

TH 331 Theatre History 1

3 Units; Fall 2021; 1798

Mode of Instruction: In-person
MWF 9:10-10, PAC 215

Dr. Christina Gutierrez-Dennehy

Virtual Office Hours:

W 11:30-12:30 or by appointment

Christina.Dennehy@nau.edu

Course Prerequisites: Junior Standing; Grade of C or better in TH 130; ENG 105

Course Purpose: A survey of cultural, dramatic, and theatre history from its oral/ritual beginnings to the start of French Neoclassicism (mid 17th century) in World Theatre. Course topics include theatre, literature, production, performance, genre, theory, criticism, architecture, design, and major historical influences throughout the period. Theatre History I is a core requirement for theatre majors and minors. TH 331 and TH 341 constitute the **Junior Level Writing Requirement and must be taken in sequence**. These courses are considered writing intensive. Theatre History I includes the research and development of a written research project in the student's emphasis within the discipline culminating in the presentation of a paper and bibliography. The actual junior level writing requirement will be completed during Theatre History II (TH 341W).

Course Learning Outcomes:

Students Will:

Discuss and critically analyze major periods in world theatre history prior to 1700.

Relate the history of theatre to cultural history and the global history of human ideas.

Analyze the manner in which theatre and drama reflect society at any given period of history.

Examine the relationship of theatre to cultural perspectives and other historical influences in any given period

Read and analyze a representative sampling of dramatic literature reflective of each major period of study.

Practice methods of historical research, written expression, and assimilation of ideas appropriate to the discipline and to a liberal arts education

Relate their understandings of theatre history to their own artistic practices.

Assessment of Learning Outcomes

Methods include (see descriptions below):

Lecture

Discussion

Completion of required reading, peer-graded written play responses and verbal play responses

Exams

Annotated bibliography

Participation

Assignments

Lecture and Discussions

This course will be conducted in-person. Attendance and participation are expected at every class session.

After each class session, I will open a discussion board forum for questions and comments that we did not address or for which we ran out of class. I will answer any queries on these forums within one (business) day. In addition, I *highly* suggest opening discussions amongst your peers. Contributions to these posts **will count** toward daily participation points (see below), as long as your posts are substantive and do not simply consist of statements such as “I agree.”

NOTE: Because physical distancing is impossible in our classroom setting, masks are required to be worn at ALL in-person sessions. Students not wearing masks will be asked to leave, for the safety of all. No one will be allowed within the classroom space without a mask.

Participation

Given the truly bizarre nature of this semester, I have re-imagined attendance and participation. We will still adhere to the Department attendance policy, outlined below, but your primary way of earning points for patriation/attendance is as follows.) For each class day (excluding the first day, the scheduled “reading and research” days, and university holidays), you have the opportunity to earn 3 points of participation, up to a total of 115 (note that this total allows you three “life happens” days, as you can only earn points for 37 of our 40 scheduled class days).

These points may be earned in a number of ways including, but not limited, to:

Contribution to in-class discussion

Asking substantive and thoughtful questions during class (asking “what year was that” does not count, but asking “how does the idea of Rasa connect to the idea of catharsis” does)

Responding to an in-class prompt created by me or one of your classmates (occasionally I may begin class with a “one-minute essay” prompt written by me or one of your peers).

Posting to our post-class discussion boards a substantive question, comment, or link to a news article etc. (with a sentence or two of commentary) **within 24 hours of the end of class.**

Responding substantively (i.e. more than just “I agree”) to another student’s discussion board post or answering another student’s discussion board question **within 24 hours of the post’s time.**

This participation system means that you **must** remain engaged with class to be successful. If you do not respond well to being asked to speak in class, make use of the post-class discussion boards. Your contributions need not be lengthy; they must simply demonstrate your engagement and commitment to further inquiry.

(Revised) Theatre Department Attendance Policy

University Policy:

1. Departmental policies and/or individual faculty will determine the approach they wish to take for attendance.

2. Individual faculty will determine how attendance will be assessed (i.e., points, number of absence thresholds, etc) and the impact of attendance on course grades.
3. Individual faculty will determine if certain absences are excepted on a case by case basis.
4. When a student meets an absence threshold, s/he will be advised by the faculty member to seek advisement or the faculty member may choose to place the student on an improvement plan.

