

DRA 362 #29199/ENG 368 #19316, Spring 2008

Tuesdays Hillyer 125, Thursdays CC 117, 4:50-6:05 pm

Instructor: Humphrey Tonkin (tonkin@hartford.edu)

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Office hours: Thursdays 2:00-3:00 or by appointment.

Course Objectives:

- 1) To help you develop an "imaginative feel" for the theatre experience as it has existed in other cultures and other historical periods.
- 2) To acquaint you with the impact of historical and cultural forces on dramatic texts and theatrical practices, including acting, staging, scenic presentation.
- 3) To relate developments in theatre to those in the other arts, particularly painting and architecture.
- 4) To make you aware of the relevance in the 21st century of certain theatrical forms, practices and texts.
- 5) To refine your skills of critical reading and analysis of dramatic literature.
- 6) To help you develop your ability to organize your ideas and to present them in writing.

Student Skills to be Developed:

1. A sense of historical styles and periods, and an awareness of the many uses of theatre.
2. Familiarity with the history of the periods studied, including the history of style and taste.
3. Ability to analyze and explicate a text.

Required Texts:

All except the Shakespeare texts and the *Second Shepherds' Play* have been ordered by the University Bookstore:

1. John Russell Brown. *The Oxford Illustrated History of the Theatre*. ISBN 978-0-19-285442-1.
2. Aeschylus. *The Oresteia*, trans. Ted Hughes. Farrar, Strauss & Giroux. ISBN 978-0-374-52705-1
3. Aristophanes, *Lysistrata*. Dover. ISBN: 0486282252
4. *The Second Shepherds' Play*. On line.
http://www.gutenberg.org/files/19481/19481-h/19481-h.htm#wakefield_shep2
5. William Shakespeare, *Macbeth*. Any edition will do.
6. William Shakespeare, *The Comedy of Errors*. Any edition will do.
7. John Webster, *The Duchess of Malfi*. Dover. ISBN: 0486406601
8. Ben Jonson, *Volpone*, Dover. ISBN: 0486436306
9. Molière, *Tartuffe*, trans. Richard Wilbur. Harcourt Brace. ISBN 0-15-688180-2
10. William Congreve, *The Way of the World*. Dover. ISBN: 0486277879
11. Richard Brinsley Sheridan, *The School for Scandal*. Dover. ISBN: 0486266877
12. Oscar Wilde, *The Importance of Being Earnest*. Dover. ISBN: 0486264785
13. Tony Kushner, *Angels in America, Part I*. Theater Communications Group. ISBN 1-55936-061-5

Attendance: Students are expected to attend all sessions, unless they have notified the instructor in advance and made arrangements to cover the material missed. Unexcused absence from more than four sessions will result in failure of the course. There are no excused absences for auditioning.

Community: Members of this class are part of a community of peers: we owe each other kindness and respect. Please come to class on time, turn off your cell phones, and refrain from distracting personal side talking during the class.

E-mail: Students are expected to have a working e-mail address capable of receiving individual messages and messages to the class as a whole. They are expected to check it regularly.

Assignments:

3 in-class tests and a final	(45 points)
In-class quizzes, plus additional spot quizzes	(15 points)
1 paper, due May 5	(20 points)
In-class performances or presentations	(10 points)
Class participation	(10 points)

The paper assignment will ask you to respond critically to the production of *Macbeth* presented on campus (April 23-27). Late papers will be docked one letter grade for each day they are late.

In-Class Performances:

You will be asked to perform. *The class will be divided into groups with each group responsible for a particular performance.* Performance involves committing to meet at least once outside of class to rehearse the scene and then to perform your role and discuss your character with the class. **A competent performance requires that you know the meaning and pronunciation of all the words in the text.**

A Reminder:

Academic Honesty. All the work you submit in this course should be your own, and any sources of information consulted in the completion of that work – including but not limited to friends, other instructors, books, articles, and internet sources – must be acknowledged in the conventional manner (quotation marks, footnotes, bibliography, etc.). Any breach of the Academic Honesty Policy set forth in *The Source* and in the *Manual of Academic Policies and Procedures* will result in failure on the relevant assignment (with no possibility of revision and/or resubmission) and may be grounds for failure in the course. In extreme cases, academic dishonesty may result in suspension or dismissal from the university.

Conferences:

A conference with the instructor will be scheduled for each student early in the semester.

Schedule of Readings etc.

This schedule may change as the semester progresses. Readings should be completed for in-class discussion on indicated days. Each week you will be asked to read a play, read or review sections of Brown's History, and visit websites relevant to the material being studied.

Helpful websites for the semester as a whole (additional reading material, visual material etc.)

<http://www.theatrehistory.com/>; <http://www.videoccasions-nw.com/history/jack.html>

Th. Jan. 24, Introduction.

Read *Angels in America*

Tu., Jan. 29, Introduction, contd.

Th., Jan. 31, Greek theatre, intro.

Read Brown 13-48

Tu., Feb. 5, No class.

Th., Feb. 7, **Quiz.** Greek theatre. Aeschylus, *Agamemnon*. Aristophanes, *Lysistrata*

Tu., Feb. 12, Aeschylus, *Agamemnon*; Aristophanes, *Lysistrata*

Read Brown 49-64

Th., Feb. 14, **Quiz.** Roman theatre. Shakespeare, *The Comedy of Errors*.

Tu., Feb. 19, Plautus; Seneca; Shakespeare, *The Comedy of Errors*

Th. Feb. 21 [TEST 1]

Th., Feb. 21, Early Christian and medieval theatre.

Read Brown 64-92; 93-104

Tu., Feb. 26, **Quiz.** *The Second Shepherds' Play*

Th. Feb. 28. Early Christian and medieval theatre. Italian theatre.

Read Brown 107-141

Tu. Mar. 4. **Quiz.** Italian theatre. Jonson, *Volpone*.

Th. Mar. 6. Italian theatre. Spanish theatre.

Read Brown 142-172

Tu. Mar. 11. **Quiz.** Spanish theatre.

Th. Mar. 13. [TEST 2]

Th. Mar. 13. English theatre.

Read Brown 173-203.

Tu. Mar. 25. English theatre. Shakespeare, *Macbeth*.

Th. Mar. 27. **Quiz.** English theatre.

Tu. Apr. 1. English theatre. Webster, *The Duchess of Malfi*.

Th. Apr. 3. **Quiz.** French theatre. Molière, *Tartuffe*.

Read Brown 220-250.

Tu. Apr. 8. French theatre. Molière, *Tartuffe*.

Th. Apr. 10. **Quiz.** French theatre. English Restoration theatre

Read Brown 203-219

Tu. Apr. 15. **Quiz.** English Restoration theatre. Congreve, *The Way of the World*.

Th. Apr. 17 [TEST 3]

Th. Apr. 17. Eighteenth-century theatre in England

Read Brown 255-270.

[Apr. 23-27 See *Macbeth* and *A Midsummer Night's Dream*]

Tu. Apr. 22. Eighteenth-century theatre in England. Sheridan, *The School for Scandal*.

Paper assigned

Th. Apr. 24. **Quiz.** Eighteenth-century theatre in Europe and America.

Read Brown 270-298

Tu. Apr. 29. No class. Review for exam.

Th. May 1. The old traditions transformed. Wilde, *The Importance of Being Earnest*.

Tu. May 5. The old traditions transformed. Kushner, *Angels in America*. **Paper due.**