

THE 4110: HISTORY OF THEATRE ON STAGE 1

ROOM IN WEIMER HALL # 1070

MWF 9:35-10:25 AM

CLASS DATES August 22nd-December 4th, 2025

COURSE DESCRIPTION:

This course is a survey of the history of dramatic literature and stage performance from prehistory through Egyptian, Greek and Roman antiquity to the 17th century, spanning about 2,400 years of theatre practice through a global lens. Periods are discussed in chronological order (with some exceptions), concentrating on each era's culture, texts, theatrical spaces, and performance practices. The aim of the class is to give students a solid working knowledge of global theatrical history in the context of the social and artistic movements within which performance in its many forms has existed and to convey an understanding of theatre as an art shaped through the centuries by a cultural dialectics of acceptance and rejection, artistic vision and political power.

COURSE OBJECTIVE:

- Introduction to the terminology and landscape of evolving history of theatre and performance through a global lens, including ethical considerations, guiding principles, and approaches associated with the field.
- Introduction to many established types of performance beyond the Euro-American framework of Theatre Studies.
- Gain introductory skills in facilitating in-class discussions/performance experiences.

Expectations for the course can be narrowed down to three axioms.

- Be Respectful
- Be Prepared
- Be Responsible
- Please read "My Pledge to You" to gain more perspective about me and my teaching methodology.

INSTRUCTOR INFORMATION

Name: Jashodhara Sen (Ph.D.)

Email: jsen@ufl.edu

Office: SoTD 0224

Phone: 352-294-9124

Fall 2025 Hours: Monday/Wednesday

11:00 am-12:00 pm

Please schedule

here: <https://calendly.com/jsen-ufl/schedule-your-time-with-me>

Instructor correspondence:

I prefer UF e-mail over CANVAS messaging but will try to respond to both within 24 hours.

Website: <https://www.jashodharasen.com/>

COURSE WEBSITE:

elearning.ufl.edu

Log into the e-Learning system **Canvas** with your Gatorlink ID and password. You will see THE 4110 as one of your courses.

TEXTS AND MATERIALS

There is no textbook for the class. Assigned readings and play texts are available through the class Canvas website. For class meetings, students must have a copy of the day's assigned reading in either hard copy or soft copy form. Please check Canvas before class so we are on the same page.

Plays: *Medea* by Euripides, *Mricchakatika* by Shudraka, *Matsukaze* by Kan'ami revised by Zeami, *Everyman* (anonymous), *Doctor Faustus* by Christopher Marlowe, *Loa to Divine Narcissus* by Sor Juana Inés de la Cruz, *Othello* by William Shakespeare, *The Emperor of the Moon* by Aphra Behn

ATTENDANCE (30 points)

Class attendance is mandatory. Attendance sheets are passed around every class. You are allowed one “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of half a full letter grade (5%) from the final grade per “unexcused” absence. To be considered “excused,” an absence must be accompanied by appropriate official documentation.

Any student who acquires three absences (either excused or unexcused) will be required to meet with me and/or area faculty to discuss the student's continued participation in the course. Please remember that even with a letter from the DRC, you do not receive unlimited excused absences. You should proactively discuss any expected disability-related absences and concerns with us during the first week of the semester, allowing us to consider the number of excused absences. Please follow these instructions to ensure clear and effective communication.

All course attendance policies are consistent with university policies that can be found here:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>



You are absent from that session if you are more than 10 minutes late for class. No exceptions. If you frequently arrive late, that may also result in a cumulative count of absences.

Please review the page to be updated on the drop and withdrawal deadlines.

<https://catalog.ufl.edu/UGRD/dates-deadlines/2024-2025/#fall24text>

NOTE: If you are having difficulties meeting the course requirements and are thinking about dropping, please reach out to me. I would like to have the chance to hear about what you are struggling with to see if there is a way to help you meet the outcomes of the course.

PARTICIPATION (30 points)

This course relies on developing a community of researchers, writers, and artists responding to each other's work. Your participation grade is determined by your active, thoughtful, and informed participation in class discussions (distinct from mere attendance) as well as your contribution to the classroom community. Not adhering to these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.





