

THE 6526: History, Literature, Criticism II

Spring 2019

Tu/Thu 6-7 (12:50-2:45pm)

Constans Theatre 219

Dr. Sean Bartley

Office Hours: Tu/W/Th 5 (11:45am-12:35pm) and By Appointment

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Course Description (from Schedule of Courses): “Discussions of dramatic literature, performance theory, and stage practice from the 19th century to the modern and postmodern of Western, Indian, Chinese, and African cultures.”

Course Explanation:

“Can we talk about theater itself as a site of historiography, and history itself as a site of performance?” -Henry Bial, *Theater Historiography: Critical Interventions* (283)

“The stage world never obeys the same rules as ours, because in its world, nothing else is possible besides what is there: no one else lives there; no other geography is available; no alternative actions can be taken. To see this entire world, do this literally: Mold the play into a medium-sized ball, set it before you in the middle distance, and squint your eyes. Make the ball small enough that you can see the entire planet, not so small that you lose detail, and not so large that detail overwhelms the whole. Before you is the ‘world of the play.’” -Elinor Fuchs, “E.F.’s Visit to a Small Planet: Some Questions to Ask a Play” (6)

“Trying to capture something of performance itself - even if it's those inarticulate, ineffable, affective exchanges that are felt and gone even as we reach out to save them - is also a ‘doing,’ a kind of performative that attempts to fill the ‘aporia between logos and the body,’ the gap in which performance inevitably, spectrally swirls. Perhaps that gap congenially ushers in both theory and practice, providing a home for however temporary a meeting between mind and body, thought and deed, feeling and affect.” – Jill Dolan, *Utopia in Performance: Finding Hope at the Theater* (168)

This course fundamentally affirms the interconnectedness of history, dramatic literature, and theory as well as their inseparability from theatrical practice. This is *not* a history class for actors and designers, but rather a space for theater makers (including the professor) to learn how use scholarship and pedagogy to inform their own artistic practice. Though we will move roughly chronologically, we will also think historiographically: how can we make connections between plays, cultural contexts, and critical or theoretical discourses without unilaterally declaring what works and theatrical practices are worthy of our study and consideration? Because each of us has encountered theatre history in some form before and has some understanding of what constitutes a standard Western “canon,” we’ll use the opportunity of this class to go deeper. Students will select areas of expertise that might support their practical work, facilitating class periods for their peers, exploring historiography in their own writing, and completing a final oral examination.

Required Texts:

- Gainor, Garner, Puchner eds. *Norton Anthology of Drama, Volume Two*. Third Edition. 2017. ISBN: 0393283488 [Note: On the Course Calendar, readings from this anthology are marked with the page number in parentheses]
- Gerould, Daniel ed. *Theatre/Theory/Theatre*. 2000. ISBN: 1557833095 [Note: On the Course Calendar, readings from this collection are marked with “TTT” and the page number in parentheses]
- Supplemental texts posted to Canvas. These may be either .pdf attachments or direct links to UF Library databases. [Note: On the Course Calendar, readings from this anthology are marked with a “C” in parentheses]

Course Fees: Information about course fees can be found at <https://one.ufl.edu/soc/2188>.

Course Schedule: Students will collaborate on some aspects of the course schedule with the professor on the first day of class (1/8/19). The finalized course schedule will be posted on Canvas by 5:00pm that evening and distributed in hard copy at the following class meeting (1/10/19).

Canvas and Email: Students will need to access Canvas frequently in this course. Because of state and federal laws, all emails related to course content or delivery *must* come from students’ UF accounts rather than personal accounts (like Gmail and Yahoo).

Grade Breakdown:

- Attendance and Participation: 20%
- Facilitation I: 15%
- Facilitation II: 15%
- THE-4111 Facilitation: 15%
- Written Exam: 20%
- Oral Exam: 15%

Grading Scale (UF does not award an A+ grade):

A = 93-100	A- = 90-92	B+ = 89-89	B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	D- = 60-62	F = <59

(For more information: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>)

Course Expectations:

1.) To attend class. This course will rely on discussion, class exercises, and group work. For this format to succeed, you must be present and on time. You will receive points for participation and attendance in this course. You may miss **TWO** unexcused class sessions without penalty to your grade. After this, 10 percentage points will be deducted from your Attendance and Participation grade for each absence beyond the allotted two. Tardiness is not acceptable. Three late arrivals and/or early exits will equal one absence. **If you know you will be absent from class, it is your responsibility to notify the instructor prior to the absence and turn in any work prior to the start of class time.** Excused absences, which are defined in the University Attendance Policy

(<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#absencetext>), must be documented. *Only absences covered in the University Attendance Policy* may be documented and considered as excused. Athletes must submit official, written documentation for *every* absence. Students who miss class due to an excused absence must contact the instructor to make up missed work (including quizzes) **within one week of your return to class**. All students are responsible for providing their own documentation – I cannot track it down for you.

