HONR 3700-H04: Animal-Human Hybrids Onstage, Onscreen, and in Our Brains
Fall 2014, Robinson 308, Mon & Wed, 11am to 12:15pm
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Office Hours: Thurs 11-12 (& other times by appointment), Robinson 368

Required Textbooks (check Amazon.com or bn.com for used paperback copies)
The Bacchae in Three Plays of Euripides, translated by Paul Roche
[given in class: 3 medieval plays from the York Cycle]
The Tempest, by William Shakespeare
Rhinoceros and Other Plays, by Eugene Ionesco
Equus, by Peter Shaffer
Journey to the West, by Mary Zimmerman

Course Description
Why are ape, vampire, and werewolf movies (and TV shows) so popular these days? This course will explore such films through the lenses of theatre and neuroscience. First, we'll consider the animal stages of our brain's "inner theatre" in relation to prehistoric cave art and historical plays onstage. Then we'll compare such inner theatre elements and outer theatre examples to specific films (or TV shows) that students will choose to present. We'll explore how our "reptilian" instincts, mammalian emotions, primate egos, and higher-order aspirations have been projected as supernatural, animal-human figures on cave walls, stages, and screens, in ritual, tragedy, sci-fi, and horror, reflecting also the cultural contexts when those works emerged.

We will begin with several lectures and then class discussion of the basic functional areas of our brain, as major hubs in the numerous networks of brain activity, cooperating and competing to “stage” our conscious experiences. We’ll consider how these relate to the “inner theatre” of reality experiences, dreams, memories, and fantasies—and to the basic elements of theatre and cinema, regarding our social (media) theatres today—while also considering the beginnings of human art-making and theatre in prehistoric caves. Then we’ll discuss theatre plays involving animal-human characters, from various historical periods and cultures, in comparison with recent (or classic) films.

Quizzes on Plays
Our discussion of each play will begin with a 10-question, multiple-choice quiz for the first 10 minutes at the start of class. Students who are late to class on a quiz day (see schedule below) will have less time to take it or will not be able to take it at all. Students who miss the neuroscience quiz or a play quiz due to a family, medical, or unexpected emergency can take it in Dr. Pizzato’s office, but only at 10:45am on the next class day that the student returns to class (usually on Thursday). All quizzes are graded on a 4.0 scale times the percentage correct: 9/10 is 3.6 (A-); 8/10 is 3.2 (B+); 7/10 is 2.8 (B-); 6/10 is 2.4 (C+); 5/10 is 2.0 (C); etc.

When you read the play, prior to the quiz, take notes on these elements, which you should then remember for class, because no notes will be allowed during the quiz: (1) names and identities of the main characters, (2) initial situation including place and year if knowable, (3) backstory of what happened before the play started, (3) beginning of the conflict with a challenge to the main character, (4) desires of that character and others, (5) obstacles that block those desires in each scene, causing more conflict, (6) the climax of the main conflict between the hero and antagonist, (7) the final resolution of that conflict, (8) the major dramatic question that emerges at the start of the play and gets answered by the end, (9) key images onstage involving important props or
set pieces, especially if changing, or important events reported from offstage, and (10) key plot events that show changes in the desires, awareness, cooperation, or actions of the characters. Give yourself plenty of time to read the play at least twice. Read it once through, making initial notes, and then read it again to see more connections and remember the details better.

Class Presentations
Each student will give a half-hour presentation on one animal-human film (see schedule and film lists below), with a handout on that film prepared beforehand. The handout should be 2 full pages, single-spaced, with a one-sentence summary of the film and then a numbered list of plot events, plus a note in italics on some of them (the more, the better) relating those points in the film, involving an animal-human character, to a specific brain area as “inner theater” element, with a comparison also to one or more of our course plays.

The handout must be fully written by the student. But references can be made (and brief quotes given, using quotation marks) from online or printed sources, as extra credit—if proper citation is given at the end, with author, title, and online source or publisher. The handout should be emailed to Dr. Pizzato (mpizzato@uncc.edu) at least one hour prior to the class meeting for copies to be made for the class. It may be sent earlier for advice on improvements.

For the presentation, the student should also pick (and be ready to quickly find on the DVD or access online in class) one 10-minute scene, or two 5-minute scenes, to show from the film. In giving the class presentation, the student should: (1) explain the main plot points using the one-sentence summary on the handout and indicating a few key moments in the list of plot events, tied to brain areas and play comparisons, (2) show one or two of those scenes from the film, and (3) lead a discussion of those moments and the entire film, plus comparisons. Each of these 3 steps should take about 10 minutes—or 30 minutes total.

Essays
Each essay should have a clear thesis, with connections to subsequent examples (from prehistoric cave art in the first essay or from a certain play and film in the next two essays), and a conclusion that summarizes the thesis and examples while suggesting further consequences. See schedule below for further details and due dates for each essay outline and full essay. Use Times Roman 12-point font, one-inch margins, and double space with page numbers inserted in the top right corner. Make the initial heading brief (just essay title, your name, and date). Use complete sentences with proper grammar, spelling, punctuation, and paragraphing. List all your research sources on an additional page in MLA Works Cited or APA References format. Keep quotations brief—just one phrase or sentence—to allow more room for your own writing. Also, prepare to present your ideas and research in class. All assignments are due at the start of class and will not be accepted late. If you are absent from class, you must email the assignment to me on the day it's due—or email an explanation of the emergency situation (with subsequent documentation) as reason for the delay.

Final Grade Computation (with all quizzes and assignments using a 4.0 scale)
Essay on a certain “inner theatre” element applied to a prehistoric cave-art image 10%
Quizzes on 5 plays throughout the semester (each quiz 5%, lowest grade dropped) 20%
Presentation & handout on a scheduled film (graded on clarity and connections) 10%
Midterm essay comparing a play and film (first half term) using an inner-theatre element 20%
Final essay comparing a play and film (second half term) using an inner-theatre element 20%
Participation in class discussions throughout the semester 20%
[Cheating on a quiz/exam or plagiarism in the presentation handout will result in an automatic "F" for that assignment or for the entire course, depending on the offense. Plagiarism includes copying any part of a film synopsis from an online or written source without citation of the source. For details on plagiarism, see http://legal.uncc.edu/policies/ps-105.html#APP.]

Absence/Tardiness Policy and Theatre Department Shows
A record of attendance and tardiness will be kept throughout the semester. Each unexcused absence or two tardy days will lower the final course grade by 0.1 on the 4.0 scale (3.5 or above = A, 2.5 to 3.4 = B, 1.5 to 2.4 = C, 0.5 to 1.4 = D). For example, a student with a solid B (3.0) but 6 absences would receive a C (2.4). A family or medical emergency, with written documentation, might warrant an excuse for an absence.

Attendance at these shows is recommended for class discussion the following Monday. Extra credit participation points will be given for comments in class or by email. Student tickets are $7 at the Robinson Hall Box Office (on Highway 49 side) or http://coaa.uncc.edu/calendar:

*The Merry Widow*, by Franz Lehár; Libretto by Viktor Léon and Leo Stein
January 30 and 31 at 7:30 PM

*Beyond the Purple Flower: An Evening of African-American Short Plays*
February 18-21 at 7:30 PM; February 22 at 2 PM
Actors from the London Stage present *Macbeth*, by William Shakespeare
March 18-21 at 7:30 PM

*The Life of That Little Scoundrel Named Lazarillo*
April 23-26, 7:30 PM

Schedule:
Weeks 1-3 (Jan 7, 12-14, 21): lectures on our “inner theatres,” according to current neuroscience, in relation to prehistoric cave art and the basic elements of theatre and cinema, including Herzog’s documentary film, *Cave of Forgotten Dreams*. First essay (3 to 4 pages, typed and double spaced), focusing on one element/hub of the brain’s inner theatre networks, applied to the experience of a particular prehistoric cave-art image with outline due on Jan 14 and full essay due on Jan 21. Students should be ready on Jan 14 to present in class a Web or projected image related to their essay.

