

TMA 202 - Drama Perf: Renais to Present

Summer 2021

Section 001: TBA TBA on M W F from 11:00 am - 12:50 pm

Instructor/TA Info

Instructor Information

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Course Information

Description

This course is part of BYU's University Core. It fulfills the the **Civilization** requirement in the Arts, Letters, and Sciences learning area.

The university's Mission Statement asserts that the "arts, letters, and sciences provide the core of [a broad university] education." These requirements build upon work in other categories of the core by developing "historical perspective" and "a lively appreciation of the artistic, literary, and intellectual achievements of human cultures." They also extend the student's understanding of "basic concepts of the . . . sciences," including "a recognition of the power and limitations of the scientific method" (Aims, "Intellectually Enlarging").

LEARNING OUTCOMES FOR CIVILIZATION 1 AND 2

The two-semester sequence, which divides at about the Italian Renaissance, is designed to provide a systematic foundation and historical framework for other University Core courses and to enrich the student's major program. Further, it is intended that the two-semester sequence will provide a reasonably common experience for all BYU students.

Students who complete the Civilization requirement will:

- demonstrate a broad general understanding of the sweep of human history and the roles of individuals, peoples, and cultures in establishing civilization as we know it
- show a precise knowledge of human events, ideas, and accomplishments generally recognized to be formative and fundamental to the history of civilization
- appreciate representative cultural works that have helped establish idealized relationships of humankind to the divine, to one another, and to nature—and that have attempted to define and explain beauty as necessary to the well being of the individual soul as well as of the larger society
- evince preparation for lifelong engagement with and appreciation of world history—and of philosophy, literature, science, or the arts

Learning Outcomes

Historical Context

Students will demonstrate a general working knowledge of major historical periods, philosophical trends, and performance movements and will draw connections between society and performance.

Great Works

Students will analyze great works of literature through multiple perspectives-society, culture, politics, economics, gender roles, religion-to better understand the ways in which dramatic performance functioned in particular times and places.

Self-representation

Students will appraise 1) how we represent the world, others, and ourselves and 2) the consequences of these representations for our families, our communities, and ourselves.

Grading Policy

ASSESSMENT

Most work for this course will be turned in via Learning Suite. Assignments are due by 11:00 am, at which point the assignment will be closed. **We do not accept late work.**

There are no exceptions to this policy.

Some activities will be done and graded in class. **You must be in class to receive points for these activities. There are no exceptions to this policy.**

For further information on how all activities, assignments, and exams are graded, see the applicable pages in **course content**.

GRADE SCALE

A	93-100 %	B-	80-82	D+	67-69
A-	90-93	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	F	below 60

INCOMPLETE

Incompletes are not given except in the most extraordinary circumstances (e.g. medical emergency), which a student must be able to document, and only if just a small part of the course remains to be finished. The student and teacher must make a written agreement concerning the conditions of the incomplete.

LATE WORK AND MAKE-UP WORK

We do not accept late work. There are no exceptions to this policy.

There is no makeup work for quizzes or participation. There are no exceptions to this policy.

To be clear:

We have built this course to provide maximum dropped scores in each category.

This allows you to manage your own absences for any reason: illness, emergency, a need to put more time into a different class for a time, UAC accommodations, or even a holiday.

As a result, I don't provide opportunities any "makeup" work. Instead, you have the flexibility to plan your own schedule, manage your own workload, and not have any missed assignments hanging over your head that you feel you need to catch up.

If you feel you need exceptions to the work load beyond what is provided, please contact Prof. Cox directly so you can work together to make the best plan for your continued progress in the course.

QUESTIONS OR CONCERNS

If you have any questions or concerns about the course, its goals or outcomes, the course content, assessment activities, your progress in the class, grades you receive, your participation in the class, tutoring to improve reading or writing, or anything else related to the class and its management, **contact the course instructor directly**. If you email a TA with any of the above, they will just forward your email on to Prof. Cox.

Contact the graders for questions you have about topics in theatre historiography. They are willing and able to help you think through the things you're learning in class.

Materials

Assignments

Assignment Descriptions

6/21

Due: Monday, Jun 21 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

6/23

Due: Wednesday, Jun 23 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

HistMemNecro

Due: Wednesday, Jun 23 at 11:59 pm

The article is a dense read, discussing the relationship between history and memory, and how a collective memory shapes history. Please select ONE of the following questions and write a short thesis-driven essay in the 5-paragraph format. Write for no more than 250 words.