	EXEMPLARY 90% - 100%	PROFICIENT 80% - 90%	DEVELOPING 70% - 80%	UNSATISFACTORY < 70%
ENGAGEMENT	Student initiates thoughtful contributions (questions, responses, observations, etc.) more than once in each class meeting.	Student initiates a thoughtful contribution (question, response, observation, etc.) once in each class meeting.	Student initiates a thoughtful contribution (question, response, observation, etc.) once in at least half of the class meetings.	Student does not initiate a thoughtful contribution (question, response, observation, etc.) in at least half of the class meetings and needs the instructor to solicit input.
LISTENING	Student always listens to and makes collegial eye contact with the professor and classmates whenever they are speaking or presenting. Student's remarks always respond to, relate to, or productively build upon professor's or peers' comments or questions; this includes sometimes reminding the class of pertinent comments made by someone earlier in the discussion. Student never multitasks on an electronic device; they are attentive at all times in every class meeting.	Student nearly always (at least 93% of the time) listens to and makes collegial eye contact with the professor and classmates when they are speaking or presenting. Student's remarks almost always respond to, relate to, or productively build upon professor's or peers' comments or questions. On rare occasions, the student needs encouragement or a reminder of the topic at hand. Still, the student never multitasks on an electronic device; and is attentive nearly always.	Student sometimes (5% - 7% of the time) does not listen to or make collegial eye contact with the professor or classmates when they are speaking or presenting. Sometimes the student's comments do not pertain to or productively build upon peers' comments or questions. Student is sometimes distracted, off-topic, off-task, or their attentiveness is inconsistent.	Student often (more than 7% of the time) does not listen to or does not make collegial eye contact with the professor or peers when they are speaking or presenting. Student's comments infrequently respond to or build upon the professor's or peers' comments or questions. Student is often distracted or inattentive.
COMMUNICATION	Student always shows respect for the professor and for all classmates, both in speech and manner, and student shows respect for the method of shared inquiry and discussion in our class. Student does not dominate discussion. Student respectfully challenges, critiques, or analyzes ideas, and student encourages and supports others to do the same. Student always works with the professor and peers in a cooperative, mature, gracious, and supportive manner. This manner of communication pertains to classroom interactions as well as courteous email etiquette, timely email responses, and willingness to meet with the professor if asked to do so.	Student always shows respect for the professor and for all classmates, both in speech and manner, and respect for the method of shared inquiry and discussion in our class. Student may occasionally (but not more than 7% of the time) have difficulty accepting challenges to their own ideas or occasionally may lack diplomacy when challenging or critiquing others' ideas. Overall, however, the student works with the professor and peers in a cooperative, mature, gracious, and supportive manner. This manner of communication includes classroom interactions as well as courteous email etiquette, timely email responses, and willingness to meet with the professor if asked to do so.	Student always shows respect for the professor and for all classmates, both in speech and manner, and respect for the method of shared inquiry and discussion in our class. Student may need an occasional reminder to cooperate, to put their best foot forward, or to work with the professor or peers in a more mature, gracious, or supportive manner. Communication includes classroom interactions as well as respectful email etiquette, timeliness of email responses, and willingness to meet with the professor if asked to do so.	Student shows any lack of basic respect for the professor or classmates. Often dominates the discussion or disengages from the process. When contributing, student may be hostile, argumentative with, or dismissive of their professor or peers; or the student may resort to ad hominem attacks. Communication includes classroom interactions and email etiquette, timeliness of email responses, and level of responsiveness to meeting with the professor if asked to do so.

THEATRE HISTORY TIME-TRAVEL REPORTER PROMPTS (60 points)

Throughout the semester, you will step into the role of a theatre correspondent traveling through history. After completing each module, you'll record a 2–3 minute “on location” news-style video reporting as if you were present at the premiere or performance of that module's featured play. Your job is to blend historical accuracy with creative delivery—think of it as equal parts theatre history and performance.

Each video must include at least four historically accurate details (e.g., about the playwright, performance style, theatre space, costumes, audience, or cultural context) to ensure your reporting is grounded in research. You're encouraged to use simple props, backgrounds, or costume elements to bring the scene to life, and to adopt the tone and personality of an enthusiastic eyewitness.

For full points, please submit the draft script that goes along with the video. Your grade will be based on historical accuracy, clarity of communication, creative presentation, and technical execution, using the 10-point rubric provided.

I am sharing the example opening sentences to start your reporting. You can also check out the video I made and shared with you on Canvas.

