

Ed Menta
 Theatre 270
 MWF 1:15-2:30
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 Course web page: http://www.kzoo.edu/is/library/course_guides/thea_270/index.html

**The Theatre of Illusionism:
 A History of Western Theatre from the Italian Renaissance to Early Film
 Winter 2008**

COURSE CONTENT: A study of selected topics in Western Theatre History including an introduction to current aesthetic questions, then a consideration of several major periods in Western Theatre: The Italian Renaissance, The English Restoration, French Neoclassicism, Theatre of the Enlightenment, Romanticism, and The Popular Theatre of the 19th Century. Connecting these various periods is an aesthetic desire for the theatre to simulate the details of real life as closely as possible which culminates in the invention of film at the close of the century. Not coincidentally, this coincides with the development of theatre as a commercial enterprise for leisure entertainment. 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? It meets the History Area of Study graduation requirement for all students, a European Cultures option for all students, , the Theatre History requirement for Theatre Arts minors, and one of the two (or three) required Theatre History courses for Theatre Arts majors. It does NOT meet the Creative Expression requirement.

OBJECTIVES: 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?
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? Other minorities in the dominant culture?
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 catalogue, former Dean of Students Dean Danny Sledge, Dr. Kiran Cunningham, and others). This course meets the European Cultures requirement at Kalamazoo College. We take that requirement very seriously in this course. So we are doing much more than studying an art form, important as it may be. We are also studying this art form in its own cultural context – which includes politics, economics, religion, sociology, etc.

- a. In our College Catalogue, 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.

- b. 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."
- c. **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.
- d. 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, every 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 REFLECTION: At the end of the course, you will write a personal reflection on what you have learned about culture (the ones we've studied briefly in the course, your own, or the term in general). **INSTRUCTIONS FOR THIS ASSIGNMENT:**

1. Title your reflection. In your view, describe how the course discipline and subject matter are means of studying culture.
2. Describe at least three aspects of culture studied 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 how the entertainment industry and/or arts reflects particular social and political values, how gender images are constructed, the nature of storytelling, etc.
3. On the basis of what you have learned in this course, offer your own definition of culture. Your reflection may also include what you feel you did not learn or would like to or still need to learn about this topic.

Parameters of this assignment.

- A. This is worth up to 5 points. The grading criteria are definitely the detail and insight in addressing the above guidelines.
- B. Suggested length: 4-6 paragraphs. The writing may be personal and informal (in first person) but must still contain correct syntax, spelling, etc.
- C. This is due no later than Exam Week Wednesday March 19 at 5pm (same due time as take-home final).

TEXTS:

REQUIRED: Zarrilli et al. Theatre Histories: An Introduction.

RECOMMENDED OR ON CLOSED RESERVE:

Case, Sue-Ellen.	<u>Feminism And Theatre.</u>
Chinoy & Jenkins, eds.	<u>Women In American Theatre.</u>
Rudlin, John.	<u>Commedia Dell'arte: An Actor's Handbook.</u>
Styan, J.L.	<u>Restoration Comedy In Performance.</u>
Vardac, A.M.	<u>From Stage To Screen.</u>
Worthen (ed.)	<u>The Harcourt Brace Anthology of Drama.</u>

PLAYS: We will read twelve plays in the course. Four are in the recommended anthology (and are therefore not on Closed Reserve): Phaedra (Racine), Tartuffe (Molière), The Rover (Behn), and A Doll House (Ibsen). Eight are not in the anthology and are on Closed Reserve: The Mandrake (Machiavelli), The Servant of Two Masters (Goldoni), The Rivals (Sheridan), Nathan the Wise (Lessing), A Leap for Freedom (Brown), Under the Gaslight (Daly), The Girl of the Golden West (Belasco), & Woyzeck (Büchner). These eight plays (not in the anthology and on CR) are also available in a packet from the instructor for \$10 (copying costs were actually \$14 per packet).