1. The article discusses “effigies fashioned from flesh.” Define these effigies, and what makes them different from other kinds of effigies. Then, give an example of an effigy that functions today and discuss how it functions.

or

2. Does a collective memory change history? If so, why? If it doesn't, why not? Then, give a modern example of collective memory, and discuss if you think it is changing history?

This is Water

Due: Wednesday, Jun 23 at 11:59 pm

This essay, fully titled "This is Water: Some Thoughts, Delivered on a Significant Occasion, about Living a Compassionate Life" is an expansion of a commencement speech given by David Foster Wallace, the great American novelist, at Kenyon College in 2005.

Consider the little story of three fishes with which Wallace opens his speech.

- What is water in the parable? Once you have defined the water, consider your own life and discover something that, for you, is water.
- Why do you think you are generally unaware of this thing?
- Now that you've thought about it, how might you change to include this awareness in your life?

- How does this relate to living a compassionate life?
(No more than 250 words.)

LoveNotBlind

Due: Wednesday, Jun 23 at 11:59 pm

In no more than 250 words, consider Elder Hafen's idea of "level-three awareness."

1. What are the three levels of awareness?
2. How do they relate to a study of history?

Enlightenment

Due: Friday, Jun 25 at 10:59 am

Reflect on how the enlightenment has an impact across the history of civilization. (This reflection will be your arguable thesis.) For support of your argument, take one Kant's points, quote it and then state it in your own words. Then find an example of that principle either working or not working today. What you think about all of this would be a good conclusion. (No more than 250 words.)

6/25

Due: Friday, Jun 25 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

1Man2Guv

Due: Monday, Jun 28 at 10:59 am

In 2012, the Washington Post stated the following on Goldoni's work: "Who knew in 2012 one could declare that few comic geniuses are as good as Goldoni? He died in 1793, and we all know how ephemeral taste in comedy can be." An example of this would be the popular success of the modern adaptation of the *The Servant of Two Masters* as Using specific examples from either *One Man, Two Guvnors* or *The Servant of Two Masters*, either describe if you agree or disagree that Goldoni's work continues to be considered comic genius (this will be your thesis). Use at least two detailed examples from the performance or script in your response. (No more than 250 words)

6/28

Due: Monday, Jun 28 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

KingStag

Due: Wednesday, Jun 30 at 10:59 am

Use the text of *King Stag* as a historical document that lends insight into what it means to be "Italian." Create an encyclopedia article that uses details from the play text to describe the Italian national character. Don't be silly (i.e., Italians believe in magic parrots) but consider the qualities of a good ruler, the qualities of a moral person, the limits of power, examples of art, culture, daily life, etc. that can be gleaned from this play. (No more than 250 words.)

6/30

Due: Wednesday, Jun 30 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Participate: Commedia

Due: Thursday, Jul 01 at 11:59 pm

For this participation activity, select one of the commedia characters developed in Renaissance Italy, then debated by Goldoni and Gozzi. Find an example of that character from some kind of performance (theatre, film, TV, dance, etc.) today.

Paste a picture of the character (or a link to a clip) in the body of the dialog and write about 100 words explaining how this character is an example of a commedia character.

SpecRef

Due: Friday, Jul 02 at 10:59 am

This digital dialog is to help you follow the argument of Dr. Amy Hughes about the relationship between spectacle and reform.

Answer the following three questions in three separate short answers. Your responses should be drawn directly from the text--I've provided some page numbers to help. (No more than 250 words.)

1. What are some examples of the theatrical techniques that would generate "sensation scenes" or what Hughes calls "the spectacular instant"? (pp. 2-3 and 5-6).
2. What are the primary issues of reform at play in the 19th century? (pp. 3-4, 7, 9)
3. Finally, find and restate the thesis of Hughes' book.

7/2

Due: Friday, Jul 02 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

UncleTom

Due: Wednesday, Jul 07 at 10:59 am

We talked about stock characters in Commedia. In Melodrama, these characters are complicated by their need for moral polarity (the good guys are good and the bad guys are bad and the comic figures are morally tricky: innocent from stupidity or naughty but naive.) Additionally, one of the primary markers of melodrama is the use of socially charged issues as a basis for the story being told. In *Uncle Tom's Cabin*, the morally polar stock characters are charged by the social issue of slavery.

