

# Sample Syllabi

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Christiana Molldrem Harkulich

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Within this packet, I have included three sample syllabi for courses I have previously taught. For the purposes of brevity I have excluded the extra pages of university and department policies that were included in the whole document.

## **CROSSING GLOBAL STAGES: GENDER, DRAG AND PERFORMANCE IN THE CONTEMPORARY WORLD** 2

For Spring 2015 semester, I designed and taught the course “Crossing Global Stages : Gender, Drag, and Performance in the contemporary world. This course used Western and non-Western source material, from RuPaul’s Drag Race to Takarazuka to Hijra Communities, to examine how gender is performed in different global communities. We used theoretical constructs from Queer Theory, as well as ideas around Globalization to examine how gender is and could be performed. The students began with a unit that helped them to understand their own gender performance, and our western biases of what each gender was supposed to be; and then moved around the world from traditional theatrical performances to performances of every day life in order to challenge our gender biases and understand the wide potential for gender performance. We also utilized a [course tumblr](#) to engage in a conversation with a wider audience

## **INTRODUCTION TO DRAMATIC ART** 7

This course is part of the core curriculum for all tracks (design; history, literature and criticism; performance) in both the Theatre Major and Minor at the University of Pittsburgh. I designed my course to cover a range of dramatic literature as well as teach Script Analysis. The department sets the textbook, and also requires students to read and attend the plays that are produced as part of the University of Pittsburgh Stages season in that semester. I designed the required projects of this course to ask the students to demonstrate the script analysis skills they developed in creative w

## **WORLD THEATRE I: 500 BCE- 1640 CE** 11

The first of the three-part sequence in theatre history, this course teaches both the content of theatre history and historiography. It is a blended undergraduate and graduate course. The department requires the *Theatre Histories* textbook, and I built this class based on previous iterations of the course. I utilized field trips to the Carnegie Museum, an archive project, a performed historical character, and a research paper to actively engage students in the crafting of theatre history. This course also engages with theoretical lenses for historiography through the case studies in the text book.

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## Crossing Global Stages: Gender, Drag and Performance in the Contemporary World

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Spring 2015- Contemporary Global Stages.

THEA 0825

Crossing Global Stages : Gender, Drag, and Performance in the Contemporary World

Instructor: Christiana F.M. Harkulich

Time- 9:30-10:45am Tuesday and Thursday

Office Hours: Tues 1pm-2pm 1610 CL, or by Appointment

Email: [CFM15@pitt.edu](mailto:CFM15@pitt.edu)

“As far as I'm concerned, being any gender is a drag.” **Patti Smith**

“There is no original or primary gender a drag imitates, but gender is a kind of imitation for which there is no original.” **Judith Butler**

### Course Description

This course is a journey through gender identity and performance in the contemporary world. It is by no means a complete survey of the whole of the globe, but rather a tracing of Gender performance in a variety of forms throughout the world constrained by global economies and so-called universal ideals. We will begin by interrogating the local, personal understanding of Gender performance- drag, and other, in the United States so that we can build a common vocabulary that will serve us as we move away from the familiar to other locations and global flows of ideas in different cultural contexts. We will begin with traditional ideas of performance, and push into other possibilities of what performance can mean. We will explore different understandings of the world, queer theory, feminist theory, and globalization, through the embodied experience of gender performance.

This course will involve careful readings of texts, lively conversation, performances and documentaries and a reflective use of the Global Stages Tumblr to engage with each other and the public outside of the class. Assignments will include: a personal reflective assignment on your own daily gender performance; a group work mid-term that introduces the class to a performance artist or troupe outside of the course material; and culminates with a creative project or final paper that engages with the course content as a whole.

### Course Objectives:

- to articulate the problems of universal ideals of gender in relationship to performance in a global age.
- to apply and analyze gender performance techniques in writing and performance.
- to interpret and evaluate different gender performances using queer theory, feminism, and/or globalization.