SO DO I NEED TO BUY ALL OF THESE BOOKS? You decide. Although we will never have specific exams on the assigned reading, I will expect you to know this information so you can apply it in your research paper, reconstruction project, take-home final exam, and class discussion. The textbook Theatre Histories (Zarrilli et al) is new and excellent. You will be required to write informal responses on two out of the following three books – Rudlin's Commedia Actor's Handbook, Styan's Restoration Comedy, and Vardac's Stage to Screen (you still need to read all three). As far as the plays go, every week we will have quizzes on one or two plays. If you are a theatre student, it is invaluable to you in your future studies as well as your career to own as many plays as possible. The Worthen anthology also contains short reading assignments in addition to the plays.

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

1. Revising for clarity.
2. Using/citing sources properly.
3. 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.

ATTENDANCE & PARTICIPATION: It is doubtful that a passing grade can be obtained without regular attendance. Discussion is a factor in your grade. After two absences, 2 points will be deducted for each absence. In addition, a record of perfect attendance (no absences) and NEVER being late for any class period will receive an extra credit 2 points (this is the only extra credit option in the course). A documented medical excuse is required for an excused absence.

HOW AM I GRADED ON PARTICIPATION? We will hopefully 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 course objective questions 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.

OTHER IN CLASS STUFF: No food or drink in class, please (water excepted). Please turn off cell-phones in class.

EMAIL POLICY: I will always do my best to answer almost any question about the course via email (the exception is questions about grades. You must see me in person to ask those). During the week, I try to answer student email as quickly as possible (anywhere from 5 minutes to 48 hours). I do not answer email on weekends.

GRADES: Evaluation will be determined by:

ASSIGNMENTS		GRADE SCALE	
Participation	15	Over 100 =A+	73-76 = C
9 Quizzes	10	93-100= A	70-72 = C-
Research outline	5	90-92= A-	67-69 = D+
Research Paper	15	87-89= B+	63-66 = D
Oral report on paper	5	83-86 = B	60-62= D-
2 Book responses (out of 3)10		80-82= B-	Below 60=F
Rec. Group Outline	5	77-79= C+	
Rec. Group Project	15		
Take Home Final	15		
Cultural reflection	5		
Total	100 points		

LATENESS POLICY: All papers/projects/quizzes etc. are due in-class on the date indicated. Late work will be graded down one point per day (including the date it was originally due and weekends). Extensions will be granted for documented 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: Most weeks 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 and following the plays in the Worthen anthology.*

GUIDELINES FOR INDIVIDUAL RESEARCH PROJECT

1. DESCRIPTION: A Research Project 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:

- a. **DUE** Week One Friday 1/11 in class: **Choice of Topic**
- b. **DUE** Week Four Monday 1/28 in class: Outline
- c. **DUE** Week Five Friday 2/8 by 5pm: First Complete Version of Paper (completely finished, bibliography)
- d. **DUE** Week 7 Tuesday 2/19 by 5pm: Revised with my suggestions
- e. **DUE** Week 8 Monday 2/25 or Wednesday 2/27 in class: Oral presentation of paper

3. SUGGESTED CONTENT OF PAPER: Every paper must have a specific thesis or argument. For example, you are **NOT** simply describing Italian Renaissance scene design. Of course, you may begin with a description, but your study must move on to analysis, - how the design *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 Illusionism. 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, or Theatre History International for a possible journal source.

6. **CHOICES: On First Week Friday, 1/11 - 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. Italian Renaissance Stage Design (influences, legacy)
2. The Evolution of the Proscenium Arch
3. Machiavelli & the Theatre of the Italian Renaissance
4. Development of the Three Unities from Aristotle to Italians to French Neoclassicists
5. Development of some aspects of Italian opera
6. Influences, legacy of commedia, major characters
7. Use of stock characters in commedia
8. Influence/connections between commedia and Molière
9. Molière as actor/playwright
10. Jean Racine & Neoclassical tragedy
11. The *Le Cid* controversy (established Neoclassical Ideal in France)
12. Comparison of costumes in Italian & French Ren. periods
13. The First Actresses on the British Restoration Stage
14. Gender issues in Restoration Plays & practice
15. Some aspect of Aphra Behn (first "major" female playwright)
16. Other Women playwrights in early 18th century England &/or USA
17. Sexuality & Censorship issues in British Restoration Theatre (the Collier controversy)
18. William Wycherly & William Congreve (Restoration Playwrights)
19. Evolution of Stage Lighting from Italian Ren. to Gaslight era
20. Or propose a *specific* topic to me

8. RESEARCH OUTLINE GUIDELINES

1. **DUE:** In class, 4th week Monday, 1/28.