Select one of the following characters: Topsy, Tom, or Eliza and discuss their representation on stage in an organized essay that has a thesis statement, at least 3 supporting sentences, and a conclusion. (No more than 250 words.)

Questions to consider:

- What types of character are they?
- How might this have read to the white audiences who watched the performance in 1851?
- How does it read today?
- What are the implications of these kinds of racial representations?

7/7

Due: Wednesday, Jul 07 at 11:59 pm

7/9

Due: Friday, Jul 09 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Participate: MusicMovies

Due: Saturday, Jul 10 at 11:59 pm

Watch this documentary: <https://www.youtube.com/watch?v=l4DvATwdjM0>. Keep note of the 10 different categories of the ways that music functions diegetically in movies.

Then in about 100 words, provide your own example of your favorite musical scene in a movie, and what kind of example you think it is (music as message, music as motif, music for romance, etc.)

Marvel

Due: Sunday, Jul 11 at 11:59 pm

Consider the spectacle of reform in the Marvel film you choose by answering the following questions individually (No more than 250 words):

1. Tell us what movie you watched.
2. List a spectacular moment
3. Consider its emotional impact on you as an audience member, and
4. Conclude with your assessment of what contemporary cultural reformation the melodrama may be trying to accomplish.

Remember that spectacle is: elaborate, showy, technical moments that inspire emotions, usually with music.

Stanislavski

Due: Monday, Jul 12 at 10:59 am

Consider the rule that Stanislavski is trying to illustrate in the example of the director and Maria. Then select a different theatrical form that we have studied earlier this semester (commedia dell'Arte, the work of Goldoni and Gozzi, melodrama).

In a thesis-driven, 5-paragraph-style short essay, consider how this kind of acting training might impact the production of various of that earlier theatrical form. Include your restatement of the rule that Stanislavski is trying to teach as part of your response. (No more than 250 words.)

Raisin

Due: Monday, Jul 12 at 10:59 am

Select one of the following prompts and write a thesis-driven, five-paragraph-style short essay that responds to it (No more than 250 words.):

- Why do you think all the scenes take place in the family's house?

OR

- How is the theme of assimilation treated in the play?

OR

- Why is Mama's plant so important to her?

7/12

Due: Monday, Jul 12 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Mountaintop

Due: Wednesday, Jul 14 at 10:59 am

Answer the following three questions in a list format:
What are some examples of the real in *The Mountaintop*?
What are some examples of magic in *The Mountaintop*?
How is the magic actually the same thing as the real?

7/14

Due: Wednesday, Jul 14 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Participate: ObjTact

Due: Thursday, Jul 15 at 11:59 pm

For this participation activity, you need to pick a character that you could play from any of the plays we've studied so far this semester. Then answer the following questions *as if you were the character*. This is the kind of work actors do in preparing for a role:

1. What is the main thing you want? (Stanislavsky-based acting training calls this the SUPER OBJECTIVE)
2. What is something that you do to get it? What do you say in that moment? (a line from the play)
3. What are two different ways that you could play that line to try and get what you want? (Stanislavsky-based acting training calls these different ways of reading/playing a line TACTICS.) For help determining tactics, here is a list of actable verbs.

Zeami/Matsukaze

Due: Friday, Jul 16 at 10:59 am

In his book *World Theories of Theatre*, Glenn A. Odam argues, "For Zeami, the question of aesthetics and the question of the purpose of theatre seem to be almost identical. The theatre presents beauty and the audience must learn to appreciate this beauty. . . Zeami's idea of beauty is quite specific, so it would be logical to ask **whether the elevation of spirit achieved by such beauty is likewise specific.**"

Consider watching the beauty of *Masukaze* as performed following the rules of *Mirror Held to the Flower* as an audience member. What specific way do you think your spirit would be elevated in watching?

In a thesis-driven 5-paragraph-essay style short (no more than 250 words) essay, answer Odam's bold question above using details drawn from Zeami's writings ("*Mirror Held to the Flower*" and *Matsukaze*).

