

THE 3173: Contemporary European Theatre

section 0190

version 1.0

Fall 2020
TR 3rd -4th per (9:35-11:30)
Synchronous Online via Canvas ZOOM

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Office Hours MW 5th and by appt

Course Description: This seminar class is a broad-based exploration of the European theatre of the present. European theatres are distinguished from their counterparts in the United States by a long history of governmental support and a willingness to challenge audiences and defy commercialism. The political upheavals beginning in the late 1980s (the collapse of state communism, the expansion of the European Union, problems of economic inequality and increased migration across the EU and from the global South) and a highly mediated environment have left the theatres of Europe struggling for relevance in the 21st century, a struggle marked by scarce funding, generational changes, the crisis of leftist politics, and the tension between text and performance (“postdramatic” theatre).

The course introduces students to performance texts and thematic complexes since 2000 that reflect the shifting grounds of Europe, politically and aesthetically, and it will pay particular attention to how institutions and practices negotiate questions of equity and inclusion in texts and performances.

Please note that the course and syllabus remain responsive to current developments. Readings and **guest lecturers** may shift, though never without sufficient notice to students.

Date		Subject	Reading(s) or Viewings
September Week 1	T 1	Introduction: Mapping Europe	
	R 3	Europe Now - No Show Business as Usual	<i>Headlong</i> videos (Link)
Week 2	T 8	First Encounters	<i>The Encounter</i> (Canvas Video) Simon McBurney (CED) - UK
	R 10	Who's There? European Theatre Structures I	Fülle, “A Theatre for Postmodernity” (Canvas PDF)
Week 3	T 15	Private Lives I: The European Family - RUS	Krapivina, <i>Signals of Reconciliation</i> (Canvas PDF) – RUS Lev Dodin (CED) - RUS
	R 17	Postdramatic Theatre I	Lehmann, “Postdramatic” (Canvas PDF) Videos (Link)
Week 4	T 22	Postdramatic Theatre II	Jan Lauwers (CED) – NL Romeo Castellucci (CED) – I Videos (Link) (Link)

	R 24	Theatre and Race I	Green, <i>Ear for Eye</i> (Online @ Royal Court Theatre) - UK [Potential town hall]
Week 5	T 29	Theatre and Race II	Schimmelpfennig, <i>Golden Dragon</i> (Canvas PDF) – D Canvas Video of UF production Sieg, “Race, Guilt, and <i>Innocence</i> ” (Canvas PDF) – D
October	R 1	Theatre and Postcolonialism	“I Have to Go in and Decolonize” (Link) Ukaegbu, “Post-Colonialism and Performance” (Canvas PDF)
Week 6	T 6	Private Lives II: The European Family - F	De Vos, <i>Till Death</i> (Canvas PDF) – F YouTube Video (Link) Patrice Chereau (CED) - F
	R 8	Theatre and Inter/Media	Weijdom, “Mixed Reality” (Canvas PDF and Link) – NL Katie Mitchell (CED) – UK Videos (Link Link) Guest: Dr. Will Lewis, Purdue University
Week 7	T 13	Body Politics: Theatre and Sexual Identity I	McKevitt, <i>The Big Deal</i> (Canvas PDF) – IRL, Video (Link)
	R 15	Body Politics: Theatre and Sexual Identity II	Neziraj, <i>55 Shades of Gay</i> (Canvas PDF) – KOS Video (Link) Guest: Saranda Kalaveshi, New Mexico
Week 8	T 20	<i>Regietheater</i> : The Director as Author I	Thomas Ostermeier (CED) – D Video (Link)
	R 22	<i>Regietheater</i> : The Director as Author II	Richter, <i>Small Town Boy</i> (Canvas PDF) – D; Birgfeld (Canvas PDF) - D Video (Link)
Week 9	T 27	Theatre and Resistance	Livergant, “Belarus Free Theatre” - BEL Russell, “Scorched Earth” (Canvas PDF) – BEL Silviu Purcarete (CED) - RO YouTube video (Link Link)
	R 29	Private Lives III: The European Family - I	Dante, <i>mPalermu</i> (Canvas PDF) – I Spedalieri, “Going Out’...” (Canvas PDF) Video (Link) Guest: Dr. Francesca Spedalieri, SUNY Stony Brook
November	T 3	No Man’s Land: Theatre and Migration I	Glez, <i>Numbers</i> (Canvas PDF) - E
Week 10	R 5	No Man’s Land: Theatre and Migration II	Remshardt, “Fugitive Performance” (Link) Sharifi, “Theatre and Migration” (Canvas PDF)