1. *Medea* by Euripides

“Reporting live from ancient Athens at the Festival of Dionysus, where Euripides' *Medea* has just stunned the crowd with its tragic power. Let me tell you about the festival, the theatre, and the audience's reaction tonight...”

2. *Mṛcchakaṭika* (*The Little Clay Cart*) by Śūdraka

“Greetings from the bustling city of Ujjain during the Gupta period, where Śūdraka's *Mṛcchakaṭika* is bringing the Sanskrit stage to life with its blend of romance and politics. Here's what the crowd and performers are experiencing today...”

3. *Everyman* (Anonymous)

“I'm standing outside a bustling English marketplace in the late 15th century, where *Everyman* just finished its morality play performance. Here's what the townspeople are saying about its lessons on life and death...”

4. *Doctor Faustus* by Christopher Marlowe

“Live from an Elizabethan playhouse in London, where Marlowe's *Doctor Faustus* has captivated and unsettled the audience with its daring exploration of ambition and damnation. Let me share the scene inside the theatre tonight...”

5. *Loa to Divine Narcissus* by Sor Juana Inés de la Cruz

“Reporting from 17th-century Mexico City where Sor Juana Inés de la Cruz's *Loa to Divine Narcissus* blends indigenous and Spanish traditions in a vibrant theatrical ceremony. Here's a glimpse into the staging and audience response...”

6. *Othello* by William Shakespeare

“From the Globe Theatre in London, 1604, Shakespeare's *Othello* has just concluded, leaving the audience breathless with its exploration of jealousy and trust. Let me walk you through the powerful moments on stage and off...”

Rubric (Total: 10 points)

Criteria	Description	Points
1. Historical Accuracy (0–4 points)	Includes at least four historically accurate details about the play, playwright, performance style, cultural context, and/or theatrical conventions of the time. Information is correct and well-integrated into the report.	___ / 4
2. Clarity & Communication (0–2 points)	The report is easy to follow, well-structured, and clearly communicates key ideas to the audience.	___ / 2
3. Creative Presentation (0–2 points)	Demonstrates imaginative delivery (e.g., tone, props, background, costume, or character) while staying grounded in historical context. Costumes are optional—there is no requirement to dress up, and your grade will not be affected if you choose not to wear one.	___ / 2
4. Technical Execution (0–2 points)	Video and audio are clear; pacing fits the 2–3-minute time frame; editing, if used, is smooth and supports the presentation.	___ / 2

Total: ___ / 10

EXAM ONE (50 points)

A midterm exam covering fundamental concepts related to plays, theories, and historical discussions on performance, politics, culture, and society will be administered on Canvas. The exam will consist of multiple-choice questions and brief responses. No make-up exam will be permitted unless the request is received **at least 48 hours in advance**. **If you have a DRC official note and need a quiet space for the exam, please arrange to take the exam in my office during the same week as our exam.** This test will evaluate your understanding and engagement with theatre history/plays/performances from day one through the exam week.

RESEARCH PRESENTATION AND WRITTEN ASSIGNMENT(100 points)

This is your final exam, so please be mindful of the date and do not miss these days.

By **week eight**, please choose a theatrical genre/style/play related to the areas we are covering in class and share it with your peers in a 10–12-minute presentation. This is a collaborative assignment, i.e., you are presenting on the topic of your choice along with your teammate(s). The group will have a minimum of **three and a maximum of five participants**. You may or may not use PowerPoint and Google Slides for your presentation. The grading will be determined based on **collaboration, contribution, subject knowledge (research), and organization**.

There is a verbal and written component to this assignment. **The written part must be submitted on the final exam day set by the university.** Please find the assignment details and the grading rubric on Canvas for more information.

LIST OF POSSIBLE TOPICS:

1. Your idea of what is theatre and performance, with some clear examples.
2. Greek theatre and the *Poetics*, understanding tragedy as a genre.
3. Sanskrit theatre and Elizabethan/Shakespearean Theatre: you can compare and contrast two culturally distinct classical theatre forms.
4. *Medea*, by Euripides.
5. Malaysian shadow puppet theatre, or Wayang Kulit, and your experience with any other forms of shadow puppet theatre. You can also compare and contrast Malaysian shadow puppet theatre with other forms of shadow puppet theatre.
6. Japanese Noh theatre, Kabuki, or Bunraku.
7. Passion plays or your experience with any other forms of passion/morality/liturgical drama.

Etc.

