

THE 6525: HISTORY, LITERATURE & CRITICISM I

Building ARCH 0215

TR 1:55-3:50 pm

Fall 2021

COURSE SUMMARY

This graduate seminar will read and discuss plays and criticism relating to the drama and theatre from its beginnings to the 18th 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.

This course approaches theatre studies from the assumption that there is a diversity of ways of knowing and learning. It combines lectures with collaborative projects that will require you to learn through performance/presentation. I will assess your progress throughout the semester through a combination of tools explained below.

INSTRUCTOR INFORMATION

Name: Jashodhara Sen (Ph.D.)
Email: jsen@ufl.edu

Office: 306 McCarty C
Phone: 352 294-0456
Hours: Monday 1-2 pm (open door), Friday 12-1 pm (by appointment)

Instructor correspondence:
I prefer UF e-mail over CANVAS messaging but will try to respond to both within 24 hours.

Website:
<https://www.jashodharasen.com/>

COURSE DESCRIPTION:

The plays are NOT in chronological order; rather comparing and contrasting different historical periods, cultures, accompanied by critical texts that 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 theatrical canon and how to go beyond the canon, deepen understanding, and hone analytical skills.

Students will facilitate class discussions, perform, write, and present at the end of the semester. This semester, we will meet in person and celebrate our learning and growing together.

REQUIRED TEXTS:

- Daniel Gerould, ed., *Theatre/Theory/Theatre: The Major Critical Texts* (New York: Applause, 2000)
- Mary Klages, *Literary Theory: A Guide for the Perplexed* (Continuum International Publishing Group, 2006)

- Play PDFs will be uploaded to 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*.
- Klages, Mary. *Literary Theory: A Guide for the Perplexed (Guides for the Perplexed)*.

GRADE BREAKDOWN:

- Practice-as-Research (including written report 100 pts): 200 (40% of final grade)
 - Written Exam 1: 100 pts (20% of final grade)
 - Attendance and participation: 50 pts (10% of final grade)
 - Co-facilitation of one class: 50 pts (10% of final grade)
 - Final Presentation: 100 pts (20% of final grade)
- TOTAL: 500 pts**

PRACTICE-AS-RESEARCH is a collaborative project culminating in a 10–15-minute presentation; they are meant as “ensaïos” (a word in Portuguese that means both rehearsal and essay) that explore an idea through performance. We are inspired by this original concept and modifying the practice to reach our objective in this class. The defining idea behind this assignment is to bring our whole self to our research as artists, scholars, and change-makers. Please choose a topic, play, methodology related to the vast array of topics we are covering in this course, keeping in mind the timeline for this course relating to drama and theatre from its beginnings to the 18th century. You will be evaluated not by the quality of the final product but by the depth of the concept you are exploring theatrically. A 500-750-word reflection is due before a week-long break on November 24-27, explaining the impulse behind the “essay,” relevant sources from the reading, and what you learned from the experiment. Although the projects are collective, reflections are individual and should be distinct from each other.¹

Read: <https://scalar.usc.edu/works/creative-practice-research/what-is-pbr>

WRITTEN EXAMS: There will be one in-class exam in which you will answer questions that ask you to place the history and theory in conversation with the plays we have read before the exam. You will have two or more essay questions to choose from for this exam. Other questions will be a combination of multiple choices, fill-in-the-blanks, and short answers. I will give you the option to rewrite the exam if you fall below 75 points.

FINAL PRESENTATIONS: These will be 7-10 -minute timed presentations in which each student will present an argument about a play not covered in this class in light of the readings and discussions we have done throughout the semester.

ATTENDANCE AND PARTICIPATION: Preparation of readings; active and enthusiastic contribution to class discussions.

PREPARATION AND FACILITATION OF ONE CLASS: After looking over the syllabus, you will choose to co-facilitate a class by the second week of the semester. You must carefully read all texts assigned for your class period (plays and critical texts, if applicable), then research and read essential background materials and prepare PowerPoints/Google Slides that should contain, among other useful information, a set of probing questions to stimulate discussions. Your task is to figure out what is important about the text(s) and their context. Please make an appointment with me before you begin your preparations. After you present in the class, we will meet during my office hours and decide the grade collectively. Please find the self-evaluation rubric on Canvas.²

¹ The idea of this assignment is courtesy of my mentor and colleague Dr. Marcos Steuernagel.

² The idea of this assignment is courtesy of my colleague Dr. Ralf Remshardt.

COURSE SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED IN CLASS OR VIA E-MAIL

DATE	TOPIC	READINGS/VIEWINGS DUE
AUGUST T 24	Introduction Exploring the syllabus	Syllabus and a trip to the library
R 26	Foundational Theatre history/theory	“On the Art of the Nō Drama” Zeami (15 th c.) Gerould p 98-107
T 31		“The Poetics” Aristotle (4 th c. BC.) Gerould p 45-67
SEPTEMBER R 2		“Aristotle's Poetics and Zeami's Teachings on Style and the Flower” Megumi Sata Asian Theatre Journal, Spring 1989
T 7		Play PDF: <i>Atsumori</i> by Zeami 14 th c.
R9		Play PDF: <i>Medea</i> by Euripides 431 B.C.
T14	Interculturalism and Orientalism	PDF: <i>Orientalism</i> , Introduction and Chapter One, Edward Said https://www.youtube.com/watch?v=qlsmROjCLBk <i>The Mahabharata</i> by Peter Brook 1989 (5:22:23) In-class viewing and discussion
R 16		In-class viewing of <i>The Mahabharata</i> “The “Mahabharata”: A Reading in Political Structuring” Prafulla Kumar Mohanty, 2005 “Peter Brook’s “Mahabharata”: A View from India” Rustom Bharucha, 1988
T 21		<i>Natyasastra</i> Bharata (1 st c. CE approx.) Gerould p 86-94
R23		Play PDF: <i>Shakuntala</i> by Kalidasa 4 th c. C.E. approx.