2. **SUGGESTED LENGTH:** 2-3 pages, typed, double-spaced, 12 font, 1" margins.

3. **GRADE:** 5 Points for the outline, 15 points for the actual paper, 5 points for the oral presentation.

4. **OUTLINE 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:

Mackerras, Colin, ed. Chinese Theater: From Its Origins to the Present Day. Honolulu: Univ. of Hawaii Press, 1983.

SAMPLE ARTICLE (how do you like this choice for professorial pomposity?)

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, CDs, etc., see MLA Guide to Research Papers.

OUTLINE FORMAT EXAMPLE: The following is the beginnings of an outline from an Asian Theatre research paper. There is also an Illusionism sample research paper on Closed Reserve (which I strongly suggest you read).

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.**

9. RESEARCH PAPER GUIDELINES:

SUGGESTED LENGTH: at least 10 pages, excluding pages for works cited, typed, double-spaced.

DUE: no later than 5th Week Friday, Feb. 8 by 5pm. in my office. Late papers will be graded down 1 point a day (including the evening of Friday, Feb. 8 and each day of the ensuing weekend).

SOURCES: No fewer than 5, including at least one journal.

CONTENT: By now, 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 Western Theatre. Analyze, don't just describe!

GRADE: 15 points or 15% of final grade for course (Grade will reflect form as well as content.)

FORM: Unlike the informal response papers and 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- Call # LB 2369.G53 1988. There are copies on Closed Reserve, at the Reference Desk, and in the Reference Stacks.) Underline all play titles:

Mandragola. Cite sources parenthetically: (Rudlin 241).

- Cite sources parenthetically: (Rudlin 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.
- Underline titles of plays or book: Tartuffe. 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 Illusionism
Date

Doe 1

Molière: Was He Really French?

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

ASSISTANCE: During 4th and/or 6th Week, I will meet with each student for a conference with my suggestions re: your outline, "plan of your paper," and/or your first version. Please read over my comments **before** our appointment. If you seem to be stuck and can't or choose not to contact me, visit the Writing Center. If you want to submit a draft or a portion of the actual paper early, I would be happy (thrilled actually) to give feedback. I must have at least 48 hrs. turn-around time (the same applies for the take-home final essay).

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. After spending 6 weeks with this assignment, please make sure your final product is more than a rough draft!

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
- 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
- excellent use of more than 5 sources
- 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

GROUP RECONSTRUCTION PROJECT CHOICES:

(Each group will have approx. four students)

*Some aspects of Early Film: Due Week 9 Friday March 7

Some aspects of American Vaudeville: Due Week 10 Wednesday March 12

Some aspects of the Early American Musical: Due Week 10 Friday March 14

*Students who do this project and who would like to make their own film must agree to schedule a 90-minute group session with Dhera Strauss, Video Specialist of Information Services, BEFORE Week 6 in order to learn how to use the video and editing equipment.

RECONSTRUCTION GROUP GUIDELINES: Each student must participate in a Group Reconstruction Project in the 19th Century Theatre, either about Early Film, American Vaudeville, or the Early American Musical. These projects will be presented 9th, or 10th Week. It should be a reconstruction of a specific dramatic event from one of these genres. The object of this exercise is to reconstruct in a laboratory situation the details and modes for performing and responding to a specific dramatic event. To participate effectively, you'll need to take the following steps:

