



Du Croisy as *Tartuffe*, Paris, 1668

**TD 224: Performance History I**

Monday/Wednesday/Friday: 10:00-10:50 a.m.  
Runnals 110

Peter Zazzali

Office Hours: Monday and Wednesday from 2:00-4:00 p.m.  
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*COURSE DESCRIPTION*

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**Studying Performance History At Colby: Rationale And Learning Goals for TD 224 and TD 226**

Performance history, by definition, is the study of human behavior and civic interaction; wherever we have people and social institutions we have performance. This was true for Egyptians performing the Abydos Passion Play in 1868 B.C.E. and its true for Colby College students doing a Friday night improv session in 2012. The study of performance necessarily spans human history and the globe and must include a wide array of disciplinary approaches: socio-political history, anthropology, semiotics, literary criticism, religious studies, cognitive science, and human anatomy, to name just some.

As part of Theater and Dance Department's ongoing curricular development, faculty members have worked together to tackle the issue of how best to structure a survey course for our particular student population. The result of that year long conversation is a newly designed structure for our two-semester performance history survey organized

around five historical moments per semester. Focusing on these specific dates will allow us to move both backwards and forward in time in order to consider how performative activity develops, transforms, connects and/or separates from one era to the next, from one culture to another, and through a variety of perspectives and contexts.

In order to do this in a logical and consistent manner, we will always engage with the course's historical moments through a consistent set of academic lenses. The consistency insures that our methodology is sound and that our findings carry weight and significance. We will address each moment via the following lenses:

- social-political | aesthetic movements/genres
- creators | interpreters
- texts
- spaces | places
- temporal echoes: where in contemporary culture we can see/hear/read/ traces of a particular historical mode of performance.

Our curriculum combines traditional approaches to the study of history with other styles of learning. Knowing dates and thus understanding the sequence of events is an important aspect of gaining perspective and the best way to build a frame for further study. Being capable of making cross-temporal and cross-cultural connections can illuminate the mysteries of the past and the future. Being able to analyze a performative event via contemporary theoretical lenses is both a solid all-around skill and a powerful tool for argumentation in and out of the classroom.

Our aim in developing this new structure is to introduce you to the patterns of thinking and ways of knowing within the field of performance studies and to offer you the opportunity to engage in performance history in new and exciting ways. As the semester progresses, we will be looking to you for feedback on the new course design and for suggestions on ways that we can redefine our approach.

### **Historical Moments For TD 224 (c. 534 B.C.E. to c. 1664C.E.)**

Ancient Greece 429 B.C.E.

European Middle Ages 800 C.E.

Japanese Shogunate 1336 C.E.

Early Modern England 1588 C.E.

Neoclassical France 1636 C.E.

### **COURSE LEARNING OUTCOMES**

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Performance History I surveys the history and literature of dramatic performance traditions and offers students the opportunity to study, analyze, and experience a range of performance traditions and texts.

At the end of the semester you should be able to:

- Read a play and watch a dance or theater performance and understand: 1) the

basic dramatic structure of the event and 2) its place in performance history.

- Discuss and write confidently about performance texts (both plays and live performance), including the ability to debate varied and possibly opposing positions on the aesthetic and socio-political context of the performance material in question.
- Collaborate and problem-solve in the creation of a group in-class presentation.
- Research and analyze various aspects of performance history using both primary and secondary materials.
- Develop an original argument in the form of a research paper.
- Recognize the connection between theory and practice in the direct application of theoretical texts to performative texts, interface with new and emerging research tools, work independently, and develop skills desirable in graduate schools programs and the workplace.

#### *REQUIRED COURSE READING*

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**At the Bookstore:**

*History of the Theatre*, Oscar Brockett and Franklin Hildy, 10<sup>th</sup> edition  
*The Norton Anthology of Drama*, Volume One

**Readings on Moodle Course Site ([moodle.colby.edu](http://moodle.colby.edu)):**

See course Schedule below.

#### *REQUIRED COURSE EVENTS*

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Strider shows are free of charge. Please make sure to arrive early in order to assure seating.

*The Passion Project*

October 10-12 at 7:30 p.m.

