to one’s own belief.
10. Utilize a base of concepts that will facilitate further learning and thinking.

**Specific Behavioral Objectives**

The course is designed to contribute to meeting the following University-approved outcomes of participation and study within the Theatre Program.

1. **Collaboration:** Students should be able to demonstrate the concept of theatre as a collaborative art.
   a. Transfer acquired knowledge from group research to others.
   b. Identify the various roles of the collaborative process.

2. **Communication:** Students should be able to demonstrate proficiency in varied forms of recognized communication.
   a. Utilize electronic and mechanical tools for precise communication.
   b. Convey ideas through formal and creative writing.

3. **Critical Thinking:** Students should be able to utilize creative and critical thinking in the major.
   a. Read with critical comprehension.
   b. Identify and compare the various historical, social and cultural influences and traditions in the field of arts and entertainment.
   c. Evaluate and interpret works of art orally and in writing, using appropriate terminology.
   d. Utilize critically based knowledge in practical/creative projects.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Behavioral Objectives</th>
<th>INTASC Standards</th>
<th>FEAPs</th>
<th>FTCE SAE</th>
<th>PEU Conceptual Framework</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Debate: Greek Couples/ husbands vs. the wives</td>
<td>Collaboration, Communication, Critical Thinking</td>
<td>1.11, 1.12, 1.13, 1.21, 1.22, 1.23, 1.24, 1.35, 2.11, 2.12, 2.21, 2.22, 2.31, 2.32, 2.33, 3.14, 3.15, 3.21, 3.22, 3.23, 3.25, 3.35, 3.36, 3.37, 4.21, 4.34, 4.35, 5.14, 5.22, 5.23, 5.37, 6.12, 6.22, 6.23, 6.24, 6.32, 6.33, 8.12, 8.22, 8.34</td>
<td>2.1, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.7, 3.13, 4.1, 4.2, 4.5, 4.7, 5.1, 5.2, 5.3, 5.4, 5.5, 5.9, 6.1, 6.4, 6.8, 7.3, 7.4, 7.5, 8.1, 8.2, 8.3, 8.4</td>
<td>4.1, 4.2, 4.4, 4.5.1, 5.5, 7.1</td>
<td>1.1, 2.4, 3.3, 3.4, 3.5, 4.1, 4.3, 4.5, 5.1, 5.3</td>
</tr>
<tr>
<td>Commedia Dell Arte scenario writing and improvisational acting Group Presentation</td>
<td>Collaboration</td>
<td>Communication</td>
<td>Critical Thinking</td>
<td>1.22, 1.24, 1.31, 2.11, 2.21, 2.22, 2.31, 2.33, 3.15, 3.21, 3.23, 3.25, 4.13, 4.21, 4.34, 4.35, 5.13, 5.14, 5.22, 5.23, 5.37, 6.22, 6.23, 6.24, 6.31, 6.32, 8.12, 8.34</td>
<td>2.1, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.7, 4.1, 4.2, 4.5, 4.7, 4.10, 5.1, 5.2, 5.3, 5.4, 5.5, 5.9, 6.1, 6.2, 6.4, 6.8, 7.3, 7.4, 7.5, 8.1, 8.2, 8.3, 8.4</td>
</tr>
<tr>
<td>Jeopardy Game: The Italian Renaissance</td>
<td>Collaboration</td>
<td>Communication</td>
<td>Critical Thinking</td>
<td>1.22, 1.31, 1.36, 2.11, 2.21, 2.22, 2.32, 3.14, 3.15, 3.21, 3.25, 4.21, 4.34, 4.35, 5.13, 5.14, 5.22, 5.23, 5.31, 5.37, 6.12, 6.22, 6.24, 8.12, 8.33, 8.34</td>
<td>2.1, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.7, 4.1, 4.7, 5.1, 5.2, 5.3, 5.4, 5.5, 5.9, 6.1, 6.2, 6.4, 6.8, 7.4, 7.5, 8.1, 8.2, 8.3</td>
</tr>
</tbody>
</table>

Note: For Applied and Educational Settings

### National, State, and PEU Standards Addressed in the Course

**Interstate New Teacher Assessment and Support Consortium (INTASC) Standards**

1.0, 2.0, 3.0, 4.0, 5.0, 6.0, 8.0

**Content Pedagogy - Principle #1: The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.**

1.10 **Knowledge**

1.11 The teacher understands major concepts, assumptions, debates, processes of inquiry, and ways of knowing that are central to the discipline(s) s/he teaches.