**Required Course Events, Texts and Digital Identity:**

- Bornstein, Kate. *My New Gender Workbook*. 21<sup>st</sup> Century edition. New York: Routledge. 2013- ONLY THIS EDITION. Available at the BookStore, or online
- Attendance and Support at Cleo Phatra's Performance –January 17<sup>th</sup>, 2015 at 8pm- Studio Theatre. You will be needed to help set up, usher, and re-set for the event.
- A Personal Tumblr account made explicitly for the Global Stages course, separate from any account you already have. Detailed instructions on Courseweb.

**Course Assignments:**

- *6 Contributive posts*, one per unit, to the Pitt Global Stages Tumblr (<http://globalstagespitt.tumblr.com/>) from your personal Tumblr account created for this project. 3 responses to your classmates posts per unit (at least 18 total). Students are also responsible for checking/reading new posts on the Tumblr before each class. Details and complete instructions on getting started on courseweb.
- *Participation*: This class will be heavily discussion based. Full points for participation will be given to students who actively and vocally contribute to class discussion and demonstrate through the discussion their perspective on the day's material.
- *Gender Reflection Project*: Using the Bornstein book, and our exploration of what Gender performance is/can be in the first Unit, students will create a 1,000-1500 word written introduction of themselves or a character that they have created that deals explicitly with Gender Expression. Students are obliged to create this character on their own body and take a selfie that is included with the assignment. **Due January 23rd**
- *Midterm*: 15-20 minute group presentation that introduces the class to a performance artist or theatrical performance from outside of the course curriculum, and articulate how they expressly deal with gender performance. A written report is also required (1500-1700 words). **February 24<sup>th</sup> and 26<sup>th</sup>**
- *Final Paper/Presentation*- Individual projects- creativity is encouraged. The final will have multiple options. You may do one of the following projects. All projects should produce 1750-2000 words of writing, but that might take a few different forms. All projects should cite properly using MLA. You will have to present your concept and arguments in class in a 10 minute presentation which can take a variety of formats. **April 9<sup>th</sup>, 14<sup>th</sup>, and 16<sup>th</sup>**
  - You May:
    - Write a traditional paper that analyzes a performance artist from one of the theoretical constructs we have investigated over the course of the semester. This may deal with performances covered in class, or something new entirely.
    - Not utilizing plays/performances specifically covered in this class put together a presenting festival of global gender performance. Written work

should include a “why” behind the inclusion each of these performances. Create a program.

- Articulate a production concept that utilizes gender performance, using whatever script you want. Argue, using the theoretical constructs from class, why this production benefits from this approach. Your in-class presentation should contain some proof-of-concept sketches.

### **Grading**

#### **Percentages**

15%- Participation	20% - Midterm Project
20% - Tumblr Posts	25% - Final
15% - Reflection Project	5% - Attendance & Participation at Cleo Phatra's Performance

#### **Grading Breakdown:**

A+= 98-100	B+= 87-89	C+=76-79	D+=-67-69
A= 94-97	B=84-86	C=73-75	D=64-66
A- = 90-93	B-= 80-83	C-=70-72	D-= 61-63
			F= 60 and below

**COURSE CALENDAR**

Abbreviation Key:

*CW- Scans*- these articles are in a folder on courseweb, labeled by date they should be read in class.

*CW-Link*- there will be a link to the article or video that you should watch/read in the appropriate date on Courseweb.

*Gender Workbook*- This is a chapter from our textbook Bornstein's *My Gender Workbook*

