THE 6526: HISTORY, LITERATURE, CRITICISM II
Section 3779

The second part of this survey class will concentrate on the major modern movements and theories in Western theatre from the eighteenth century to postmodernism, with a particular emphasis on the shape and formation of the European and American avant-garde. The semester will be framed by examinations of three non-Western theatre forms: Indian, Chinese, and African.

NAD= Reading in Norton Anthology of Drama (2 vols.)
TTT= Reading in *Theatre/Theory/Theatre* (with page number)
KTT= Reading in *Theatre in Theory* (with chapter number)
PDF = Distributed electronically in PDF format

Schedule

January

T 5:   **Introduction/assignments**
R 7:   **Theatre of India.** Sudraka, *The Little Clay Cart* (NAD vol. 1); Bharata (TTT 84).

T 12:   **Theatre of China.** Guan, *Snow in Midsummer* (NAD vol. 1); Li (TTT 179).
R 14:   **Romanticism**. Goethe, *Faust I* (NAD vol. 1); Kleist (PDF).

T 19:   **Pre-Modernism**. Büchner, *Woyzeck* (NAD); Hugo (TTT 298).
R 21:   **Melodrama**. Brown, *The Escape* (NAD); Bentley (PDF).

T 26:   **Naturalism.** Strindberg, *Miss Julie*, including preface (NAD); Zola (TTT 358).
R 28:   **Realism I.** Ibsen, *Hedda Gabler* (NAD); Williams (KTT 51); Ostermeier (PDF).

February

T 2:   **Assault on Realism**. Jarry, *Ubu the King* (NAD); Meyerhold (TTT 406).
R 4:   **Realism II**. Chekhov, *The Cherry Orchard* (NAD); Stanislavski (PDF).

T 9:   **TBA – possibly visit to Harn Museum**   **Dr. R @ U/RTAs**
R 11:   **TBA – possibly research techniques with John van Hook** **Dr. R @ U/RTAs**

T 16:   **Expressionism**. Wedekind, *Lulu Plays*; Kaiser (KTT 18).
R 18:   **Futurism, Theatricalism**. Pirandello, *Six Characters in Search of an Author* (NAD); Pirandello (KTT 15); Marinetti (TTT 419).

T 23:   **Epic Theatre**. Brecht, *The Good Woman of Setzuan* (NAD); Brecht (KTT 21).
R 25:   **Theatre of Cruelty**. Artaud, *Cenci* (PDF); Artaud (TTT 433 and KTT 26).

March

T 1, R 3: **SPRING BREAK**

T 8:   **America before World War II.** Glaspell, *Trifles;* Hughes, *Soul Gone Home* (NAD); Hurston (KTT 24).
R 10: **Post-war America**. Williams, *A Streetcar Named Desire* (NAD); Miller (KTT 32).

T 15: **Theatre of the Absurd.** Beckett, *Waiting for Godot* (NAD); Esslin (KTT 42); Ionesco (KTT 40).
R 17: **Post-war Europe**. Pinter, *The Homecoming* (NAD); States (KTT 66).

T 22: **Theatre of Africa**. Soyinka, *Death and the King's Horseman* (NAD)*;* Soyinka (TTT 474).
R 24: **Avant-garde I.** Grotowski (KTT 50); Boal (TTT 462); Turner (KTT 67); Schechner (KTT 78).

T 29: **Avant-garde II.** Peter Brook, *The Empty Space* (separate text).
R 31: **Contemporary America.** Parks, *The America Play* (NAD); Brooks (PDF)

April

T 5:   **International Postmodern I**. Kane, *Phaedra's Love* (PDF); Saunders (PDF).
R 7:   **International Postmodern II.** [YouTube videos]; Lehmann (PDF).

T 12: **Discussion of Book Reviews**. Read book reviews online.
R 14: **Wrap-up**.

T 19: **No class - SOTD Performance Day**

Final papers due April 25.

READINGS:

Brook, Peter. *The Empty Space*
Gerould, Daniel, ed. *Theatre/Theory/Theatre* (TTT)
Krasner, David., ed. *Theatre in Theory, 1900-2000* (KTT)
Gainor, Garner, Puchner, eds. *The Norton Anthology of Drama*, 2 vols. (NAD)

Several play and critical readings in PDF format:
Kleist, Heinrich von. "On the Marionette Theatre."
Bentley, Eric. "Melodrama," from *The Life of the Drama*.
Ostermeier, Thomas. "Reading and Staging Ibsen."
Stanislavsky, "Direction and Acting."
Miller, Arthur. *All My Sons*.
Artaud, Antonin. *The Cenci*.
Lehmann, Hans-Thies. From *Postdramatic Theatre*.
Brooks, Daphne A. "Afro-sonic Feminist Praxis: Nina Simone and Adrienne Kennedy in High Fidelity."
Kane, Sarah. *Phaedra's Love*.
Saunders, Graham. "'Just a Word on a Page and There is Drama'..."

REQUIREMENTS:

a. <u>Attendance and participation</u>..20%
Expectation: Regular attendance at class meetings; preparation of readings; active contribution to class discussions.

b. <u>Preparation and teaching of one class</u>...20%
Expectations: You will be assigned a teaching date at the beginning of the semester. You must carefully read the text assigned for your class period, then research and read critical background materials (consult with me for suggestions) and prepare a handout that should contain, among other useful information, a set of non-trivial questions to stimulate discussions. It is your obligation to figure out what is important about the text and its context and to be ready to teach that. See me before you begin your preparations and also no more than one week after your class to receive feedback.

c. <u>A book review</u>...20%
Expectation: Early in the semester, find a recent scholarly book (no more than 10 years old, if possible) to write a 1,000-word review on. No textbooks, please. Check with me whether your title is acceptable. Format according to the conventions of *Theatre Journal* book reviews (available on Canvas under "Resources"). **Your review is due on April 5 as an electronic file uploaded to Canvas.**

d. <u>A 15-minute report and essay</u> 20%
Expectation: You will be assigned a specific person or production and a presentation date at the beginning of the semester, or you may suggest one yourself. Research the topic, prepare a pecha kucha class presentation (to be uploaded to Canvas), and write a 1,800-2,000-word research paper (formatted according to MLA Handbook). **The paper is due on the date of the presentation.**

e. <u>A comprehensive final paper or oral exam</u> 20%
Expectation: For the final paper (3,000-4,000 words), your ambition should be to produce a piece of scholarship that could be considered for publication. **Submit a written topic proposal with annotated bibliography on Canvas by March 31**. **The paper is due on April 25 on Canvas.**

We will be using the **Canvas** course platform for the distribution of reading materials and submission of assignments. Log in to UF's e-Learning (ufl.instructure.edu) to access Canvas.