			Guest: Dr. Azadeh Sharifi, University of Munich
Week 11	T 10	Irruptions of the Real: Theatre of the Everyday I	Hilton, "Theater Hora's <i>Disabled Theater</i> " (Canvas PDF) Video (Link) - CH Rimini Protokoll, <i>Chinchilla Arschloch</i> Video (Link) - D
	R 12	Irruptions of the Real: Theatre of the Everyday II	She She Pop, <i>Testament</i> – D (Canvas PDF) Levine, "Not Just..." (Canvas PDF) – CH/BE Video (Link) (Link)
Week 12	T 17	<i>Vergangenheitsbewältigung</i> : Dealing with the Past I	Drabek, <i>Aquabelles</i> (Canvas PDF) – CZ Guest: Dr. Aneta Mancewicz, University of London
	R 19	<i>Vergangenheitsbewältigung</i> : Dealing with the Past II	Mitterer, <i>Jägerstätter</i> (Canvas PDF) – A Video (Link)
Week 13	T 24	Theatre and Immersion	Remshardt, <i>Punchdrunk</i> and <i>Stovepipe</i> reviews (Canvas PDF) – UK Videos (Link Link) White, "Immersive" (Canvas PDF)
	R 26	NO CLASS	Thanksgiving
December Week 14	T 1	Who's There? European Theatre Structures II (Festivals)	Remshardt, "Theater der Welt, Hamburg 2017" (Canvas PDF) Guest: Dr. Katia Arfara, NYU Abu Dhabi
	R 3	Project presentations	
Week 15	T 8	Project presentations & Wrap-up	

TEXTS AND MATERIALS

There is no single up-to-date anthology or textbook that serves all of Europe, and translations of plays are often hard to come by and go out of print quickly. As a result, the texts for this class are available in a variety of formats. THAT MEANS YOU HAVE TO PLAN AHEAD FOR YOUR READING!

Texts designated with (*) should be ordered by participants via an online bookseller.

Texts with (**) are available in electronic form in PDF format. They are accessible on Canvas under "Resources."

Texts with (***) are online. A link is embedded in the syllabus and in the Canvas module.

Required Book:

Delgado, Maria M., and Dan Rebellato. 2010. *Contemporary European Theatre Directors*. London: Routledge.*

Play Texts:

Dante, Emma. 2020. *mPalermu*. Trans. Francesca Spedalieri. Emma Dante, *mPalermu*, *Dancers*, and Other Pays. Typescript. 6-54.**

De Vos, Rémi. 2017. *Till Death*. Trans. Chris Campbell. *The Oberon Anthology of Contemporary French Plays*. London: Oberon. n.p. [7-64].**

Drábek, David. 2009. *Aquabelles*. Trans. Don Nixon. *Czech Plays: Seven New Works*. New York: Martin E. Seagal Theatre Center. 154-200.**

Glez, Mar Gómez. 2013. *Numbers*. Trans. William Gregory. *New Plays from Spain*. New York: Martin E. Seagal Theatre Center. 147-197.**

green, debbie tucker. 2020. *ear for eye*. <https://royalcourttheatre.com/earforeyeyplaytext/>***

Krapivina, Marina. 2014. *Signals of Reconciliation*. Trans. Yuri Kaliada. *Belarus Free Theatre: New Plays from Central Europe*. London: Oberon. 64-106.**