Date	Unit	Course Title	What's Due In Class
W1: January 6	Unit1- What is Gender Performance?	What is Feminine? What is Masculine? What is other?	
W1: January 8	Unit 1	Gender in Performance in the Popular Culture of the U.S.	CW- Link RuPaul's Drag Race. Gender Workbook Chapter 1 and 2.
W2: January 13	Unit 1	Theorizing Gender/ Theorizing Sexuality	<b>CW- Scans</b> Butler, Halberstam. Drag King Workbook. Gender Workbook- Chapter 5
W2: January 15	Unit 1	Practicing Gender: Drag and Everyday- Guest Speaker Cleo Phatra/Bobby Goodrich	Gender Workbook- 3 and 4, CW- Link Lady Bunny Article <b>REMINDER JANUARY 17<sup>th</sup> Performance</b>
W3: January 20	Unit 1	Politics and Privilege of Gender	Gender Workbook- Chapter 7 and 8. <b>Blog 1 due.</b>
W3: January 22	Transition day	What does Gender Performance mean for a Globalized world?	Gender Workbook- Chapter 9 <b>Hard Copy Reflection Due on January 23<sup>rd</sup> by 5pm in my Mailbox</b>
W4: January 27	Unit 2- Asias and performance forms- Cultural Difference	Takarazuka and Japan-	CW-Link- Documentary <i>Dream Girls</i> : Selection from Takarazuka- Robertson
W4: January 29	Unit 2	Takarazuka- Rose of Versaille	CW- Scan- Script Rose of Versaille,
W5: February 3	Unit 2	Onnagata and Japan	CW- Link, Mezur pgs 1-6, and Chapter 9.
W5: February 5	Unit 2	Chinese Opera	CW-Scan- M. Butterfly; Scan from <i>Cross-Dressing Chinese Opera</i> .
W6: February 10	Unit 2-	Orientalism and Gender	CW-Scan- Edward

			Said- Orientalism <b>Blog 2 due</b>
W6: February 12	Mini-Unit 3-India: A Case Study	Bollywood- Masculinity, Feminity and a Third Sex	CW- Scan-Queering Bollywood: Links to Bollywood Film clips
W7: February 17	Unit 3	Transgender Communities – Hijra Documentary	CW- Scan- <i>Neither Man Nor Woman- Nanda</i>
W7: February 19	Unit 3	Hijra Day 2	<b>Blog 3 due</b>
W8: February 24	<b>MIDTERM Presentations</b>		
W8: February 26	<b>MIDTERM Presentations</b>		
W9: March 3	Unit 4- Globalized Market	Paper Dolls- watch Documentary in class	
W9: March 5	Unit 4	Performing Documentary and Gender	CW- Link Paper Dolls (play)
March 10	SPRING BREAK		
March 12	SPRING BREAK		
W 11:March 17	Unit 4	Politics of Globalized Everyday Gender Performance	CW- Peterson Article, <b>Blog 4 due</b>
W11: March 19	Unit 5-Latin America—Gender Queer and Subversion	Latin America and Gender Performance	<i>CW Scan- Y Otra Cosa Mariposa</i>
W12: March 24	Unit 5	Exotico Lucha Libre	<u>CW Link- “The Man Without A Mask”</u>
W 12:March 26	Unit 5	The Body Politic- Jesusa Rodriguez	<u>CW- Scan <i>Holy Terrors</i> ; Link- Hemispheric Institute Video Archives</u>
W 13:March 31	Unit 5	Drag/Cross Dressing and Gender and Nation	<b>Blog 5 due</b> CW Scan— <i>Holy Terrors</i> ; Link- documentary <i>La Tequilera</i>
W 13: April 2	Unit 6- Conclusions	Appreciation/Appropriatio n	CW- Link- series of online articles on cultural appropriation
W 14:April 7	Unit 6	Evolving Thoughts; Reflections	<b>Blog 6 due</b>
W 14:April 9	<b>Final Presentations</b>		
W 15: April 14	<b>Final Presentations</b>		
W 15: April 16	<b>Final Presentations</b>		

## Introduction to Dramatic Art

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Course: THEA810- **Introduction to Dramatic Art**

Semester: Fall 2015

Instructor: Christiana Molldrem Harkulich

Room: 314 Bellefield Hal

Time: Tu/Th 1-2:15pm

Email: [CFM15@pitt.edu](mailto:CFM15@pitt.edu)

Office Location: 1610CL

Office Hours: Th: 3-4pm or by appointment

“We tell ourselves stories in order to live.” -Joan Didion

In this course we will explore how stories are shaped for theatrical art. Stories shape our lives, and while we might begin with the simple frame of a beginning/middle/end structure, we'll delve past that into different genres of theatre, different cultures, live performance, and all of the different elements of drama that make theatrical storytelling different.

