

Menta  
 THEA 260  
 MWF 1:15-2:30  
 Office Hrs: TBA  
 Office: Theatre Office, Fine Arts Basement  
 Phone: 7126 Email: menta@kzoo.edu  
 Course web page: [http://www.kzoo.edu/is/library/theatre/theatre\\_260/theatre\\_260.html](http://www.kzoo.edu/is/library/theatre/theatre_260/theatre_260.html)

**The Theatre of Communion:  
 A History of Western Theatre from Greeks to Shakespeare  
 Winter 2010**

**COURSE CONTENT:** A study of selected topics in early Theatre History including an introduction to African theatre, the nature of theatre and ritual, a discussion of the origins of drama in theatre history; then a consideration of several major periods in Western Theatre: Greek, Roman, Medieval, Elizabethan, and Spanish Golden Age. Although the focus of the course is mostly Western Theatre, we will begin with a unit on African Theatre, and we will refer to other world theatre traditions throughout the course. Connecting these various periods is a sense of religious (and sometimes civic) *communion*. The participants and audiences share a celebration of common spiritual, social, and political beliefs. If theatre reflects the society in which it is created, we can study different cultures and history by studying the theatre.

**WHAT DOES THIS COURSE “COUNT FOR?”** Under the “old graduation requirements,” it meets the History Area of Study requirement for all students, and a Comparative Cultures option for all students. It also meets the Theatre History requirement for Theatre Arts Minors, and one of the two (or three) required Theatre History courses for Theatre Arts majors.

**COURSE OBJECTIVES:** After taking this course, students will:

1. Have a greatly increased knowledge of major figures and examples of classical medieval Western theatre history and some African theatre.
2. Greatly increase their skills in how to read and analyze plays.
3. Have an increased awareness of theatre as a social institution, which reflects civic, religious, cultural, economic, and political trends of the day.
4. Continue to question and re-define for themselves the nature and purpose of theatre and their own place in it, given their increased knowledge.

**CRITICAL THINKING GUIDELINES:** In each of the above periods, we will ask and attempt to answer one or more of the following questions:

1. What is the function of the theatre in a particular society and or culture/time period? Entertainment? Civic? Religious? Entrepreneurial? Social or political?
2. Who pays for it?
3. Who is in the audience? Why do they go? Is it a theatre for all?
4. Who makes the artistic choices? Is it a theatre of the playwright? Director? Actor? Designer?
5. How does the design and use of the theatrical space (stage and auditorium) reflect the function of the theatre?
6. What is the role of women in the theatre?
7. What is the theatre's relationship to the government?
8. What is the theatre's relationship to religion?

9. What kind of technology is available to the theatre?

10. From our brief study, what values does the theatre reflect from this culture? What value does the culture place on the theatre?

“Studying history is necessary to control the exaggerated idea of our own originality and of the uniqueness of our own age and problems...” (Cohen, Morris. The Meaning of Human History).

**RUMINATIONS ON CULTURE:**(thanks to the college catalogue, former Dean Sledge, Dr. Cunningham,& others)

1. The College defines intercultural understanding as:

An awareness that there are many ways to experience and organize the world and that no single cultural frame of reference is necessarily privileged or superior. Developing intercultural understanding involves moving from considering events, ideas, and beliefs through the filter of one’s own culture, to learning about and experiencing other cultures on their own terms, to affirming the contributions of all cultures to the collective human wisdom. Personal convictions are thereby informed by an understanding of and appreciation for other lived experiences.

2. American Heritage Dictionary defines culture as: “The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population.”

3. **SO:** Cultures provide human beings with filters through which we make sense of the world. One must always keep in mind that we are studying “other cultures” through the filter of our *own* culture. We must try and cultivate in ourselves an ability to evaluate *critically* particular performance characteristics and texts on merits indigenous to its own culture.

4. And, happily, the study of theatre is one of the richest and most exciting ways to study culture. French anthropologist Camille Camilleri says, "Culture is a kind of shaping, of specific ‘inflections’, which mark our representations, feelings, activity - in short, and in a general manner, every aspect of our mental life and even of our biological group." In The Intercultural Performance Reader, Patrice Pavis goes on to say, " On a theater stage, very element of the production...is affected by such "inflections.' ...Actors simultaneously reveal the culture of the community where they have trained and where they live..."

**CULTURAL REFLECTON GUIDELINES** (*very last assignment in the course*):

1. In your view, describe how the course discipline and subject matter are means of studying culture. You must include at least one example from each of the following books:

Case, Sue-Ellen  
Zarrilli, McConachie, Williams, & Sorgenfrei

Feminism & Theatre  
Theatre Histories: An Introduction

and Chute, Marchette

Shakespeare of London

OR

Wiles, David

Greek Theatre Performance: An Introduction

2. Describe at least two aspects of culture we’ve touched upon in the course that are comparable to and different from your own culture. \*Remember to move beyond merely describing similarities and differences from "theatre then" and "theatre now." Instead, try to explore larger issues such as the spatial relationship between audience and performer, how the arts reflects particular civic and spiritual values, how gender images are constructed, the nature of storytelling, etc. This is just a preliminary list to get you thinking – feel free to add your own.

3. Refer to above for some definitions of the term “culture.” On the basis of what **you** have learned in this course, offer your **own** definition of culture.

4. This is worth up to 5 points. Grading criteria will be in the detail of how you address the above questions and the guidelines listed below.

