



COURSE OUTLINE		
TERM: Fall 2020	COURSE NO: ASAS 120	
INSTRUCTOR:	COURSE TITLE: ELEMENTS OF PERFORMANCE HISTORY I	
OFFICE: LOCAL: E-MAIL:	SECTION NO(S):	CREDITS: 3
OFFICE HOURS:		
COURSE WEBSITE:		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

**COURSE FORMAT:** Four instructional hours per week for 15 weeks, which includes two weeks for final exams.

**COURSE PREREQUISITES/CO-REQUISITES:** None.

**CALENDAR DESCRIPTION:** This course will survey the history of theatre, from its origins in Classical Greece through to the early modern era. Highlighted theatrical developments will be explored in the context of historical, political, social, and/or cultural themes.

**REQUIRED TEXTS AND/OR RESOURCES:**

Anonymous. *Everyman*. Publisher & date unknown. Available as Public Domain PDF on class Moodle page.

Aristophanes. *Lysistrata*. Trans. by Ian Johnston. Arlington: Richer Resources Publications, 2008.

*\*Also available as a Public Domain html version:*

<http://johnstoniatexts.x10host.com/aristophanes/lysistratahtml.html>

Calderon, Pedro de la Barca. *Life is a Dream*. Trans. by Greogry Racz. New York: Penguin Books, 2006. Print.

Marlowe, Christopher. *Doctor Faustus*. Ed. by Roma Gill. London: Bloomsbury Methuen Drama, 2008. Print.

Mishima, Yukio. *Five Modern Noh Plays*. Trans. by Donald Keene. North Clarendon: Tuttle Publishing, 1957. Print.

Moliere. *Tartuffe*. Trans. by Richard Wilbur. New York: Houghton Mifflin Harcourt Publishing: 1989.

Print.

Plautus. *Four Comedies*. Trans. by Erich Segal. London: Oxford University Press, 1996. Print.  
 Shakespeare, William. *Much Ado About Nothing*. Ed. by Jonathan Bate & Eric Rasmussen. New York: Royal Shakespeare Company. 2009. Print.

Royal Shakespeare Company. 2009. Print.

Sophocles. *Oedipus the King*. Trans. by Robert Bagg. New York: Harper Perennial, 2012. Print.

## COURSE STUDENT LEARNING OUTCOMES

**On successful completion of this course, students will:**

- understand highlighted elements of theatre from pre-history to the early modern era;
- identify how theatre has evolved;
- compare and distinguish theatre in its different cultural contexts;
- analyze the structure of drama and the ideas plays explore in each age.

## COURSE CONTENT

WEEK	MATERIAL COVERED	READINGS
1	Course Introduction	
2	Theories of Origins: Ritual & Emergence in Ancient Greece	<i>Oedipus the King</i> by Sophocles
3	Greece, cont'd: Theatrical Architecture & Old Comedy	<i>Lysistrata</i> by Aristophanes
4	Roman Theatre Roman Popular Entertainment	<i>The Braggart Soldier</i> by Plautus
5	Medieval Theatre Popular Entertainment	<i>Everyman</i> by Anonymous
6	Early Asian Theatre Indian and Japanese Theatre	<i>Sotoba Komachi</i> by Yukio Mishima
7	Mid-Term Test (Date TBA) Research workshop in Library (Date TBA)	No readings
8	The Renaissance in Italy	In-class reading only: selection of <i>One Man, Two Guv'nors</i> by Richard Bean
9	The Renaissance in England	<i>Doctor Faustus</i> by Christopher Marlowe
10	The Renaissance in England: Shakespeare	<i>Much Ado About Nothing</i> by William Shakespeare
11	The Spanish Golden Age	<i>Life is a Dream</i> by Pedro Calderon de la Barca

WEEK	MATERIAL COVERED	READINGS
12	French Neoclassical Theatre	<i>Tartuffe</i> by Moliere
13	Conclude French Neo-classical Theatre Exam Review & Class Potluck	
14-15	Final Exam (Date TBA)	

## EVALUATION PROFILE

- Reflection on a Live Performance - 20%
- Mid-Term - 15%
- Group Presentation - 15%
- Research Paper - 20%
- Participation - 10%
- Final Exam - 20%

