

**NEOSHO COUNTY COMMUNITY COLLEGE  
COMM 110-11: THEATRE HISTORY  
SPRING 2017, 3 CREDIT HRS.**

<b>Meeting Time &amp; Location:</b> Sanders Hall, Rm. 102, Tues. & Thurs.: 9:30-10:45am	<b>Final Exam:</b> TBA
<b>Instructor:</b> Mr. Dustin Shaffer, M.F.A.	<b>Email:</b> [REDACTED]
<b>Office:</b> Sanders 104	<b>Dates:</b> 1/17-5/12
<b>Office Phone:</b> [REDACTED]	<b>Office Hours:</b> Refer to the COMM 110-11 Homepage on InsideNC

PLEASE REVIEW TO THE NCCC MASTER COURSE SYLLABUS.

**Course Description**

To study and evaluate the theatre history, plays, audiences, performance space, performers, visual elements and social impacts of theatre from the Golden Age of Greece through French Neoclassical Theatre.

**Course Outcomes/Competencies**

The learning outcomes and competencies detailed in this course outline or syllabus meet or exceed the learning outcomes and competencies specified by the Kansas Core Outcomes Groups project for this course as approved by the Kansas Board of Regents. At the end of this course, a student should be able to do the following:

1. Recognize the development of humankind as it has been mirrored in the evolution of the theatre in a variety of cultures. (Understanding)
2. Trace the evolution of theatre as an art form from ancient times through its Golden Ages in Greece through French Neoclassical Theatre. (Knowledge, Understanding)
3. Demonstrate an understanding of the artistic, social, historical, philosophical, and cultural elements that shaped the development of the theatre. (Understanding)
4. Demonstrate knowledge of and appreciation for some of the best dramatic literature produced. (Analysis)
5. Demonstrate critical and analytical thinking skills, as evidenced by well-written essays and papers, as well as class discussion. (Analysis)
6. Demonstrate an understanding of how plays were performed "then" so that we may produce and view them with greater insight "today." (Understanding)

**Required Texts**

- *Living Theatre: History of Theatre* (6<sup>th</sup> Edition) by Edwin Wilson & Alvin Goldfarb (ISBN 9780073382203)
- *The Compact Bedford Introduction to Drama* (7<sup>th</sup> Edition) by Lee A. Jacobus (ISBN 9781457606335)

**Modification of Syllabus**

It is the instructor's prerogative to change or modify the syllabus at any point in the semester. If changes are made, the instructor will provide the students with the revised syllabus supplement and course schedule.

### **Methods of Evaluation**

<b>Type</b>	<b>Frequency</b>	<b>Points</b>
Creative Projects	3 @ 100 pts. ea.	300
Quizzes	4 @ 50 pts. ea.	200
Unit Presentations	1	100
Play Discussions	1	100
Research Paper	1	200
Final Creative Project	1	100

### **Grading Scale**

A = 90-100%, B = 80-89%, C = 70-79%, D = 60-69%, F = 0-59%

### **Respect**

Please be respectful of other's opinions and appreciate the various experiences that others have to share. Avoid judging what you may agree or disagree with. Offer your opinion but do so tactfully. Be open to new ideas.

### **Attendance Policy**

NCCC values interactive learning which promotes student engagement in the learning process. To be actively engaged, the student must be present in the learning environment.

Unless students are participating in a school activity or are excused by the instructor, they are expected to attend class. If a student's absences exceed one-eighth of the total course duration, (which equates to one hundred (100) minutes per credit hour in a face-to-face class) the instructor has the right, but is not required, to withdraw a student from the course. Once the student has been dropped for excessive absences, the registrar's office will send a letter to the student, stating that he or she has been dropped. A student may petition the chief academic officer for reinstatement by submitting a letter stating valid reasons for the absences within one week of the registrar's notification. If the student is reinstated into the class, the instructor and the registrar will be notified. Please refer to the Student Handbook/Academic Policies for more information

Absences that occur due to students participating in official college activities are excused except in those cases where outside bodies, such as the State Board of Nursing, have requirements for minimum class minutes for each student. Students who are excused will be given reasonable opportunity to make up any missed work or receive substitute assignments from the instructor and should not be penalized for the absence. Proper procedure should be followed in notifying faculty in advance of the student's planned participation in the event. Ultimately it is the student's responsibility to notify the instructor in advance of the planned absence.