5. The parameters of length should be about 3-5 paragraphs.
6. The writing may be personal and informal (in first person) but must still contain correct syntax, spelling, etc.
7. Due Exam Week Wednesday March 17 by 5pm. No late reflections accepted. NONE. Don't even think about it! You may certainly submit it earlier if you like.

**TEXTS REQUIRED FOR COURSE:**

Chute, Marchette.	<u>Shakespeare of London</u>
Gainor/Stanton et al. (eds.)	<u>The Norton Anthology Of Drama Volume One</u>
Wiles, David.	<u>Greek Theatre Performance: An Introduction</u>
Zarrilli, McConachie et al	<u>Theatre Histories: An Introduction</u>

**ARTICLES & TEXTS ON ELECTRONIC RESERVE:**

Adedji, Joel.	"Traditional Yoruba Theatre."
Banham & Hill	<u>The Cambridge Guide To African &amp; Caribbean Theatre</u>
Case, Sue-Ellen.	<u>Feminism and Theatre</u>
Kennedy, Scott.	"Drama in Traditional African Societies."
Kerr, David.	"Pre-colonial African Popular Theatre."
Sample Research paper from a former student in this course.	
Sample Take-home final from a former student in this course.	

& this play\ (NOT in our anthology): Death & the King's Horseman by Wole Soyinka and The Tempest by William Shakespeare.

**DO I NEED TO BUY ALL THE BOOKS?** I would suggest buying everything except Case (those chapters we are reading are on electronic reserve). All of the plays we read in this course are in the Norton anthology (except Death & the King's Horseman and Tempest). However, there are at least two copies of every play on Closed Reserve – not electronic but hard copy (except Tempest – I didn't think that would be hard to find)! It doesn't matter which translation of a play you read. There will be weekly quizzes on all of the plays. The Norton anthology and the Zarrilli textbook are our main texts, and we will also read and discuss Wiles' Greek Theatre Performance and Chute's Shakespeare of London in class (you will be required to write a Book Response on either the Wiles or Chute). We will also read a few chapters from Case's Feminism and Theatre. You do need to do this reading in order to "make sense" out of lectures and discussions, (since we will go so fast) and in order to provide a context to write your midterm research paper, prepare your oral presentation, and group reconstruction project, and especially to write the final take-home essay. However, I will be clear: there are no in-class exams, nor will we "cover" every single concept in every chapter in class.

**WRITING REQUIREMENT:** All of the 200 level theatre history courses have been designated as "Second Tier" writing courses at the college. This means we will have the following objectives:

- a. revising for clarity
- b. using/citing sources properly.
- c. constructing an argument using evidence.

Even if you are a junior or senior, practice in achieving these objectives will help you enormously as a student, in preparation to write your SIP, comps, or beyond.

**GRADES:** Evaluation will be determined by:

**ASSIGNMENTS**

Participation	15
Quizzes	10
Research Outline	5
1 Book response (either Wiles or Chute)	5
Midterm Research paper (includes revision)	15
Oral report on paper	5
Reconstruction group project outline	5

**GRADE SCALE**

97-100 = A+	73-76=C
93-96 = A	70-72=C-
90-92 = A-	67-69=D+
87-89 = B+	63-66=D
83-86 = B	60-62=D-
80-82 = B-	Below 60=F
77-79 = C+	

Reconstruction group project	15
Final Essay Outline	5
Take-Home Final Essays	15
Cultural Reflection	<u>5</u>
TOTAL: 100 points	

All papers/projects/quizzes etc are due in-class on the date indicated. Extensions will be granted for medical excuses or absolute personal emergencies, but not for work in other courses or just general "being behind." If you haven't learned to time manage course work, production work, social commitments, etc, please make that a goal for yourself this term.

**QUIZZES:** At least once a week, we will have in-class quizzes on the plays. Each quiz will consist of a comparative essay designed for completion in 15 minutes. Each is worth one point and will be graded Pass/Fail. (If you pass all 9 quizzes on the scheduled days, you'll be awarded the other 1 point of the 10 pt. quiz total.) Also, *always read the relevant essays on the plays and playwrights preceding the plays in the Norton anthology.*