7/16

Due: Friday, Jul 16 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Exam 1

Due: Saturday, Jul 17 at 11:59 pm

JapanesePerf

Due: Monday, Jul 19 at 10:59 am

The two forms of Bunraku and Kabuki developed alongside each other, and both forms evidence some of the same theatrical conventions. The primary difference, obviously, is that one form uses human actors and the other features puppets. Based on your viewing of the short documentaries about this form, create short essay about the use of puppets to tell a story. This short essay should have an arguable thesis, some support for your claim, and a conclusion. (No more than 250 words.)

Questions to consider that might help you form a thesis (although you are welcome to create your own thesis, of course.)

1. We live in high consumer culture where our identities are formed by our acquisition of *things*. How does the use of puppets support or interrogate this valuation of objects?
2. What is the relationship between actor and puppet? How is it complicated by three actors manipulating one puppet?
3. Is the puppet the character, or is the puppet an actor playing a character? How can you tell?
4. What is the difference between animate & inanimate and living & dead? Are puppets alive? If so, what makes them so?

CowboyBebop

Due: Monday, Jul 19 at 10:59 am

As of 2016, anime accounted for 60% of the animated television series in the world, and the number is growing. This suggests a form that is accessible to a wide audience (especially a western audience). However, anime is a culturally-specific media performance that uses unique pictorial storytelling, emotional arcs, emotional states, and humor.

Based on your viewing of an episode of Cowboy Bebop, consider how this performance was accessible to you. In no more than 250-words analyze elements like the storytelling, voice acting, design, and humor to explain how it is that this form is so popular across the globe. This should be a thesis-driven five-paragraph-style short essay. (No more than 250 words.)

7/19

Due: Monday, Jul 19 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Participate: Suzuki

Due: Tuesday, Jul 20 at 11:59 pm

The Suzuki Method of Acting

Great Japanese director Tadashi Suzuki came up with an extremely physical regime, which trains actors to work from their core and builds discipline, strength, and focus. The rigorous practice draws on martial arts influences and those of Japanese Noh, Kabuki, and the ancient Greek chorus. Suzuki teaches that acting “begins and ends with the feet”; numerous exercises include controlled (and repetitive) forms of stomping and squatting that create a connected center and bring the body to the brink of exhaustion. The method

originated at the Suzuki Company of Toga, Japan (SCOT) is taught all over the world, and is practiced at the SITI company alongside Bogart's Viewpoints.

For this participation activity, try the "10 Ways of Walking" developed by Tadashi Suzuki. All you need is a wood floor. If you don't have that, use a carpeted hallway. *Do not try this on tile. You will hurt yourself.* Wear comfortable clothes and thick socks. No shoes.

Now that you are ready, here is the video to follow!

This activity will take about 15 minutes. Then post about your experience on the digital dialog in about 100 words. What happens to your body and mind when your focus is on your feet connecting to the earth?

Camus

Due: Wednesday, Jul 21 at 10:59 am

From this essay, describe three features of existential thought. You'll need to look past the story to see principles that the story seems to be illustrating. How does the myth help explain each principle? (You can just have 3 short answers for this response for a total of no more than 250 words).

7/21

Due: Wednesday, Jul 21 at 11:59 pm

Beckett

Due: Monday, Jul 26 at 10:59 am

As we discussed, theatre of the absurd reveals the existential philosophies that emerged post-WWII not just in narrative but in FORM. Consider the three concepts of existential philosophy presented in class:

1. Existence precedes essence.
2. Anxiety is the dizziness of freedom.
3. Happiness comes in accepting the meaninglessness.

Find an example of each one of these in the different Beckett shorts you are watching today. Be detailed and specific in both describing the moment and also explaining HOW the moment is an example of the existential philosophy. You will provide 3 examples total--one for each idea.

PRO TIP: This is writing practice to help you better frame and explain the examples you might use in a more fully-articulated essay. Never just give an example. Always explain how your answer helps you prove your point.

7/26

Due: Monday, Jul 26 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Rosencrantz and Guildenstern Are Dead

Due: Wednesday, Jul 28 at 10:59 am

writing practice

A few times in the play *Rosencrantz and Guildenstern are Dead* (as you watched it on film), there is a play within a play. In these moments there is a double separation from the action: you are an audience member watching an audience (the court at Elsinore, for example) watching a play.