Drama is an art form that exists on both the page and the stage. A form that gets adapted every time a performer reinterprets the words a playwright wrote. Together we will develop skills to analyze the script and understanding the relationship between script and live performance.

Students will apply concepts learned in class through written and oral individual and group assignments. We will also attend and watch live theatre and performance events.

### **COURSE GOALS**

- To acquire and apply play analysis vocabulary on the page and for the stage
- To interpret and analyze how a play offers possible meaning
- To compare and contrast script characteristics on the page and in production

### **REQUIRED MATERIALS**

- Interpreting the Play Script: Contemplation and Analysis by Anne Fliotsos (available at the bookstore)
- UPStages Semester Pass- This is part of your course fee, but you are responsible for getting your tickets to each show. Please visit the Box Office at your earliest convenience and book all of your tickets at the beginning of the semester. If you wait too long you will not be able to see the show and your grade will suffer proportionately.

### **REQUIRED PRODUCTIONS:**

The Bay at Nice and Thugs- Oct 7<sup>th</sup>-11<sup>th</sup>

Water By The Spoonful- Oct 22<sup>nd</sup>- Nov 1

Good Kids- Nov. 11<sup>th</sup>-22<sup>nd</sup>

Midsummer Night's Dream- Nov. 12<sup>th</sup>-22<sup>nd</sup>

Yellowman- Dec 2<sup>nd</sup>-6<sup>th</sup>

## Major Class Assignments

20% Class Journals: over the course of the semester you will write 4 journal posts on the class courseweb on assigned topics that will engage course reading and outside assignments.

15% Opening Project: In groups of 2- write me a 10 minute or less play (appx 4-5 pages, 2min a page) it must include a beginning a middle and an end. It must have at least 2 named characters, a premise, and rising and falling action. Be creative, be imaginative.

20% Reviews: these will center on the performances that you go see: i.e. the required Productions. They will be due Monday nights at midnight of the day after the production ends via email to CFM15@pitt.edu. There will be four in total. Good Kids and Midsummer will be a joint review. You will have specific prompts handed out before you go see the show.

10% In class reading pop quizzes- there will be 6 of these over the course of the semester. I will drop the lowest grade (i.e the top 5 grades will count towards your final grade). They will be unscheduled and can be on whatever reading is assigned for the day.

35% Final Project: Adaption Project. In groups of 4-5 you will pick one of the following texts: Oedipus Rex, Hedda Gabbler, Hamlet, Medea, The Servant of Two Masters, The Love Suicides Lysistrata, or Romeo and Juliet. You will give an initial presentation on the dramaturgy of each play, including a script analysis of the original text and an overview of one major adaptation of this work. As a group you will then work to adapt your story into something new, changing several major aspects of the initial production and rewriting a key pivotal scene. Your final presentation will involve a short presentation of the key scene.