Check your syllabus for more topic choices. Talk to me if you need further clarification.

THIS ASSIGNMENT CONSISTS OF 2 PARTS:

- **The Written Response (20 points) is due on 12/10/2025 between 10:00 AM - 12:00 PM**

Read carefully: The response or reaction paper requires you to write a concise 1.5 to 2-page double-spaced response to a specific topic you presented in class. Your task is to describe your process, interact with your collaborator's work, and share your response to it. To structure your paper effectively, start by summarizing the genre or the specific play you are addressing. For instance, if you are discussing *Wayang Kulit*, briefly explain what it is in your own words. If your response focuses on a play like *Doctor Faustus*, summarize the key plot points for your reader.

After the summary, if you're responding to a play, provide essential information about the author, offering context that may deepen the reader's understanding of the work.

Furthermore, support any general points you make or attitudes you express with specific reasons and details. Statements such as "I agree with many ideas in this performance form" or "I found the book very interesting" are meaningless without specific evidence that shows why you feel as you do. Also, remember that each paragraph's main point or topic sentence is developed by clear supporting evidence (ideas gathered from Hunter College's RWC).

Conclude with a well-organized summary that clearly outlines your overall response to the topic. Edit the paper carefully for grammar, mechanics, punctuation, word use, and spelling errors. Cite your sources carefully by using the appropriate documentation style. Please cite your sources using MLA-style citations. If unsure what documentation style is required, ASK your instructor!

• **The In-Class/Online Presentation (80 points).** You will deliver a presentation on the assigned topic in class.

IN-CLASS/ONLINE PRESENTATION RUBRIC WITH POINTS BREAKDOWN:

The evaluator can assign a zero to any work that does not meet the minimum presentation standard.

Group Name: _____

Members Name: _____

TRAIT	CRITERIA			POINTS
	1	2	3	
Content Did the presenter provide accurate background information on the topic? Was enough essential information given to allow the audience to engage with the issue effectively? Did the presenter have a clear understanding of the material presented?	Presentation had some valuable moments, but overall, the content was lacking.	Presentation had a good amount of material and benefited the class.	Presentation had exceptional amount of valuable material and was extremely beneficial to the class.	20/_____
Collaboration Did everyone contribute to the presentation? Did everyone seem well versed in the material?	The teammates sometimes worked from others' ideas. However, it seems as though certain people did not do as much work as others.	The teammates worked from others' ideas, most of the time. And it seems like every did some work, but some people are carrying the presentation.	The teammates always worked from others' ideas. It was evident that all of the group members contributed equally to the presentation.	20/_____
Organization Was the presentation well organized and easy to	There were minimal signs of organization or preparation.	The presentation had organizing ideas but could have been much stronger with better preparation.	The presentation was well organized, well prepared and easy to follow.	20/_____

follow?				
Presentation Did the presenters speak clearly? Did the presenters engage the audience? Was it obvious the material had been rehearsed? Did the presentation fill the time allotted?	Presenters were not consistent with the level of confidence/preparedness they showed the classroom but had some strong moments.	Presenters were occasionally confident with their presentation however the presentation was not as engaging as it could have been for the class.	Presenters were all very confident in delivery and they did an excellent job of engaging the class. Preparation is very evident.	20/ _____

PERFORMANCE REVIEW (50 points)

The purpose of this assignment is to encourage you to express your opinion regarding a production. You have to be both a spectator enjoying the performance and a critical analyst of the show itself. You have to provide a very brief summary of the play, a close objective analysis of the performance you attended, and an interpretation and evaluation of the entire ensemble of staging, acting, directing, and so on; please limit your response to **1000 words or 2.5 pages double-spaced**. Please concentrate on a few important ideas and aspects of the production, and only on what you consider the most significant parts of the production itself. **A paper authored by AI, not you, doesn't meet the learning goal of this assignment. I have confidence in your ability to complete this assignment with integrity.**

To avoid plagiarism, please cite your sources using MLA Style citation guidelines. For this assignment, you have two options: *Harvest* and *Rent*. This assignment's rubric and other details are forthcoming.

PERFORMANCE REVIEW RUBRIC

Options: *Harvest* and *Rent*, SoTD October 29th, 11:59 PM.

(No extensions are permitted, so please plan accordingly.)