Week 4 (Jan 26-28): multiple-choice quiz Mon and discussion on Euripides’ *The Bacchae*.
Week 5 (Feb 2-4): student presentations on films about animal-human gods, angels, or devils
Week 6 (Feb 9-11): discussion of 3 plays from the York Cycle, given in class the week before (and of a description of the staging of *The Mystery of Adam*)

Week 7 (Feb 16-18): student presentations on films about vampires.
Weeks 8-9 (Feb 23-25, Mar 9-11): quiz Mon, Feb 23, on Shakespeare’s *The Tempest* and then discussion of the play and various film versions. Outline of midterm essay due Mar 9 and complete essay (5 to 6 pages, plus revised outline) due Mar 11. It should compare a specific animal-human character from one play and from one film considered so far in class, with a focus on one inner-theatre element, as reflected in the reader/viewer’s experience at certain moments and potential associations with our intersubjective, social (media) theatres.

Week 10 (Mar 16-18): quiz Mon on Eugene Ionesco’s play, *Rhinoceros*, and then discussion of the play and its film version.
Week 13 (Apr 6-8): quiz Mon on Mary Zimmerman’s *Journey to the West* and then discussion of it and films related to the original Chinese epic novel.

Weeks 14-15 (Apr 13-22): student presentations on films about lab-made beast people or ape planets—and further comparisons of plays and films, regarding inner/outer theatre elements.

Week 16 (Apr 27): *final essay* outlines due by email, prior to class, and discussed in class. The final essay should be like the midterm, but focus on characters from a play and film in the second half of the semester, through a different inner-theatre element, and in its conclusion give further reflections about related films from our course regarding today’s social theatres.

Final Exam Day: essays due by email (5 to 6 pages) prior to class meeting—for discussion then.

**Films in the UNCC library** appropriate for student presentations (but talk with Dr. Pizzato if you want to present a film not listed here—or a related episode of a TV series):

**Animal-Human Gods, Angels, or Devils**
The Last Temptation of Christ
The Passion of the Christ
Immortal (2004)
Immortals (2011)
Percy Jackson and the Olympians
Percy Jackson and the Sea of Monsters
Clash of the Titans (1981)
Clash of the Titans (2010)
Dogma
City of Angels
Michael
Don't Tempt Me (Sin Noticias de Dios)
Jacob’s Ladder
Constantine
Hellboy
The Exorcist
The Exorcism of Emily Rose
The Devil's Advocate
Angel Heart
The Dark Knight Rises
The Imaginarium of Dr. Parnassus (2009)

**Vampires**
Nosferatu (1922)
Dracula (1931)
Nosferatu: Phantom der Nacht (1979)
My Best Friend is a Vampire (1987)
Bram Stoker’s Dracula
The Hunger
Interview with the Vampire
Buffy the Vampire Slayer
Twilight (2009)
Twilight: New Moon
Twilight: Eclipse
Twilight: Breaking Dawn (Parts 1 & 2)
Werewolves
Werewolf of London (1935)
The Wolf Man (1941)
Teen Wolf (1985)
Teen Wolf Too (1987)
Near Dark (1987)
The Lost Boys (1987)
Def by Temptation (1990)
Ginger Snaps (2000)
Dog Soldiers (2002)

Other Beast People
Island of Lost Souls (1932)
The Island of Dr. Moreau (1977 & 1996)
Cat People (1943 & 1982)
The Fly (1958 & 1986)
The Return of the Fly
The Curse of the Fly
The Fly II
The Animal (2001)
Splice (2009)
Life of Pi (2012)

Humanoid Apes
King Kong (1933, 1976, 2005)
Son of Kong
King Kong Lives
Planet of the Apes (1968)
Beneath the Planet of the Apes (1970)
Escape from the Planet of the Apes (1971)
Conquest of the Planet of the Apes (1972)
Battle for the Planet of the Apes (1973)
Planet of the Apes (2001)
Rise of the Planet of the Apes (2011)
Dawn of the Planet of the Apes (2014)