Initial in-class presentation: 10%

Final presentation: 15%

Written work: 10%

### Grading Breakdown:

A+= 98-100

A= 94-97

A- = 90-93

B+= 87-89

B=84-86

B-= 80-83

C+=76-79

C=73-75

C=70-72

D+=-67-69

D=64-66

D-= 61-63

F= 60 and below



### Course Calendar

Week/Date	Unit	Class Topic	What's Due
W1:Sept 1	Introducing the Story	Introductions/Syllabus review	
W1:Sept 3		Play in Response	Fliotsos pgs 3-28
W2: Sept 8	Script Analysis	Script Analysis 101	Fliotsos pgs 35-52
W2: Sept 10		Painting in Big Strokes: Plotting/Character Development	Elaborate Entrance of Chad Diety- <b>JOURNAL 1 due on Sept 11 at Midnight</b>
W3: Sept 15		Beats/Units	Fliotsos 60-73. Sure Thing (CW). <i>10 min. play assigned</i>
W3: Sept 17		The Poetics and others	Fliotsos 52-59. Aristotle's Poetics (CW).
W4: Sept 22	Genres: Linear Action	Discussion of Linear Plays	Antigone-Sophocles
W4: Sept 24		Continuation of Antigone	<b>10 minute Play Due in class</b>
W5: Sept 29		Comedy!	Importance of being Earnest- Wilde <b>JOURNAL 2 DUE by Sept 30 at Midnight</b>
W5: Oct 1		Comedy cont.	Essays on Comedy
W6: Oct 6		Discussion of The Bay at Nice and Thugs	The Bay at Nice- Hare and Thugs- Bock
W6: Oct 8		The Well-Made play	The Seagull- Chekov <b>Review of The Bay at Nice and Thugs due Oct 12<sup>th</sup> at Midnight.</b>
W7:Oct 13		Realism into Concepts and the fourth wall	Selections from The Empty Space- Brooks
W7: Oct 15	Genres: Non-Linear	Discussion of Water By the Spoonful	Water By The Spoonful- Hudes <b>JOURNAL 3 DUE. Fri Oct 16<sup>th</sup> at Midnight.</b>
W8: Oct 20	NO CLASS/Go to Monday classes	No class	No class
W8: Oct 22		Non-linear structure	Fliotsos pg 76-97
W9: Oct 27		The One-Woman Show	Princess Pocahontas and the Blue Spots- Mojica
W9: Oct 29		Dramaturgy	Selections from the Routledge Companion to Dramaturgy.

			<b>Review of Water By the Spoonful due Nov. 2 at Midnight.</b>
W10: Nov 3		Unstructured drama	Crave- Sarah Kane
W10: Nov 5		Discussion of Crave Cont.	Fliotsos pg 101-112 <b>JOURNAL 4 Nov 6<sup>th</sup> at 11pm - DUE</b>
W11: Nov 10	Adaptation	Shakespeare Structure and Adaptation	Midsummer Night's Dream. <b>Final Project Assigned</b>
W11: Nov 12		Adaptation Theories, discussion of Good Kids	Good Kids.
W 12: Nov 17			<b>First Presentations:</b>
W 12: Nov 19			<b>First presentations</b>
W 13: Nov 24		In-Class Work/Play Adapt Day	<b>Review of Midsummer and Good Kids due Nov 23<sup>rd</sup> at Midnight</b>
W13: Nov 26	NO CLASS THANKSGIVING		
W14: Dec 1		Discussion of Yellowman	Yellowman
W14: Dec 3		Final Project Discussion	<b>Review of Yellowman due on Dec. 7<sup>th</sup> at midnight.</b>
W 15: Dec 8			<b>Final Presentations</b>
W15: Dec 10			<b>Final Presentations</b>

## World Theatre I: 500 BCE- 1640 CE

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### THEA 1341/2205: WORLD THEATRE 500 BCE – 1640 CE (#24392)

Mondays, Wednesdays, Fridays: 10:00 – 10:50 a.m.

Classroom: CL 144

Spring 2014

#### Instructor: Christiana Molldrem Harkulich

Phone: 315-254-7084

Office: CL 1604

Email: [CFM15@pitt.edu](mailto:CFM15@pitt.edu)

Office Hours: M from 11-12 at the Cup and Chaucer  
or by appointment

#### TA: Rachel DeSoto

Email: [Rld2@pitt.edu](mailto:Rld2@pitt.edu)

Office Hours: Th: 2-4pm

#### COURSE DESCRIPTION:

World Theatre 500 BCE to 1640 is the first in a three-part world history theatre sequence designed to explore the development of dramatic forms, theatre practices and performance from the 5<sup>th</sup> century B.C.E. to today.

