

Course: TA233D&DN: Theatre History and Dramatic Literature  
Credit: 3 credit hours  
Semester: Fall 2020, Cycle 2  
Time: Friday, 1:00 – 4:00 pm  
Professor: Kenneth England  
Location: Greenroom  
Office: East Education, Rm 228  
Phone: Office: (816) 425-6202  
Cell: (309) 313-2189  
Email: [kenneth.england@calvary.edu](mailto:kenneth.england@calvary.edu)

## I. DESCRIPTION

This course surveys theatre history, starting with prehistoric spectacle, and covers Greek and Roman, Medieval, Renaissance, seventeenth-century France and England, Romanticism, and Realism in their historical contexts, ending with new forms in modern theatre. The class includes reading and discussion of representative plays from historically formative periods.

## II. OBJECTIVES

- A. General competencies to be achieved. The student will become familiar with specific periods, authors, and plays in theatre history with the understanding that they will in turn be able to apply this knowledge to their work as an actor, director, theatre technician, or educator.
1. Program objectives: 1, 2, 3, 4, 6, 7
  2. Assignments:
    - i. *History of Theatre* assigned reading
    - ii. Reading of assigned period-representative dramatic literature
    - iii. Attendance at two live theatre productions
- B. Specific competencies to be achieved. The student will:
1. Demonstrate factual knowledge of theatre history and dramatic literature
    - i. Program objectives: 1, 2, 3, 4, 6, 7
    - ii. Assignments
      1. Reading quizzes
      2. Mid-term exam

*Our Mission: "...to prepare Christians to live and serve in the church and in the world according to the Biblical worldview."*

3. Final exam
2. Demonstrate a thorough understanding of dramatic literature through class discussion of style, character, plot, and theme.
  - i. Program objectives: 1, 2, 3, 4, 6, 7
  - ii. Assignments:
    1. *History of Theatre* assigned discussion
    2. Discussion of assigned period-representative dramatic literature
    3. Discussion of two live theatre productions

### III. GRADING

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|---|-----|
| a. In-class participation, reading, and preparation | 25% |
| b. Weekly quizzes                                   | 25% |
| c. Mid-term   | 25% |
| d. Final exam                                       | 25% |

- V. MATERIALS (books and costs found either at Amazon.com or ABEbooks.com)
- History of the Theatre* by Oscar G. Brockett      Cost: \$90 (new), \$32.20-\$50 (used)
- **Publisher:** Allyn & Bacon; 10th edition (October 11, 2007)
  - **ISBN-13:** 978-0205511860
- The Cherry Orchard* by Anton Chekhov      Cost: \$11/53 (new) \$6.15 (used)
- **Publisher:** Ivan R. Dee, Publisher (October 7, 2004)
  - **ISBN-13:** 978-1566636261
- The Crucible* by Arthur Miller      Cost: \$10.36 (new), \$2.99 (used)
- **Publisher:** Penguin Classics (February 24, 2000)
  - **ISBN-13:** 978-0141182551
- A Doll's House* by Henrik Ibsen      Cost: \$3.99 (new), \$1.95 (used)
- **Publisher:** Prestwick House, Inc. (June 1, 2005)
  - **ISBN-13:** 978-1580495981
- The Good Woman of Setzuan* by Bertolt Brecht      Cost \$7.00 (new), \$1.62 (used)
- **Publisher:** Univ Of Minnesota Press; 1 edition (November 1, 1999)
  - **ISBN-13:** 978-0816635276
- The Glass Menagerie* by Tennessee Williams      Cost: \$7.88 (new), \$.01 (used)
- **Publisher:** New Directions; 5th edition (June 17, 1999)
  - **ISBN-13:** 978-0811214049
- Importance of Being Earnest* by Oscar Wilde      Cost: \$6.49 (new), \$5 (used)
- **Publisher:** ValdeBooks (October 19, 2009)
  - **ISBN-13:** 978-1444444742
- Long Day's Journey into Night* by Eugene O'Neill Cost: \$\$6.96 (new), \$0.70 (used)
- **Publisher:** Yale University Press; 2nd edition (March 1, 2002)
  - **ISBN-13:** 978-0300093056
- Oedipus Rex* by Sophocles      Cost: \$3.99 (new), \$1 (used)
- **Publisher:** Prestwick House, Inc. (June 1, 2005)

- **ISBN-13:** 978-1580495936
- Our Town* by Thornton Wilder Cost: \$7.50 (new), \$0.01 (used)
- **Publisher:** Samuel French, Inc. (February 16, 2010)
  - **ISBN-13:** 978-0573613494
- Rosencrantz and Guildenstern Are Dead* by Tom Stoppard Cost: \$10.14 (new), \$0.48 (used)
- **Publisher:** Grove Press (January 21, 1994)
  - **ISBN-13:** 978-0802132758
- Six Characters in Search of an Author* by Luigi Pirandello Cost: \$5.95 (new), \$0.01 (used)
- **Publisher:** Signet Classics; 5th edition (May 1, 1998)
  - **ISBN-13:** 978-0451526885
- Tartuffe* by Moliere Cost: \$8.98
- **Publisher:** Harvest Books, First Edition (January 10, 1992)
  - **ISBN-13:** 978-0156881807
- Twelfth Night* by William Shakespeare Cost: \$9.99 (new), \$3.57 (used) If you have a *Complete Works of Shakespeare*, either Riverside or Bevington, you may use that edition.
- **Publisher:** Simon & Schuster (July 26, 2005)
  - **ISBN-13:** 978-0743484961