*Lysistrata*

November 8-10 at 7:30 p.m. (11/10 also at 2 p.m.)

*Fall Dance Concert*

November 30 and December 1 at 7:30 p.m.

#### *COURSE ASSESSMENT AND LEARNING ACTIVITIES*

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**Participation:** Thoughtful and cooperative participation is expected and accounts for 10% of your grade. You will receive full credit for this criterion if you arrive on time for all classes, are always fully prepared, and contribute to class discussions. You must contact me in advance of any anticipated absences, and all work—regardless of whether or not one is absent—is to be turned in either

on its due date or ahead of time. After two absences, your final grade will be reduced by one third (1/3) a level; for example, a B+ would become a B. **10 points.**

**In-Class/Online Writing Assignments:** Numerous low stakes writing assignments will be conducted both in class and by using Moodle as a platform for online discussions. These will essentially be written responses to questions that I post regarding assigned readings and/or outside activities relative to our coursework. **10 points.**

**Presentations:** You will do two in-class presentations during the course of the semester, the total of which will account for 15% of your grade.

- 1) **Production Presentation:** For the production presentation, you and two classmates will lead a 10 minute lesson that involves the entire class in the “embodiment” of a text or topic that we will be covering. For example, you might demonstrate how dithyrambs functioned in ancient Greek performance, or enact your own version of a Bible story, just as guild members might have done during the European Middle Ages. The goal is to find an active and dynamic way to engage and teach the entire class about a given course topic. **5 points.**
- 2) **Unit Presentation:** Working in groups, you will explore a date and topic that is not covered on the syllabus. You will research a particular era and subject and present your findings to the class using the five methodological lenses (e.g., socio-political context) that we applied to the larger units. You will have 30 minutes to present your mini-lecture, which should include a bibliography of your sources, an outline of the presentation, a visual demonstration of some sort (e.g., PowerPoint), and a list of prepared questions for the class. This is a large assignment and will therefore not be scheduled until the end of the term. **10 points.**

**Research and Writing:** You will complete four research/writing projects during the course of the semester, all of which will account for 35% of your grade.

- 1) **Archive Project:** Early in the semester you will be assigned a research area in conjunction with a given unit. You will research the topic in order to introduce yourself to the archive, where you will collect a pair of primary and secondary sources, and then evaluate them in a 250-500 word report. The goals of this assignment are to introduce you to research methodology in Theater and Dance, to distinguish between primary and secondary sources, to establish the credibility of research materials, and to learn how to use archival data to arrive at and support a research topic. **5 points.**
- 2) **Interpretation Essay:** You will write a 2-3 page essay that is an interpretation of a text that is related to what we cover during the course. Please keep in mind that our definition of “text” is not excluded to written work, but can and should also include performances, productions, and the like. Your job is to

offer a critique of a given work that includes analysis of how the author/creator approached the material. The goals of this exercise are to synthesize research into a critical response of a text towards forming a written argument. **7 points.**

- 3) **Production Spotlight:** You will write a 3-4 page paper that explores the production history of a play, performance style, or creator over a period of time to be determined by you. You will present your research in support of a cogent and convincing argument that justifies your point of view of the selected topic. The goals of this assignment are to examine productions as a research source, to develop critical thinking and writing skills, and to broaden your knowledge of production histories. **8 points.**
- 4) **Research Analysis:** You will write a 5-7 page paper that involves all the research and writing skills that you have been developing during the semester. In consultation with me, you will select a topic that investigates some manner of performance during a time period covered in class. To better facilitate your topic selection and management of your research, a short abstract will be submitted in advance of a private meeting with me to help you get the process started. The goal of this assignment is to use your research and writing skills to draft a term paper that clearly and convincingly uses primary and secondary source materials as evidence to advance a thesis. **15 points.**

- **Archive Project: 1-2 pages. 5 points. Due October 3.**
- **Interpretation Essay: 2-3 pages. 7 points. Due October 8.**
- **Abstract (Research Analysis paper) Due October 17.**
- **Production Spotlight: 3-4 pages. 8 points. Due November 2**
- **Research Analysis: 5-7 pages. 15 points. Due December 7**