Objective: The purpose of this assignment is to encourage you to express your opinion regarding a production. You have to be both a spectator enjoying the performance and a critical analyst of the show itself. You have to provide a very brief summary of the play, a close objective analysis of the performance you attended, and an interpretation and evaluation of the entire ensemble of staging, acting, directing, and so on; please limit your response to 1000 words or 2.5 pages double-spaced. Please concentrate on a few important ideas and aspects of the production, and only on what you consider the most significant parts of the production itself. A paper authored by AI, not you, doesn't meet the learning goal of this assignment. I have confidence in your ability to complete this assignment with integrity.

To avoid plagiarism, be sure to cite all sources using MLA Style guidelines. Also, remember that reusing your own writing from a previous assignment, without proper citation, is considered plagiarism. When

evaluating the work, go beyond whether you personally liked it. Consider whether the elements were effective and successful, regardless of your individual taste.

University Writing Center info: <https://writing.ufl.edu/writing-studio/for-students/schedule-an-appointment/>

Review Rubric

	Excellent 45-50	Good 39-44	Needs Improvement 30-38	Incomplete Below 30
Plot Summary	The paragraph includes a brief overview of the show's beginning, middle, and end. The writer of the review identifies the director, playwright, and other characters involved in the play by their first and last names. The reader has no difficulty knowing what the basics of the play are.	The paragraph included a brief overview of most of the elements of the story but was missing something significant. Readers can grasp most of what the story is.	The plot summary is too brief (one of two sentences) and only highlights one part of the story (beginning, middle, or end). The reader has a hard time figuring out what the story is.	The plot summary was missing, incoherent, or wrong. Readers cannot ascertain what the story is about from the review.
Performance Evaluation	The critique of the acting/performance is thorough. The writer gives evidence to support their statements. It includes insightful detail.	The critique is average, including some detail but not much depth. The writer uses some points to support their statements.	The review includes some references to the acting/performance. It makes observations without supporting its statements with examples.	There is no evaluation of the actor's performances, or the review is incomplete and unspecific.
Technical Elements	The review addresses the design elements. Evaluates how they were used and their effectiveness.	The review somewhat addresses the design elements. The review could have used more detail. Evaluates how they were used and their effectiveness.	The review barely describes design elements, does not identify the designers by their first and last names, and does not evaluate how they were used or their effectiveness.	The review is missing any mention of the aspects of design. There is no evaluation of how they were used or their effectiveness.

Execution and Editing	The review is well written with no errors in grammar, punctuation, spelling, etc. It is in-depth and shows obvious use of time and effort.	The review is well written, with few errors. A little more time would make it perfect.	The review has numerous errors. More time and effort need to be displayed.	The review is incomplete, and it shows a lack of effort. The writer needs to spend more time with the review and critically study the performance.
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EXTRA CREDIT CHOOSE YOUR OWN ADVENTURE (20 points):

There are many ways to earn extra credit. All require approval from me. Some opportunities will be announced in class. Examples of Choose Your Own Adventure activities include writing a short response between 500-800 words of one of the plays we are reading in class by the due date, auditioning for shows at the University or the community (director's signature required), volunteering as an usher, working backstage for shows, etc.

GRADE BREAKDOWN:

- Time Travel Project 60
- Research presentation 50
- Research presentation written portion 50
- Exam one 50
- Attendance 30
- Participation 30
- Performance review 50

TOTAL: 320 pts
Extra Credit 20



COURSE SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED IN CLASS OR VIA EMAIL.

WEEK ONE

Friday, August 22

Topic: Introduction/Syllabus — Setting Class Guidelines and Objectives

Reading/Viewing Due: None

Notes: Looking over the syllabus together

WEEK TWO

Monday, August 25

Topic: The Play — On Reading a Play/Dramatic Action

Reading/Viewing Due: None

Wednesday, August 27

Topic: Global Theatre History: Challenges

Reading/Viewing Due: “Reflections on a Global Theatre History” by Marvin Carlson

Friday, August 29

Topic: Ancient Egyptian Theatre

Listening Due: *Triumph of Horus*, <https://www.youtube.com/watch?v=3KLZ3P6ECVM&t=46s>

Notes: Guest: Dr. Sarah Fahmy

WEEK THREE

Monday, September 1

Topic: Holiday — Labor Day

Reading/Viewing Due: None

Wednesday, September 3

Topic: Discussion continues

Reading/Viewing Due: None

Friday, September 5

Topic: Ritual and Performances — Yoruban Egungun Masquerade

Reading/Viewing Due: “Drama and Theatre” from *The Norton Anthology of Drama*, Vol. II (NAD)



Notes: Guest: TBD; Login and watch before class <https://video-alexanderstreet-com.lp.hscl.ufl.edu/watch/gelede-a-yoruba-masquerade>

WEEK FOUR

Monday, September 8

Topic: Greek Theatre

Reading/Viewing Due: Greek Tragedy, p. 4–12 from NAD

Wednesday, September 10

Topic: Greek Theatre Continues

Reading/Viewing Due: Discussion

Friday, September 12

Topic: *The Poetics* by Aristotle (4th c. B.C.)

Reading/Viewing Due: Discussion

WEEK FIVE

Monday, September 15

Topic: *Medea* by Euripides

Reading/Viewing Due: *Medea* by Euripides (431 B.C.); Podcast #48

<https://howlround.com/theatre-history-podcast-48>

Wednesday, September 17

Topic: Discussion continues

Friday, September 20

Topic: Viewing *Medea*

Reading/Viewing Due: none

Assignment due: Theatre history time travel reporting #2 due by 11:59 PM

WEEK SIX

Monday, September 22

Topic: Discovering *Rasa* in the Sanskrit performance

Reading/Viewing Due: “Kathakali Dance-Drama” by Phillip Zarrilli; watch before class

<https://www.youtube.com/watch?v=tHr6UF6jbDo>

Wednesday, September 24

Topic: Sanskrit Theatre

Reading/Viewing Due: *Mricchakatika* (*The Little Clay Cart*) by Shudraka (approx. 5th century CE)

Friday, September 26

Topic: Dramaturgical differences between Greek theatre and Sanskrit theatre

WEEK SEVEN

Monday, September 29

Topic: *Mricchakatika* discussion continues; Viewing *Utsav* by Girish Karnad

Reading/Viewing Due: None

Assignment due: Theatre history time travel reporting #1 due by 11:59 PM

Wednesday, October 1

Topic: Southeast Asian Theatre — Wayang Kulit: Malaysian Shadow Puppet Theatre

Reading/Viewing Due: None; watch before class

https://www.youtube.com/watch?v=Q82yiMmzz_0&t=7s

Friday, October 3

Topic: Laban Movement Analysis and Malaysian Shadow Puppet Theatre

Reading/Viewing Due:

- “The Study of Laban Movement Analysis (LMA) in Shadow Puppets Theatre” by Abdul Ghani (Team A)
 - “Malaysia’s Evolving Shadow Puppet Theatre” by Beth Osnes (Team B)
-

WEEK EIGHT

Monday, October 6

Topic: Classical Japan — Noh Theatre (15th century)

Reading/Viewing Due: “Noh Theater” by Mikiko Ishii

Wednesday, October 8

Topic: Recommended Reading: “Aristotle’s Poetics and Zeami’s Teachings on Style and the Flower” by Megumi Sata (*Asian Theatre Journal*, Spring 1989)

Notes: Check in with me about your final presentation

Friday, October 10

Topic: Noh Theatre — *Matsukaze* by Kan’ami, revised by Zeami (ca. 1500)

Reading/Viewing Due: *Matsukaze*

WEEK NINE

Monday, October 13

Topic: Kabuki (Beginning of the 17th century)

Reading/Viewing Due: “Kabuki from the Outside” by David Goodman and Kazuko Goodman

Wednesday, October 16

Topic: Bunraku (Late 17th century)

Reading/Viewing Due: Video (link in syllabus)

Friday, October 17

Topic: Holiday — Homecoming

WEEK TEN

Monday, October 20

Topic: Europe after the Roman Empire — Medieval Theatre

Reading/Viewing Due: Medieval European Theatre, pp. 25–31, NAD

Wednesday, October 22

Topic: *Everyman*

Reading/Viewing Due: *Everyman* (anonymous, ca. 1510)

Friday, October 25

Topic: *Everyman* continues

Notes: Theatre history time travel reporting #3 due by 11:59 PM

Exam #1 opens Friday, 10:25 am, and closes Sunday, October 26, at 11:59 pm

WEEK ELEVEN

Monday, October 27

Topic: Commedia dell'arte (ca. 1500)

Reading/Viewing Due: “Women and Performance: The Development of Improvisation by the Sixteenth-Century Commedia dell’Arte” by Kathleen McGill