- a. By Week 1 Friday, each student should submit their three choices of projects in order. I will balance the groups and attempt to get everyone their first or second choices, if humanly possible! There will be approximately 4 students in each group.
- b. The groups may choose to work on a specific play, or even a specific event in theatre history (e.g., the first performance of The Black Crook) Select a role which you would like to recreate or perform such as an actor, playwright, director, designer, or audience member.
- c. Get together as a group and 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. **One week before your project is due, your group must submit an outline of the project and bibliography. This will be followed by a 15-minute conference with me outside of class, which all group members must attend.**
- d. I would suggest that you rehearse your presentation in 3 - 4 meetings outside of class. The entire presentation should be between 30 - 45 minutes, **including a panel of everyone in the group in which you discuss the significance of the event in regard to our course objective questions.**
- e. Remember, all "roles," whether as actors, critics, audience members, etc. should be in character, not simply a reading of a report.
- f. **Each student Each student Each student** must submit notes, renderings, sketches, or any other appropriate materials, and additional bibliography (if used). These, taken into account with your participation in the presentation, will determine your group grade.
- g. **Arrange for equipment/space in advance!** Remember that **you** are responsible for ordering audio-visual equipment from the Information Services in advance!

- i. If you are planning to use the Balch Playhouse, Dungeon, or some other space in the Theatre Arts dept., it is up to you to book it with **Michelle Swonder** in advance.
- ii. If it is any **other** space on campus, you must book with **Carol Kennedy** in advance.
- iii. All props, furniture, and technical effects must be arranged in advance with **Jon Reeves**.
- iv. All costumes must be arranged in advance with **Elaine Kauffman**.
 - I. Students may only go to the Costume Shop to borrow materials during shop hrs in the week of the project. One student must go for the ENTIRE group. Students are NOT to drop by individually all asking the same questions.
 - II. Students must look for pieces themselves and NOT expect Elaine or other shop staff to look for them.
 - III. All pieces will be signed out and then they will leave the shop and students will be responsible for them until the project is completed.
 - IV. All pieces MUST BE RETURNED IMMEDIATELY and hung up properly EXACTLY where they were found. They are NOT to be just "dropped off" on the tables.

In all of these arrangements, the day before is not in advance! 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.

h. Feel free to explore other options in this "Reconstruction/recreation." Each one can be different and unique.

BOOK RESPONSES: Book responses are required for two out of the three books (you must read all three books regardless): Rudlin's Commedia dell'arte: An Actor's Handbook, Styan's Restoration Comedy in Performance, & Vardac's Stage to Screen: Theatrical Origins of the Early Film.

Guidelines

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.

2. DUE DATES IN CLASS:

Rudlin (1-156, 191-249)	Due Week 3 Tuesday 1/17 by 4pm
Styan (Ch 1-5)	Due Week 4 Friday 1/27 in class
Vardac (Ch 1-2, 4, 6, 9 thru 11)	Due Week 9 Wednesday 3/5 in class

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 the commedia dell'arte, Restoration Theatre, or 19th century stage practices in relation to the Theatre of Illusionism. 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: (Rudlin 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.

TAKE-HOME FINAL EXAM:

You must answer **both** questions.

Question A - The Development of Illusionism in Western Theatre:

Italian Renaissance, French Neoclassicism, English Restoration, Theatre of Enlightenment (England, France, Germany, & USA in 18th Century), Romanticism, The Popular Theatre of the 19th Century, Early Modernism.

1. You may preserve a total of ten items (personalities, plays, events, or objects) that encompass the major significance in the development of Illusionism in Western Theatre from the Italian Renaissance to early film of the late 19th century. You may choose from among actors, playwrights, designers, director-managers, scripts, particular inventions, or specific theatrical events (e.g. the *Hernani* Riot at the *Comédie Française*.) 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 as possible in Western Theatre 1500 – 1900 (England, France, Italy, Germany, USA, among others).

2. Discuss the political, economic, social, and religious context as appropriate and how the theatre reflected these values on the stage.

3. 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).

4. Analyze how your choices either contribute or depart from how we have defined The Theatre of Illusionism in this course: theatre that seeks to simulate the details of everyday life on the stage, i.e., moving from the generalized settings of neoclassicism to the specifics of a box set, from verse to prose in playwriting, from classical acting to a more "realistic approach," and so on all culminating in the motion picture. Keep in mind that as the theatre became more specialized and professionalized, it increasingly became more entrepreneurial.