**Mid-term Examination:** The mid-term exam will take place in class on 10/22. The format of the exam will be discussed in advance. **15 points.**

**Final Examination:** The final exam will take place in class sometime between 12/12 and 12/17. The format of the exam will be discussed in advance. **15 points.**

*GRADING BREAKDOWN\**

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<b>In-class participation:</b>	<b>10 points</b>
<b>Low stakes writing:</b>	<b>10 points</b>
<b>Presentations:</b>	<b>15 points</b>
<b>Research and Writing:</b>	<b>35 points</b>
<b>Mid-term Exam:</b>	<b>15 points</b>
<b>Final Exam:</b>	<b>15 points</b>

**100 points**

\*Letter grading follows the traditional percentage breakdown (e.g., 92 is an A-, an 85 is a B, a 78 is a C+, etc.). Please remember that a C grade denotes average achievement, thereby indicating that a baseline of requirements has been met. Thus, to earn an A or a B means that your work far exceeds the requirements and expectations of the course/assignment.

### *EXPECTATIONS*

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**Attendance:** As per Colby policy, you are expected to attend all class meetings and required events. Excused absences, excluding the conscientious observance of a major religious holiday, require a note from the health center or the Dean of Students Office.

**Tardiness:** You are expected to be in class promptly at 10:00am. Late arrivals will be marked as tardy. Two tardy marks will equal one unexcused absence. Please be assured that repeated tardiness will not be tolerated because it disrupts the class rhythm and interferes with the discussion environment of the course.

**Classroom Participation:** This course is a discussion-based lecture course, and the in-class participation grade evaluates your preparation and discussion for each class meeting.

**Submission of Student Work:** Due dates for assignments and exams are non-negotiable, and late work will be penalized 10% per class period. All work submitted for the course must be typed, labeled and stapled (not-paper-clipped), and in accordance with MLA's citation style.

**Classroom Decorum:** I ask that you do not eat during class (beverages are okay, however). There will be no cell phone use of any kind during class. Please make sure to turn your phone off before class begins. Finally, I do encourage you to be outspoken in this class, assuming that it addresses something relative to the lesson and includes everyone.

### *STATEMENT OF ACADEMIC INTEGRITY*

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From the Colby College Catalogue: "Intellectual integrity is a fundamental value of all academic institutions and is at the heart of the primary teaching, learning, and research activities of the College. Misrepresenting one's work, using sources without appropriate attribution, and giving or receiving unauthorized aid on assignments and examinations are dishonest acts that violate the core value of intellectual integrity."

*CLASS SCHEDULE*

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Wednesday, September 5 (1)

**Class Topic**

Course Introduction and overview; What is performance? How do we study its history?

Friday, September 7 (2)

**Class Topic**

Continuing to conceptualize and identify performance

**Assignment Due Today**

Carlson, "Conclusion: What is Performance?" in *Performance and Contemporary Theory*; Schechner, "What is Performance Studies Anyway," in *Performance Theory* (Moodle)

Monday, September 10 (3)

**Class Topic**

Understanding Historiography; How is history constructed? How does performance serve in the construction of history?

**Assignment Due Today**

Kobialka, "Historiography" (Moodle); B and H, pp. 1-9, chap. 1, "The Origins of Theatre"

Wednesday, September 12 (4)

**Class Topic**

Ancient Greece (c. 429 B.C.E.): socio-political | aesthetic movements/genres

**Assignment Due Today**

Wiles, "Politics," in *Greek Theater and Performance: An Introduction* (Moodle); B and H, pp. 10-19 (from start of chapter 2 through "Play Selection and Financing"); and view YouTube clip of Pericles' Funeral Oration (Moodle)

Friday, September 14 (5)

**Class Topic**

Ancient Greece: spaces/places

**Assignment Due Today**

Wiles, "Space," in *Greek Theater and Performance: An Introduction* (Moodle); B and H, pp. 19-29 (from "Actors and Acting" through "Auditorium and Audience")

Monday, September 17 (6)