Department of Theatre Policy:

1. Students should not attend class when they are ill. They must notify their professor of their absence due to illness, preferably before or as soon as possible after the class/absence. Alternative/online attendance may be possible, please contact the professor before class for possible accommodation.
2. Students are allowed the following days of “life happens” absences in a class: In a once-a-week class, one absence is allowed; in a two day-a-week class, two absences are allowed; in a three day-a-week class, three absences are allowed. Students are responsible for all quizzes, tests, exams, papers, projects, and presentations that are due on a day they may choose to miss, and therefore students should avoid being absent for reasons other than illness when tests or work is due as listed in the course schedule.
3. In a once-a-week class, three absences will result in failure of the class. In a twice-a-week class, six absences will result in a failure of the class. In a three times-a-week class, nine absences will result in a failure of the class.
4. Additional course specific attendance policies will be established by the instructor and will be included in the course syllabus.

Readings: This is a reading intensive course

Play and secondary source material readings comprise the majority of our work together. Success in this class depends directly on your thorough and thoughtful reading of assigned texts. Readings are due to be completed on the first day on which they are listed on your syllabus. You should bring to class (your text or a copy of provided PDF documents each day there are readings due so that you will be able to engage directly with the text(s) in class discussion. As you read plays, take critical notes on the world of the play as presented in the text, as well as on the dramatic form and structure of the play and what about it you find interesting, innovative, disturbing, and/or provocative. As you read secondary/critical materials, take notes on the author’s argument, their assumptions, and their evidence for those assumptions. Also, always think about how each reading connects to others we have read, or to the issues and concerns of the world around you.

Many of the plays and critical materials I’ve selected are quite challenging, so don’t worry if you find them difficult at first. Instead, give yourself time to read each assignment more than once, noting where you find that you have difficulty. Ask yourself where this difficulty comes from—is it in the author’s assumption of the knowledge that you have? Does the piece present a viewpoint that you disagree with? These questions open productive moments of engagement with the texts that I have selected, so I encourage you to ask questions and to challenge what you read. You do not have to agree with or like the readings, but you are required to attempt to understand and critically engage with them.

Peer-graded play response assignments

For 5 of the 11 plays we will read this semester, I will assign a 15 minute in-class writing assignment. These will be conducted at the beginning of the class period on the dates noted in your Course Schedule. The topics of these assignments will not be announced in advance, so the

best (and only) way to prepare for them is to keep up with the assigned reading. These assignments will be one of the ways in which I check to make sure you have completed the readings. These will be handed in immediately following their completion, and will be graded on your familiarity with the text as well as on your ability to connect the texts to any relevant historical material we have covered in class up to the point of the assignment. The first round of grading will be peer-based, and students will have the opportunity to re-write TWO of these assignments if they desire for a higher grade. These assignments cannot be made up without one week's advance notice to the professor.

If you are not specific and constructive in your grading, your own assignment score may be lowered. Similarly, if you purposefully give an obviously unearned high or low score, your own score may be affected.

Verbal play response assignments

For the remaining 6 plays we will read, you will be responsible for a 3 minute recorded verbal response to a question I pose. These questions will be announced in class and posted to BBLearn. Your responses will be due to be uploaded to BBLearn by the start of class on the first day we discuss each play, as noted on your syllabus. The purpose of these assignments is for you to put your ideas into your own words, without the formalized process of writing. These can be informal (please use minimal cursing), and need not use a formal structure, as long as you successfully address the prompt I have assigned. You may record your responses as video or audio files—whichever you feel more comfortable with. These are your opportunity to have fun with the plays we read, so don't stress about them! You may speak for longer than 3 minutes if you wish, but attempt to keep yourself on topic. You may also, if you wish, send me a link to a TikTok account that you use to fulfill this assignment.