McKevitt, Una, ed. 2013. *The Big Deal*. *The Oberon Anthology of Contemporary Irish Plays*. Ed. Thomas Conway. London: Oberon. 221-249.**

Mitterer, Felix. 2015. *Jägerstätter*. Trans. Gregor Thuswaldner with Robert Dassanowsky. University of New Orleans Press.**

Neziraj, Jeton. 2018. *55 Shades of Gay (Balkan Spring of Sexual Revolution)*. Trans. Alexandra Channer. *Global Queer Plays*. London: Oberon. 55-110.**

Richer, Falk. 2019. *Small Town Boy*. Trans. David Tushingham. *Theatre. Dance. Politics: Lectures and Plays*. Berlin: Alexander Verlag. 159-219.**

Schimmelpfennig, Roland. 2010. *The Golden Dragon*. Trans. David Tushingham. Frankfurt: Goethe-Institut. Typescript.**

She She Pop and Their Fathers. 2019. *Testament*. Trans. Neil Blackadder. *Everything and Other Performance Texts from Germany*. Ed. Matt Cornish. New York: Seagull Books. 244-305.**

Critical Texts:

- Birgfeld, Johannes. 2019. "The Only Question Left Is: How Could We Have Lived Like That? Why Didn't We Do Anything to Stop It?" Falk Richter, *Theatre. Dance. Politics: Lectures and Plays*. Berlin: Alexander Verlag. 289-297.**
- Fülle, Henning. 2017. "A Theatre for Postmodernity in Western European Landscapes" *Independent Theatre in Contemporary Europe*, eds. Manfred Brauneck and ITI Germany. Bielefeld: transcript. 275-317.**
- Hilton, Leon. 2014. "Presence, Rhetoric, Difference: Jérôme Bel and Theater HORA's *Disabled Theater*." *TDR* 58.3: 156-62.**
- Lehmann, Hans-Thies. 2006. *Postdramatic Theatre*. Trans. Karen Jürs-Munby. New York: Routledge. 68-107.**
- Levine, Debra. 2017. "Not Just Adult Entertainment: Milo Rau and CAMPO's Collaborative *Five Easy Pieces*." *TDR* 61.4: 147-155.**
- Livergant, Elyssa. 2016. "Belarus Free Theatre, Labor Mobility, and the Cultural Politics of the Border." *Contemporary Theatre Review* 26.2: 241-57.**
- Remshardt, Ralf. 2008. "*Threepenny Opera* and *The Masque of the Red Death*." *Theatre Journal* 60.4: 639-642.**
- Remshardt, Ralf. 2010. *War Horse* and *Stovepipe*." *Theatre Journal* 62.2: 271-275.**
- Remshardt, Ralf. 2016. "Fugitive Performance: Nikolas Stemann's *Die Schutzbefohlenen* and the Medial Matrix of Refugee Theatre," *Critical Stages/Scènes Critiques* vol. 14.***
- Remshardt, Ralf. 2018. "Theater der Welt, Hamburg 2017." *Theatre Journal* 70.2: 233-36.**
- Russell, Curtis. 2018. "Scorched Earth." *PAJ* 40.2: 90-93.**
- Sharifi, Azadeh. 2017. "Theatre and Migration." *Independent Theatre in Contemporary Europe*, eds. Manfred Brauneck and ITI Germany. Bielefeld: transcript. 321-64.**
- Sieg, Katrin. 2015. "Race, Guilt, and *Innocence*: Facing Blackfacing in Contemporary German Theatre." *German Studies Review* 38.1: 117-34.**
- Spedalieri, Francesca. 2020. "'Going Out in Italian': Translating Southern Italian Post-Coloniality in Emma Dante's Play *mPalermu*." *Delos* 35.1: 86-95.**
- Ukaegbu, Victor. 2017. "Post-Colonialism and Performance: Political, Cultural and Pedagogic Legacies and Constraints." *Repertório* 20.29: 12-34.**
- Weijdom, Joris. 2017. "Mixed Reality and the Theatre of the Future: Arts and New Technologies." *Fresh Perspectives* 6, IETM – International network for contemporary performing arts, Brussels. ietm.org. 5-7 and Chapters 8, 11, and 13.**
- White, Gareth. "On Immersive Theatre." 2012. *Theatre Research International* 37.3: 221-35. **