2.) To read the assigned materials. The material we read will provide us with the common ground upon which we will base our conversations. Without that common ground, our conversations will lose much of their richness. We will have quizzes and in-class writing exercises to ensure that you are keeping up with the reading and to help stimulate class discussion. Bringing the textbook to class on each day a reading is due is essential.

3.) To be attentive and participate in class. Participation does not simply mean speaking aloud in class, although that is essential. Students should participate by actively following discussion and by contributing to our semester-long conversation through the insights they present in their papers and assignments. Other examples of participation include coming prepared to class, asking questions that help to clarify the assigned readings, and making thoughtful comments that link the readings to outside material (perhaps even from other courses). Examples of activities that detract from that atmosphere include arriving late or leaving early, cell phone use, distracting behavior during lectures or student presentations, speaking unkindly or disrespectfully to or about anyone in the classroom, or expecting special treatment. These activities will not be tolerated, and offenders may be asked to leave class or face other disciplinary measures.

4.) To complete the required assignments in a timely fashion. The assignments provide you with both informal and formal opportunities to articulate your responses to the issues we'll be discussing. You will get the most out of the course if you turn in your work on time. **If you know you will be absent due to school related functions, family events, etc. it is your responsibility to make prior arrangements with the instructor.** Late assignments are subject to a 10% deduction per day. Some assignments, such as the Facilitation, cannot be made up except in the case of unanticipated, excused absences. While I appreciate that computer problems happen, they are not an acceptable reason for submitting work late and will result in the same 10% per day late penalty. All deductions are calculated based upon the possible points for each assignment.

Facilitations: In these seminar presentations, students will contextualize a play or performance practice for their peers, teaching that day's topic. Students will:

- Start with the traditional, canonical understanding of their subject. How have Oscar Brockett and other major historians usually talked about this topic?
- Discuss the cultural, material, philosophical, social, and theatrical events into which the performance practice or playtext is embedded.
- Invite their classmates to uncover new knowledge by providing primary and secondary sources that might help them look at the topic in a new way.
- Prepare an organized and useful handout for their peers. It should, at least, include an annotated bibliography of primary and secondary sources.
- Meet with the professor with a draft of their annotated bibliography at least one week before the facilitation to discuss the approach and methodology.

Crucially, students will provide each other with clear, constructive, and usable feedback on their presentations. This is a great way to improve one's own pedagogy. The quality of feedback to peers will be a major component of each student's attendance and participation grade. Each student must incorporate the feedback of the professor and their peers into their second facilitation (grades on these second seminars will largely be based on the improvement shown through attention to notes).

THE-4111 Facilitation: At the suggestion of the class during last fall's THE-6525, students will share their expertise with the undergraduate THE-4111 (History of Theatre on Stage II) course. MFA designers will teach all or part of a THE-4111 class in person, whereas MFA actors (who have another class during THE-4111) will contribute a short video on a playwright, movement, or dramatic theory styled after PBS' "Crash Course Theatre" series. Topics will be chosen during the first week of class. Students must meet with the instructor at least one week before their THE-4111 Facilitation to strategize.

Written Exams: Prompts for the take-home written exams will be tailored to each individual student, growing out of the facilitations and their feedback. Students are encouraged to meet with the professor after receiving this feedback to prepare for the written exams. Expectations for length and due dates will be developed in consultation with the students. Unsatisfactory exams may be rewritten.

Oral Exam: Students will schedule final oral examinations individually with the professor. Expectations for these exams will be developed and discussed on an individual basis.

University and School of Theatre and Dance Policies:

University Honestly 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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies several 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 professor.

Accommodations: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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.

Attendance at Performances: By decision of the faculty in the School of Theatre and Dance, the following statement is included on all departmental syllabi: "*Since production is the laboratory for all theatre courses, attendance at all mainstage School of Theatre and Dance productions is required of students enrolled in classes with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. Attendance at all related events is encouraged.*"

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/>

Student Resources:

Health and Wellness

1. U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to the student.
2. 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.
3. Student Health Care Center, 392-1161.
4. University Police Department, 392-1111 (or 9-1-1 for emergencies).
<http://www.police.ufl.edu/>

Academic Resources

1. E-learning technical support, 352-392-4357 (select option 2), e-mail to learningsupport@ufl.edu, or <https://lss.at.ufl.edu/help.shtml>.
2. Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.
<http://www.crc.ufl.edu/>
3. Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
4. Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<http://teachingcenter.ufl.edu/>
5. Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>