In short (no more than 250 word) thesis-driven essay, consider these meta-theatrical moments. In other words, what is the significance of *play acting* in this play?

You may want to focus on the role of the Player, the nature of acting/reality, the function of the audience as a central element in the theatre, or anything else that you find interesting or meaningful.

7/28

Due: Wednesday, Jul 28 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Participate: Quad

Due: Thursday, Jul 29 at 11:59 pm

For this activity, take inspiration from Beckett's QUAD and create your own short absurdist play. Video yourself doing a repetitive action for about 30 seconds. Remember that all you are trying to do in your performance is exist in that moment--don't try to make it fancy or beautiful or silly or have a story. Just be.

FemPowerSpect

Due: Friday, Jul 30 at 10:59 am

These two readings suggests that there we can all be spectators who see the world through a feminist lens (a lens that looks for women and how they are represented in the media we consume) and that there are women who already see the world through a feminist lens and are making theatre to celebrate this vision.

Select one of the women in the slideshow and do 15 minutes of research on her. Write a biography that celebrates her accomplishments. (No more than 250 words.)

7/30

Due: Friday, Jul 30 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

FemMusThe

Due: Monday, Aug 02 at 10:59 am

Wolf discusses feminism in musical theatre and how that has evolved and is continuing to evolve over the years. Using the Golden Age Musical you watched for class today, answer each of these 3 questions as individual short answers about the musical you selected.

(Don't forget to tell us what it is!) (No more than 250 words.)

1.

Does the lead woman in the show you selected fit into the traditional female role mentioned by Wolf?

2.

How does the romantic relationships in the show you selected tie into Wolf's idea of traditional musical plotlines?

3.

Is there a female duet in the performance? If so, what is the impact of it? If not, why do you think there isn't one and what do you make of its absence?

8/2

Due: Monday, Aug 02 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Hamilton

Due: Wednesday, Aug 04 at 10:59 am

Using the questions Jill Dolan recommends in her essay on writing as a feminist spectator, write a review of the play *Hamilton*, as if for a blog or a newspaper. (No more than 250 words.)

For an examples of Dolan's blog review of a musical, see <http://feministspectator.princeton.edu/2008/10/08/9-to-5-the-musical/>

8/4

Due: Wednesday, Aug 04 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

Participate: SingMusicals

Due: Thursday, Aug 05 at 11:59 pm

Participate in the TMA 202 video sing along on YouTube here. Sing by yourself or with whatever group in which you are quarantined. It's a guaranteed good time. My family LOVES me singing along to all of these. Loudly. Especially Phantom of the Opera. Turn that one up high. Promise. Your family will love it.

Lyrics for the sing along are available in course content under course readings.

Then report in about 100 words about what you learned from singing songs from musicals. Did you know all of these? Do you like this kind of music? What is the impact of them music on the performance? What is the impact of singing for you?

8/6

Due: Friday, Aug 06 at 11:59 pm

In our zoom class, you will participate in an activity that will be worth 10 points.

EC 1

Due: Wednesday, Aug 11 at 11:59 pm

Write a 250 word review of the Extra Credit Production you watched

Exam 2

Due: Wednesday, Aug 11 at 11:59 pm

EC 2

Due: Wednesday, Aug 11 at 11:59 pm

Write a 250 word review of the Extra Credit Production you watched

University Policies

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Preventing Sexual Misconduct

Brigham Young University prohibits all forms of sexual harassment—including sexual assault, dating violence, domestic violence, and stalking on the basis of sex—by its personnel and students and in all its education programs or activities. University policy requires all faculty members to promptly report incidents of sexual harassment that come to their attention in any way and encourages reports by students who experience or become aware of sexual harassment. Incidents should be reported to the Title IX Coordinator at t9coordinator@byu.edu or (801) 422-8692 or 1085 WSC. Reports may also be submitted online at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day). BYU offers a number of resources and services for those affected by sexual harassment, including the university's confidential Sexual Assault Survivor Advocate. Additional information about sexual harassment, the university's Sexual Harassment Policy, reporting requirements, and resources can be found in the University Catalog, by visiting <http://titleix.byu.edu>, or by contacting the university's Title IX Coordinator.