## ASSIGNMENTS:

1. **Reflection on Live Performance (20%):** Students will attend a live performance of a professional production of play during the first month of the course and write a 1-3 page reflection on the experience.
2. **Mid-Term Test (15%):** Students will write an in-class test approx. halfway through term. It will include closed and open-book questions; electronic devices are not permitted. Specifics for the test will be reviewed in the class prior to the test.
3. **Group Presentations (15%):** Students will work in groups and present an analysis to the class on one of the plays from the class readings; part of the presentation also includes a reading of one of the scenes of the play.
4. **Research Paper (20%):** Students will research and write a 4-6 page research paper on an artist who was active and influence from within the eras that we're studying class.
5. **Class Participation (10%):** attendance and punctuality will be noted, as well as your preparation, attentiveness, and contributions to class discussions.
6. **Final Exam (20%):** The Final will follow a similar format to the Mid-Term and will take place during the University Exam Period. As in the Mid-Term, electronic devices will not be permitted. Specifics for the exam will be reviewed in the final class. Date TBA.

## GRADING PROFILE

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A = 80-84	B = 70-72	C = 60-62	

**Incomplete Grades:** Grades of Incomplete “I” are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

**Late Assignments:** Late assignments will be reduced by half a letter grade (5%) per day and will not be allowed after 10 days. Rewrites are permitted at the instructor’s discretion. Normally, late class presentations are not permitted.

**Missed Assignments and/or tests:** Missed tests, assignments, and presentations cannot be made up except in the case of serious illness or accident. A doctor’s note must accompany a request. Please consult with your instructor.

**Attendance:** Students are expected to be on time and attend all classes. Attendance is essential for successful completion of the course. Students who miss more than 10% of classes may not receive credit for the course. Students are responsible for all material covered in class, even if absent.

**English Usage:** Students are expected to write clear sentences, organized and developed paragraphs and essays (where assigned), which conform to designated style of citation (either Chicago or MLA) style. Please see the Writing Centre for help with writing questions and problems.

**Electronic Devices:** Students may use electronic devices during class for note-taking only.

**On-line Communication:** Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students’ Capilano University email addresses only.

## UNIVERSITY OPERATIONAL DETAILS

### Tools for Success

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-life/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

### Policy Statement (S2009-06)

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

### Academic Integrity (S2017-05)

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information: <https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

**Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence and Misconduct Policy and B.401.1 Sexual Violence and Misconduct Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>).

**Emergencies:** Students are expected to familiarize themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.

## **DEPARTMENT OR PROGRAM OPERATIONAL DETAILS**

**Outside Productions:** Involvement in outside productions during the term affects a student's level of commitment and the quality of program work. The quality and pedagogy of outside productions cannot be guaranteed and may be detrimental to the progress of the student. For these reasons, students must request permission to be involved in outside productions which are not officially part of the program; permission granted at the discretion of faculty. Students who engage in outside productions may receive zero for Professional Behaviour and may be asked to leave the program.

### **Theatre Department** ***Standards for Professional Behaviour***

Professional behaviour is essential in employment situations in professional theatre, film, and television. Professional behaviour, combined with professional craft skills are the essential components that casting directors, directors, and producers consider when deciding to cast an actor. Acknowledging this, the Theatre Department fosters professional behaviour by evaluating each student according to these standards.

In classes where professional behaviour forms part of the mark, students will be given interim reports in order to adjust behaviour that needs improvement. Students should be aware that directors consider the actor's professional behaviour reputation when casting. These standards indicate the behaviour that is expected in class, in rehearsal and performance situations, and in all interactions in the Theatre Department environment.

The desired behaviours are described below as "outcomes" which are followed by a list of criteria against which the student's behaviour will be measured.

#### **1. Outcome: Creative Integrity**

##### **Measurement Criteria: The student demonstrates...**

- exploration by showing a willingness to do exercises or take direction designed to increase the boundaries of known skills.