Question B - Dramatic Literature and Production Styles

Choose three plays from the following list to compose a season that represents different periods and styles in Western Theatre History. Detail how you would produce the plays in the acting, design, and staging style for each of the plays in their **original** periods. They can be in contemporary theatre spaces (such as a modern proscenium stage), and you have contemporary resources (such as electric lighting) but this is not the time to set the plays in different periods, such as The Rover in spacesuits on Mars. The play choices are:

1. Mandragola by Machiavelli (c. 1513 - 1520)
2. Tartuffe by Molière (1669)
3. Phaedra by Jean Racine (1677)
4. The Rover by Aphra Behn (1677)
5. The Servant of Two Masters by Carlo Goldoni (1753)
6. The Rivals by Richard Brinsley Sheridan (1775)
7. Nathan the Wise by Gottold Ephraim Lessing (1779)
8. Woyzeck by Georg Büchner (c. 1836)
9. The Escape or A Leap for Freedom by William Wells Brown (1858)
10. Under the Gaslight by Augustin Daly (1867)
11. A Doll House by Henrik Ibsen (1879)
12. The Girl of the Golden West by David Belasco (1905)

Parameters of this assignment:

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: 7-9 pages (includes both questions). Typed, double-spaced, 12 font, 1" margins, etc.
3. 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 (see thesis examples below). There is also a sample final exam on Closed Reserve.
4. Provide sufficient examples throughout to support your thesis. Think about vigorous and informative topic sentences for major paragraphs as sub-divisions within your thesis.
5. Try to summarize your arguments in an interesting fashion that leads the reader to a new understanding of the material.
6. Cite sources for quotations and major ideas, facts, and figures parenthetically. You need not cite ideas from class discussion or lecture. Bibliography is required.
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. Please number your ten choices right in the first paragraph (every year someone miscounts and only submits nine)!

9. Due Exam Week Wednesday March 19, 5pm. No late papers accepted. NONE. Don't even think about it! If I don't have all of your assignments by Wednesday, March 19 by 5pm, I will compute your grade based on the material I do have. You may certainly submit it earlier if you like.

10. Here are examples of past thesis statements students have used for the "select 10 items" final exam essay in this course:

1. TITLE" "Struggling to Reach Common Ground"

THESIS: "Slowly, the doors of theatre have become more open to minorities in the dominant culture and are being used as a vent for social commentary, culminating in film which reaches a majority of society."

10 items: Architecture of the Court Theatres in Italy & France, Commedia dell'arte, Nell Gwyn & other actresses on the Restoration stage, Aphra Behn, Hernani, Woyzeck, A Leap for Freedom, Ira Aldridge, Mme Vestris (Lucy Bartolozzi), Henrik Ibsen, Sarah Bernhardt.

2. TITLE: "To Film or Bust!"

THESIS: "The Theatre of Illusionism in Western Theatre reached its evolutionary end in film by way of development in two distinct areas: Scenic technology and acting style."

10 items: SCENERY: Serlio, Ubaldo, Tennis courts shaped theatre spaces of French and English Restoration stages, Steele MacKaye, the box set. ACTING: Commedia, Molière, Women on stage in Restoration, Victor Hugo & Hernani, Ira Aldridge.

3. TITLE" "The Illusion of A Woman"

THESIS: "As the illusion of the theatre became more real, the plays had to start incorporating more real characteristics of women which lead to a decline of the stereotypical sex object that pervaded the Classical era."

10 items: Women performers in Commedia, character of Phaedra, Nell Gwyn, Aphra Behn, Charlotte Cushman, Vaudeville, Lillian Russell, Women characters in melodrama (Laura in Under the Gaslight, The Girl in The Girl of the Golden West), A Doll's House.

*THERE IS ALSO AN EXAMPLE OF A TAKE-HOME FINAL EXAM FOR THIS COURSE ON CLOSED RESERVE – READ IT!

SOME IMPORTANT REMINDERS:

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 starting with the day an assignment is originally 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:** 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.

4. **DO I NEED TO LUG ALL OF THESE BOOKS TO CLASS?** Always bring the play to class whenever we have a play quiz. We will discuss the play immediately following the quiz.

5. **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.

6. **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.

DAILY SCHEDULE

WK	DAY	DATE	MATERIAL	READINGS/ASSIGNMENTS DUE
1	m	1/7	Intro <i>THE ITALIAN RENAISSANCE</i>	
	w	1/9	Begin IR Films: "Aspects of the Commedia dell'arte", "The Renaissance Stage"	Syllabus, Zarrilli 151-57,166-78,Worthen 383
	f	1/11	QUIZ: <u>The Mandrake</u> (Machiavelli)/ <u>The Servant of Two Masters</u> (Goldoni)	These plays are on Closed Reserve or in the packet. PROJECT CHOICES DUE
2	m	1/14	Continue Italian Renaissance	
	w	1/16	MLK Teach-In: The Tradition of African American Shakespearean Actors	
	f	1/18	IR Summary discussion	RUDLIN 1-156, 191-249 BOOK RESPONSE DUE (if chosen)
3	m	1/21	No class – MLK day	
	w	1/23	Library Session <i>FRENCH NEOCLASSICISM</i>	
	F	1/25	QUIZ: <u>Phaedra</u> & <u>Tartuffe</u> (Racine & Molière -anthology) Zarrilli 162-166, 181-184, 192-200 Film: "Aspects of the Neoclassical Theatre: <u>Phaedra</u> " Worthen 373-77, 382-86	
4	m	1/28	French Neoclassicism Summary (!) Discussion <i>THE RESTORATION & BRITISH 18TH CENTURY THEATRE</i>	RESEARCH PAPER OUTLINE DUE
	w	1/30	QUIZ: <u>Rover</u> (Behn - anthology)	Zarrilli 188-192, Worthen 377-79, 518-22
	f	2/1	Continue Restoration	STYAN Ch 1-5, Case 36-45 (CR) BOOK RESPONSE DUE (if chosen)

5 m	2/4	QUIZ: <u>The Rivals</u> (Sheridan –CR or packet) Film: "Sheridan's 18 th Century England: The Rivals"	Zarrilli 216-223
w	2/6	Restoration/18 th C. Summary Discussion	
f	2/8	No class	RESEARCH PAPER DUE 5pm
6 m	2/11	<i>THEATRE OF THE ENLIGHTENMENT (18th C)</i>	Zarrilli 224-26, 230-239
w	2/13	QUIZ: <u>Nathan the Wise</u> (Lessing –CR or packet)	Chinoy & Jenkins 131-137 (CR)
f	2/15	<i>ROMANTICISM & THE THEATRE</i>	Zarrilli 226-29, 254-271
7 m	2/18	QUIZ: <u>Woyzeck</u> (Büchner- CR or packet) Film: "Woyzeck"	
T	2/19	REVISED PAPER DUE BY 5pm	
w	2/20	Continue Romanticism	
f	2/22	<i>19th CENTURY POPULAR THEATRE TO EARLY FILM</i>	Zarrilli 281-92, 295-99, 305-30
8 m	2/25	Oral Presentations of Papers	
w	2/27	“ “	
f	2/29	QUIZ: <u>Leap to Freedom & Under the Gaslight</u> (Brown & Daly- CR or packet)	Chinoy & Jenkins 122-28
			EARLY FILM OUTLINE DUE
9 m	3/3	Possible Films: "Ben Hur(1910)" "Ethnic Notions", "American Musical Theater"	
w	3/5	QUIZ: <u>Girl of the Golden West</u> (Belasco –CR or packet) VARDAC Ch1, 2, 4,6, 9-11	
			BOOK RESPONSE DUE (if chosen)
			AMERICAN VAUDEVILLE OUTLINE DUE
f	3/7	Early Film Reconstruction Project Due	EARLY AMERICAN MUSICAL OUTLINE DUE
<i>THE MODERN THEATRE</i>			
10 m	3/10	QUIZ: A Doll House (Ibsen - anthology)	Zarrilli 331-34, 382-91 Worthen 527-29, 531-35, 541-47
w	3/12	American Vaudeville Reconstruction Project Due	
f	3/14	Early American Musical Reconstruction Project Due/ 19 th Century Summary Discussion	

TAKE-HOME FINAL EXAM & CULTURAL REFLECTION
DUE Exam Week Wednesday March 19 5pm.