### ***SOME IMPORTANT REMINDERS ON THE CLASS:***

- 1. LATENESS POLICY:** All assignments are due in class (or another designated time) on the date specified. Late work will be graded down one point for each day including the day an assignment is due, and including both days of the weekend. Extensions will be granted for severe illness (documentation from health provider required) and other true emergencies, not for work in other courses or productions. "Getting behind" does not warrant an extension. NO extensions whatsoever for the final essay or cultural reflection assignment.
- 2. HONOR SYSTEM:** This course operates under the College Honor System. If you use the ideas or words of others, you must indicate with quotation marks, footnotes, or parenthetical notes. If you are ever in doubt about this or other perimeters of the Honor System and how they relate to this course, you must ask.
- 3. ATTENDANCE & PARTICIPATION POLICIES:** It is doubtful that a passing grade can be obtained without regular attendance. In order to be considered for the full participation component (15 pts), students may not miss ANY classes whatsoever, or ever be late for class. Excused absences or extensions will be allowed only if the student produces a receipt from the Health Center (or personal doctor) after having been seen by a provider. After 2 absences, I will deduct 2 points for each absence. In addition, a record of perfect attendance (no absences) will receive an extra 2 points. You must continually express your ideas in order for this class to succeed. Silence is not an option. We will have a number of summary discussions in the course (one on each period.) On these days, students are expected to come prepared to answer all 10 of the Critical Thinking Guidelines above and we will go around the class taking turns answering them. You may work from notes on these summary discussion days, but please be prepared so you don't "read at us." In addition, we will have more informal discussion throughout the course, especially on the plays. In addition to these discussions, your participation grade will also reflect my "take" on your genuine enthusiasm, effort, and commitment to each class period. ***In order to be eligible to receive the full participation component, you must never be late or miss a class.***
- 4. OTHER IN CLASS STUFF:** No food or drink in class, please (water excepted). Please turn off cell-phones in class.
- 5. DO I NEED TO LUG ALL OF THESE BOOKS TO CLASS?** Always bring the Norton anthology to class whenever we have a play quiz. We will discuss the play immediately following the quiz.
- 6. ACCOMODATIONS:** Any student with a disability who needs an accommodation or other assistance in this course should make an appointment to speak with me as soon as possible.
- 7. DISCLAIMER:** Some of the plays we will read contain content that some might consider controversial. If at any time you truly find such material offensive, please let me know. If you like, you may tell me by note or email. Please communicate with me if you are experiencing any problems in the course.

## **GUIDELINES FOR INDIVIDUAL RESEARCH PROJECT**

1. **DESCRIPTION:** A Research Project which will consist of:
  - a. A full sentence outline of the paper
  - b. A ten page paper (first version)
  - c. A revised version based on my written comments and a conference
  - d. A 5-minute Oral Presentation summarizing the paper.
2. **TIMELINE:**
  - d. **DUE** Week Two Monday 1/11 in class: **Choice of Topic**
  - e. **DUE** Week Three Friday 1/22 in class: Outline
  - f. **DUE** Week Six Monday 2/8 by 5pm: First Complete Version of Paper (completely finished, bibliography)
  - g. **DUE** Week 7 Wednesday 2/17 by 5pm: Revised with my suggestions
  - h. **DUE** Week 8 Wednesday 2/24 in class: Oral presentation of paper

3. **LATE PENALTIES:** There will be a penalty of 1 point for **each** day any aspect of the above is late (including the day which it is due and weekends). The **only** exception to this policy is if there is a health reason, which must be, documented by either the Health center or another medical provider.

4. **SUGGESTED CONTENT OF PAPER:** Every paper must have a specific thesis or argument. For example, you are **NOT** simply describing Greek theatre architecture. Of course, you may begin with a description, but your study must move on to analysis, - how the architecture *worked*, how it affected the performers, the staging of the plays, the audiences and *even the writing* of the plays; how the theatre architecture changed over time, and most of all, how it contributes (or does not contribute) to the *function* of the overall "movement" of what we are calling Theatre of Communion. Your conclusion/summary should include your personal reactions to the material plus influences, parallels, or contrasts with other periods of theatre – including our own. How does the topic you have chosen deal with issues of theatre & culture? Make sure your thesis is a specific statement of your point of view of the material. You may include pictures (not to be used as part of the 10 pages of text).

5. **SUGGESTED SOURCES:** Definitely begin with our course bibliography, web page, and text bibliographies. Depending on what you choose, I can suggest some books, but definitely Theatre Journal, Theatre Research International, or TDR (The Drama Review) for a possible journal source. For any topic that includes African Theatre in any way, make sure you begin with the Cambridge Guide to African & Caribbean Theatre, which is on Closed Reserve, and the journal African Arts. ***There is also a sample research paper from this course available on Closed Reserve.***

6. **CHOICES: On First Week Friday, 1/8 - DUE IN CLASS: Individual Research Project choices & Group Reconstruction Project choices. List three in EACH list by order of preference (1 is highest, etc.)**

I will try to get everyone one of her/his top choices.

### **7. RESEARCH PROJECT CHOICES**

1. Greek Theatre architecture & design
2. African Dance Theatre
3. Comparing masks in Greek & African Theatre
4. Aeschylus (in *performance* or some other aspects – not just analysis of plays)
5. Sophocles (same as above)
6. Euripides (same as above)
7. Aristophanes (same as above)
8. Current African Theatre (one or two specific countries)
9. Greek Theatre Chorus
10. The Actor in Greek Theatre
11. Comparing Music & Dance in Greek & African Theatre
12. Comparing Use of Religion in Greek & African Theatre
13. Spectacle in Greek Theatre (scenery, costume, machines)
14. Gender issues in Greek Theatre (e.g., portrayal of women in the plays  
vs. place in society or cross-casting, etc.)
15. African Griots/Greek "mimes"
16. Greek New Comedy (Menander) and its Legacy
17. Ritual in Greek & African Theatre
18. Origins of Greek tragedy vs. comedy
19. Aristotle's Poetics (applied then and today)
20. Or propose a *specific* topic to me

**FURTHER GUIDELINES FOR INDIVIDUAL RESEARCH PROJECTS:****Research Outline Guidelines**

1. **SUGGESTED LENGTH:** 2-3 pages, typed, double-spaced, 12 font, 1" margins.
2. **GRADE:** 5 Points for the outline, 15 points for the actual paper, 5 points for the oral presentation.
3. **MUST INCLUDE:**
  - A. Working Title of paper (should reflect thesis).
  - B. Specific thesis statement constructed to argue a point of view.
  - C. Full sentence outline of paper (**at least** 3 major points of argument or "main heads" with appropriate sub-headings). These major points and sub-headings will become your paragraph topic sentences and will then be supported by examples.
  - D. Concluding point of view.
  - E. Working Bibliography (at least 5 sources, including at least one journal article). A reminder on proper bibliographic format according to MLA style:

**\*SAMPLE BOOK:**

Menta, Ed. The Magic World Behind the Curtain: Andrei Serban in the American Theatre. New York: Peter Lang, Press, 1995.