1.12 The teacher understands how students' conceptual frameworks and their misconceptions for an area of knowledge can influence their learning.

1.13 The teacher can relate his/her disciplinary knowledge to other subject areas.

1.20 **Dispositions**

1.21 The teacher realizes that subject matter knowledge is not a fixed body of facts but is complex and ever-evolving. S/he seeks to keep abreast of new ideas and understandings in the field.

1.22 The teacher appreciates multiple perspectives and conveys to learners how knowledge is developed from the vantage point of the knower.

1.23 The teacher has enthusiasm for the discipline(s) s/he teaches and sees connections to everyday life.

1.24 The teacher is committed to continuous learning and engages in professional discourse about subject matter knowledge and children's learning of the discipline.

1.30 **Performances**

1.31 The teacher effectively uses multiple representations and explanations of disciplinary concepts that capture key ideas and link them to students' prior understandings.

1.35 The teacher develops and uses curricula that encourage students to see, question, and interpret ideas from diverse perspectives.

1.36 The teacher can create interdisciplinary learning experiences that allow students to integrate knowledge, skills, and methods of inquiry from several subject areas.

**Student Development - Principle #2: The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.**

2.10 **Knowledge**

2.11 The teacher understands how learning occurs--how students construct knowledge, acquire skills, and develop habits of mind--and knows how to use instructional
strategies that promote student learning.

2.12 The teacher understands that students' physical, social, emotional, moral and cognitive development influence learning and knows how to address these factors when making instructional decisions.

### 2.20 Dispositions

2.21 The teacher appreciates individual variation within each area of development, shows respect for the diverse talents of all learners, and is committed to help them develop self-confidence and competence.

2.22 The teacher is disposed to use students' strengths as a basis for growth, and their errors as an opportunity for learning.

### 2.30 Performances

2.31 The teacher assesses individual and group performance in order to design instruction that meets learners' current needs in each domain (cognitive, social, emotional, moral, and physical) and that leads to the next level of development.

2.32 The teacher stimulates student reflection on prior knowledge and links new ideas to already familiar ideas, making connections to students' experiences, providing opportunities for active engagement, manipulation, and testing of ideas and materials, and encouraging students to assume responsibility for shaping their learning tasks.

2.33 The teacher accesses students' thinking and experiences as a basis for instructional activities by, for example, encouraging discussion, listening and responding to group interaction, and eliciting samples of student thinking orally and in writing.

### Diverse Learners - Principle #3: The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

### 3.10 Knowledge

3.14 The teacher understands how students' learning is influenced by individual experiences, talents, and prior learning, as well as language, culture, family and community values.

3.15 The teacher has a well-grounded framework for understanding cultural and community diversity and knows how to learn about and incorporate students' experiences, cultures, and community resources into instruction.

### 3.20 Dispositions

3.21 The teacher believes that all children can learn at high levels and persists in helping all children achieve success.

3.22 The teacher appreciates and values human diversity, shows respect for students' varied talents and perspectives, and is committed to the pursuit of "individually configured excellence."

3.23 The teacher respects students as individuals with differing personal and family backgrounds and various skills, talents, and interests.

3.25 The teacher makes students feel valued for their potential as people, and helps them learn to value each other.

3.35 The teacher seeks to understand students' families, cultures, and communities, and uses this information as a basis for connecting instruction to students' experiences (e.g. drawing explicit connections between subject matter and community matters, making assignments that can be related to students' experiences and cultures).

3.36 The teacher brings multiple perspectives to the discussion of subject matter, including attention to students' personal, family, and community experiences and cultural norms.

3.37 The teacher creates a learning community in which individual differences are respected.

### Multiple Instructional Strategies - Principle #4: The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

### 4.10 Knowledge

4.13 The teacher knows how to enhance learning through the use of a wide variety of materials as well as human and technological resources (e.g. computers, audio-visual technologies, videotapes and discs, local experts, primary documents and artifacts,
texts, reference books, literature, and other print resources).