A PARTIAL BIBLIOGRAPHY FOR THEATRE OF ILLUSIONISM

GENERAL REFERENCE

- Arnott, Peter. THE THEATER IN ITS TIME.
 Brockett, Oscar. A HISTORY OF THE THEATRE.
 Cameron & Gillespie. WESTERN THEATRE: REVOLUTION & REVIVAL.
 Case, Sue-Ellen, FEMINISM & THEATRE.
 Grose & Kenworthy. A MIRROR TO LIFE: A HISTORY OF WESTERN THEATRE.
 Kuritz, Paul. THE MAKING OF THEATRE HISTORY.
 Nagler, A. M. A SOURCE BOOK IN THEATRE HISTORY.
 Nicoll, A.M. THE DEVELOPMENT OF THE THEATRE.
 Russell, Douglas. PERIOD STYLE FOR THE THEATRE.
 Watson & McKernie. A CULTURAL HISTORY OF THEATRE.

ITALIAN RENAISSANCE & COMMEDIA DELL'ARTE

- Bjurstrom, Per. GIACOMO TORELLI AND BAROQUE STAGE DESIGN.
 Carlson, Marvin. THE ITALIAN STAGE FROM GOLDONI TO D'ANNUNZIO.
 Duchartre, Pierre. THE ITALIAN COMEDY.
 Herrick, Marvin. ITALIAN COMEDY IN THE RENAISSANCE.
 ---. ITALIAN TRAGEDY IN THE RENAISSANCE.
 Kernodle, George. FROM ART TO THEATRE
 Hewitt, Barnard. THE RENAISSANCE STAGE: DOCUMENTS OF SERLIO, SABBATTINI, etc.
 Newton, Stella. RENAISSANCE THEATRE COSTUME AND SENSE OF THE HISTORIC PAST.
 Mullin, Daniel C. THE DEVELOPMENT OF THE PLAYHOUSE: SURVEY OF ARCHITECTURE
 Oreglia, G. THE COMMEDIA DELL'ARTE
 Rudlin, John. COMMEDIA DELL'ARTE: AN ACTOR'S HANDBOOK.
 --- & Crick. COMMEDIA DELL'ARTE: A HANDBOOK OF TROUPES.
 Vitruvius. TEN BOOKS OF ARCHITECTURE.

FRENCH NEOCLASSICISM

- Borgerhoff, E.B.O. THE FREEDOM OF FRENCH CLASSICISM.
 Brereton, Geoffrey. JEAN RACINE: A CRITICAL BIOGRAPHY.
 Fowlie, Wallace. DIONYSUS IN PARIS
 Gossip, C.J. AN INTRODUCTION TO FRENCH NEOCLASSICAL TRAGEDY.
 Lancaster, Henry. THE COMEDIE FRANCAISE, 1680-1701.
 Lapp, John. ASPECTS OF RACINIAN TRAGEDY.
 Lawrenson, T.E. THE FRENCH STAGE IN THE 17TH CENTURY.
 Lough, John. PARIS THEATRE AUDIENCES IN THE 17TH AND 18TH CENTURIES
 Turnell, Martin. THE CLASSICAL MOMENT: STUDIES IN CORNEILLE, MOLIÈRE, & RACINE.

RESTORATION ENGLAND

- Hotson, Leslie. THE COMMONWEALTH & RESTORATION STAGE.
 Loftis, John, ed.. RESTORATION DRAMA: MODERN ESSAYS IN CRITICISM
 Milhous, Judith. THOMAS BETTERTON & THE MANAGEMENT OF LINCOLN'S INN FIELDS.
 Powell, Jocelyn. RESTORATION THEATRE PRODUCTION.
 Styan, J.L. RESTORATION COMEDY IN PERFORMANCE
 Summers, M. THE PLAYHOUSE OF PEPYS.
 ---. THE RESTORATION THEATRE.
 Wilcox, John. THE RELATION OF MOLIÈRE TO RESTORATION COMEDY.

THE AGE OF ENLIGHTENMENT (18th Century Europe, Baroque)

- Bauer-Heinhold, M. BAROQUE THEATRE.
 Bernbaum, Ernest. THE DRAMA OF SENSIBILITY.
 Bruford, Walter. THEATRE, DRAMA, & AUDIENCE IN GOETHE'S GERMANY
 Burnim, Kalmin. DAVID GARRICK, DIRECTOR.
 Carlson, Marvin. GOETHE AND THE WEIMAR THEATRE.
 Leacroft, Richard. THE DEVELOPMENT OF THE ENGLISH PLAYHOUSE.