**\*SAMPLE ARTICLE:**

Menta, Ed. "Beckett in a Noh Light: An Analysis of Selected Plays of Samuel Beckett Using Critical Principles of the Japanese Noh Theatre." Theatre Studies 35 (1990): 50-63.

Note spacing, punctuation, underlining, etc. For examples of citations for anthologies, Internet articles, DVDs, etc., see MLA Guide to Research Papers (see #5 below in Research Paper Guidelines).

\*Listen, I *know* these are pompous examples, but how else can I get you to read my stuff?

4. **OUTLINE FORMAT EXAMPLE:** Adapt the above approach to the following outline format:
  - TITLE: "Grotowski and the Japanese Noh: A Study in the Transformation of the Holy Actor" \*
  - THESIS: Both Jerzy Grotowski and the Noh, though separated by language, time, and culture, through their teachings aspire to free the actor to reach a higher level of human consciousness.
  - I. The "holy actor" is defined as a union of body, mind, and spirit.
    - A. (Use quotations from both Zeami and Grotowski.)
  - II. The isolation of the single actor is significant in both forms.
    - A. Physical Training of actors is important in both traditions.
    - B. The holy actor must understand the philosophy behind the craft.

And so on. \* **I'm indebted to Hillary K. Byrn, (K '94) author of this excellent research paper.**

**Research Paper Guidelines**

1. **SUGGESTED LENGTH:** at least 10 pages, excluding pages for works cited, typed, double-spaced.
2. **SOURCES:** No fewer than 5, including at least one journal article, no more than 2 websites.
3. **CONTENT:** By the time you are writing your first version, topics should have been cleared with me, and thesis statements/outlining of subject matter should have been accomplished on the outline. Check with me if you're uncertain about this. **Make sure you have a strong thesis statement.** You have a point to prove or an argument to make, which should be carried out through every paragraph topic sentence. Your research paper should not be simply a biographical or an encyclopedic or descriptive approach. Even if it is a description of a particular historical event or style, make sure you analyze the larger significance of the event or style in the context of the Theatre of Communion. Analyze, don't just describe!
4. **GRADE:** 15 points or 15% of final grade for course (Grade will reflect form as well as content.)

**FORM:** Unlike the quizzes, your grade will reflect form (proper sentence structure, punctuation, word choices, spelling/typos, etc.) as well as content. *Use MLA format for the paper.* (If you need to, check the MLA Handbook for Research Papers- here is the call #: LB 2369.G53 2003. There are copies on Closed Reserve, at the Reference Desk, and in the Reference Stacks.)

- Cite sources parenthetically: (Wiles 141). Direct quotations from sources should, of course, be in quotation marks, **but you must also cite sources for ideas that are not your own.** You need not cite class discussion as a source.
- Underline titles of plays or book: Agamemnon. Do not use caps or italics. Put titles of articles in quotations.
- Always double space, use 12 font, and 1" margins (left & right, top and bottom).
- Use a paper clip, not a staple!
- On the first page of your paper, put your name, title of the course, and the date to the left, then double space and center the title of your paper. **No title pages necessary.** Example:

Jane Doe  
Theatre of Communion  
Date

Doe 1

Shakespeare: Was He Really Three Women?

Your first line of the paper would start here (indented for new paragraph).

**ASSISTANCE:** On 4<sup>th</sup> Week Monday, you will receive your outlines back with my comments. I would be happy to meet with you to discuss your paper, but such a conference is not required. If you seem to be stuck and can't or choose not to talk with me, visit the Writing Center. ***Make sure you read the sample research paper on Closed Reserve!***

**FINAL WORD:** Write and **re-write** thoughtfully. Don't settle for dashing this off in one marathon sitting. Please proof your paper carefully for structure, clarity, spelling, typos, etc. A good way to do this is read it aloud. **TAKE PRIDE IN YOUR WORK!**

**CRITERIA:** Grading Rubric for Research Papers

An "F" paper has several of the following characteristics:

- you didn't do it
- you submitted it so late you can't earn credit

A "D" paper has several of the following characteristics:

- unclear or non-existent thesis
- very poor organization, e.g., unclear paragraph topic sentences
- serious problems in sentence structure or grammar making clarity an issue
- many repeated mechanical errors (spelling, typos, etc)
- ignoring or not completing directions of assignment
- very little critical analysis or ideas, e.g., mostly description
- no use of supporting evidence from text
- no transitions
- not much research beyond required books for class

A "C" paper has several of the following characteristics:

- underdeveloped ideas
- some mechanical errors (spelling, typos, etc.)
- some problems in sentence structure or grammar
- too-general or "surface" exploration of topic
- encyclopedic or "just the facts" approach
- too-general thesis
- too-general or weak topic sentences
- too-general or uninteresting intro and conclusion
- inappropriate or uninteresting word choices
- minimal use of examples
- weak transitions
- minimal research of sources

A "B" paper has several of the following characteristics:

- good, but not absolutely thorough development of ideas
- a few mechanical errors
- minor sentence structure or grammar problems
- no clarity problems
- solid, clear thesis supported by rest of paper
- a solid argument is poised; the paper is more than just descriptive facts

- no major organizational problems
- consistent argument with solid use of evidence/examples
- solid intro and conclusion
- mostly smooth transitions, perhaps some abrupt transitions
- good use of examples

An "A" paper has the following characteristics:

- one or two mechanical errors maximum
- no serious grammar or sentence structure problems
- no clarity problems, expression of ideas is accurate and lucid
- serious exploration of topic that goes beyond too-general ideas and safe territory; instead, recombining ideas in a way that makes surprising and fresh connections
- excellent research, goes way beyond the 5 required sources
- mixes up use of the sources nicely
- interesting and provocative thesis. All points in essay elaborate this thesis
- smooth transitions from paragraph to paragraph and within paragraphs
- consistent argument with often easily overlooked examples or perhaps points not made in class or our class readings
- original ideas based upon the facts of secondary sources
- an attention-grabbing intro that leads to the thesis and a conclusion that poses a new way of looking at the material

### **Guidelines For Midterm Research Paper Oral Report**

1. Description: An Oral Presentation on the subject of your Research Project.

2. Required length: no more than 5 minutes (time it)!

3. Suggested Format: **Choose** (you can't possibly do them all in 5 minutes!) from among the following or tweak to come up with your own - brief biographical overview of artist(s) or movement and major achievements; historical and social context; aspect of theatre, comparison of use of space, vision of the theatre; themes; language, characters, imagery, support with examples, how these artist(s) or movement or aspects contributed to Theatre of Illusionism; summary of your personal reactions to the work. You may use pictures, slides, play music, quote reviews, anything you like really.

4. Written work required: None, but you must submit any handwritten notes, index cards, or outline you may use.

5. GRADE: Up to 5 points.

6. DUE: 8<sup>h</sup> Week Wednesday 2/24 in class.

#### **7. Specific Directions (note I did note use the term "suggestions" on Presentation Techniques:**

- a. Rehearse your presentation out loud a few times. Do NOT "wing it." Use note cards, an outline, or write out the full text, if you like (although I hope you won't "read" at us). **TIME THIS. You will be asked to stop at 5 min.**
- b. Plan an introduction, a solid thesis, 2 or 3 (if that many) main points as part of the thesis, and then summarize. Use transitions from point to point.

**c. Make eye contact. Smile. Communicate positively and passionately. Show us where you're taking us and where we've been. Dress as you would for a job interview.**

d. Consider several different strategies for effective communication. Get our attention in your intro. Demonstrate the significance of your topic and how it relates to individuals. Use statistics, illustrations, personal examples, and quotations from other material to round out your presentation. Consider using some humor or other types of personal appeal (such as reference to other presentations or class material with which everyone is familiar). Use handouts or visual aids. (Don't spend precious minutes looking for that photo in a book you saw, prepare/test all materials in advance.) End strongly! Leave us with something to think about.

e. **SHOULD I USE A VISUAL OR AURAL AID?** Not required, but certainly a highly recommended option. If anyone needs to use power point you need to take your laptop to **IS or any other IT needs such as book projector, CD player, etc.. check with Information Services no later than 48 hours before. You must test all equipment before we start.**

f. Remember, the Q & A period (if we have time) is still part of your presentation. Listen carefully.

Think before you answer. Always repeat or re-phrase the question. Answer the question concisely, but completely. If you're uncertain, say so or try to hypothesize if you can ("Perhaps if we did this, we might expect this result blahblah blah.") If you disagree with someone/something, state so but do not make it a personal "you vs. them" issue.

8. **Evaluation Rubric I Will Use In Grading** (nothing you need to complete, just thought you'd like to see it):

**A. CONTENT (Notes & Outline Included)**

1. Quality of Research
2. Organization of Presentation
3. Communication of the artist(s) or movement's overall "dramatic world or vision"
4. Consideration of language, dramatic structure, imagery, characters
5. Use of examples
6. Artist(s) or Movement in the context of The Theatre of Revolt
7. Other

**B. DELIVERY**

1. Length
2. Eye Contact/overall desire to communicate
3. Introduction/Transitions/Conclusion
4. Use of Visual or aural aids, handouts
5. Questions and Answers (group session, only if we have time)
6. Other

**C. GRADE:**

**BOOK RESPONSE:** A Book Response is required for one of the two following books: Greek Theatre Performance: An Introduction by David Wiles, or Shakespeare of London by Marchette Chute. (you have to read and discuss both, but only write on one)!

1. Approximately 3 pages (more is fine), handwritten, 8 1/2" x 11" size notebook, both sides on each of the 3 pages. If you feel that your handwriting is pretty unreadable, then write every other line and double these approximations. If writing by hand is odious to you, then you can type the three pages, but you can't revise it.

2. DUE DATES IN CLASS:

Wiles	Week 4 Wednesday Jan. 27
Chute	Week 9 Friday March 5

3. This response is just that, a response. It is NOT a "book report" nor a "what I liked or didn't like about this book" (especially in terms of the author's style). The writing should be personal, informal, phrases. Don't worry about spelling or sentence structure, etc.