4.20 Dispositions
4.21 The teacher values the development of students' critical thinking, independent problem solving, and performance capabilities.

4.30 Performances
4.34 The teacher varies his or her role in the instructional process (e.g. instructor, facilitator, coach, audience) in relation to the content and purposes of instruction and the needs of students.
4.35 The teacher develops a variety of clear, accurate presentations and representations of concepts, using alternative explanations to assist students' understanding and presenting diverse perspectives to encourage critical thinking.

Motivation & Management - Principle #5: The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

5.10 Knowledge
5.13 The teacher knows how to help people work productively and cooperatively with each other in complex social settings.
5.14 The teacher understands the principles of effective classroom management and can use a range of strategies to promote positive relationships, cooperation, and purposeful learning in the classroom.

5.20 Dispositions
5.22 The teacher understands how participation supports commitment, and is committed to the expression and use of democratic values in the classroom.
5.23 The teacher values the role of students in promoting each other's learning and recognizes the importance of peer relationships in establishing a climate of learning.

5.30 Performances
5.31 The teacher creates a smoothly functioning learning community in which students assume responsibility for themselves and one another, participate in decision making, work collaboratively and independently, and engage in purposeful learning activities.
5.37 The teacher organizes, prepares students for, and monitors independent and group work that allows for full and varied participation of all individuals.

Communication & Technology - Principle #6: The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

6.10 Knowledge
6.12 The teacher understands how cultural and gender differences can affect communication in the classroom.

6.20 Dispositions
6.22 The teacher values many ways in which people seek to communicate and encourages many modes of communication in the classroom.
6.23 The teacher is a thoughtful and responsive listener.
6.24 The teacher appreciates the cultural dimensions of communication, responds appropriately, and seeks to foster culturally sensitive communication by and among all students in the class.

6.30 Performances
6.31 The teacher models effective communication strategies in conveying ideas and information and in asking questions (e.g. monitoring the effects of messages, restating ideas and drawing connections, using visual, aural, and kinesthetic cues, being sensitive to nonverbal cues given and received).
6.32 The teacher supports and expands learner expression in speaking, writing, and other media.
6.33 The teacher knows how to ask questions and stimulate discussion in different ways for particular purposes, for example, probing for learner understanding, helping students
articulate their ideas and thinking processes, promoting risk-taking and problem-solving, facilitating factual recall, encouraging convergent and divergent thinking, stimulating curiosity, helping students to question.

Assessment - Principle #8: The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.

8.10 Knowledge
8.12 The teacher knows how to select, construct, and use assessment strategies and instruments appropriate to the learning outcomes being evaluated and to other diagnostic purposes.

8.20 Dispositions
8.22 The teacher is committed to using assessment to identify student strengths and promote student growth rather than to deny students access to learning opportunities.

8.30 Performances
8.33 The teacher uses assessment strategies to involve learners in self-assessment activities, to help them become aware of their strengths and needs, and to encourage them to set personal goals for learning.
8.34 The teacher evaluates the effect of class activities on both individuals and the class as a whole, collecting information through observation of classroom interactions, questioning, and analysis of student work.

Florida Educator Accomplished Practices (FEAPs)

FEAP: 2.0, 3.0, 4.0, 5.0, 6.0, 7.0, 8.0,

COMMUNICATION

2.1 The preprofessional teacher recognizes the need for effective communication in the classroom and is in the process of acquiring techniques which she/he will use in the classroom.

2.4 Varies communication (both verbal and nonverbal) according to the nature and needs of individuals.

2.5 Encourages students in a positive and supportive manner.

2.6 Communicates to all students high expectations for learning.

2.7 Acquires and adapts interaction routines (e.g., active listening) for individual work, cooperative learning, and whole group activities.

2.8 Provides opportunities for students to learn from each other.

2.9 Practices strategies that support individual and group inquiry.

2.10 Provides opportunities for students to receive constructive feedback on individual work and behavior.

CONTINUOUS IMPROVEMENT

3.7 Reflects respect for diverse perspectives, ideas, and opinions in planned learning activities.

3.9 Works to continue the development of her/his own background in instructional methodology, learning theories, second language acquisition theories, trends, and subject matter.