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. A disability is a physical or mental impairment that substantially limits one or more major life activities. Whether an impairment is substantially limiting depends on its nature and severity, its duration or expected duration, and its permanent or expected permanent or long-term impact. Examples include vision or hearing impairments, physical disabilities, chronic illnesses, emotional disorders (e.g., depression, anxiety), learning disorders, and attention disorders (e.g., ADHD). If you have a disability which impairs your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 801-422-2767 to request a reasonable accommodation. The UAC can also assess students for learning, attention, and emotional concerns. If you feel you have been unlawfully discriminated against on the basis of disability, please contact the Equal Opportunity Office at 801-422-5895, eo_manager@byu.edu, or visit <https://hrs.byu.edu/equal-opportunity> for help.

Academic Honesty

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU

students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

Respectful Environment

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

Schedule

Date	Column 1
M Jun 21 Monday	<p style="text-align: right;">READING PLAYS AND WRITING ESSAYS</p> <p style="text-align: right;">HISTORIOGRAPHY</p> <p style="text-align: right;">INTRODUCTION TO COURSE</p> <p>We will meet on Zoom every MWF from 11:00-12:50 am (unless otherwise noted on the schedule often). Here is the Zoom link to add to your calendars: https://byu.zoom.us/j/99566731655</p> <p>Class Recording https://byu.zoom.us/rec/share/rCZpvOYnY3LV4iq12rueWB70YgHLIeGjN2uZ4O8jQEPV</p> <p style="text-align: center;">6/21</p>
T Jun 22 Tuesday	
W Jun 23 Wednesday	<p style="text-align: right;">HISTORIOGRAPHY AND THE SPIRIT</p> <p style="text-align: right;">HISTORIOGRAPHY AND THE BODY</p>

6/23

Th Jun 24
Thursday

F Jun 25
Friday

NATION FORMATION

17 February 1720

Treaty of the Hague ends the Spanish Conquest for Italy and lays the groundwork for the form

Class Recording

<https://byu.zoom.us/rec/share/Ch9xKYcjKjRqK8pi0v1VYlnaHt26kf2Wy10BfDrV1geit-IRR>

6/25

M Jun 28
Monday

NATION FORMATION

Class Recording

<https://byu.zoom.us/rec/share/zEGTEWQ9ojVjXzvBAIBDFvQjLRf8RdVyjubx0kuYpuAzZaOCHzPF>

6/28

T Jun 29
Tuesday

W Jun 30
Wednesday

NATION FORMATION

Class Recording:

<https://byu.zoom.us/rec/share/zOADZ2ioXF4b-ZHYltAUwNZTR1xNgqu2ywSUE37vPdn>

6/30

Th Jul 01
Thursday

F Jul 02
Friday

SPECTACLE AND REFORM

27 September 1852

The Howard Family staged George Aiken's adaptation of *Uncle Tom's Cabin*, at Purdy's National adaptation of the novel, although it became one of the most popular. Until 1931, somewhere in *Tom's Cabin*. It ran continuously for over 75 years.

Class Recording:

<https://byu.zoom.us/rec/share/Ii5GMWP5bgmv-sx8CxFBSElil8ajwX7wQpOePwCM2QJKV>

7/2

Sa Jul 03
Saturday

M Jul 05
Monday

Independence Day

NO CLASS

HAPPY FOURTH (Even though it's the 5th? IDK BYU does what it wants and I oblige)

T Jul 06
Tuesday

W Jul 07
Wednesday

SPECTACLE AND REFORM

Class Recording:

<https://byu.zoom.us/rec/share/nEP82jUh4u0wJQ1tqFoItfa9XJOJF-esusb4Qde8nNOn5d0K>

7/7

Th Jul 08
Thursday

F Jul 09
Friday

SPECTACLE AND REFORM

Class Recording:

https://byu.zoom.us/rec/share/MXT8115wV6Pa-eJMtKoT8t_afdO-e2y4_iPLiV4JIX2FchMR

7/9

Sa Jul 10
Saturday

Su Jul 11
Sunday

M Jul 12
Monday

REALISM

EXAM 1 STUDY GUIDE AVAILABLE:

Nation Formation
Spectacle and Reform
Realism

Class Recording:

https://byu.zoom.us/rec/share/ldG94uCqtZk4YBens26UtqPzEQ2_HTdPMeriNmeTiS_IGu

7/12

T Jul 13
Tuesday

W Jul 14
Wednesday

REALISM

EXAM 1 REVIEW

Class Recording:

<https://byu.zoom.us/rec/share/uuR6ro08AwZkMqDw7R3lMqGcSjKksXOs0wgFRZidUvpfg>

7/14

Th Jul 15
Thursday

F Jul 16
Friday

YÜGEN

1400-1418

Zeami publishes *Fushi Kaden* (The Transmission of the Flower of Acting Style). This work of a philosophical requirements for fine acting in the Nō tradition. Most importantly, it introduces form.

Friends!

Due to an unexpected personal conflict I cannot be in class today, but despair not! For class to from the incomparable Prof. Jones (Our newly minted department head). It is my hope that thi deal with my conflict and you all increased flexibility to work on your midterm.

<https://byu.box.com/s/gsglybl30zq4b13ms6poxsq3tb8yvo2u>

(If you are interested in the documentary I discuss in the lecture, you can watch a clip of "Jiro")

NOTE: This lecture was recorded shortly after lockdown began in March of 2020 and therefore do not apply to you, jump ahead to 3:25 of the video to see the content (Also I'm not joking ha ;))

For the class participation summarize Dr. Jones argument that Sushi can be seen as a n

7/16

Sa Jul 17
Saturday

M Jul 19
Monday

YÜGEN

7/19

Class Recording:

https://byu.zoom.us/rec/share/bZ7T4AEUK3xHwfaGIx4QOtOJ22_wBJO5SpvqePwXpnG

T Jul 20
Tuesday

W Jul 21
Wednesday

ABSURDISM

Class Recording:

<https://byu.zoom.us/rec/share/hMw5nssLYj5utOPh8jmAPQJasoGJqEPvfe17nSdI31quhPR>

7/21

Th Jul 22
Thursday

F Jul 23
Friday

**Instructor Ratings Open Summer
Pioneer Day**

NO CLASS

Happy Pioneer Day (Even though it's tomorrow again I don't make the rules but lets use the ex

Sa Jul 24
Saturday

M Jul 26
Monday

ABSURDISM

1962

Martin Esslin publishes what will become one of the most influential books of the late 20th century: "The Theatre of the Absurd strives to express its sense of the senselessness of the human condition by the open abandonment of rational devices and discursive thought" (17).

Class Recording:

<https://byu.zoom.us/rec/share/VU3EPYUBbv46ovnjU3Hpx1r8zP7imG1UkBKfCuOS4D9C>

7/26

T Jul 27

Tuesday

W Jul 28

Wednesday

ABSURDISM

Class Recording:

<https://byu.zoom.us/rec/share/sL6U6FWZ37Vc620YcJgz8k3Rj8LOZ4OxpkIindf65S334khY>

7/28

Th Jul 29

Thursday

F Jul 30

Friday

SPOTLIGHT ON WOMEN

May 2018- April 2019

In the 2019 Broadway season, you could have seen 37 new shows: 21 plays and 13 musicals. In 2018, 100% of the choreographers were men, and 85% of the writers were men. (for more see here.)

Class Recording:

<https://byu.zoom.us/rec/share/4A0K5PEB53Lkc8RbMqD0h-QFol3Pql6eAX-OpL4dSsugPe>

7/30

Sa Jul 31

Saturday

M Aug 02
Monday

SPOTLIGHT ON WOMEN

Class Recording:

https://byu.zoom.us/rec/share/sdR58aNy5p000ysC9chEw2E1IUF4vKruhUL_q463cGs8cwtL

8/2

T Aug 03
Tuesday

W Aug 04
Wednesday

SPOTLIGHT ON WOMEN

Exam 2 Study Guide posted in Content

8/4

Th Aug 05
Thursday

F Aug 06
Friday

EXAM 2 FINAL REVIEW

8/6

Sa Aug 07
Saturday

M Aug 09
Monday

T Aug 10 **Summer Exam Preparation (08/10/2021 - 08/10/2021)**
Tuesday

W Aug 11 **First Day of Summer Final Exams (08/11/2021 - 08/12/2021)**
Wednesday

Final Exam:
TAKE HOME. Due 11:59 pm.