

# ***THE 6526: HISTORY, LITERATURE, CRITICISM II***

## ***Section 3779***

Spring Semester, 2020  
TR 7-8 (1:55-3:50)  
Location CON 219  
Office Hours: TBA, and by appt.

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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 7: **Theatre of India.** Sudraka, *The Little Clay Cart* (NAD vol. 1); Bharata (TTT 84).

R 9: **Theatre of China.** Guan, *Snow in Midsummer* (NAD vol. 1); Li (TTT 179).

T 14: **Romanticism.** Kleist, *Prince Frederick of Homburg* (PDF); Kleist (PDF).

R 16: **Pre-Modernism.** Büchner, *Woyzeck* (NAD); Hugo (TTT 298).

T 21: **Melodrama.** Boucicault, *The Octoroon* (PDF); Bentley (PDF).

R 23: **Naturalism.** Strindberg, *Miss Julie*, including preface (NAD); Zola (TTT 358).

T 28: **Realism I.** Ibsen, *Hedda Gabler* (NAD); Shaw (NAD); Ostermeier (PDF).

R 30: **Assault on Realism.** Jarry, *Ubu the King* (NAD); Craig (TTT 390).

#### **February**

T 4: **Realism II.** Chekhov, *Three Sisters* (PDF); Stanislavski (PDF).

R 6: **Expressionism.** Wedekind, *Lulu Plays* and *Lulu Prologue* (PDF).

T 11: **Dadaism, Futurism, and 'Cabaretic Modernism.'** Cabaret Texts (PDF); Meyerhold (TTT 406); Marinetti (TTT 419).

R 13: **Theatricalism.** Pirandello, *Six Characters in Search of an Author* (NAD).

T 18: **Theatre of Cruelty.** Artaud, *Spurt/Cenci* (PDF); Artaud (TTT 433).

R 20: **Epic Theatre.** Brecht, *The Good Woman of Setzuan* (NAD); Brecht (TTT 444).

T 25: **America before World War II.** Glaspell, *Trifles* (NAD); Hurston, *Color Struck* (PDF).

R 27: **Post-war America.** Miller, *Death of a Salesman* (NAD); Miller, "Tragedy and the Common Man"

(NAD)

## March

### **3, 5: SPRING BREAK**

T 10: **Theatre of Africa.** Soyinka, *Death and the King's Horseman* (NAD); Soyinka (TTT 474).

R 12: **Theatre of the Islamic World.** Al-Hakim, *Song of Death* (NAD). Carlson (PDF).

T 17: **Theatre of the Absurd.** Beckett, *Waiting for Godot* (NAD); Esslin (NAD).

R 19: **Post-war Europe.** Pinter, *The Homecoming* (NAD); Havel (TTT 483).

T 24: **Avant-garde I.** Grotowski (PDF); Boal (TTT 462); Turner (PDF).

R 26: **Avant-garde II.** Peter Brook, *The Empty Space* (separate text).

T 31: **Contemporary America I.** Fornés, *Mud* (NAD). View *Theatre of Rice and Beans* (in class).

## April

R 2: **Contemporary America II.** Jacobs-Jenkins, *An Octoroon* (separate text).

T 7: **Contemporary America III.** Nottage, *Ruined* (NAD); Wilson (NAD).

R 9: **International Postmodern I: In-Yer-Face.** Kane, *Phaedra's Love* (PDF); Saunders (PDF).

T 14: **International Postmodern II: Postdramatic.** [YouTube videos curated by Dr. Ralf]; Lehmann (PDF);  
Lavender (PDF)

R 16: **Discussion of Book Reviews.** Read book reviews on Canvas.

T 21: **Brief class: wrap-up.**

Final papers due TBA.

## READINGS:

Brook, Peter. 1968. *The Empty Space*. Scribner.

Gerould, Daniel, ed. *Theatre/Theory/Theatre* (TTT)

Gainor, J. Ellen, Stanton Garner, and Martin Puchner, eds. 2019. *The Norton Anthology of Drama*, 3<sup>rd</sup> ed., 2 vols. (NAD).

Jacobs-Jenkins, Branden. *An Octoroon*.

Several play and critical readings in PDF format:

Kleist, Heinrich von. *Prince Frederick of Homburg*

Kleist, Heinrich von. "On the Marionette Theatre."

Boucicault, Dion. *The Octoroon*

Bentley, Eric. "Melodrama," from *The Life of the Drama*.

Ostermeier, Thomas. "Reading and Staging Ibsen."

Chekhov, Anton. *Three Sisters*.

Stanislavsky, "Direction and Acting."

Wedekind, Frank. *The Lulu Plays*.

Cabaret Texts.

Hurston, Zora Neale. 2008 [1926]. *Color Struck*. In *Collected Plays*. Ed. Jean Lee Cole and Charles Mitchell. Rutgers University Press. 33-50.

Artaud, Antonin. *Spurt of Blood/The Cenci*.

Carlson, Marvin. 2013. "Negotiating Theatrical Modernism in the Arab World." *Theatre Journal* 65.4: 523-535.

Grotowski, Jerzy. "Towards a Poor Theatre"

Turner, Victor. 1990. "Are there universals of performance in myth, ritual and drama?" In *By means of performance: Intercultural studies of theatre and ritual*. Ed. Richard Schechner and Willa Appel. Cambridge University Press. 8-18.

Kane, Sarah. *Phaedra's Love*.

Saunders, Graham. "'Just a Word on a Page and There is Drama'..."

Lehmann, Hans-Thies. From *Postdramatic Theatre*.

Lavender, Andy. From *Performance in the Twenty-First Century*.

**REQUIREMENTS:**

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

b. Preparation and teaching of one class..... 20%  
Expectation: 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. A book review..... 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 4 as an electronic file uploaded to Canvas.**

d. A pecha kucha presentation and essay..... 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. A comprehensive final paper or oral exam..... 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 TBA. The paper is due on TBA 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.