

# THE 6525: HISTORY, LITERATURE & CRITICISM I

TR 7/8 (1:55-3:50) sec 8238  
Online – Synchronous via Zoom  
Fall Semester, 2020  
Office Hours MW5 and by appointment

Dr. Ralf Remshardt  
227 McGuire Pavilion  
rremshardt@arts.ufl.edu  
(352) 273-0513

## COURSE SUMMARY:

This graduate seminar will read and discuss plays and criticism relating to the drama and theatre from its beginnings to the early 18<sup>th</sup> century. 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.

## COURSE DESCRIPTION:

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. 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 reflect on the composition of the dramatic canon, deepen understanding, and hone analytical skills. Students will facilitate class discussions, write two take-home exams, and pass a final oral exam. *This semester's class will be hosted on the E-Learning platform Canvas via synchronous Zoom meetings.*

Schedule (as of 8/1/20)

Date		Subject	Reading(s)
September	T 1	Introduction/Welcome, Diagnostic Test	
	R 3	The Evolution of Performance	McConachie, "Evolutionary Perspective" (PDF)
	T 8	Dangerous <i>Mimesis</i>	Plato, <i>The Republic</i> (PDF) Aristotle TTT 43
	R 10	Aeschylus in Drag	<i>Agamemnon</i> (NAD); Case, "Classic Drag" (PDF)
	T 15	Myth, Drama, and Tragedy in Greece and Africa	Nietzsche, "The Birth of Tragedy" TTT 336; Soyinka, "Drama and the African World View" TTT 474
	R 17	Sophocles and Fate	<i>Oedipus the King</i> (NAD)
	T 22	Tragic Action and Structure	Vernant, "Ambiguity and Reversal" (PDF)
	R 24	Euripides' Antithesis	<i>Medea</i> (NAD)
	T 29	Black Dionysus:	Wetmore, "Black Medea"

		African American <i>Medeas</i>	
<b>October</b>	R 1	Roman Laughter	<i>Pseudolus</i> (NAD); Horace TTT 68
	T 6	Roman Horror	<i>Thyestes</i> (PDF); Duncan, "Extreme Mimesis" (PDF)
	R 8	The Middle Ages I	The Wakefield <i>Second Shepherd's Play</i> (NAD)
	T 13	The Middle Ages II	Sachs, <i>Fool Surgery</i> (PDF); Robin Hood Plays (PDF); Hornback (PDF)
	R 15	Japan – Nō Theatre	<i>Atsumori</i> (NAD); Zeami TTT 96
	T 20	Japan – Kabuki	Nakamura, <i>Chushingura</i> (PDF) FIRST EXAM – take-home
	R 22	Production Focus: <i>Sweat</i>	
	T 27	Devil's Bargains	<i>Doctor Faustus</i> (NAD)
	R 29	Elizabethan Order	Tillyard, "Order" and "Chain of Being" (PDF), Mullaney, "Place of the Stage" (PDF)
<b>November</b>	T 3	Denmark Usurped	<i>Hamlet</i> (NAD)
	R 5	Illyria Disturbed	<i>Twelfth Night</i> (NAD)
	T 10	Elizabethan (Mis)Rules	Eagleton, "Language"; Levine, "Men" (PDF)
	R 12	Trouble in Paradise: Golden Age Spain	<i>Fuenteovejuna</i> (NAD) Lope de Vega TTT 135
	T 17	Jonson and <i>Commedia</i>	Scala, <i>Madness</i> (PDF); <i>Volpone</i> (NAD)
	R 19	Neoclassical Tragedy	"Two Seventeenth-Century Views of Corneille's <i>Le Cid</i> " (PDF); <i>Phaedra</i> (NAD)
	T 24	Neoclassical Comedy	<i>Tartuffe</i> (NAD); Bergson, "Laughter" (PDF) SECOND EXAM – take home
	R 26	NO CLASS	Thanksgiving
<b>December</b>	T 1	Restoration Rakes	<i>The Country Wife</i> (NAD); Maus (PDF) ORAL EXAM OR PAPER TOPIC DUE
	R 3	Wrap-up and Spring preview	
	T 8	Oral Exams	

Note:

- **NAD** designates the *Norton Anthology of Drama*, 3<sup>rd</sup> ed., vol. 1.
- **TTT** stands for the anthology *Theatre Theory Theatre*.
- **PDF** denotes a reading available as a PDF file on Canvas.

**BOOKS** (all at the UF Bookstore or order via online stores):

- Gerould, D., ed. *Theatre Theory Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel.*
- Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, eds. *The Norton Anthology of Drama. Volume 1: Antiquity through the Eighteenth Century.* 3<sup>rd</sup> ed.