VI. TENTATIVE CLASS SCHEDULE (all chapter assignments are from the book *History of the Theatre*)

Week	Assignment	Topic
#1 August 21	For discussion in class today: Ch. 1, 2, and 3 For discussion in class today: <i>Oedipus Rex</i>	Origins of Theatre, Ancient Greece Roman and Byzantine Theatre
#2 August 28	For discussion in class today: Ch. 4 and 5	European Theatre in the Middle Ages Italian Theatre and Drama, 1400-1700
#3 September 4	For discussion in class today: Ch. 6 and 7 For discussion in class today: <i>Twelfth Night</i>	English Theatre, Middle Ages to 1642 Spanish Theatre to 1700

Week	Assignment	Topic
#4 September 11	For discussion in class today: Ch. 8 and 9 For discussion in class today: <i>Tartuffe</i> <b>Mid-term!!!</b>	Theatre in France, 1500-1700 British Theatre, 1642-1800
#5 September 18	For discussion in class today: Ch. 10 and 11	18 <sup>th</sup> Century Italy and France 18 <sup>th</sup> Century Northern and Eastern Europe
#6 September 25	For discussion in class today: Ch. 12 and 13 For discussion in class today: <i>Importance of Being Earnest</i> <i>A Doll's House</i>	Early 19 <sup>th</sup> Century – Europe and the United States Late 19 <sup>th</sup> Century – Europe and the United States
#7 October 2	For discussion in class today: Ch. 14 and 15 <i>The Cherry Orchard</i> <i>Machinal</i> <i>Our Town</i> <i>Long Day's Journey into Night</i>	Beginnings of Modern Theatre, 1875- 1915 Europe and the United States between the wars
#8 October 9	For discussion in class today: Ch. 16 and 17 <i>The Glass Menagerie</i> <i>The Good Woman of Szechuan</i> <i>Rosencrantz and Guildenstern Are Dead</i> <i>The Crucible</i> :Exam review Finish discussion of any items previously undiscussed! <b>Final Exam</b>	Europe and the United States, 1940- 1968 Theatre and Drama after 1968

\* Please note that some of the materials assigned for class contain occasionally inappropriate language and content. Although this language and content is not pervasive, it is not condoned in class or in material that we perform, nor do I approve of it; however, when studying the history of theatre and dramatic literature, it is impossible to study only material that is completely appropriate. To do so would neglect the study of some of the most powerful plays and authors in the theatre. There is a constant tension for the believer artist in regard to how best to honor God, how

best to be culturally relevant, how best to offer hope where the world offers despair. This tension is, however, inherent for any believer, but particularly so for the artist. If any of you think this material could be potentially offensive, please contact me ahead of class.

### Policies

A great story is about someone who wants something so badly they overcome conflict and obstacles to get it! You're here to get an education, right? There are *so* many obstacles to getting an education - money, time, the draw of relationships, cars that only work when it's over fifty degrees, coming down with chicken pox, ad infinitum! Just don't let attendance be the obstacle that gets you!

Theatre and creativity are hands-on activities; your presence in class is important. Theatre classes need you as much as you need them! The trust and dynamic necessary to creating good theatre doesn't happen in a vacuum. These courses are hands-on, minds and bodies engaged, full steam ahead!

- ❖ Calvary University has no official attendance policy. Students are responsible to the class instructor for work missed during an absence for any cause. When classes are missed due to official school sponsored events or functions the sponsoring faculty should submit a list of affected students to the Academic Office who will then make the list available to all instructors to verify excused absences.
- ❖ Class Withdrawal: in no case is the cessation of class attendance taken as an intent to withdraw from or drop a course. In order to officially withdraw from a class, the student must notify the Registrar's Office. (Please see the Refund Policy in the Finances section of this catalog for information about withdrawing from a class.)
- ❖ Written Assignments are due via email by midnight of the date assigned, but preferably by class time. Papers and reading assignments must be completed on time. **Work not completed on time will be graded down accordingly.**
  - A paper or written assignment will go down one full grade if it isn't turned in by the due date.
  - After that, the letter grade will go down one full grade every three days the assignment is late.
  - After that time, it will receive no credit.
  - If the student does not complete the final exam (scene work in *WinterShorts*), he/she will automatically fail the class.
  - If the student doesn't participate and/or is not prepared for the in-class acting exercises, he/she will automatically fail the class.
- ❖ The Bible is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (meaning that the translation is generally word-for-word from the original languages), including any of the following: New American Standard (NASB, English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (paraphrases, and thought-for-thought translations like NLT and NIV) may be

used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.

- ❖ Students with disabilities have the responsibility of informing the DSS Director ([dss@calvary.edu](mailto:dss@calvary.edu)) of any disabling condition that may require support.
- ❖ All class papers must follow the Turabian style according to *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th edition and the Calvary Style Guide, 2019 update.
- ❖ *Plagiarism is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.*
- ❖ The Clark Academic Center ([learning@calvary.edu](mailto:learning@calvary.edu)) is dedicated to providing free academic assistance for Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.