World Drama I
Course MPAET-GE 2103-001
Fall 2011 ~ Wednesdays 8:35 pm – 10:15 pm

Daphnie Sicre
Office Hours: By appointment
Email: das274@nyu.edu

Course Overview/Structure

Course Description:
Drawing on a selection of plays, rituals and storytelling modes from ancient India, Africa and Greece to the mid-17th century, this course will explore the origins of theatre forms and their influence on classical worlds and modern adaptations. By examining the richness and diversity of classical theatre around the world students will look for common themes across time and cultures in order to understand how these plays have helped shape and develop drama today. We will also examine form, dramatic theory, cultural and historical contexts.

Assignments will foster creative thinking and discussion, connections to drama and education and explore the relationship between theatre and society. We will also analyze how world drama functions as both an aesthetic product and as a creative process, but more importantly how it has the potential to engage both audiences and production members in critical dialogue. By critically examining dramatic literature as a potential resource for drama education across the curriculum, we will investigate how it can potentially address issues of social justice and human rights

Objectives:

• Students will become acquainted with select plays from around the world and key issues in dramatic literature.
• Students will understand how these plays over time and across cultures have helped shape and develop drama today.
• Students will cultivate an understanding of the relationship between text and performance.
• Students will explore through discussion the critical relationship between theatre and society.
• Students will be able to articulate their perceptions of global plays and become familiar with key texts, contexts and themes in world drama.
• Students will be able to examine the role of world theatre as a pedagogical tool.
• Students will deepen skills in research, writing, oral communication and critical dialogue thinking.
Assessment:
Students must attend all classes. Class attendance and participation are part of your final assessment. Grades will be based on participation, attendance, play analyses, research projects, and individual and group presentations. **PLEASE NOTE: On December 21, the final day of class, all students are required to attend.**

Required Texts:

(Available in the library reserves)

(Available in the library reserves & on Blackboard)

(Available in the library reserves)

(Available in the library reserves & on Blackboard)

(Available in the library reserves & on Blackboard)

(Available in the library reserves)


(Available in the library reserves GR79 .N5313 1986 or at NYU Bobst 1st Floor Reference)

(Available in the library reserves)

(Available in the library reserves)

(Available in the library reserves & on Blackboard)

(Available for free on Ebrary)

Required Readings:
Links for other plays and readings will be posted on Blackboard.

- *The Elders: West African Spirituality & Tradition* by Naomi and Adama Doumbia
- *The Epic of Keleffa Saane* by Sififo and Sana Camara
- *The Mahabharata* Anonymous
- *Theatre of the Oppressed* by Augusto Boal, Augusto “ Aristotle’s Coercive System of tragedy”
- *Aristotle’s Poetics*
- *Trojan Women* by Euripides
- *Lysistrata* by Aristophanes
- Antígona Furiosa by Griselda Gambaro
- *Electra* by Sophocles
- *Electricidad* by Luis Alfaro
- *Medea* by Euripides
Required Readings Cont.
- Menaechmi by Plato
- Comedy of Errors by William Shakespeare (Found on ebrary)
- Everyman/Everywoman by Virginia Egermeier
- Selected Readings from Bartolome de las Casas
- Selected Readings on Sor Juana Ines de La Cruz
- House of Desires by Sor Juana Ines de La Cruz
- Selected Readings from the Spanish poem of El Cid – Anonymous
- El Cid by Corneille Pierre
- Phaedra by Jean Racine

Requirements & Projects:

1. Play Analyses & Discussion (Play Analysis - 50% of your grade & Discussion - 15% of your grade)
   A 1-2 page analysis on each play read will be handed in at the end of each class. (Please see guidelines at the end of the syllabus for the Analysis Template) Each week, everyone will be reading all the plays assigned and handing in a play analysis per play. Discussions (min 30 mins) will need to be pre-approved by the professor by the Monday before class.

Ideas & Suggestions on how to lead the discussion:
- You can create a list of questions for the class based on the themes and plays of the week.
  Sample questions:
  - In what historical and cultural context was this play written?
  - What are the major themes explored in the play?
  - How was this play represented in contemporarily in the current political social climate of the time?
  - What themes address social justice or human rights? Or not?
- You can create an activity that will spring board into a discussion based on the themes and plays of the week or a short presentation about the plays of the week and how or why they are linked to the theme.

The analysis will be due every week in class and the discussion will be due on your assigned date.
The group presenting will be exempt from writing the play analysis for that week but they must hand in/post on Blackboard their outline with a description of the activity (s) and/or questions used. One outline per group.

2. Final Project (25% of your grade)
The Final Project is composed of two parts.
- Part one will be a 10 min performance piece from one of the plays read during the semester.
- Part two will be a final research paper based on your favorite play. This will be written from the perspective/analysis of a dramaturg. (You may switch the final paper for a curriculum/study guide.)
  You must use at least 5 sources for the final paper or for the guide. If you choose the guide you may not copy & paste information on the web. Everything must be original.