Exams (Midterm and Final Exam)

Exams will be a mixture of objective (i.e. fill in the blank, multiple choice, identification, etc.) questions and essays. They will assume your knowledge of all materials, readings, and discussions in the units they cover (see below). Exams will not be cumulative, but will assume that you can use your knowledge of previous units as a basis for comparison or expansion. The final exam will include an essay question that will require you to synthesize material covered throughout the semester. Both exams will be administered online, and are therefore open-note. They will require, however, that you think deeply and critically, and will ask for answers that will not be internet-searchable. Both exams will be open to you for 24 hours.

Midterm—Ancient Egypt, Ancient Africa, Ancient Greece, Medieval Europe (October 22)

Final Exam—Ancient/medieval China and Japan, Renaissance, Neoclassicism (December 8)

Annotated Bibliography (in preparation for Junior Level Writing Requirement paper in Theatre History 2)

Your Junior Level Writing Requirement in Theatre History 2 (in Spring 2021) is the creation of a 10-12 page research paper on the topic of your choice. This will involve extensive amounts of scholarly research. To that end, the final project in Theatre History 1 is an abstract of that paper

and an annotated bibliography. We will practice annotations in class, but general guidelines are as follows:

Scholars use annotated bibliographies to show not only *which* sources they have found, but also *how* those sources have been useful. The annotated bibliography assignment is designed to assist you in this research, while teaching you the tools and practices of responsible and critical research.

You will be responsible for eight (8) 200-300 word annotations of book or article sources that you have found in researching your chosen paper topic.

Your annotations should contain three parts (blended into coherent paragraphs, not in bullet or list form):

1. Summarize the source. Reproduce the author's argument *in your own words*. What are the main ideas? What is the author's *argument*? How do you know?
2. Analyze the source. Ask questions such as: what kind of evidence does the author use? Is their argument persuasive? Are there details that seem to be left out, or assumptions that are made? What are the author's sources? Is there enough relevant information to understand the context/scope of the author's arguments? What, if anything, is confusing or seems to be missing from this source? Are there places where you are unconvinced by the author's argument?
3. Evaluate the source. How useful will this source be to your project? What information does it give you? How does that information relate to the other sources you are analyzing? Be *specific* here. Make connections to your own research.

You may find that it is useful to look at sources that address the larger cultural context of the period you have chosen, rather than those that focus specifically on your topic. For example, a student writing on Shakespeare's *Macbeth* may want to look at an article about English ideas/stereotypes of the Scottish in the sixteenth century.

Your annotations **MUST** begin with a 250 word abstract of your topic. We will discuss abstracts in class, but, as a general guideline, an abstract is a description or overview of what your paper accomplishes *written in the present—NOT FUTURE—tense* (even though the paper is not yet written) rather than a proposal. It is a concise summary of the topic, your methods and sources, and the importance of your topic. We will practice these in class.

Grading System:

Exams (2 @ 150 points each)	300
Peer-graded play responses (5 @ 50 points each)	250
Verbal play response assignments (6 @ 50 points each)	300
Annotated Bibliography	200
Participation (36 days at 3 points, 1 day at 4 points)	115

Total 1165

Grade Breakdown

1048-1165 points—A
932-1047 points—B
814-931 points—C
699-815 points—D
698 and below—F

Textbook and Required Materials

The Bedford Introduction to Drama, 7th edition, Ed. Lee Jacobus*

(Readings not appearing in the Bedford text will be provided in PDF on BBLearn)

* This text will be required not only for Theatre History 1, but also for Theatre History 2 (and will contain some of the plays you will eventually need to purchase for Modern Drama). It is in your best interest to purchase (rather than rent) the text and to make sure you have the correct edition.

Course Policies

Make up and late work

All assignments are due on the days listed on the syllabus. If you have extenuating circumstances (including illness, employment, etc.) that will affect your ability to turn in work on time, please set up a meeting with me to create a new, personalized due date calendar. This revised calendar will be a formal contract, but it can be altered if necessary, provided you meet with me to discuss. Outside of a new due date contract, I do not accept late work without prior approval (email me to discuss necessary extensions) except in cases of emergency.

Plagiarism and cheating

I take academic honesty very seriously, and infractions will not be tolerated. As such, any instances of academic dishonesty may result in course failure and involvement of appropriate university officials. I will be more than happy to meet with you in office hours to help with specific questions and concerns. As such, however, I am extremely unlikely to accept the ignorance of policy or procedure as an excuse for plagiarized work.

NAU's Academic Integrity Policy is as follows:

NAU expects every student to firmly adhere to a strong ethical code of academic integrity in all their scholarly pursuits. The primary attributes of academic integrity are honesty, trustworthiness, fairness, and responsibility. As a student, you are expected to submit original work while giving proper credit to other people's ideas or contributions. Acting with academic integrity means completing your assignments independently while truthfully acknowledging all sources of information, or collaboration with others when appropriate. When you submit your work, you are implicitly declaring that the work is your own. Academic integrity is expected not only during formal coursework, but in all your relationships or interactions that are connected to the educational enterprise. All forms of academic deceit such as plagiarism, cheating, collusion, falsification or fabrication of results or records, permitting your work to be submitted by another, or inappropriately recycling your own work from one class to another, constitute academic misconduct that may result in serious disciplinary consequences. All students and faculty

members are responsible for reporting suspected instances of academic misconduct. All students are encouraged to complete NAU's online academic integrity workshop available in the E-Learning Center and should review the full *Academic Integrity* policy available at <https://policy.nau.edu/policy/policy.aspx?num=100601>.

Guidelines for Written Work

Unless otherwise noted, all work is due by the beginning of class on the date listed on this syllabus. All written assignments (except the in-class play-response assignments) must be turned in through BBLearn. No in-person submissions will be accepted. Annotated bibliographies should be double spaced and typed in Times New Roman font, size 12. Margins should be between 1" and 1.25". Bibliographies **MUST** be uploaded as Word documents to BBLearn.

Proper MLA style headings **must** be used on each written assignment (except in-class play responses) in order to receive full credit. MLA headings are as follows, placed in the top left corner:

Your Name

Name of the Course (Theatre History 1)

My Name (Dr. Christina Gutierrez-Dennehy)

Date (i.e. 30 November, 2021)

All in-paragraph citations and works cited pages **must** adhere to MLA guidelines. If you are unfamiliar with this citation style, reference the latest edition of the MLA Handbook, or see <http://www2.liu.edu/cwis/cwp/library/workshop/citmla.htm> for online guidelines.

UNIVERSITY POLICIES

COVID-19 REQUIREMENTS AND INFORMATION

Additional information about the University's response to COVID-19 is available from the **Jacks are Back!** web page located at <https://nau.edu/jacks-are-back>.

COURSE TIME COMMITMENT

Pursuant to Arizona Board of Regents guidance (ABOR Policy 2-224, *Academic Credit*), each unit of credit requires a minimum of 45 hours of work by students, including but not limited to, class time, preparation, homework, and studying. For example, for a 3-credit course a student should expect to work at least 8.5 hours each week in a 16-week session and a minimum of 33 hours per week for a 3-credit course in a 4-week session.

DISRUPTIVE BEHAVIOR

Membership in NAU's academic community entails a special obligation to maintain class environments that are conducive to learning, whether instruction is taking place in the classroom, a laboratory or clinical setting, during course-related fieldwork, or online. Students have the obligation to engage in the educational process in a manner that does not interfere with normal class activities or violate the rights of others. Instructors have the authority and responsibility to address disruptive behavior that interferes with student learning, which can include the involuntary withdrawal of a student from a course with a grade of "W". For additional information, see NAU's *Disruptive Behavior in an Instructional Setting* policy at <https://nau.edu/university-policy-library/disruptive-behavior>.