Video: Some video material for this course may be accessed through UF Libraries Databases, <https://cms.uflib.ufl.edu/>.

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

Recommended:

Writing and style manuals:

- Print: Diana Hacker and Nancy Sommers, *A Pocket Style Manual*, 8th ed. Bedford/St. Martin's, 2017.
- Free online: University of Wisconsin-Madison's Writer's Handbook, <https://writing.wisc.edu/handbook/>

ASSIGNMENTS AND GRADING:

Assignment	Points
In-class participation in discussions/activity. Careful and timely reading of texts.	100
Discussion board entries on videos and questions for guest speakers.	100
In-class presentation on an important European theatre practitioner, company, or movement. These topics will be assigned from a list. Create a Canvas resource page for the class. Presentation dates will be throughout the semester.	200
Researching and introduction of one assigned play text in class. Leading the class discussion on this text. Creating a PowerPoint with relevant facts and questions for discussion.	200
“Adopting” a European country, giving regular Tuesday updates on political and cultural occurrences there, and devising a theatre project that engages with the “public sphere” of that country. Projects will be presented on December 3 and 8.	200
Writing a final 2,000-word research paper on a topic of relevance to the class. Topics will be set by December 1. Paper due date is December 14.	200
TOTAL	1000

SUBMISSION OF WRITTEN ASSIGNMENTS

All written assignments should be formatted in MLA style, 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. You must include a word-count at the top of the first page. Include your name, course number, date submitted, and a title for the essay.

Submission of late assignments without penalty requires a valid and documented reason, such as an excused absence. Otherwise, 10% of the total possible points for the assignment will be deducted for each school day that assignment is late (holidays and weekends excepted).

GRADING SCALE

Score	Percent	Grade	Grade Points
934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00
700-733	70.0-73.3	C-	1.67
667-699	66.7-69.9	D+	1.33
634-666	63.4-66.6	D	1.00
600-633	60.0-63.3	D-	0.67
0-599	0-59.9	E	0.00

More information on grades and grading policies may be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

COURSE POLICIES AND STUDENT RESOURCES

Attendance & Tardiness Policy:

The success of this course depends on active participation and discussions. It is imperative, therefore, that you attend class *promptly*, have read the assigned material, and express your analysis of this material in class. As an active contributor to a collaborative art form such as theatre, you must be willing to share your views with clarity, confidence, and consideration of others.

Two unexcused absences are permissible. Each unexcused absence beyond the third will result in a 25-point reduction in your participation/attendance grade. Three late logons or early logoffs will equal one unexcused absence.

PLEASE NOTE: If you make 0 points in participation/attendance, you may fail the course, regardless of actual total points.

Only those absences deemed excused according to UF policy will be exempted from this policy. The UF policy on excused absences reads, in part:

- *“In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.”*

Appropriate documentation is required for excused absences. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. The full UF policy on absences, including religious holidays, illness policy, and the 12-day rule, may be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

If absent, it is your responsibility to obtain information about missed course content. If an assignment is missed due to an excused absence, the assignment will be **due by the next class period following the excused absence**.