Papers should be 5-7 pages, Times New Roman, Double Spaced and 12 pt font. Title page & Bibliography will not count towards the 5-7 page min. Due: December 21

3. Class Participation (10% of your grade)
Students will be required to actively participate in activities and discussions throughout the course. Lastly, lateness and absence will greatly affect your grade. Class attendance is required for this course. If you must miss or arrive late to a class for any reason, please let me know in advance. Students are only excused for emergencies and religious holidays, but please inform your professor in advance. Only one make-up assignment is allowed per/student for an excused absence. No make-ups are allowed for unexcused absences and for each unexcused absence the grade drops by one full letter. When the absence is unexcused, the highest grade will be a “B”. Missing two classes without a make-up assignment would mean the absolute highest grade a student would receive would be “C”.

There are a limited number of classroom hours and attendance is crucial.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Readings</th>
<th>Plays</th>
<th>Videos</th>
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</table>
| September 7| Introduction to Course  
Importance of World Drama  
Selection of Groups for Discussions | Zarrilli, Phillip. “Oral, Ritual and Shamanic Performance” from Theatre Histories  
The Elders: West African Spirituality & Tradition by Naomi and Adama Doumbia | The Epic of Keleffa Saane by Sififo and Sana Camara  
Sundiala: An Epic of Old Mali by D.T. Niane | No Play Analysis-These are not Plays |
| September 14| The Beginnings – Ritual & Dance  
Storytelling: African Roots | | | |
| September 21| India                                                                  | Zarrilli, Phillip. “Indian Literary and commemorative drama and theatre” from Theatre Histories | Sakuntala/Sakootala by Kalidasa from 26 Unabridged plays - World Drama  
Selected readings from The Mahabharata (Pgs 3-126) | Peter Brook’s Mahabharata (In Class)  
Sita Sings the Blues (In Class) |
| September 28| The Greeks                                                              | Aristotle’s Poetics  
Augusto Boal, Augusto. “Aristotle’s Coercive System of tragedy” from Theatre of the Oppressed  
Lysistrata by Aristophanes  
Trojan Women by Euripides | Antigone by Sophocles from 26 Unabridged plays - World Drama  
Antigona Furiosa by Griselda Gambaro  
The Burial at Thebes by Seamus Heaney  
The Island by Athol Fugard, John Kani, Winston Ntshona from Statements | La Pasión Según Antígona Pérez (The Passion of Antigone Pérez) by Luis Rafael Sanchez (In Class) |
| October 5  | The Greeks Cont.                                                        | | Antigone by Sophocles from 26 Unabridged plays - World Drama  
Antigona Furiosa by Griselda Gambaro  
The Burial at Thebes by Seamus Heaney  
The Island by Athol Fugard, John Kani, Winston Ntshona from Statements | |
| October 12 | The Greeks Cont.                                                        | | Medea by Euripides  
The Hungry Woman- A Mexican Medea by Cherrie Moraga  
Electra by Sophocles  
Electricidad by Luis Alfaro | |
<p>| October 19 | Ancient Rome                                                            | | Zarrilli, Phillip. “Drama, theatre, &amp; performance in the Roman Republic and Empire” from Theatre Histories | The Boys from Syracuse |</p>
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<tr>
<th>October 26</th>
<th>China</th>
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<tr>
<td><strong>Readings:</strong></td>
<td>Zarrilli, Phillip. “Early Chinese and Japanese Drama, theatre and performance” from Theatre Histories and selected readings from Asian Theatre.</td>
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<td><strong>Plays:</strong></td>
<td>The Chalk Circle –Anonymous from 26 Unabridged plays - World Drama. The Caucasian Chalk Circle by Bertolt Brecht</td>
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<td><strong>Possible Guest Speaker:</strong></td>
<td>Dr. Philip Taylor</td>
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<th>November 2</th>
<th>Japan</th>
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<td><strong>Readings:</strong></td>
<td>Selected Readings from Japanese No Dramas. Zarrilli, Phillip. “Regulating Kabuki” &amp; “Samurai Warriors vs Kabuki Actors” from Theatre Histories and selected readings from Asian Theatre.</td>
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<tr>
<td><strong>Plays:</strong></td>
<td>Matsukaze from Japanese No Dramas. Atsumori from Japanese No Dramas.</td>
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<td><strong>Video:</strong></td>
<td>Kabuti Theatre. Noh Theatre.</td>
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<th>November 9</th>
<th>Medieval Europe</th>
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<td><strong>Plays:</strong></td>
<td>Everyman –Anonymous from 26 Unabridged plays - World Drama. Selected readings from The English Passion Plays from Medieval and Tudor Drama: Twenty Four Plays. Everyman/Everywoman Adaptation and optional songs by Virginia Egermeir.</td>
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<th>November 16</th>
<th>Latin America</th>
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<td><strong>Readings:</strong></td>
<td>Selected Readings from Bartolome de las Casas. Selected Readings from Sor Juana Ines de La Cruz. Study Guide for House of Desires.</td>
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<td><strong>Plays:</strong></td>
<td>House of Desires by Sor Juana Ines de La Cruz.</td>
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<th>November 23</th>
<th>Thanksgiving Break</th>
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<th>November 30</th>
<th>The Spanish Golden Age</th>
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<td><strong>Readings:</strong></td>
<td>Zarrilli, Phillip. “Golden Age theatre in Spain, public and court” from Theatre Histories.</td>
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<td><strong>Plays:</strong></td>
<td>Life is a Dream by Pedro Calderon de La Barca from Life is a Dream &amp; Other Spanish Classics. Sueño by Jose Rivera.</td>
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<th>December 7</th>
<th>The European Renaissance in France</th>
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<td><strong>Readings:</strong></td>
<td>Zarrilli, Phillip. “Le Cid and French Absolutism” from Theatre Histories.</td>
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December 14  No Class- Monday Schedule