- commitment by participating in rigorous rehearsal and performance activities without sacrificing class and studio work.
- self-motivation by integrating and applying knowledge from all disciplines studied to the tasks at hand (e.g., skills learned in Acting class are applied to show rehearsal, skills learned in Movement and Voice classes are applied to Acting class)
- inspiration by bringing new ideas personal work and to the ensemble

## 2. Outcome: Good Work habits

### Measurement Criteria: The student demonstrates

- punctuality
- regular attendance
- proper attire
  - **acting classes:** clothing that makes the body neutral: dark-coloured or grey stretchy pants, and dark or grey non-logo t-shirts or sweatshirts. Clothing must cover the entire body.
  - **movement, voice, and dance classes:** dance wear
  - **all studio classes:** footwear is dance or rehearsal shoes
  - **not allowed in studio courses:** jeans, skirts, revealing clothing, outdoor footwear, and jewellery (unless part of a required costume)
  - **tech classes:** work clothes that can be covered with dirt, dust or paint; sturdy shoes; work gloves.
- good personal hygiene
  - preparation for the task by arriving with expected equipment/material
  - effective listening skills
  - effective note taking and rehearsal notation

## 3. Outcome: The Ability to work in hierarchal situations

Students must work in both hierarchal and collaborative situations and must develop the discretion to know the difference.

### Measurement Criteria: The student demonstrates

- respect for authority
- appropriate response to direction
- respect for the work of others in supporting positions
- appropriate contribution to the work
- knowledge and use of the proper chain of authority

## 4. Outcome: Ability to Work in ensemble groups

### Measurement Criteria: The student demonstrates

- reinforcement of others by verbally or nonverbally encouraging and supporting others and giving recognition for contribution
- openness and acceptance of others' ideas
- team work by using constructive means to overcome differences of opinion by searching for common ideas and compromising one's own opinion to complete the task
- active participation by contributing to group work
- peer development by reflecting on the work of others and offering sensitive, constructive observation and challenges when called upon
- leadership by proposing goals and tasks, initiating discussion and keeping the group focussed and also leadership by example
- sensitivity to stigmas, multiculturalism, gender
- positive contribution to the energy of the ensemble
  - **The student does not demonstrate:**
- aggression, verbal or nonverbal, to behaviour perceived to be hostile or derogatory

- dominating behaviour, by assuming status speaking loudest and most frequently and interrupting
- distracting behaviour which draws attention from the task
- withdrawing behaviour
- defensiveness by overreacting to another member's challenge

#### **5. Outcome: Successful Time Management**

##### **Measurement Criteria: The student**

- reads and follows schedules
- meets rehearsal deadlines such as line memorization
- has an organized approach to accomplishing tasks
- accomplishes tasks, assignments and projects on time
- respects the time of others by attending scheduled appointments, meetings, and rehearsals
- responds positively under high pressure demands

#### **6. Outcome: Self-awareness, Self-care, Self-learning**

##### **Measurement Criteria: The student demonstrates**

- a reflective practice which allows the student to be aware of the student's own competence
- an awareness of internal and external factors in one's personal life and how they can affect professional performance
- responsibility toward physical well being
- self-motivation to identify gaps in one's own knowledge, skills and abilities, and to request assistance from the appropriate member of the department
- the ability to accept, evaluate and respond appropriately to professional criticism

#### **7. Outcome: Ethical standards**

##### **Measurement Criteria: The student demonstrates**

- honesty
- accountability
- integrity
- commitment
- respect for co-workers
- respect for privacy, confidentiality

#### **8. Outcome: Compliance with Safety Regulations and Respect of Work Space, Equipment & Materials**

This refers to technical equipment associated with theatre and film production as well as classroom materials, masks, costumes, set pieces and properties. It also refers to the Performing Arts Theatre, shop spaces and Rehearsal Hall, The Arbutus Studio, and their immediate environments.

##### **Measurement Criteria: The student demonstrates**

- compliance with all safety regulations in the workplace
- respect for equipment
  - by gaining permission to use restricted equipment
  - by learning the safe operation of equipment
  - by following directions when instructed on the use of equipment & materials
  - by respecting its value
  - by locking up appropriate equipment
  - by returning all borrowed materials
- respect for the work spaces
  - by helping to keep the workspace safe and clean
  - by following department policies on food and beverages



“Food and beverages are not allowed in the Performing Arts Theatre, in the rehearsal hall or Arbutus Studio. Water bottles are permitted. Occasionally, with permission of a stage manager, other beverages in closed containers may be allowed in rehearsals. These spaces are not to be used as lunchrooms.”