Attendance will always be taken before class begins. Two late arrivals (more than ten minutes late) equals one absence. Leaving class early without the permission of the instructor equals one absence.

### **Due Dates, Make-Up Work, & Extra Credit**

Assignments are due on the dates indicated by Mr. Shaffer in the course schedule. Make-up work and extra credit opportunities will be considered on a case-by-case basis.

### **Electronic Device Policy**

Cell phone use will not be allowed during class. Please turn off cell phones *before* class starts and refrain from text messaging and checking messages while class is in progress. If you have an emergency situation that requires use of your phone during class, please notify Mr. Shaffer in advance. Laptops and tablets are permitted for use. Laptops and tablets may only be used to take notes or look up information pertaining to class. This means no checking email, Facebook, etc. during lectures or class discussions. Laptop and tablet privileges will be revoked if Mr. Shaffer catches students consistently violating this policy.

### **Academic Integrity**

Please refer to the Master Course Syllabus.

### **Disruptive Student Behavior**

Talking to fellow classmates while I am speaking is considered disruptive behavior. I will respectfully ask you to leave class if this behavior becomes a frequent occurrence.

### **Non-Discrimination Policy**

Please refer to the Master Course Syllabus.

### **Open Door Policy**

My door is always open to students. If you have any questions or concerns about an assignment, a grade, your academic progress or anything else pertaining to your academic and/or professional development, please feel free to discuss the matter with me. Ninety-five percent of all questions and problems can be solved through open and direct dialogue.

## **COMM 110-11: THEATRE HISTORY COURSE SCHEDULE**

### **Week 1 (1/17 & 1/19)**

Course Introduction

### **Week 2 (1/24 & 1/26)**

Theatre: Its Origins and Its History

### **Week 3 (1/31 & 2/2)**

Greek Theatre

### **Week 4 (2/7 & 2/9)**

Greek Theatre (cont.)

- *Antigone* by Sophocles (excerpts, InsideNC)
- *Lysistrata* by Aristophanes (Bedford)
- Quiz 1

### **Week 5 (2/14 & 2/16)**

Roman Theatre

- Excerpts from *The Twin Menaechmi*, *The Brothers*, & *Thyestes* (Bedford)

### **Week 6 (2/21 & 2/23)**

- Quiz 2
- Creative Project 1

**Week 7 (2/28 & 3/2)**

Early Asian Theatres

- *Sotoba Komachi* by Kan'ami Kiyotsugu (InsideNC)

**Week 8 (3/7-3/9)**

Medieval Theatres in Europe

- *Abraham & Isaac*, Anonymous (InsideNC)

**Week 9 (3/14 & 3/16)**

- Quiz 3
- Creative Project 2

**Week 10 (3/28 & 3/30)**

The Theatre of the Italian Renaissance

- *La Fortunata Isabella* by Flaminio Scala and the Gelosi Troupe (InsideNC)

**Week 11 (4/4 & 4/6)**

The Theatre of the English Renaissance

- *The Tempest* by William Shakespeare (Bedford)
- *The Comedy of Errors* by William Shakespeare (excerpts, InsideNC)

**Week 12 (4/11 & 4/13)**

The Theatre of the Spanish Golden Age Presentations

- *Fuenteovejuna* by Lope de Vega (InsideNC)

**Week 13 (4/18 & 4/20)**

- Creative Project 3

**Week 14 (4/25 & 4/27)**

French Neoclassical Theatre

- *The Bourgeois Gentleman* by Molière
- Research Paper Due

**Week 15 (5/2 & 5/4)**

- Quiz 4
- Course Review

**FINAL PROJECT:** TBD