This course will examine the origins of performance forms and their legacies around the globe through a variety of lenses. We will investigate historical performances conceived widely through scripts, embodiment, design, audiences, conventions, cultural and political functions, and every-day life across continents and time. This course focuses on evidence, interpretation and historical causation.

We will investigate our material historically as well as historiographically. That is, we will focus not only on the what of history, but the how, why and where that impacts history's construction. We will build our skills as historians through engagement with content and selected tools and strategies that will allow students to grapple with historical problems in meaningful ways.

#### STUDENT LEARNING OBJECTIVES:

- To *acquire* knowledge of representative, world performance forms and theatre histories from 500 BCE to 1640, and
- To *engage* with theatre and performance through history and historiography
- To *practice and apply*, with increasing *facility and confidence*, the fundamental skills of the historian including analytical, critical and creative thinking, research, interpretation, close reading and writing
- To *execute* all of the above through **written work, class discussion and activities**

#### Required Texts:

- *Theatre Histories: An Introduction*. Second Addition.  
Authors: Phillip B. Zarrilli (Author), Bruce McConachie (Author), Gary Jay Williams (Author), Carol Fisher Sorgenfrei (Author).

#### THEATRE HISTORIES IS ON RESERVE AT HILLMAN LIBRARY.

- *Fuente Ovejuna* (Drama Classics) [Paperback]  
Lope de Vega (Author), Laurence Boswell (Translator). Publisher: Nick Hern Books (March 1, 2010)- **PLEASE USE THIS EDITION**

#### Required performance:

U.P. Stages Main Stage *Agamemnon* February 13-23<sup>rd</sup>; Henry Heymann Theatre.

**ASSIGNMENTS:**

**Quizzes- 15%**

There will be seven quizzes in class based on material from class and readings. The format of the quizzes will vary. You will be able to drop the lowest quiz grade and the average of the top six grades will be your final quiz grade. If you are absent for a quiz grade and do not inform the instructor ahead of time with a valid excuse you may not make up a quiz.

**Primary Source Activity-5%**

An in-class group work project that will result in a handed in worksheet.

**Museum Project- 5%**

We will be visiting the Carnegie museum of art as a class with a guiding task to take us through looking at objects as evidence. On the next class day groups will present their findings.

**Dead Diva Project- 55%**

During Week 3 of the semester students will be randomly assigned prominent historical figures from World Theatre between 500 BCE and 1640 CE. The project is divided into two halves.

*In the first half,* students will work on empathizing and embodying their historical figure. This project will serve as the mid-term. This project consists of two tasks:

**-Presentation (10%)** In groups, students will perform in class as their historical figure. Costuming is required.

**-Paper (15%)** Students will write a 3-5 page paper that answers historical biographical information about their Dead Diva's life and practices.

*In the second half,* we will take the biographical information already analyzed during the mid-term and apply it to a historically based research question.

**-Research Question (5%)** Students will turn in an initial research question and short bibliography of 5 potential sources.

**-Outline (5%)** A detailed outline of your paper containing a few key properly cited quotations, a thesis statement, and an annotated bibliography.

**-Panel Presentation (5%)** In groups of 4-5, organized by the students, students will present their research in 15 minute slots

**-Paper (15%)** a 5-7 page research paper asking a critical questions of the research around the student's Dead Diva. Papers will be properly cited in MLA style.

**Participation- 20%**-Full points will be awarded to students who are on-time, active, engaged and present in the conversations we have in class. Readings will be done on-time.

**GRADING SCALE:**

A 96-100% B+ 90-92% B- 83-86% C 77-79% D+ 70-73% D- 64-66%  
 A- 93-95% B 87-89% C+ 80-82% C- 74-76% D 67-69% F 63% and e

**(Note there is no A+ in this course)**

**Course Progression**

(Please note that the course progression is subject to change. Students will be informed of any changes in a timely manner, in class and via electronic communication.)