**Class Topic**

Ancient Greece: interpreters/creators | texts | genres

**Assignment Due Today**

Aristotle, *The Poetics* (Moodle); Sophocles, *Oedipus the King* (Norton)

Wednesday, September 19 (7)

**Class Topic**

Ancient Greece: creators | texts | genres

**Assignment Due Today**

Aristophanes, *Lysistrata* (Norton)

Friday, September 21 (8)

**Class Topic**

Ancient Greece: interpreters | texts | aesthetic movements/genres | temporal echoes

**Assignment Due Today**

Wiles, "Reception," in *Greek Theater and Performance: An Introduction*; also view YouTube clip of Tyrone Guthrie's *Oedipus*, Antoine Vitez's direction of *Electre*, and the Broadway production of *Lysistrata Jones* (Moodle)

Monday, September 24 (9)

**Class Topic**

European Middle Ages (c. 800): socio-political | aesthetic movements/genres

**Assignment Due Today**

B and H, pp. 69-77, 103-104 (Start of chapter 4 through "The Staging of Liturgical Drama"); view Medieval Theatre resource document

Wednesday, September 26 (10)

**Class Topic**

European Middle Ages: creators | texts

**Assignment Due**

Hrosvitha, *Dulcitius* (Norton)

Friday, September 28 (11)

**Class Topic**

The Role of Archives in Historicizing Performance in the European Middle Ages: creators | interpreters | texts

**Assignment Due**

Symes, "The Medieval Archive and the History of Theatre: Assessing the Written and Unwritten Evidence for Premodern Performance"; Hume, "Preface" to *Reconstructing Contexts: The Aims and Principles of Archaeo-Historicism*; also view Medieval archive document (Moodle)

Monday, October 1 (12)

**Class Topic/Activity**

Visit to Special Collections/Miller Library

Wednesday, October 3 (13)

**Class Topic**

European Middle Ages: temporal echoes

**Assignment Due**

*Passion Play of Oberammergau*; also view YouTube clip of *Passion Play of Oberrammergau* (Moodle)

Friday, October 5 (14)

**Class Topic**

European Middle Ages: aesthetic movements | spaces | places

**Assignment Due**

B and H, pp. 78-103 (“The High and Late Middle Ages” through “The End of Medieval Drama”)

**\*\*ARCHIVE EXERCISE DUE**

Monday, October 8 (15)

**Class Topic**

Japanese Shogunate (c.1336): socio-political | aesthetic movements/genres

**Assignment Due**

B and H, pp. 626-629 (“The Classical Theatre of Japan” through “Noh (or NO) Drama and Kyogen”); Ortolani 1, *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*, 85-102 (Moodle)

Wednesday, October 10 (16)

**Class Topic**

Japanese Shogunate: creators | interpreters

**Assignment Due**

Ortolani 2, *The Japanese Theatre*, 120-132; Zeami, *On the Art of the Noh Drama* (Moodle)

**\*\*INTERPRETATION ESSAY DUE**

Friday, October 12 (17)

**Class Topic**

Japanese Shogunate: texts

**Assignment Due**

Ortolani 3, *The Japanese Theatre*, 132-135 (Moodle); Zeami, *Atsumori* (Norton)

Wednesday, October 17 (18)

**Class Topic**

Japanese Shogunate: spaces | places | aesthetic movements/genres

**Assignment Due**

Ortolani 4, *The Japanese Theatre*, 39-53;142-152; also view Youtube clips of Bugaku dance and Kyōgen performance (Moodle)

Friday, October 19 (19)

**Class Topic**

Japanese Shogunate: temporal echoes

**Assignment Due**

Gerould, "Zeami the Theorist in the Context of World Theatre"; Brandon, "Zeami on Acting: Values for the Western Actor" (Moodle)  
**\*\*RESEARCH ANALYSIS ABSTRACT DUE**

Monday, October 22 (20)

**Class Topic**  
MIDTERM REVIEW  
**Assignment Due**  
Bring questions/points of clarification

Wednesday, October 24 (21)

**Class Topic**  
MIDTERM EXAM

Friday, October 26 (22)