- Mayor, A.H. THE BIBIENA FAMILY.
 Nicoll, A.M. A HISTORY OF EARLY 18TH CENTURY DRAMA
 ---. THE GARRICK STAGE.
 Pedicord, Harry. THE THEATRICAL PUBLIC IN THE TIME OF GARRICK.
 Price, Cecil. THEATRE IN THE AGE OF GARRICK.
 Prudhoe, John. THE THEATRE OF GOETHE & SCHILLER

ROMANTICISM (Europe, The Well-Made Play)

- Appleton, William. MADAME VESTRIS AND THE LONDON STAGE.
 Donahue, Joseph. THEATRE IN THE AGE OF KEAN.
 ---. THE THEATRICAL MANAGER IN ENGLAND AND AMERICA.
 Driver, Tom. ROMANTIC QUEST AND MODERN QUERY.
 Kelly, Linda. THE KEMBLE ERA.
 Lacey, Alexander. PIXERECOURT AND THE FRENCH ROMANTIC DRAMA.
 Nicoll, A. A HISTORY OF EARLY 19TH CENTURY DRAMA, 1800-1850.
 Penzel, Frederick. THEATRE LIGHTING BEFORE ELECTRICITY.
 Rees, Terence. THEATRE LIGHTING IN THE AGE OF GAS.
 Scholz, Janos. BAROQUE AND ROMANTIC STAGE DESIGN

POPULAR THEATRE IN THE 19TH CENTURY (USA/EUROPE)

(Melodrama, Victorian Theatre, Minstrel Shows, Early Musicals & Film, Vaudeville, Early Black Theatre)

- Bank, Rosemarie. THEATRE CULTURE IN AMERICA, 1825-1860.
 Brewster & Jacobs. THEATRE TO CINEMA.
 Carlson, Marvin. THE FRENCH STAGE IN THE 19TH CENTURY.
 Ewen, David. THE STORY OF AMERICA'S MUSICAL THEATRE.
 Flinn, Denny. MUSICAL! A GRAND TOUR.
 Gerould, Daniel. AMERICAN MELODRAMA.
 Graham, Philip. SHOWBOATS: THE HISTORY OF AN AMERICAN INSTITUTION.
 Granzl, Kurt. ENCYCLOPEDIA OF THE MUSICAL THEATRE.
 Grimsted, David. MELODRAMA UNVEILED.
 Hill, Errol. SHKP. IN SABLE: A HISTORY OF BLACK SHKP. ACTORS
 ---. (ed.) THE THEATRE OF BLACK AMERICANS
 Hewitt, Barnard. THEATRE USA.
 Hodge, Francis. YANKEE THEATRE: IMAGE OF AMERICAN ON STAGE 1825-1850.
 Mason, Jeffrey. MELODRAMA AND THE MYTH OF AMERICA.
 McConachie, Bruce. MELODRAMATIC FORMATIONS: AMERICAN THEATRE & SOCIETY: 1820-1870.
 Moody, Richard. AMERICA TAKES THE STAGE.
 Musser, Charles. BEFORE THE NICKELODEON: EDWIN S. PORTER & THE EDISON MFG. CO.
 ---. EMERGENCE OF CINEMA: AMERICAN SCREEN TO 1907.
 ---. HIGH CLASS MOVING PICTURES:
 Quinn, Arthur. HISTORY OF THE AMERICAN DRAMA FROM BEGINNING TO CIVIL WAR.
 Rowell, George. THE VICTORIAN THEATRE
 Snyder, Robert. THE VOICE OF THE CITY: VAUDEVILLE & POPULAR CULTURE IN NY.
 Toll, Robert. BLACKING UP: THE MINSTREL SHOW IN 19TH CENTURY AMERICA.
 Vardac, A.N. STAGE TO SCREEN: THEATRICAL METHOD FROM GARRICK TO GRIFFITH
 Wilson, Garff. A HISTORY OF AMERICAN ACTING