

THE 6525: HISTORY, LITERATURE, CRITICISM I

TR 7/8 (2:00-3:50) sec 8238
CON 219
Fall Semester, 2017
Office Hours: M/W5, TH5 and by appointment

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The class will read and discuss plays and criticism relating to drama and theatre from its beginnings to the early 18th century. The plays are in approximate chronological order; the accompanying critical texts are selected to reflect both important historical and essential contemporary approaches to the analysis and theory of theatrical practice. The main emphasis of this course is on an exploration of the dialogue between play texts and dramatic theory within the context of the history of theatrical production and performance. Because the course assumes familiarity with the elementary facts of theatre history and because for many students this is their second venture into dramatic literature after their undergraduate classes, the course should be approached as an opportunity to deepen understanding and hone analytical skills.

Required Texts:

- Gerould, D., ed. *Theatre Theory Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. ISBN 1557833095.
- Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, eds. *The Norton Anthology of Drama. Volume 1 and 2, Second Edition*. ISBN 039392341X.

Course Requirements:

- a. Attendance and participation 20%
Expectation: Regular attendance at class meetings (you can miss only 2 sessions before your grade starts to decline); preparation of readings; active contribution to class discussions.
- b. Preparation and teaching of one class 20%
Expectations: You will be assigned a teaching date at the beginning of the semester. You must carefully read all texts assigned for your class period (plays and critical texts, if applicable), then research and read critical background materials and prepare handouts and PowerPoints or Prezis that should contain, among other useful information, a set of probing questions to stimulate discussions. Consult with me for suggestions. It is your task to figure out what is important about the text(s) and their context. See me before you begin your preparations and one week after your class to receive feedback.
- c. Two comprehensive written exams 40%
These take-home exams will cover the material discussed in class and the readings; you will have two or more essay questions to choose from for each exam. I will give you the option to rewrite the exam if you don't do well.
- e. A comprehensive oral exam 20%

Expectation: By **November 30**, please submit to me a proposed field of specialization drawn from the semester's material, including a bibliography of 5 titles. We will then schedule a 15-minute oral exam during the reading period following the end of classes. For the oral exam, prepare a final bibliography of sources used.

The Fine Print:

Class Demeanor:

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum.

Computers in the Classroom:

Students are encouraged to bring computers to the classroom in order to take notes and find online references. Students are STRONGLY discouraged from using their computers for social networking during class.

Students Requiring Accommodations:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center:

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Supplementary Readings:

Adams, Joseph Quincy. *Chief Pre-Shakespearean Dramas*. New York: Houghton Mifflin, 1924. 351-356.

Anonymous. "Robin Hood and the Friar and Robin Hood and the Potter." Ed. Stephen Knight and Thomas H. Ohlgren. <www.lib.rochester.edu/camelot/friarpot.htm>.

Bergson, Henri. "Laughter [excerpt]." *Comedy*. Ed. Wylie Sypher. Baltimore: Johns Hopkins UP, 1980. 61-74.

Case, Sue-Ellen. "Classic Drag: The Greek Creation of Female Parts." *Theatre Journal* 37.3 (1985): 317-327.

Corneille, Pierre. *Le Cid. Landmarks of French Classical Drama*. Ed. and trans. David Bradby. London: Methuen, 1991.

Csapo, Eric. "Kallipides on the floor-sweepings: the limits of realism in classical acting and performance styles." *Greek and Roman Actors: Aspects of an Ancient Profession*. Ed. Pat Easterling and Edith Hall. Cambridge: Cambridge UP, 2002. 127-147.

Duncan, Ann. "Extreme Mimesis: Spectacle in the Empire," *Performance and Identity in the Classical World*. Cambridge: Cambridge UP, 2006. 189-217.

Eagleton, Terry. "Language," "Desire," and "Nothing." *William Shakespeare*. Oxford: Blackwell, 1986. 1-34 and 64-75.

Maus, Katharine Eisaman. "'Playhouse Flesh and Blood': Sexual Ideology and the Restoration Actress." *ELH* 46 (1979): 595-617.

McConachie, Bruce. "An Evolutionary Perspective on Play, Performance, and Ritual." *TDR* 55.4 (2011): 33-50.

Michelini, Ann Norris. "Euripides and His Audience: The Tactics of Shock." *Euripides and the Tragic Tradition*. Madison: U of Wisconsin P, 1987. 70-94.

Montelle, Yann-Pierre. "Recontextualizing Theatricality." *Paleoperformance: The Emergence of Theatricality as Social Practice*. London: Seagull Books, 2009. 198-233.

Mullaney, Steven. "The Place of the Stage." *The Place of the Stage*. Chicago: U of Chicago P, 1988. 26-59.

Nakamura Matagoro II, and James R. Brandon, eds. *Chushingura: The Forty-Seven Samurai*.

Plato. *The Republic*. Trans. Henry Davis. Washington D.C.: Dunne, 1901. 320-35.

Ramachandran, V.S., and William Hirstein. "The Science of Art: A Neurological Theory of Aesthetic Experience." *Journal of Consciousness Studies* 6.6-7 (1999): 15-41.

Remshardt, Ralf. "The Birth of Reason from the Spirit of Carnival: Hans Sachs and 'Das Narren-Schneyden.'" *Drama in the Middle Ages: Comparative and Critical Essays*, Second Series. Ed. Clifford Davidson and John H. Stroupe. New York: AMS Press, 1991. 331-355.

Sachs, Hans. *Fool Surgery*. Trans. Martin W. Walsh. *German Theatre Before 1750*. Ed. Gerald Gillespie. The German Library, vol. 8. New York: Continuum, 1992. 13-25.

Tillyard, E.M.W. "Order" and "The Chain of Being." *The Elizabethan World Picture*. New York: Vintage, 1944. 9-17 and 25-36.

Two Seventeenth-Century Views of Corneille's *Le Cid*" *Sources of Dramatic Theory 1: Plato to Congreve*. Ed. Michael J. Sidnell. Cambridge; Cambridge UP, 1991.

Vernant, Jean-Pierre. "Ambiguity and Reversal: On the Enigmatic Structure of 'Oedipus Rex'." *Myth and Tragedy in Ancient Greece*. By Vernant and Pierre Vidal-Naquet. Trans. Janet Lloyd. New York: Zone Books, 1988. 113-140.

Course Calendar (Subject to Change):

<u>Date</u>	<u>In Class</u>	<u>Assignments/Readings</u>
August		
T 22	Introduction/Welcome, Diagnostic Test	
R 24	<i>Paleoperformance</i> and the Science of Art	Ramachandran/Hirstein, "Science of Art" or McConachie, "Evolutionary Perspective" or Montelle, <i>Paleoperformance</i> (all PDF)
T 29	Dangerous <i>Mimesis</i>	Plato, <i>The Republic</i> (PDF) Aristotle TTT 43
R 31	Aeschylus and the Law	<i>Agamemnon</i>
September		
T 5	Classic Drag	Nietzsche TTT 339 Case, "Classic Drag" (PDF)
R 7	Sophocles and Fate	<i>Oedipus the King</i>
T 12	Tragic Action and Structure	Vernant, "Ambiguity and Reversal" (PDF)
R 14	Production Focus: <i>1984</i>	

Date	In Class	Assignments/Readings
T 19	Euripides' Antithesis	<i>The Bacchae</i>
R 21	Audiences and Actors	Michelini, "Euripides" (PDF) Csapo, "Kallipides" (PDF)
T 26	Roman Laughter <i>Pseudolus</i> ; Horace TTT 68	
R 28	Roman Horror	<i>Thyestes</i> ; Duncan, "Extreme Mimesis" (PDF)
October		
T 3	The Middle Ages (sacred)	Wakefield <i>Second Shepherd's Play</i>
R 5	The Middle Ages (profane)	<i>Fool Surgery</i> (PDF); Folk Plays (PDF); Robin Hood Plays (PDF); Remshardt (PDF)
FIRST EXAM		
T 10	The Middle Ages (moral)	<i>Everyman</i>
R 12	Japan – Nō Theatre	<i>Atsumori</i> ; Zeami TTT 96
T 17	Japan – Kabuki <i>Chushingura</i> (PDF)	
R 19	Devil's Bargains	<i>Doctor Faustus</i>
T 24	Elizabethan Order	Tillyard, "Order" and "Chain of Being" (PDF) Mullaney, "Place of the Stage" (PDF)
R 26	Denmark Usurped	<i>Hamlet</i>
T 31	Elizabethan Rules	Eagleton, "Language," "Desire," and "Nothing" (PDF)
November		
R 2	Production Focus: <i>Kiss Me Kate</i>	
T 7	Illyria Disturbed	<i>Twelfth Night</i>
R 9	Jonsonian Satire	<i>Volpone</i>
T 14	Trouble in Paradise: Spain in the Golden Age	<i>Fuenteovejuna</i> ; Lope de Vega TTT 135
R 16	The Rules	<i>Le Cid</i> (PDF) "Two Seventeenth-Century Views of Corneille's <i>Le Cid</i> " (PDF)

SECOND EXAM

T 21	Neoclassical Tragedy	<i>Phaedra</i>
R 23	Thanksgiving – no class	
T 28	Neoclassical Comedy	<i>Tartuffe</i> ; Bergson, "Laughter" (PDF)
R 30	Restoration Rakes	<i>The Country Wife</i> ; Maus (PDF) ORAL EXAM OR PAPER TOPIC DUE
December		
T 5	Wrap-up and Spring preview	

TBA Oral Exams

Note:

- **TTT** stands for the anthology *Theatre Theory Theatre*.
- **PDF** denotes a reading available as a PDF file. You will find those at elearning.ufl.edu