Wednesday, October 29

Topic: Elizabethan Theatre

Reading/Viewing Due: None

Friday, November 1

Topic: *Doctor Faustus* by Christopher Marlowe (ca. 1590–93)

Reading/Viewing Due: *Doctor Faustus*

Notes: Theatre history time travel reporting #4 due by 11:59 PM

WEEK TWELVE

Monday, November 3

Topic: Discussion continues

Reading/Viewing Due: None

Wednesday, November 5

Topic: Intersecting Religion and Performance — Taziyeh (late 1600s)

Reading/Viewing Due: “An Iranian Passion Play” by Reza Ale-Mohammed

Friday, November 7

Topic: Sor Juana Inés de la Cruz (1648–95)

Reading/Viewing Due: *Loa to Divine Narcissus* by Sor Juana Inés de la Cruz (ca. 1689)

Notes: Theatre history time travel reporting #5 due by 11:59 PM

WEEK THIRTEEN

Monday, November 10

Topic: Shakespeare’s Theatre

Reading/Viewing Due: None

Wednesday, November 12

Topic: Continues

Reading/Viewing Due: None

Friday, November 14

Topic: *Othello* by William Shakespeare (ca. 1603)

Reading/Viewing Due: *Othello*

Notes: Theatre history time travel reporting #6 due by 11:59 PM

WEEK FOURTEEN

Monday, November 17

Topic: Discussion continues

Notes: Extra Credit Due by 11:59 pm

Wednesday, November 19

Topic: The Restoration — Aphra Behn (ca. 1640–1689)

Reading/Viewing Due: *The Emperor of the Moon* by Aphra Behn

Notes: Performance Review Due by 11:59 pm

Friday, November 21

Topic: Discussion continues

Reading/Viewing Due: None

Thanksgiving Break: November 24–29

WEEK FIFTEEN

Monday, December 1

Topic: Research Presentation #1

Reading/Viewing Due: None

Wednesday, December 3

Topic: Research Presentation #2

Reading/Viewing Due: None

Final Exam: 12/10/2025 @ 10:00 AM - 12:00 PM

Final Research Paper Due: December 10 between 10:00 AM and 12:00 PM

There are many ways to earn extra credit. All require approval from me. Please email for more information. Some opportunities will be announced in class. Examples of Choose Your Own Adventure activities include writing a short response between 500-800 words of one of the plays we are reading in class by the due date, auditioning for shows at the University or the community (director's signature required), volunteering as an usher, working backstage for shows, etc.

Grading Policy Percent

90.0 - 100.0

87.0 - 89.9

84.0 - 86.9

81.0 – 83.9

78.0 - 80.9

75.0 - 79.9

72.0 – 74.9

69.0 - 71.9

66.0 - 68.9

Grade

A

A-

B+

B

B-

C+

C

C-

D+

Grade Points

4.00

3.67

3.33

3.00

2.67

2.33

2.00

1.67

1.33

Please note that if you need to discuss any graded materials with me, please recognize the 24/7 grade policy that I follow in my classroom. If you have any issue with a paper or an exam grade, I request that you wait 24 hours to think it over, then write me an email to make an appointment to discuss how you can improve your grade and go over any questions. This process must be initiated within a week from the date the grade is published in your grade book.

PARTICIPATION GRADING RUBRIC

3 (15+ points)	2 (<14)	1 (<5)
Excellent	Good	No credit
Thoughtful, insightful observation or question (on assigned reading) that demonstrates solid understanding of text in question and any relevant analytical tools used to interpret it.	Sound, valid observation or question (on assigned reading) that demonstrates some understanding of text in question and any relevant analytical tools used to interpret it. Thoughtful, insightful observation or question on impromptu topic brought up in the course of lecture or discussion.	Vague or off-topic observation that has little-to-no relationship to course themes, issues, or analytical tools.