3.13 Works as a reflective practitioner and develops the skills to recognize problems, research solutions, and evaluate outcomes.

3.14 Learns from peers and colleagues and develops professional relationships.

3.15 Reflects upon her/his own professional judgement and has the ability to articulate it to colleagues, parents, and the business community.
CRITICAL THINKING
4.1 The preprofessional teacher is acquiring performance assessment techniques and strategies that measure higher order thinking skills in students and is building a repertoire of realistic projects and problem-solving activities designed to assist all students in demonstrating their ability to think creatively.

4.2 Provides opportunities for students to learn higher-order thinking skills.
4.4 Has strategies for utilizing discussions, group interactions, and writing to encourage student problem solving.
4.5 Poses problems, dilemmas, and questions in lessons.
4.7 Varies her/his role in the instructional process (instructor, coach, mentor, facilitator, audience, critic, etc.) in relation to the purposes of instruction and the students’ needs, including linguistic needs.
4.10 Encourages students to develop open-ended projects and other activities that are creative and innovative.

DIVERSITY
5.1 The preprofessional teacher establishes a comfortable environment which accepts and fosters diversity. The teacher must demonstrate knowledge and awareness of varied cultures and linguistic backgrounds. The teacher creates a climate of openness, inquiry, and support by practicing strategies such as acceptance, tolerance, resolution, and mediation.
5.2 Accepts and values students from diverse cultures and linguistic backgrounds and treats all students equitably.
5.3 Fosters a learning environment in which all students are treated equitably.
5.4 Recognizes the cultural, linguistic, and experiential diversity of students.
5.5 Recognizes students’ learning styles and cultural and linguistic diversity and provides for a range of activities.
5.9 Employs techniques useful in creating a climate of openness, mutual respect, support, and inquiry.

ETHICS
6.1 The preprofessional adheres to the Code of Ethics and Principles of Professional Conduct of the Education Profession in Florida
6.2 Makes reasonable effort to protect students from conditions harmful to learning and/or to the student’s mental and/or physical health and/or safety.
6.4 Does not unreasonably deny a student access to diverse points of view.
6.8 Maintains honesty in all professional dealings.

HUMAN DEVELOPMENT AND LEARNING
7.3 Uses previously acquired knowledge to link new knowledge and ideas to already familiar ideas.
7.4 Uses multiple activities to engage and motivate students at appropriate developmental levels.
7.5 Communicates with students effectively by taking into account their developmental levels, linguistic development, cultural heritage, experiential background, and interests.

KNOWLEDGE OF SUBJECT MATTER
8.1 The preprofessional teacher has a basic understanding of the subject field and is beginning to understand that the subject is linked to other disciplines and can be applied to real-world integrated settings. The teacher’s repertoire of teaching skills includes a variety of means to assist student acquisition of new knowledge and skills using that knowledge
8.2 Communicates knowledge of subject matter in a manner that enables students to learn.
8.3 Increases subject matter knowledge in order to integrate the learning activities.
8.4 Uses the materials and technologies of the subject field in developing learning activities for students.
In accordance with the Florida Teacher Certification Examination (FTCE) Subject Area Examination (SAE) Competencies and Skills, this course satisfies the following standards:

**Drama 6-12**

4 **Knowledge of dramatic literature and criticism**
1. Identify basic theatre styles and genres.
2. Identify and apply elements of plot structure and play analysis.
3. Identify the influences of major theorists and their works.
4. Identify cultural, political, and historical influences on dramatic literature.
5. Identify significant classical and contemporary contributions from diverse cultures.
6. Identify elements of assessment and critical reviewing for performance and production.

5 **Knowledge of theatre history**
1. Identify major periods in world theatre history.
2. Identify the influence of the major periods of world theatre on the design of the performance space.
3. Identify major theatre artists (e.g., playwrights, directors, designers, choreographers, performers) and their contributions.
4. Identify significant dramatic works from the major periods of world theatre.

6 **Knowledge of directing**
3. Identify and interpret staging techniques.
6. Identify elements of the directing process.
7. Identify elements of the rehearsal process.

7 **Knowledge of playwriting**
1. Identify the elements of dramatic form (e.g., plot, character, conflict, resolution, setting, dialogue, theme) as they apply to playwriting.

**Topical Outline**

In this course the student will study the following chapters:

1. Introduction: Clues to Theatre’s Origin: Theatre in Everyday Life
   How Historians Reconstruct the Elements of Theatre
2. Greek Theatre
3. Roman Theatre
4. Early Asian Theatres
5. Medieval Theatres in Europe
6. The Theatre of the Italian Renaissance

In this course the student will study the following plays:

- Sophocles’ *Antigone*
- Euripides’ *Medea*
- Aristophanes’ *Lysistrata*
- Plautus’ *A Funny Thing Happened on the Way to the Wedding* (Handout)
- Zeami Motokiyo’s *Lady Han (Hanjo)*
- Writer Unknown, *Everyman*
- Niccolo Machiavelli’s *Mandragina* (Handout)

**Teaching Methods**

The instructor aims to stimulate and nurture student ideas through class discussion; encourage students to draw and support conclusions based upon textual knowledge and their own experiences; lecture on topics that may not be represented in the text;
supplement textbook assignments with assigned readings from other sources. The instructor will sometime show video and introduce hands on activities in the classroom.

The class will consist of a great deal of reading. Please keep up with the class. The instructor expects the student to read all assignments by the given due date; to participate in class discussion and activities; to be prepared for pop quizzes after any assigned reading; to submit all written assignments when due; and to **STUDY FOR ALL TEST!**

---

**Course Evaluation**

This is a history course. Grading is not subjective; Students must learn the material. Study guides are not disseminated. The instructor encourages learning through repetition. The student must read, participate in class discussion, and take notes.

[Note: When reading plays, please be sure to read the information that proceeds and follows the play. When reading the chapters of the book, please read ALL text including the text in color boxes and under pictures.]

Evaluation will happen continually, on a day-to-day basis. Students will receive feedback on their responses in class discussions, as well as on papers and tests. Grades and comments written on returned papers should be a good indication of how well students are performing in the course.

All assignments are complete with instruction. Students should be sure they understand and follow the instructions. Most students lose valuable points by not following the instructions given.

Course evaluation is based on a 100 point numerical grading system that translates as follows:

<table>
<thead>
<tr>
<th>Points</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>96 – and above</td>
<td>A+ (Superior)</td>
</tr>
<tr>
<td>95 – 90</td>
<td>A (Exceptionally Good)</td>
</tr>
<tr>
<td>89 – 85</td>
<td>B+ (Very Good)</td>
</tr>
<tr>
<td>84 – 80</td>
<td>B (Good)</td>
</tr>
<tr>
<td>79 – 75</td>
<td>C+ (Standard)</td>
</tr>
<tr>
<td>74 – 70</td>
<td>C (Fair)</td>
</tr>
<tr>
<td>69 – 60</td>
<td>D (Poor)</td>
</tr>
<tr>
<td>59 – below</td>
<td>F (Fail)</td>
</tr>
</tbody>
</table>

There are five components to the class evaluation requirements: 1) Quizzes and Assignments, 2) Tests, 3) Essays, 4) Final and 5) Class Participation. The final grade will be decided according to the formula found under the heading “Grading.” Only students with both test & quiz averages of B or better may be exempt from the final examination.

**Test & Quizzes**

Each quiz and test is usually worth more than 100 points. At the end of the course, the points above the 100 mark should help to balance the grades that are well below 100 points.

**Essays**

When evaluating take-home essays the instructor will use a grading rubric which considers content, organization and style. All essays should be delivered with strong clarity.

---

**Grading**

**Quizzes 25%**

Students can expect to be quizzed after the reading and/or viewing of each play.

**& Assignments**

Quizzes will test your critical thinking skills, so please, read the plays.

Students may be asked to present orally, perform, and participate in creative class activities.

(FTCE: 4:1, 4:2, 4:4, 5:1, 5:5, 7:1)

**Tests 25%**

Students can expect to be tested on each theatrical period studied in this course. All exams include (but are not limited to) true/false, fill-in-the blank, definitions, short answers and take home essays. Test material will be taken from the text, class notes, plays, and videos.

(FTCE: All of the 6 – 12 drama standards taught in this course will be covered in the examinations.)
Essays 20% The instructor will disseminate essay topics and criteria at least one class meeting before the chapter test. Essays must be type written, double spaced and submitted with the chapter examination. (FTCE: 4: 1-6, 5: 1-3, 5:5, 7:1)

Final Exam 20% Students are expected to demonstrate their proficiency in the courses’ subject by successfully passing a cumulative final at the end of the course.

Participation 10% Students are expected to: attend class, read all assignments, participate in class discussions and activities, and submit completed assignments when due.

Course Policies

Attendance: Each student is expected to attend all classes. Three or more unexcused absences will adversely affect your participation grade (if you are not in class then you cannot participate). An excused absence is one for which students have permission to miss class from the instructor prior to class time or one that is accompanied by a note from the Dean of your college on official letter head. For every three times that you are late for class it counts as an absence.

Make-up assignments: If you are absent, YOU are responsible for the material covered in class. If you miss a test or quiz, unless you have made prior arrangements with the instructor for a make-up exam, you must have an excuse from the Dean to take a make-up test or quiz. Make-up test and quizzes must be taken within a week of the absence. If you fail to make-up an assignment in the allotted time you will automatically be given a grade of “F”. During your absence, if a quiz or test is announced and your absence is unexcused upon your return you must participate in the announced exam or receive a grade of “F”. There will be absolutely no make-up exams at the end of the semester for an assignment you missed many weeks before.

Extra credit assignments: Extra credit assignments will not be assigned due to the high volume of quizzes and test.

Dropping the lowest grade: It simply just doesn’t happen.

Receiving an “I” grade: Incomplete grades are discouraged and will be assigned only in EXTREME emergencies that are unavoidable during the final weeks of the course.

Gordon Rule: Since this course is designated as a Gordon Rule course, students will write the minimum 2000 words herein. This will be accomplished by writing critical essays. All written papers must be submitted and satisfactorily completed in order to receive a passing grade in the course.

Plagiarism and Scholastic Dishonesty: To submit to your instructor a paper or comparable assignment that is not truly the product of your own mind and skill is to commit plagiarism. To put it bluntly, plagiarism is the act of stealing the ideas and/or expression of another and representing them as your own. It is a form of cheating and a kind of scholastic dishonesty which can incur severe penalties. It is important, therefore, that you understand what constitutes plagiarism, so that you will not unwittingly jeopardize your grade or college career.

However, plagiarism is just one form of scholastic dishonesty. Scholastic dishonesty also includes:

- Collusion - preparing or working together with one or more individuals on a take home assignment, such as a take home test, without expressed approval from the professor.
- Fabrication - falsifying academic records in any way (such as grades, test papers), and/or falsifying data and/or experiments (such as submitting false findings or false references)
- Cheating - includes copying from another student's work, using unauthorized materials during a test, and obtaining contents of test prior to actual test.

Students proven to be dishonest will probably fail the class and stand a chance of being suspended or expelled from the University.

Policy Statement on Non-Discrimination It is the policy of Florida Agricultural and Mechanical University to assure that each member of the University community be permitted to work or attend classes in an environment free from any form of discrimination including race, religion, color, age, disability, sex, marital status, national origin, veteran status and
sexual harassment as prohibited by state and federal statutes. This shall include applicants for admission to the University and employment.

**Academic Honor Policy** The University’s Academic Honor Policy is located in the FANG Student Handbook, under the Student Code of Conduct - Regulation 2.012 section, beginning on page 55-56.

**ADA Compliance** To comply with the provisions of the Americans with Disabilities Act (ADA), please advise instructor of accommodations required to insure participation in this course. Documentation of disability is required and should be submitted to the Learning Development and Evaluation Center (LDEC). For additional information please contact the LDEC at (850) 599-3180

<table>
<thead>
<tr>
<th>Tentative Course Calendar</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MODULE 1: Introduction to the Course</strong></td>
</tr>
<tr>
<td><strong>WEEK 1</strong></td>
</tr>
</tbody>
</table>
| Mon., Aug. 25 | Meet & Greet/ Syllabus overview/Student expectations/Q&A/ Distinguish Performers & Presenters  
For next class: Read pp. 1 – 12 (LT) |
| Wed., Aug. 27 | Discuss clues to Theatre’s Origin: Theatre in Everyday Life/ View: Elements of Theatre  
For next class: Read pp. 12 – 23 (LT) |
| Fri., Aug. 29 | Discuss How Historians Reconstruct the Elements of Theatre/ View: How Theatre Began  
For next class: Read pp. 26 - 38 Background - The Chorus (LT) |

| **MODULE 2: Greek Theatre** |
| **WEEK 2** |  |
| Mon. Sept. 1 | LABOR DAY HOLIDAY |
| Wed. Sept. 3 | Discuss The Golden Age of Greece & Theatre in the Fifth Century B.C.E.  
For next class: Read: The House of Atreus (Handout) |
| Fri. Sept. 5 | Discuss Aeschylus and the Orestias/ View Excerpt: Aeschylus’ Agamemnon  
For next class: Read: Antigone pp. 44 (LT) & Antigone by Sophocles (Bedford) |

| **WEEK 3** |  |
| Mon. Sept. 8 | Quiz 1 Orestia & Antigone/ Discuss Sophocles & Antigone  
For next class: Read pp. 38 – 44 Aristotle – Climatic Drama (LT) |
| Wed. Sept. 10 | Discuss Aristotle and The Poetics/ Evaluate Antigone against Aristotle’s standards  
For next class: Read pp. 47 – 52 Greek Theatre Buildings – Costumes & Mask (LT) |
| Fri. Sept. 12 | Discuss Greek Theatre Production  
For next class: Read: Medea by Euripides/ Complete Home Assignment 1: If You Were the Director: Staging Medea |

| **WEEK 4** |  |
| Mon. Sept. 15 | Submit Assignment 1/Discuss Euripides, Medea/Discuss possible staging techniques  
For next class: Read: pp. 44 – 46 Satyr Plays, Aristophanes & Old Comedy & pp. 53 – 58 The Hellenistic Age – Menander (LT) |
| Wed. Sept. 17 | Compare and Contrast Old & New Comedy/ Discuss The Hellenistic Age/Handout the Great Debate Assignment: Home Assignment 2 |
| Fri. Sept. 19 | Submit Assignment 2: The Great Debates/ Agamemnon vs. Clytemnestra; Creon vs. Antigone; Jason vs. Medea/ For next class: Read: Lysistrata by Aristophanes (Bedford) |

| **WEEK 5** |  |
| Mon. Sept 22 | Quiz 2 Lysistrata/ Discuss Lysistrata  
For Next Class: Study the Chapter for Oral Review |
| Wed. Sept. 24 | Jeopardy: The Golden Age of Greece |
| Fri. Sept. 26 | TEST 1: THE GREEKS |
For next class: Read: pp. 62 – 70  Background – Terence (LT)

MODULE 3: Roman Theatre

WEEK 6
Mon. Sept. 29  Discuss The Republic & The Empire/Roman Comedy
For Next Class: Bring your Bedford
Wed. Oct. 1  Read and Compare Excerpts from
Plautus: The Twin Menaechmi (p.194)
Terence: The Brothers (p.197)
For Next Class: pp. 71 – 81 Roman Tragedy – The Decline (LT)
Fri. Oct. 3  Discuss Horace, Seneca, Roman Theatre Production Practices
For Next Class: Read: Plautus, A Funny Thing Happened on the Way to the Wedding (Handout)

WEEK 7
Mon. Oct. 6  Quiz 3 “Funny Thing...Wedding”/ Discuss play/ View excerpts of A Funny Thing Happened on the Way to the Forum
Wed. Oct. 8  TEST 2: THE ROMANS
Fri. Oct. 10  Review Tests 1 & 2
For Next Class: Read: pp. 84 – 90 Indian Drama (LT)