December 21  Final Exam/Overview of Course & Evaluations
Presentation of Individualized Projects
FINAL CLASS WILL MEET AT THE REGULAR TIME

Course Policies:

The Power of the Egress
In this course every learning community member has the right to exercise the “power of the egress.” Simply stated, if at any given moment any individual is not 100% comfortable with an exercise or wishes to step out of an exercise, activity, or dialogue, that person may inform the community that they wish to observe at that time and no one will be forced to participate. An individual does not need to give reasons or an explanation. This is a liberal policy and is employed to foster a safe learning environment.

Attendance
Class attendance is required for this course. If you must miss or arrive late to a class for any reason, please let me know in advance. Students are allowed two absences before a letter is deducted from their final grade.

Email and Blackboard
Each participant must have an active NYU email account that they check on a regular basis. This is the easiest way for me to communicate with you regarding last minute changes and for you to contact me regarding questions and concerns about the coursework. I will also establish a Blackboard account for the course, and we will use this for communication and to post important documents related to the course.

Do You Have Any Particular Needs?
Please let us know if there is anything we should be aware of regarding you and a particular need or characteristic, such as a medical condition, an early pregnancy, a sensory or hidden disability, etc. that may influence our interactions, your participation, or your personal well-being. We want to make the course as inclusive as possible, so we’d appreciate your communication to keep us informed about you. This disclosure is optional or, if you wish, only for selected individuals.

Any student attending NYU who needs an accommodation due to a chronic, psychological, visual, mobility and/or learning disability, or is Deaf or Hard of Hearing should register with the Moses Center for Students with Disabilities at 212 998-4980, 240 Greene Street, www.nyu.edu/csd.

Open Door Policy
It is our every intention to create a safe environment and a comfortable learning community for everyone in the class. If at any time you feel unsafe or uncomfortable, please feel free to address these issues with the instructors. We would suggest setting up a time to speak with one of us during office hours, and if available times conflict with your other obligations, please send an email with other possible times that might work for you, and we’ll make an appointment.

Academic Honesty
You are responsible for knowing the University’s issued standards of academic integrity outlined in the student handbook. While the nature of this course demands that you discuss ideas and opinions with fellow participants, your writing and other individual work must be something that you do on your own. If this is unclear now or later in the semester, please make it a point to meet with one of us. You can find the school’s policy in the Course Documents section of the Blackboard.

The standard penalty for academic dishonesty consists of an automatic “F” for the course and notification of campus authorities.
Recommended Reading/Texts for Educational Theatre:

SUGGESTED BIBLIOGRAPHY


Play Analysis Guidelines

Name:        Date:

A) About the Play
   I) Title:     Author:

   II) Dramatic Action: What drives the action of the play? (2-4 sentences)

   III) Conflict: What causes the tension or problems in the play? (2-4 sentences)

   IV) Characters:
      a) Protagonist: Who leads the actions in the play & who the play is about?
      b) Antagonist: Who tries to stop the action or causes conflict?

   V) Themes: Main ideas in the play

   VI) Summary: What is the play about? (3-6 Sentences)

   VIII) Environmental Facts/Place: Where does the play take place?
      a) Time
      b) Setting

   IX) Dialogue: Is there any dialogue you particularly like. A specific line that calls your attention or is there something special about the dialogue?

B) How would you stage the play
   I) Director’s Notes/Ideas:

   II) Staging Notes/Ideas:

   III) Ethics & Controversies:

C) Why teach this play?
   I) Why is this play important?

   II) What questions does this play raise?

   III) How does this play address issues of social justice or human rights? Or not?

   IV) Additional questions you may have about the play: