

# THE 6526: HISTORY, LITERATURE, CRITICISM II

TR 7/8 (1:55-3:50) sec 3779  
 CON 218/online - Synchronous via Zoom  
 Spring Semester, 2021  
 Office Hours MW 6, R 9, and by appointment

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## COURSE SUMMARY:

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 performance cultures: Indian, Chinese, and African.

Schedule (as of 1/4/21)

Date		Subject	Reading(s)
<b>WEEK 1</b> January	T 12	Introduction/Wel come	Syllabus and Assignments
	R 14	Theatre of India	Sudraka, <i>The Little Clay Cart</i> (NAD vol. 1); Bharata (TTT 84).
<b>WEEK 2</b>	T 19	Theatre of China	Guan, <i>Snow in Midsummer</i> (NAD vol. 1);
	R 21	Romanticism	Kleist, <i>Prince Frederick of Homburg</i> (PDF); Kleist (PDF).
<b>WEEK 3</b>	T 26	Pre-Modernism	Büchner, <i>Woyzeck</i> (NAD); Hugo (TTT 298).
	R 28	Melodrama	Boucicault, <i>The Octoroon</i> (PDF); Bentley (PDF).
<b>WEEK 4</b> February	T 2	Naturalism	Strindberg, <i>Miss Julie</i> , including preface (NAD); Zola (TTT 358).
	R 4	Realism I	Ibsen, <i>Ghosts</i> (PDF); Shaw (NAD); Ostermeier (PDF).
<b>WEEK 5</b>	T 9	Assault on Realism	Jarry, <i>Ubu the King</i> (NAD); Craig (TTT 390).
	R 11	Realism II	Chekhov, <i>Three Sisters</i> (PDF); Stanislavski (PDF).
<b>WEEK 6</b>	T 16	Expressionism	Wedekind, <i>Lulu Plays</i> and <i>Lulu Prologue</i> (PDF).
	R 18	Dadaism, Futurism, and 'Cabaretic Modernism.'	Cabaret Texts (PDF); Meyerhold (TTT 406); Marinetti (TTT 419).
<b>WEEK 7</b>	T 23	Metatheatre	Pirandello, <i>Six Characters in Search of an Author</i> (NAD).
	R 25	Theatre of	Artaud, <i>Spurt/Cenci</i> (PDF); Artaud (TTT 433).

		Cruelty	
<b>WEEK 8 March</b>	T 2	Epic Theatre	Brecht, <i>The Good Woman of Setzuan</i> (NAD); Brecht (TTT 444).
	R 4	United States Before WW2	Glaspell, <i>Trifles</i> (NAD); Hurston, <i>Color Struck</i> (PDF).
<b>WEEK 9</b>	T 9	Post-War USA	Miller, <i>Death of a Salesman</i> (NAD); Miller, "Tragedy and the Common Man" (NAD).
	R 11	Theatre of Africa	Soyinka, <i>Death and the King's Horseman</i> (NAD); NEW READING
<b>WEEK 10</b>	T 16	Theatre of the Islamic World	Al-Hakim, <i>Song of Death</i> (NAD). Carlson (PDF).
	R 18	Theatre of the Absurd	Beckett, <i>Happy Days</i> (PDF); Esslin (NAD).
<b>WEEK 11</b>	T 23	Post-War Europe	Pinter, <i>The Homecoming</i> (NAD); Havel (TTT 483).
	R 25	Avant-Garde I	Grotowski (PDF); Boal (TTT 462); Turner (PDF).
<b>WEEK 12</b>	T 30	Avant-Garde II	Peter Brook, <i>The Empty Space</i> (separate text).
<b>April</b>	R 1	Contemporary USA I: Latinx	Fornés, <i>Mud</i> (NAD). View <i>Theatre of Rice and Beans</i> (in class).
<b>WEEK 13</b>	T 6	Contemporary USA II: African American	Jacobs-Jenkins, <i>An Octoroon</i> (separate text); Wilson (NAD).
	R 8	International Postmodern I: In-Yer-Face	Kane, <i>Phaedra's Love</i> (PDF); Saunders (PDF).
<b>WEEK 14</b>	T 13	International Postmodern II: Postdramatic	[YouTube videos curated by Dr. Ralf]; Lehmann (PDF)
	R 15	Production Focus:	<i>Three Sisters</i>
<b>WEEK 15</b>	T 20	Discussion of Book Reviews and Wrap-Up	Read book reviews on Canvas. PAPER/ORAL TOPIC DUE

Note:

- **NAD** designates the *Norton Anthology of Drama* (vol. 1 or 2)
- **TTT** stands for the anthology *Theatre Theory Theatre*.
- **PDF** denotes a reading available as a PDF file. You will find those on Canvas (<https://elearning.ufl.edu/>)

**BOOKS** (at the UF Bookstore or via Amazon):

- Brook, Peter. 1968. *The Empty Space*. Scribner.
- Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, eds. 2019. *The Norton*

- Anthology of Drama. Volume 2. 3<sup>rd</sup> ed. Norton.*
- Gerould, Daniel., ed. 2003. *Theatre Theory Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. Applause.
  - Jacobs-Jenkins, Branden. 2015. *An Octoroon*. Dramatists Play Service.

**REQUIREMENTS:**

a. Attendance and participation .....100 pts.  
 Expectations: Regular attendance at class meetings; preparation of readings; active 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 handouts and PowerPoints or Prezis that should contain, among other useful information, a set of a set of non-trivial 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. See me before you begin your preparations and also no more than one week after your class to receive feedback.

c. A pecha kucha presentation and essay.....100 pts.  
 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 or Chicago). **The paper is due on the date of the presentation.**

d. A book review .....100 pts.  
 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 6 as an electronic file uploaded to Canvas.**

e. A comprehensive final paper or oral exam.....100 pts.  
 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 April 20. The paper is due on April 27 on Canvas.**

### ***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>

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

<b>Assignment</b>	<b>Total Points</b>	<b>Percentage of Final Grade</b>
Participation	100	20%
<i>Pecha kucha</i> /essay	100	20%
Book review	100	20%
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. <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 6526**  
**History, Literature, Criticism II**  
**Dr. Ralf Remshardt – Spring, 2021**  
**Supplementary Readings**

Artaud, Antonin. 1970 [1935]. *The Cenci*. Trans. Simon Watson Taylor. New York: Grove.

Artaud, Antonin. 1988 [1925]. *The Spurt of Blood*. In *Selected Writings*. Ed. Susan Sontag. 72-76.

Bentley, Eric. 1964. "Melodrama," In *The Life of the Drama*. New York: Athenaeum. 195-218.

Boucicault, Dion. 1987 [1859]. *The Octoroon*. In *Selected Plays of Dion Boucicault*. Ed. Andrew Parkin. Washington: Catholic University of America Press. 135-190.

**Cabaret Texts:**

Bruant, Aristide. 1989 [1890]. "Out in the Street" and "The Guillotine." In *Cabaret Performance* Vol. 1: Europe 1890-1920. Ed. and trans. Laurence Senelick. 42-47.

Bernauer, Rudolf. 1989 [1903]. "A Doll's House (Nora)." In *Cabaret Performance* Vol. 1: Europe 1890-1920. Ed. and trans. Laurence Senelick. 93-97.

Carli, Mario. 1986 [c. 1915]. "States of Mind." In *Futurist Performance*. Ed. and trans. Michael Kirby and Victoria Nes Kirby. New York: PAJ. 256-7.

Corra, Bruno, and Emilio Settimelli. 1986 [c. 1915]. "Negative Act" and "Old Age." In *Futurist Performance*. Ed. and trans. Michael Kirby and Victoria Nes Kirby. New York: PAJ. 268-70.

Tzara, Tristan. 1987 [1916]. "The First Celestial Adventure of Mr. Antipyrene, Fire Extinguisher." Trans. Ruth Wilson. In *DADA Performance*. Ed. Mel Gordon. New York: PAJ. 52-62.

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

Chekhov, Anton. 1990 [1901]. *Three Sisters*. A version by Frank McGuinness from a literal translation by Rose Cullen. London: Faber and Faber.

Grotowski, Jerzy. 1968. "The Theatre's New Testament" Trans. Jørgen Andersen and Judy Barba. In *Towards a Poor Theatre*. New York: Simon and Schuster. 27-53.

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

Kane, Sarah. 1996. *Phaedra's Love*. In *Blasted & Phaedra's Love*. London: Methuen. 59-97.

Kleist, Heinrich von. 1982 [1810]. *Prince Frederick of Homburg*. In *Plays*. Ed. Walter Hinderer. Trans. Peggy Meyer Sherry. 269-341.

Kleist, Heinrich von. 1972 [1810]. "On the Marionette Theatre." Trans. Thomas G. Neumiller. *TDR* 16.3: 22-26.

Lehmann, Hans-Thies. 2006. "Panorama of Postdramatic Theatre." In *Postdramatic Theatre*. Trans. Karen Jürs-Munby. London: Routledge. 68-105.

Ostermeier, Thomas. 2010. "Reading and Staging Ibsen." *Ibsen Studies* 10.2.

Saunders, Graham. 2003. "'Just a Word on a Page and There is Drama.' Sarah Kane's Theatrical Legacy" *Contemporary Theatre Review* 13.1: 97-110.

Stanislavski, Constantin. 2011 [1929]. "Direction and Acting." In *Wadsworth Anthology of Drama*. Ed. William B. Worthen. 6<sup>th</sup> ed. Boston: Wadsworth. 1070-75.

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: Cambridge University Press. 8-18.

Wedekind, Frank. 1990 [1898]. *The Lulu Plays*. Trans. and adapt. Steve Gooch. Bath: Absolute Press. 11-100.

Wedekind, Frank. "Prologue to 'Earth Spirit'" 101-104.