4. Instead, it should be a personal response on *what you learned about Greek Theatre, or Shakespeare in relation to Theatre of Communion. Are there things that really surprised you? Did you have any misconceptions that have been changed? Are there things that merit your further study sometime - in other words, perhaps someday you might really like to study "blah blah" more?*

5. Definitely use examples and quotations from the text.

6. Definitely discuss aspects of particular chapters.

7. Relate the book to aspects of our class (both reading and discussion). Similarities? Differences?

8. Relate the book to other classes you are taking right now or have taken in the past.

9. When in doubt, always come back to this central question: as a student who is interested in the practice of theatre sometime in the future, either professionally or even as an audience member, what difference does this book make to my life? What difference does this knowledge of Greek Theatre (or Shakespeare) make when I'm acting? Directing? Designing? even watching a play? watching a film? watching TV?

10. You do not need a bibliography or footnotes. Simply cite quotations parenthetically: (Wiles 129).

11. Each response is worth up to 5 points.

12. The grading criteria are definitely the detail and insight in addressing the above questions.

**GUIDELINES FOR GROUP RECONSTRUCTION PROJECTS:**

**1. DESCRIPTION & CHOICES:** We will have two groups of approximately 4 students each. On 2<sup>nd</sup> Week Monday, everyone will submit their four choices in order of priority (**as well** as their research project choices), and I will do my best to get everyone one of their first three choices for each assignment. I suggest 30 minutes for the actual group presentation and 15-20 minutes for the panel and Q & A after the presentation. Your group project must be a reconstruction of a specific dramatic event of one of the following choices:

**Medieval Theatre (Due Week 7 Friday 2/19):** There is so much to choose from in this genre – morality plays, religious cycle plays, pageantry, liturgical drama, etc. This was a great period of vital theatre in terms of both civic and religious functions.

**Spanish Golden Age Theatre (Due Week 10 Wednesday March 10):** Similar to Shakespeare's theatre in terms of overall vitality, tremendous popularity, use of public outdoor theatres, great poetic tragedies and comedies, but, unlike Shakespeare, included women performers (could be a great angle for the project).

**2. THREE-PART TIMETABLE FOR ALL GROUPS:****1. PROJECT OUTLINE & BIBLIOGRAPHY (FROM GROUP AS A WHOLE):**

**DUE:** one week before presentation – **check syllabus for specific dates.**

**2. PROJECT CONFERENCE (all group members must attend):**

**DUE:** Monday Week of Presentation or otherwise scheduled.

**3. NOTES, FINAL BIBLIOGRAPHY, AND ANY OTHER MATERIALS: (from each student in the group)**

**DUE:** In class at time of Presentation.

**3. OTHER GUIDELINES:**

**SOURCES:** No fewer than 5, including at least one journal (no more than 3 net sources).

**HOW:** Each individual must select a role which you would like to recreate or perform such as an actor, playwright, director, designer, audience member, or critic. **For at least part of the presentation, you must "re-create" part of a theatrical event, e.g., a short scene from a medieval or Spanish play.**

- a. Decide how you will present your findings to the class. For example, there could be a series of oral reports or "monologues" on your roles or functions, or a scene could be staged with audience members responding, critics could exchange commentary, designers could show renderings, the playwright could comment on his/her work, etc.
- b. I would suggest that you rehearse your presentation in 2 - 3 meetings outside of class. The entire presentation will take one class period, **including a panel of everyone in the group in which you discuss the significance of the event in regard to our Critical Thinking Guidelines on page one of the syllabus.**
- c. Remember, all "roles," whether as actors, critics, audience members, etc. should be in character, **not simply a reading of a report.**
- d. **Each** student must submit a final bibliography as well as notes renderings, sketches, or any other appropriate materials. This, taken into account with your participation in the presentation, will determine your **group** grade.
- e. Feel free to explore other options in this "Reconstruction/recreation." Each one can be different and unique.
- f. Your presentation should not be simply a biographical or an encyclopedic or descriptive approach. Even if it is a description of a particular historical event or style, make sure you analyze the larger significance of the event or style in the context of Western Theatre in the panel discussion after. This is where you should analyze, not just describe! You should each have an individual "mini-thesis" that is part of the group thesis.
- g. **Arrange for equipment/space in advance! Remember, you are responsible for ordering audio-visual equipment from the Information Services in advance! (the day before is not in advance!)** If you are planning to use the Playhouse, Dungeon, or some other space on campus, it is up to you to book it in advance with either Michelle Connolly or Carol Kennedy. **All props, furniture, and costumes must be arranged with the Scene and Costume Shops in ONE VISIT, (WITH NO MORE THAN TWO GROUP MEMBERS) 48 hours in advance! (\*There may not be much available this term). DO NOT WAIT UNTIL THE DAY BEFORE! ANYTHING borrowed must be returned immediately after the presentation. Failure to do so will affect your grade for this project.**

**4. GRADE:** 20 points or 20% of final grade for course for project. (15% for project itself and 5% for a group outline). Grade will reflect form and delivery as well as content. I will also take into account your notes, bibliography, and conference in computing your individual project grade.

**5. FINAL WORD ON GROUP RECONSTRUCTION PROJECT: This is 20% of your Final Grade in this course (15% for project, 5% for outline). Plan and rehearse accordingly! Take pride in your work! We will invite an audience of faculty and students at these events!**

### ***TAKE-HOME FINAL EXAM***

Question A - The Development of Theatre of Communion (African, Greek, Roman, Medieval, Elizabethan, and Spanish Golden Age)

You may preserve a total of ten items (personalities, plays, events or objects) that encompass the major significance in the development of Theatre of Communion from Africa to the Spanish Golden Age. You may choose from among actors, playwrights, designers, director-managers, scripts, particular inventions, theatre buildings, or specific theatrical events (e.g., The Feast of Corpus Christi) or ritual theatre events (e.g., the Odwira Yam Festival of Ghana). In your essay, remember to:

- a. Express your criteria for your choices in a thesis statement (why these ten rather than others).
- b. Try to represent as many of the major nations/periods as possible in Theatre of Communion from African to Spanish Golden Age (African, Greece, Rome, the early Medieval Period, i.e., liturgical or Latin Music-drama, Medieval England, Medieval Period on the Continent, England of the Elizabethan, and Jacobean periods, and Spanish Golden Age).
- c. Discuss the political, economic, social, and religious context as appropriate and how the theatre reflected these values on the stage.
- d. At least one of your ten choices must be one of the topics chosen from the oral presentations of the research papers (not your own).
- e. Throughout the course, we have been discussing The Theatre of Communion as containing (but not limited to) the following:
  1. a sense of connection with some non-theatrical ritual events in the community. These ritual events may be based on celebration of the solar calendar or they may have to do with specific religious ceremonies.
  2. a sense of civic participation where the theatrical event was closely interconnected with the economic, social, and perhaps even political life of the community.
  3. finally, in The Theatre of Communion, there is a sense of the participants and audiences sharing a celebration of common spiritual, social, and perhaps political beliefs.

### Question B - Dramatic Literature and Production Styles

Choose three plays from the following list to compose a theatre season that represents different periods and styles in The Theatre of Communion. Detail how you would produce the plays in the acting, design, and staging style for each of the plays in their original periods. The play choices are:

1. Death & the King's Horseman by Wole Soyinka (1976)
2. Oedipus the King by Sophocles (c.430 - 425 B.C.E.)
3. Agamemnon by Aeschylus (458 B.C.E.)
4. The Bacchae by Euripides (c. 406 B.C.E.)
5. Lysistrata by Aristophanes (c. 411 B.C.E.)
6. Pseudolus by Plautus (c. 191 B.C.E.)
7. Thyestes by Seneca (c. 60 B.C.E.)
8. Dulcitius by Hrotsvit of Gandersheim (c. 935 -1001)
9. Everyman - Anonymous (c. 1500)
10. Second Shepherd's Play – c. 1400-1450) by The Wakefield Master
11. The Tragedy of Dr. Faustus by Christopher Marlowe (c. 1588)
12. The Tempest by William Shakespeare (c.1611)
13. Life is a Dream by Calderon(c. 1636)
14. Loa to The Divine Narcissus by Sor Juana Ines de la Cruz (1690)

**Take-Home Final Guidelines**

1. The exam is worth 15 points of the 100 points in the course. Question A is worth 10, Question B is worth 5.
2. Suggested length: 6-8 pages (includes both questions). Typed, double-spaced, 12 font, 1" margins, etc.
3. You need outline Question A only. Your outline & thesis statement (worth up to 5 points) with your 10 choices and appropriate sub-headings is due: **Week 10 Wednesday March 10 in class.**
4. Have a clear thesis statement in your first or second paragraph that you can argue passionately, not just defend for each question. Go beyond description or a mere listing of information.
5. Provide sufficient examples throughout to support your thesis. Think about vigorous and informative topic sentences for major paragraphs as sub-divisions within your thesis.
6. Try to summarize your arguments in an interesting fashion that leads the reader to a new understanding of the material.
7. In answering the questions, feel free to use your notes, text, other books we've read, or any other sources you can find. Further research may be helpful.
8. ***There is also a sample final exam on Closed Reserve.***
9. For evaluation criteria, see grading rubric distributed earlier "An 'A' paper has the following characteristics, "etc.
10. Again, as in the midterm, use the MLA Guidelines: Underline all play titles: The Bacchae. Cite sources parenthetically: (Euripides 241). Direct quotations from sources should, of course, be in quotation marks, but you must also cite sources for ideas that are not your own. You need not cite class discussion as a source. A bibliography is required. A separate title page is unnecessary. Duplicate title page format of this exam and paginate ensuing pages with your last name and page number in the upper right corner. Use a paper clip rather than staple!
11. For the midterm research project, students had almost 6 weeks to complete the paper, and my expectations were high. I have included the final exam on the syllabus. My expectations remain high.
12. **Due Exam Week Wednesday March 17. 5pm. No late papers accepted. NONE. Don't even think about it!** You may certainly submit it earlier if you like.

**13. Thesis Statement Examples; It's not enough to have a thesis that says "Here are 10 significant factors in The Theatre of Communion.** Here are examples of past thesis statements students have used for the "select 10 items" final exam essay:

1. TITLE" "Style & Space"

THESIS: "The Theatre of Communion in Western Theatre reached its evolutionary end by way of development in two distinct areas: the realm of the playwright/actor and the realm of the structure and design of the spaces."  
10 items: Thespis, Seneca, Hrotsvit, Shakespeare, Calderon, Greek *Orchestra*, Roman *Scaenae Frons*, Medieval Mansions, Spanish Theatre – *Corral de la Principe*, Jacobean designer Inigo Jones.