NONDISCRIMINATION AND ANTI-HARASSMENT

NAU prohibits discrimination and harassment based on sex, gender, gender identity, race, color, age, national origin, religion, sexual orientation, disability, or veteran status. Due to potentially unethical consequences, certain consensual amorous or sexual relationships between faculty and students are also prohibited as set forth in the *Consensual Romantic and Sexual Relationships* policy. The Equity and Access Office (EAO) responds to complaints regarding discrimination and harassment that fall under NAU's *Nondiscrimination and Anti-Harassment* policy. EAO also assists with religious accommodations. For additional information about nondiscrimination or anti-harassment or to file a complaint, contact EAO located in Old Main (building 10), Room 113, PO Box 4083, Flagstaff, AZ 86011, or by phone at 928-523-3312 (TTY: 928-523-1006), fax at 928-523-9977, email at equityandaccess@nau.edu, or visit the EAO website at <https://nau.edu/equity-and-access>.

TITLE IX

Title IX is the primary federal law that prohibits discrimination on the basis of sex or gender in educational programs or activities. Sex discrimination for this purpose includes sexual harassment, sexual assault or relationship violence, and stalking (including cyber-stalking). Title IX requires that universities appoint a "Title IX Coordinator" to monitor the institution's compliance with this important civil rights law. NAU's Title IX Coordinator is Elyce C. Morris. The Title IX Coordinator is available to meet with any student to discuss any Title IX issue or concern. You may contact the Title IX Coordinator by phone at 928-523-3515, by fax at 928-523-0640, or by email at elyce.morris@nau.edu. In furtherance of its Title IX obligations, NAU will promptly investigate and equitably resolve all reports of sex or gender-based discrimination, harassment, or sexual misconduct and will eliminate any hostile environment as defined by law. Additional important information about Title IX and related student resources, including how to request immediate help or confidential support following an act of sexual violence, is available at <https://in.nau.edu/title-ix>.

ACCESSIBILITY

Professional disability specialists are available at Disability Resources to facilitate a range of academic support services and accommodations for students with disabilities. If you have a documented disability, you can request assistance by contacting Disability Resources at 928-523-8773 (voice), 928-523-6906 (TTY), 928-523-8747 (fax), or dr@nau.edu (e-mail). Once eligibility has been determined, students register with Disability Resources every semester to activate their approved accommodations. Although a student may request an accommodation at any time, it is best to initiate the application process at least four weeks before a student wishes to receive an accommodation. Students may begin the accommodation process by submitting a self-identification form online at <https://nau.edu/disability-resources/student-eligibility-process> or by contacting Disability Resources. The Director of Disability Resources, Jamie Axelrod, serves as NAU's Americans with Disabilities Act Coordinator and Section 504 Compliance Officer. He can be reached at jamie.axelrod@nau.edu.

RESPONSIBLE CONDUCT OF RESEARCH

Students who engage in research at NAU must receive appropriate Responsible Conduct of Research (RCR) training. This instruction is designed to help ensure proper awareness and application of well-established professional norms and ethical principles related to the performance of all scientific research activities. More information regarding RCR training is available at <https://nau.edu/research/compliance/research-integrity>.

MISCONDUCT IN RESEARCH

As noted, NAU expects every student to firmly adhere to a strong code of academic integrity in all their scholarly pursuits. This includes avoiding fabrication, falsification, or plagiarism when conducting research or reporting research results. Engaging in research misconduct may result in serious disciplinary consequences. Students must also report any suspected or actual instances of research misconduct of which they become aware. Allegations of research misconduct should be reported to your instructor or the University's Research Integrity Officer, Dr. David Faguy, who can be reached at david.faguy@nau.edu or 928-523-6117. More information about misconduct in research is available at <https://nau.edu/university-policy-library/misconduct-in-research>.

SENSITIVE COURSE MATERIALS

University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In their college studies, students can expect to encounter and to critically appraise materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.

COURSE SCHEDULE *Subject to change with notice*

Beginnings

- M Aug 23** Introductions, syllabus review, beginnings
- W Aug 25** Why Study Theatre History?
Reading: Pages xvii-xxviii from Zarrilli's *Theatre Histories* (BBLearn)

Unit 1: Orality and Ritual

- F Aug 27** Ancient Egypt and the Abydos "Passion Play"
Reading: Sikes' "Theatre History, Theatrical Mimesis, and the Myth of the Abydos Passion Play" (BBLearn)
- M Aug 30** Africa and the Yoruba Theatre tradition
Reading: Adedeji's *The Origin and Form of the Yoruba Masque Theatre* (BBLearn)
- Wed Sept 1** Orality and Ritual, cont.