Unit	Week	Day	Date	Topic	What's Due
1-What is Theatre History?	1	M	1.6.14	Introduction and Syllabus	
	1	W	1.8.14	Questioning Historical Performance	ELC: The Wonder Show-Cervantes; Scan of play; Postlewait Essay
2 Origins- Are Greeks The beginning?	1	F	1.10.14	Origins- Oral Culture/Pre-written Word	TH pg 3-14, 16-20
	2	M	1.13.14	Ritual as Performance	TH29-32; 52-60
	2	W	1.15.14	Greeks and Aristotle	TH 60-65; CW-Aristotle's Poetics
	2	F	1.17.14	Quiz #1- Oedipus Case Study/Oedipus	Oedpius Rex- ELC TH88-94
	3	M	1.20.14	MLK jr. Day- No Class	
	3	W	1.22.14	Balinese Shadow Puppets/Hopi-Ritual	TH32-38 ELC: Wayang Kulit Script
	3	F	1.24.14	<b>Dead Diva's Assigned</b> India in Ritual	TH: 21-24, 110-114;
	4	M	1.27.14	Yoruba /Korean Shamanism	TH: 40-50
	4	W	1.29.14	Primary Source Activity	
	4	F	1.31.14	Quiz #2. Research Skills, Research Questions.	ELC: On Research Methods
3-Evolution: Festivals, Religion and The Theatre	5	M	2.3.14	Rome	TH: 104-110
	5	W	2.5.14	Plautus and Laughter	TH: 126-132
	5	F	2.7.14	Moors and Cristianos/Los Comanches	ELC-Los Comanches; TH96-102
	6	M	2.10.14	Medieval Theatre- Hellmouths and Damnation	TH71-85
	6	W	2.12.14	Quiz 3- Fart of the Farce/The Carnavalesque	TH: 213; ELC: Fart of The Farce
	6	F	2.14.14	Rabinal Achi and MesoAmerica	ELC: Rabinal Achi; TH 65-70
	7	M	2.17.14	Dead Diva Day -1	<b>Paper Due in class</b>
	7	W	2.19.14	Dead Diva Day-2	<b>on day of presentation</b>
	7	F	2.21.14	China	TH 118-120
	8	M	2.24.14	Quiz 4-Discuss Agamemnon/	

4- Print Cultures	8	W	2.26.14	Print Cultures/Material Culture	TH171-174, 185-196
	8	F	2.28.14	Japan: an Overview/Organize Panels	TH 121-123- <b>Research Question due</b>
	9	M	3.3.14	Japan-Dojoji	TH 157-166
	9	W	3.5.14	India in Print Culture	TH 133-142
	9	F	3.7.14	Quiz #5 India- Kathakali	TH 143-157
	10			SPRING BREAK!!	
	11	M	3.17.14	Commedia Del'Arte	TH 175-179
	11	W	3.19.14	Field Trip to Carnegie Museum	
	11	F	3.21.14	Museum Presentations	
	12	M	3.24.14	Japan	TH 203-206, <b>outlines due</b>
	12	W	3.26.14	Japan-Kabuki/Bunraku-Hybrid Body	219-227; ELC-Maiden At Dojoji
	12	F	3.28.14	Spain in the Golden Age	TH179-182; Start reading Fuente Ovejuna
	13	M	3.31.14	Quiz #6: Fuente Ovejuna	Fuente Ovejuna
	13	W	4.2.14	Spain and the Americas	ELC: Great Festivals of Mexico City
	13	F	4.4.14	Sor Juana	ELC: Loa of the Divine Narcissus
	14	M	4.7.14	Renaissance England	TH :206-210
	14	W	4.9.14	Shakespeare/Queer Theory	ELC: Twelfth Night TH: 227-234
	14	F	4.11.14	Quiz #7-England- The Restoration	
	15	M	4.14.14	Panel Presents	
	15	W	4.16.14	Panel Presents	
	15	F	4.18.14	Panel Presents	

TH = *Theatre Histories*

ELC = Electronic copy provided via Courseweb