The following statement regarding attendance is found in the School of Theatre and Dance Faculty Policy Manual:

- ***Class Attendance is required of all students.*** Students are required to attend each class and will be responsible for all information presented or assigned. Attendance will be taken. Participation during the class is greatly encouraged. Predicted absenteeism should be discussed with the instructor no less than one week prior to the event. ***Any student missing a class for any reason is responsible for getting notes and handouts from a fellow student, not the instructor.*** Students are required to enter class on time and stay through the entire lecture. Tardiness and leaving early will also affect attendance record. On certain days, some class meetings will not be in the

*regular classroom, so be sure to listen to announcements and check the web site.
Please do not bring food or drinks into the classroom.*

Canvas and Email:

Students will need to access Canvas frequently for updates to the schedule, information about assignments, and other relevant course information. State laws require that all emails related to course content or delivery must come from students' UF accounts (@ufl.edu) rather than personal accounts. The instructor will make every effort to respond to email communication within 24 hours during weekdays and within 48 hours during weekends and holidays.

Classroom Technology:

Students are encouraged to use personal computers for note-taking and relevant online references. Students may not use technology for texting or social networking during class time. Cell phones should be silenced during class, and other disruptions minimized.

Academic Honesty and the Student Honor Code:

The Student Honor Code and Student Conduct Code received extensive revisions in 2018. The Honor Code contains the following statement:

- *"The Honor Pledge: We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Student 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 identifies a number of potential violations, including plagiarism. Section 3.E. prohibits and defines plagiarism as follows:

- **"Plagiarism.** *A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:*
 - 1. *Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
 - 2. *Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*
 - 3. *Submitting materials from any source without proper attribution.*
 - 4. *Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author."*

Plagiarism on any assignment will automatically result in the referral of the student to the Dean of Students for consideration of academic and student status sanctions.

The Student Honor Code and Student Conduct Code may be read in their entirety at: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Course Evaluation:

The text below regarding the online course evaluation process is in accordance with the UF Policy on Course Syllabi:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or

via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Students Requiring Accommodations:

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Class Demeanor:

Students are expected to join the class on time, dress appropriately for a public interaction (even online), and behave in a manner that is respectful to the instructor and fellow students. Please avoid the use of cell phones and restrict eating to outside of class.

Some of the texts, performances and films we will examine may contain explicit language, as well as controversial topics and opinions. It is expected that students demonstrate respect for ideas that may differ from their own. Disruptive conduct is a violation of the Student Conduct Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

Recordings and Student Privacy:

Our class sessions may not be audiovisually recorded. Students are required to participate with their camera engaged. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is a violation of the Student Code of Conduct:

Unauthorized Recordings. A Student must not, without express authorization from Faculty, make or receive any Recording, through any means over any medium, of any academic activity, including but not limited to a Recording of any class or of any meeting with Faculty. Students registered with the Disability Resource Center who are provided reasonable accommodations that include allowing such Recordings must inform Faculty before making such Recordings. (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>)

Campus Resources:

Health and Wellness

COVID-19. Information about the university's response, support and updates related to the coronavirus may be found at: <https://coronavirus.ufl.edu/>.

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit <https://umatter.ufl.edu/> to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center. Visit the Center's website at <https://counseling.ufl.edu/> or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center. Call 352-392-1161 for 24/7 information to help you find the care you need or visit <https://shcc.ufl.edu/>.

University Police Department: Visit the UF Police website at <http://www.police.ufl.edu/> or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; or visit <https://ufhealth.org/emergency-room-trauma-center>.

Academic Resources:

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services: <https://career.ufl.edu/> .

Library Support: To receive assistance with using the libraries for finding resources, consult <http://cms.uflib.ufl.edu/ask>. The Fine Arts Library, Theatre Resource site may be accessed at: <https://guides-uflib-ufl-edu.lp.hscl.ufl.edu/theatreguide>.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>

Student Complaints On-Campus: Info at the Student Honor Code website: <https://sccr.dso.ufl.edu/policies/student-honor-%20code-student-conduct-code/>

On-Line Students Complaints: View the Distant Learning Student Complaint Process website: <https://distance.ufl.edu/getting-help/student-complaint-process/>

Theatre research resources from the UF Library:
<https://guides.uflib.ufl.edu/c.php?g=799944&p=5717565>