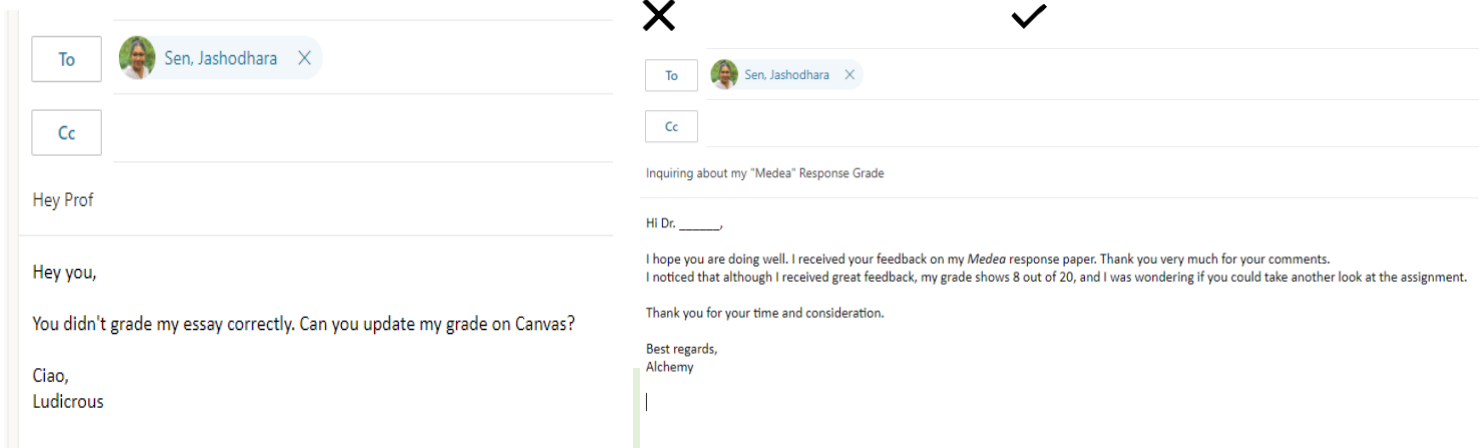
IN-CLASS PRESENTATION GRADING RUBRIC

		5 Excellent	4 Good	3 Fair	2 Unacceptable
Analysis	Has your discussion of the source demonstrated mastery of a variety of issues, themes, and analytical tools learned in the course?	Solid, at times insightful and original analysis, demonstrating consistent mastery	Some problems or gaps in analysis, but not significantly diminishing overall impression of mastery	Noticeable problems with quality and/or breadth of analysis	Presentation delivered, but bereft of any redeeming analytical features
Delivery	Have you constructed a clear, logical and convincing argument, using concrete evidence organized in a coherent manner within the allotted time frame?	Few if any problems. Impressive in spots or consistently	Some problems, but not greatly inhibiting communication	Enough problems to make comprehension difficult at times	Presentation delivered, but bereft of any redeeming stylistic features

EMAIL ETIQUETTE

Emails are a form of communication. Just as you follow face-to-face communication norms in conversation, you should do the same in written communication. The written word can be easily misinterpreted, resulting in the recipient holding an opposing opinion or simply ignoring your email altogether. Here's what you can do:

1. Be mindful of your tone. If you are emotionally charged, waiting 24 hours before emailing or responding to emails is best.
2. Have a clear subject line “Requesting Grade Review” instead of saying “Hello.”
3. Consider your content and what follow-up is needed. If you have multiple questions or your email is running long, consider revising your email or meeting with me in my office. You have permission to send me email reminders if I do not respond within 72 hours.



Content Warning

We are building a community that fosters a safe, brave, and encouraging learning environment. If you find any materials, we cover in this course unsettling or challenging, please do not hesitate to share your feelings about the materials with me. The purpose of this course is to examine the past to understand the present and shape the future, and in order to do that, sometimes we need to overcome our fears and discomfort and question the established and normative traditions. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult. In class, if you need to step away for a period of time as we are covering certain content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

IMPORTANT: Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Attendance Policy, Class Expectations, and Make-Up Policy

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation.

Additional information can be found here:

[Please click here to read the university attendance policies.](#)

By decision of the faculty in the School of Theatre and Dance, the following statement is included on all departmental syllabi: Since production is the laboratory for all theatre courses, attendance at all mainstage Department of Theatre and Dance productions is required of students enrolled in classes with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. **Attendance at all related events is encouraged.**

More information on UF grading policy may be found at:
<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

“The UF Honor Code prohibits the use of generative AI tools by students, unless specifically allowed by the instructor.” UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/scer/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.
<https://policy.ufl.edu/regulation/4-040/>

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:
<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

[Information about university-wide policies and resources can be found here.](#)

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or email to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.
<https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.