**Class Topic**  
Early Modern England (1588): social-political | spaces | places  
**Assignment Due**  
B and H, pp. 105-106 (introduction to chapter 5), 115-132 ("Theatrical Conditions" through "Stuart Court Plays And Masques"); also Tillyard, "The Chain of Being," In *The Elizabethan World Picture* (Moodle)

Monday, October 29 (23)

**Class Topic**  
Early Modern England: aesthetic movements/genres | creators | interpreters  
**Assignment Due**  
B and H, pp. 106-111 ("Early Tudor Drama" through "Shakespeare and His Contemporaries"); B and H, pp. 113-115 ("Acting Companies"); also Gurr, *The Shakespearean Stage 1574-1642*, 80-84; 95-103 (Moodle)  
**\*\*PROPOSALS FOR UNIT REPORTS DUE (with group and date assignments)**

Wednesday, October 31 (24)

**Class Topic**  
Early Modern England: texts  
**Assignment Due**  
Shakespeare, *Twelfth Night* (Norton); also view YouTube clips of Olivia/Viola wooing scene (Moodle)

Friday, November 2 (25)

**Class Topic**  
Early Modern England: texts | interpreters | temporal echoes  
**Assignment Due**  
Casey, "Gender Trouble in "Twelfth Night"; Holland, "Is There an Audience for My Play?" in *Shakespeare: A Queer Companion to the Complete Works of William Shakespeare* (Moodle)

**\*\*PRODUCTION SPOTLIGHT DUE**

Monday, November 5 (26)

**Class Topic**

Early Modern England (Jacobean and Caroline): texts | temporal echoes

**Assignment Due**

Ford, *Tis Pity She's a Whore*; case study packet of the 2012 Cheek By Jowl production (Moodle)

Wednesday, November 7 (27)

**Class Topic**

Neoclassical France (1636): socio-political | places | spaces | aesthetic movements/genres

**Assignment Due**

B and H, pp. 179-183 (Start of chapter 8 through “The Public Theatre, 1597-1629); B and H, pp. 186-192 (“The Public Theatres, 1629-1660” through “French Court Theatre: The Salle Des Machines, Comedy, Ballet, and French Opera, 1660-1700)

Friday, November 9 (28)

**Class Topic**

Neoclassical France: texts | aesthetic movements/genres | creators | interpreters

**Assignment Due**

Corneille, *Le Cid* (Moodle)

Monday, November 12 (29)

**Class Topic**

Neoclassical France: socio-political | aesthetic movements | texts| creators | interpreters

**Assignment Due**

B and H, pp. 183-186 (“The Neoclassical Ideal”); Observations on *Le Cid* packet; Corneille, “Of the Three Unities of Action, Time, and Place” (Moodle)

Wednesday, November 14 (30)

**Class Topic**

Neoclassical France (the emergence of ballet): socio-political | aesthetic movements/genres | temporal echoes

**Assignment Due**

Anderson, *Ballet and Modern Dance: A Concise History*, 37-44, 194-200 (Moodle)

Friday, November 16 (31)

**Class Topic**

Neoclassical France: creators | interpreters | socio-political

**Assignment Due**

B and H, pp. 192-197 (“French Drama, 1660-1700” through “The Organization of French Acting Companies”); Carlson, *Theories of the Theatre*, 103-107; Moliere, “Preface to *Tartuffe*” (Moodle)

Monday, November 19 (32)

**Class Topic**

Neoclassical France: texts | creators

**Assignment Due**

Moliere, *Tartuffe* (Norton); view YouTube clip of BBC's *Tartuffe*

Monday, November 26 (33)

**Class Topic**

Unit Presentation

Wednesday, November 28 (34)

**Class Topic**

Unit Presentation

Friday, November 30 (35)

**Class Topic**

Unit Presentation

Monday, December 3 (36)

**Class Topic**

Unit Presentation

Wednesday, December 5 (37)

**Class Topic**

Catch-up day/frame review for final exam

Friday, December 7 (38)

**Class Topic**

Final Exam Review

**Assignment Due**

Bring questions and points of clarification

**\*\*RESEARCH ANALYSIS DUE**

**FINAL EXAM:** Check the registrar's site