**REQUIREMENTS:**

a. Attendance and participation ..... 100 pts.  
Expectations: Preparation of readings; active and enthusiastic contribution to class discussions.

b. Preparation and facilitation of one class ..... 100 pts.  
Expectations: You will be assigned a facilitation 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 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. Make an appointment with me before you begin your preparations and also no more than one week after your class to receive feedback.

c. Two comprehensive written exams..... (100 pts. each) 200 pts.  
These 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 fall below 75 points.

e. A comprehensive oral exam..... 100 pts.  
Expectations: By **December 1st**, please submit to me a proposed field of specialization drawn from the semester's material, including an *annotated* bibliography of 5 titles. We will then schedule a 15-minute oral exam in the final week of classes. For the oral exam, prepare a final bibliography of sources used.

### ***Attendance Policy, Class Expectations, and Make-Up Policy***

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation. Additional information can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

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 Department 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.

### ***Evaluation of Grades***

<b>Assignment</b>	<b>Total Points</b>	<b>Percentage of Final Grade</b>
Participation	100	20%
Written Exams (2)	100 each	40%
Class facilitation	100	20%
Final Paper or Oral	100	20%
<b>Total</b>	<b>500</b>	<b>100%</b>

### ***Grading Policy***

<b>Percent</b>	<b>Grade</b>	<b>Grade Points</b>
90.0 - 100.0	A	4.00
87.0 - 89.9	A-	3.67
84.0 - 86.9	B+	3.33
81.0 – 83.9	B	3.00
78.0 - 80.9	B-	2.67
75.0 - 79.9	C+	2.33
72.0 – 74.9	C	2.00
69.0 - 71.9	C-	1.67
66.0 - 68.9	D+	1.33

63.0 - 65.9	D	1.00
60.0 - 62.9	D-	0.67
0 - 59.9	E	0.00

More information on UF grading policy may be found at:  
<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### ***Students Requiring Accommodations***

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://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/evals>. 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.

### ***Software Use***

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

## **Student Privacy**

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

## **Campus Resources:**

### *Health and Wellness*

#### **U Matter, We Care:**

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

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

#### **Sexual Assault Recovery Services (SARS)**

Student Health Care Center, 392-1161.

**University Police Department** at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

### *Academic Resources*

**E-learning technical support**, 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

**Career Resource Center**, Reitz Union, 392-1601. Career assistance and counseling. <https://www.crc.ufl.edu/>.

**Library Support**, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

**Teaching Center**, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>.

**Writing Studio, 302 Tigert Hall**, 846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>.

#### **Student Complaints Campus:**

[https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf).

**On-Line Students Complaints:** <http://www.distance.ufl.edu/student-complaint-process>.

**THE 6525**  
**History, Literature, Criticism 1**  
**Dr. Ralf Remshardt -- Fall, 2020**  
**Supplementary Readings**

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](http://www.lib.rochester.edu/camelot/friarpot.htm)>.

Bergson, Henri. "Laughter [excerpt]." 1980 [1900]. *Comedy*. Ed. Wylie Sypher. Baltimore: Johns Hopkins UP, 61-74.

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

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

Eagleton, Terry. "Language" and "Nothing," 1986. *William Shakespeare*. Oxford: Blackwell, 1-17 and 64-75.

Hornback, Robert. 2007. "The Folly of Racism: Enslaving Blackface and the 'Natural' Fool Tradition" [excerpt]. *Medieval and Renaissance Drama in England* 20: 46-52.

Levine, Laura. 1986. "Men in Women's Clothing: Anti-theatricality and Effeminization from 1579 to 1642." *Criticism* 28.2: 121-143.

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

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

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

Nakamura Matagoro II, and James R. Brandon, eds. [1748]. *Chushingura: The Forty-Seven Samurai*.

Plato. *The Republic*. 1901 [376 BCE]. Trans. Henry Davis. Washington D.C.: Dunne, 320-35.

Sachs, Hans. 1992 [1536]. *Fool Surgery*. Trans. Martin W. Walsh. *German Theatre Before 1750*. Ed. Gerald Gillespie. The German Library, vol. 8. New York: Continuum, 13-25.

Scala, Flaminio. *The Madness of Isabella*. Commedia dell'arte scenario.

Seneca, Lucius Annaeus. 2001 [before 65 CE]. *Thyestes*. Translated by Caryl Churchill. London: Nick Hern.

Sidnell, Michael J., ed. 1991. *Sources of Dramatic Theory 1: Plato to Congreve*. Cambridge; Cambridge UP, 212-19. ("Two Seventeenth-Century Views of Corneille's *Le Cid*").

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

Vernant, Jean-Pierre. 1988. "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, 113-140.

Wetmore, Kevin. 2003. "Black Medea." *Black Dionysus: Greek Tragedy and African American Theatre*. Jefferson, NC: McFarland. 132-203.