Unit 2: The Ancient Western World

- F Sept 3** Introduction to Ancient Greek context and culture
- M Sept 6** Labor Day — University Closed
- W Sept 8** *Agamemnon*
Reading: *Agamemnon* (Bedford)
Due: verbal response (uploaded to BBLearn by 9:10 a.m.)
- F Sept 10** Greek Theatre and representation
Reading: Case's "Classic Drag: The Greek Creation of Female Parts" (BBLearn)
- M Sept 13** Research and Reading Day
- W Sept 15** *Antigone*
Reading: *Antigone* (Bedford)
In-class: written play analysis assignment

F Sept 17 Ancient Roman Comedy
Reading: Excerpts from *The Manaechmi*; and *The Brothers* (Bedford)

M Sept 20 Writing workshop #1 — finding sources

Unit 3: Indian Sanskrit Theatre

W Sept 22 Introduction to Ancient Indian culture and contexts
Reading: Gerow's Sanskrit Dramatic Theory and Kalidasa's Plays

F Sept 24 *Shakuntala*
Reading: *Shakuntala* (BBLearn)
Due: verbal response (uploaded to BBLearn by 9:10 a.m.)

M Sept 27 Sanskrit theatre and historical/religious tradition
Reading: Schechner, "Rasaesthetics" (BBLearn)

W Sept 29 *The Little Clay Cart*
Reading: *The Little Clay Cart* (BBLearn)
In-class: written play analysis assignment

F Oct 1 Indian Theatre, cont.

M Oct 4 Writing workshop #2 — writing annotations

Unit 4: Medieval Europe

W Oct 6 Introduction to Medieval cultures and contexts

F Oct 8 *The Second Shepard's Play*
Reading: *Second Shepard's Play* (Bedford)
Due: verbal response (uploaded to BBLearn by 9:10 a.m.)

M Oct 11 Medieval performance and historical constructions of religion
Reading: Rubin's "Corpus Christi Drama" (BBLearn)

W Oct 13 *Everyman*
Reading: *Everyman*
In-class: written play analysis assignment

F Oct 15 Research and Reading Day

M Oct 18 An alternative look at medieval performance: Carnival
Reading: Excerpts from Bakhtin's *Rabelais and His World* (BBLearn)

Midterm exam and research time

- W Oct 20** Midterm review
- F Oct 22** Midterm exam
- M Oct 25** Dr. Christina at a conference—research and reading day
- W Oct 27** Dr. Christina at a conference—research and reading day
- F Oct 29** Dr. Christina at a conference—research and reading day

Unit 5: Ancient and Medieval Asian Theatre

- M Nov 1** Introduction to Japanese Theatre
- W Nov 3** *Matsukaze*
Reading: *Matsukaze*
Due: verbal response (uploaded to BBLearn by 9:10 a.m.)
- F Nov 5** Noh Theatre in practice and theory
Reading: Zeami, Excerpts from “On the art of Nō Drama” (BBLearn)
Reading: Brown, “Theatricalities of Power” (BBLearn)
- M Nov 8** Japanese History Plays
Reading: *47 Samurai* (BBLearn)
In-class: written play analysis assignment
- W Nov 10** Introduction to Chinese Opera
- F Nov 12** *The Monkey King*
Viewing: *The Monkey King* (link on BBLearn)

Unit 6: European Renaissance and Beyond

- M Nov 15** Intro to Italian Renaissance and Commedia dell’arte
- W Nov 17** Intro to the English early modern period
- F Nov 19** Early modern England, cont.
- M Nov 22** English History Plays
Reading: *Henry V* (BBLearn)
Due: verbal response (uploaded to BBLearn by 9:10 a.m.)
- W Nov 24** Thanksgiving holiday—no class
- F Nov 26** Thanksgiving holiday—no class

- M Nov 29** The Spanish Golden Age
Reading: *Life is a Dream* (Bedford)
In-class: written play analysis assignment
- W Dec 1** Writing Workshop #3—annotated bibliography peer review and writing abstracts
- F Dec 3** Introduction to Neoclassicism
Reading: *Phaedra*
Due: verbal response (uploaded to BBLearn by 9:10 a.m.)
- M Dec 6** *Phaedra* and Neoclassicism cont.