MODULE 4: Asian Theatre

WEEK 8
Mon. Oct. 13  Discuss Indian Drama/View excerpt of The Clay Cart or Shakuntala
For Next Class: Read pp. 96 - 110 (LT)
Wed. Oct 15  View: The Performing Arts in Japan
Fri. Oct. 17  Cont. The Performing Arts in Japan/ Discuss Japanese NohTheatre/Cast Lady Han
Reader’s Theatre/ For Next class: Bring the Bedford

Mandatory Assignment: See Crumbs From the Table of Joy by Lynn Nottage, Oct. 15 – 19, 2008 in the Charles Winter Wood Theatre Wed. – Sat 8pm Sat. & Sun 2pm  Admission Free for FAMU Students

WEEK 9
Mon. Oct. 20  In-class Readers: Lady Han by Zeami Motokiyo /Compare Asian Theatre to Western Theatre
Wed. Oct. 22  Discuss Bunraku and Kabuki
For Next Class: Read pp. 90 – 96 Chinese Theatre (LT)
Fri. Oct. 24  Discuss Chinese Theatre

WEEK 10
Mon. Oct. 27  TEST 3: ASIAN THEATRE
Wed. Oct. 29  In lieu of class today, please plan to attend The FAMU Playmakers “50th Year Anniversary of the African Tour” Symposium tomorrow, (Thursday Oct. 30) Place and Time - TBA
Fri. Oct. 31  PRESIDENT AMMON’S INSTALLATION

WEEK 11
Mon. Nov. 3  View: Medieval Drama: From Sanctuary to Stage
For Next Class: Read pp. 114 – 128 Background – Early Experiments with Technology (LT)
Wed. Nov 5  Discuss liturgical and vernacular drama
For Next Class: Read pp. 129 – 141 Producing the Cycle Plays – The Decline of Religious Plays (LT)
Fri. Nov 8  Discuss Producing the Cycle Plays & The Dramaturgy of the Morality Play
For Next Class: Handout the Great Debate Assignment #3

HAPPY HOMECOMING

WEEK 12
Mon. Nov. 10  Submit Assignment #3 The Great Debate: Theatre and Religion: Is Theatre an Agent of Moral Corruption? For Next Class: Read: Everyman (Bedford)
Quiz 3: *Everyman* / Discuss the morality of *Everyman*

**WEEK 4**
Mon. Nov. 14
**Quiz 4 The Mandragola** / Discuss the Neoclassical Ideals

Fri. Nov. 14
**TEST 4: Medieval Theatre**
For Next Class: Read pp. 143 – 156 The Renaissance Background – Influence of Commedia Dell Arte (LT) / Handout Assignment #4: The Commedia Dell Arte: Improvisational Writing and Acting Exercise

**WEEK 13**
Mon. Nov. 17
Discuss The Italian Renaissance Ideals, Drama and the Commedia Dell Arte
For Next Class: Read pp. 156 – 166 Theatre Buildings – Special Effects & Lighting (LT)

Wed. Nov. 19
Discuss Italian Theatre Architecture and Production Practices

Fri. Nov. 21
For Next Class: Read: *The Mandragola* by Niccolo Machiavelli (Handout)

**WEEK 14**
Mon. Nov. 24
Quiz: 4 *The Mandragola* / Discuss the Neoclassical Ideals
For Next Class: Read pp. 167 – 175 The Neoclassical Ideals - Legacy of the Italian Renaissance (LT)

Wed. Nov. 26
Commedia dell arte demonstrations
For Next Class: Study the Chapter for Oral Exam Review, Game Style

Fri. Nov. 28
THANKSGIVING HOLIDAY

**WEEK 16**
Mon. Dec. 1
Jeopardy: The Italian Renaissance

Wed. Dec. 3
TEST 5: The Italian Renaissance

Fri. Dec 5
Review Tests 4 & 5

**WEEK 16**
Thurs. Dec. 11
FINAL 3:00 – 5:00 PM

**References**
History of the Theatre by Oscar Brockett, Allyn & Bacon; 9th edition
A Cultural History of the Theatre by Jack Watson and Grant McKernie, Longman Publishing Group
Theatre The Reflective Template by Loren Ruff, Kendall/Hunt Publishing Company