2. TITLE: "Theatre of the Male Society"

THESIS: "The development of the Theatre of Communion reflects a male society that oppresses women on stage, in the audience, within the plays, and in the lack of acknowledgement of their work."  
10 items: Yoruba Gelede masks, Lysistrata, stock characters in Roman plays, Lady Macbeth, Theodora & Roman mime, Queen Elizabeth & women barred from Elizabethan stage, Hrotsvit, actresses playing Virgin Mary in Chester cycle, actresses in Spanish Golden Age plays, *cazuela* (separate gallery for women in Spanish Public theatres).

3. TITLE" "Striving for Communion"

THESIS: "Specific people, plays, traditions, and structures have played a significant role in the evolution and perpetuation of the actor-audience link."  
10 items: Abydos Passion Play, the African *griot*, City Dionysia Festival, The Theatre of Dionysus in Athens, Plautus, Amalarius, the Feast of Corpus Christi, The Theatre built by James Burbage, Shakespeare, *Fuente Ovejuna* by Lope de Vega.

\*Although not required, I would be happy to look at or comment on a draft, list, or thesis. Give me at least 48 hours to respond.

**DAILY SCHEDULE (subject to change)**

<b>WK DAY DATE MATERIAL</b>			<b>READINGS/ASSIGNMENTS DUE</b>
1 m	1/4	Intro – culture definitions	Zarrilli preface
w	1/6	Origins of Theatre (Ed away) Begin AFRICAN THEATRE <u>FILM: Oba Koso: Nigerian Drama</u>	Zarrilli 3-17, 18-47 Norton 1-4
f	1/8	PLAY QUIZ: <u>Death &amp; the King's Horseman</u> (Ed away)	Zarrilli 53-59, Kerr Ch 1 (reserve)
2 m	1/11	Continue African	Kennedy Ch 5, Adedeji article ( both on reserve)
<b>DUE IN CLASS: Research Project choices &amp; Group Reconstruction Project choices. List three in EACH list by order of preference (1 is highest, etc.)</b>			
w	1/13	Continue African	
f	1/15	African Summary Discussion	<b>Due in class:</b> Three sources for research project
3 m	1/18	MLK DAY – No Class	
T	1/19	PLAY QUIZ: <u>Agamemnon &amp; Oedipus Rex</u>	Due via Email 12 Noon Zarrilli 59-71, 85-92, Norton 4-12 Case 4-19
w	1/20	Library session	
f	1/22	Continue Greek	<b>Due in class:</b> Research paper outline
4 m	1/25	PLAY QUIZ: <u>Lysistrata &amp; The Bacchae</u>	
w	1/27	Greek films (TBD)	<b>Due in class:</b> Response to Wiles' <u>Greek Theatre Performance</u> (if chosen) Worthen 132-36 plus Case p16-19 (reserve)
f	1/29	Greek Summary Discussion	
5 m	2/1	Begin ROMAN THEATRE PLAY QUIZ: <u>Pseudolus &amp; Thyestes</u>	Zarrilli 99-106,120-125, Norton 12-16
w	2/3	Continue Romans	
f	2/5	Roman Summary Discussion	
6 m	2/8	Begin MEDIEVAL THEATRE	<b>Due by 5pm: Research Paper First Version</b> Zarrilli 71-83, Norton 25-31 Case 28-36
<b>TUES 2/9 or WED 2/10: REQUIRED OUTSIDE OF CLASS CONFERENCE</b>			
w	2/10	PLAY QUIZ: <u>Dulcitius</u>	
f	2/12	Begin FILM: THE SEVENTH SEAL	<b>Due in class: Medieval Group outline</b>
7 m	2/15	PLAY QUIZ: <u>Everyman &amp; Second Shepherd's Play</u> Continue film, Medieval	
W	2/17	Continue Medieval	<b>DUE BY 5pm: Revised Research Paper</b>
f	2/19	Medieval Summary Discussion & <b>Medieval Reconstruction Project</b>	
8 m	2/22	TBD	
w	2/24	Oral Presentation of Papers	
f	2/26	BEGIN ELIZABETHAN THEATRE PLAY QUIZ: <u>The Tempest</u>	Zarrilli 151-159, 188-189. 208-214, Norton 38-42 Case 19-27
9 m	3/1	PLAY QUIZ: <u>Dr. Faustus</u>	
w	3/3	Continue Elizabethan	<b>Due in class: Spanish Group Outline</b>
f	3/5	Continue Elizabethan	<b>Due in class:</b> Response to Chute's <u>Shakespeare of London</u> (if chosen)
10 m	3/8	BEGIN SPANISH GOLDEN AGE THEATRE PLAY QUIZ: <u>Life Is A Dream &amp; Loa to The Divine Narcissus</u>	Zarrilli 159-162, Norton 42-45 Case 41-42
w	3/10	<b>Spanish Reconstruction Project</b>	<b>Due in Class:</b> Final Essay Outline
f	3/12	Elizabethan & Spanish Summary Discussion	

**WE WILL NOT MEET DURING THE REGULARLY SCHEDULED EXAM TIME. YOUR TAKE-HOME FINAL IS DUE ANYTIME THAT WEEK BEFORE 5PM WEDNESDAY MARCH 17. YOUR CULTURAL REFLECTION IS DUE ALSO THAT WEEK BEFORE 5PM WEDNESDAY.**

## A PARTIAL BIBLIOGRAPHY FOR THEATRE OF COMMUNION

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 Ashby, C. CLASSICAL GREEK THEATRE: NEW VIEWS OF AN OLD SUBJECT  
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