Wrapping Up

- W Dec 8** Final exam review
- F Dec 10** Course wrap-up
Due: Annotated bibliography

Final Exam: Our final is scheduled for Wednesday, December 8 from 7:30-9:30 am. In actuality, the final will be a take-home exam with will be open for 24 hours beginning at 7:30 a.m. on the same date.

Theatre Division Junior Level Writing Requirement/Attachment to 331 & 341 Syllabus

Successful completion of TH 331 and 341 (Theatre History I and II) satisfies the Northern Arizona University Junior Level Writing Requirement for Theatre majors. Students will complete a research project on an approved topic in Theatre History related to their chosen academic emphasis. Topics will be developed and researched throughout TH 331 in the fall semester (first draft). The paper is edited and graded in the fall and culminates in TH 341 during the spring semester with a final draft and evaluation.

The Theatre History Research Project carries several stipulations, including:

- a. A 10-12 page minimum (PLUS bibliography and personal assessment of writing strengths and weaknesses)
- b. MLA Style Sheet only. No other style will be accepted.
- c. All papers will conform to acceptable academic style for historical research and must include notes, bibliography and appropriate page set up, thesis statements, outline, draft, titles, headings and subheadings.
- d. Projects must cite a minimum of 10 sources.
- e. Theatre History I includes development and research of an approved topic including topic selection, abstract, and a complete bibliography. The project will culminate in Theatre History II with the submission of a first draft and a final rewrite of the paper.
- f. Final projects (In Theatre History II) include a 1-2 page self-assessment of the student's writing strengths and weaknesses.

Term projects in theatre history must be historical. While most topics are acceptable, topics that include excessive criticism, analysis and attempts to theorize in order to prove or disprove problems may not be acceptable. Historically, your research should illuminate a topic, a person, a style, a genre, period or an element of theatre developed during the study of theatre history. All topics **MUST** be approved by the instructor.

Topics

Suggested topics come from TH 331 & 341, a period from the dawn of civilization to World War II. The instructor must approve all topics.

Since TH 451 – Modern Drama – begins around World War II, topics for the writing project must fall in the chronological parameters of Theatre History I & II. Typically, this ends around 1940.

Papers must include:

For a person:

A description/analysis of that person's significance in theatre history, consisting of pertinent information about that person's biography, work, activity, skills, talent, training, etc. **as they**

relate to that person's significance to theatre history. You will need to exclude irrelevant details, which means you will need to critically evaluate the research you perform. Your discussion of this person's significance to theatre history **MUST** be based on **research, not on opinion.**

For architecture, design or technical innovation:

A description/analysis of the innovation's significance to theatre history, consisting of pertinent information about the history, description, influence and legacy, etc. of the innovation **as they relate to that innovation's significance to theatre history. You will need to exclude irrelevant details, which means you will need to critically evaluate the research you perform.** Your discussion of this innovation's significance to theatre history **MUST** be based on **research, not on opinion.**

For a style, event, movement, technique:

A description/analysis of the style (etc.)'s significance to theatre history, consisting of pertinent information about its history, development, description, influence, importance, etc. **as they relate to that style (etc.)'s significance to theatre history. You will need to exclude irrelevant details, which means you will need to critically evaluate the research you perform.** Your discussion of this style (etc.)'s significance to theatre history **MUST** be based on **research, not on opinion.**

All papers then should give the writer an opportunity to assess the topic and its significance. The conclusion of a paper is both summary/conclusion and the writer's personal opinion of the topic and its significance and/or influence.