T 28	Global and Political	Chapter 8 “Ideology and Discourse” from <i>Literary Theory</i> p 126-142
R 30		Augusto Boal: Theatre of the Oppressed, 1974 Gerould p 462-73
OCTOBER T 5		Antonin Artaud: The Theatre and Its Double, 1938 Gerould p 433-443
R 7		“DTC Ki Dhandli” by Arnab Banerji, 2021 Guest: Dr. Arnab Banerji Indian Street Theatre and Safdar Hashmi
T 12		Bertolt Brecht: The Modern Theatre is the Epic Theatre (1930), Alienation Effects in Chinese Acting (1935) Gerould p 446-461
R 14		In-class Exam One
T 19	Race, Postcolonialism, and Proletarian Performances	Chapter 9 “Race and Postcolonialism” from <i>Literary Theory</i> p 147-162
R 21		“The Conscience Man of Jatra: A Conversation with Shekh Madhusudan on Jatra’s Hybrid Identity Formation” Jashodhara Sen, 2019
T 26		Wole Soyinka: Drama and the African Worldview (1979) Gerould p 474-482
R 28		Practice-as-Research discussion Final presentation discussion
NOVEMBER T 2		Play PDF: Shakespeare, <i>The Tempest</i> (1610-1611 approx.)

R 4		In-class viewing <i>The Tempest</i> film, 2010 https://www.youtube.com/watch?v=IsAIO994niA
T 9	Feminist Criticism & Queer Spaces	Chapter 6 and 7, “Feminism and Queer Theory” from <i>Literary Theory</i> p 91-116
R 11		“La Chica Boom and the Pedagogy of Queer Failure” Kaplan, 2020 And In-class lecture viewing
T 16		Play PDF: <i>Dulcitius</i> by Hrosvitha of Gandersheim (tentatively 935–973 c.) “Re-Viewing Hrotsvit” Sue-Ellen Case, 1983
R 18		In-class work on your collaborative Practice-as-Research project
T 23		Practice-as Research individual report due
		Break: 24-27
T 30	Final Stretch	Practice-as-Research presentation
DECEMBER R 2		Practice -as-Research presentation
T7		Practice-as-Research presentation and forum
FRIDAY 17	Final Exam 12:30 PM - 2:30 PM	Final presentation and celebration

SUPPLEMENTARY READINGS:

- Artaud, Antonin. 1958. *The Theater and Its Double*. New York: Grove Press.
- Case, Sue-Ellen. 1985. “Classic Drag: The Greek Creation of Female Parts.” *Theatre Journal* 37.3: 317-327.
- Grotowski, Jerzy. 2002. *Towards a Poor Theatre*. Edited by Eugenio Barba. New York: Routledge.
- Baraka, Amiri. “Cultural Revolution and The Literary Canon.” *Callaloo* 14, no. 1 (1991): 150-56.
- Brecht, Bertolt, and John Willett. 1966. *Brecht on Theatre: The Development of an Aesthetic*. New York: Hill and Wang.
- Muñoz, José Esteban. “Thinking beyond antirelationality and antiutopianism in queer critique.” *PMLA/Publications of the Modern Language Association of America* 121, no. 3 (2006): 825-826.

- Menon, Sangeetha. “A first-person approach to aesthetic emotions in Natyasastra.” (2011): 259-270.

Content Warning:

We are building a community that fosters a safe, brave, and encouraging learning environment. If you find any materials we cover in this course unsettling or challenging, please do not hesitate to share your feelings about the materials with me. The purpose of this course is to examine the past to understand the present and shape the future, and in order to do that, sometimes we need to overcome our fears and discomfort and question the established and normative traditions. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult. In class, if you need to step away for a period of time as we are covering certain content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

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.

<i>Grading Policy Percent</i>	<i>Grade</i>	<i>Grade Points</i>
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

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 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.

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

My Pledge to You:

Dear Students,

As your instructor of THE 6525: History, Literature & Criticism I

I promise to advocate and show commitment and transparency. I will ensure to create an open and democratic environment for us to thrive as a community. I acknowledge differences. Therefore, I will encourage discussions with no judgment grounded in understanding, empathy, and critical thinking. You are important to me. I promise to respect you as a person and celebrate your artistic and intellectual abilities. As a teacher, I'm committed to teaching: I hope to inspire you, generate curiosity, and create a scholarly community together.

Let us realize that diversity and representation are not mere stipulations but active practices that we need to embark on to create spaces for the historically marginalized voices, including women, people of color from all racial and ethnic identities, abilities, and identities outside the gender binary. Moreover, collectively, let us practice accountability and vocalize our commitment to antiracism. The first step of being accountable is acknowledging our own power and privileges. By recognizing the power disparities, we can actively dismantle other systems of oppression. Let us all be there for each other and stand against internalized prejudices and, therefore, within the academy.

I would also like to acknowledge that anti-racist work is complex and arduous, which requires constant investigation. Simultaneously, it is humane and exhilarating, so let us value all our emotions around it. Let us be each other's support system, work together to transmit knowledge—be kind to each other, and keep the ball rolling—focus on your tasks and yourself. Let's have a great semester together.

With strength, solidarity, and kindness,
Jashodhara