

THE 6525: HISTORY, LITERATURE & CRITICISM I

Building CON 0219

TR 1:55-3:50 pm

CLASS DATES: 8/24/22 - 12/07/22

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: CSE 0224

Phone: 352 294-0456

Hours: Monday 11:00-12:30 pm

Thursday 12:00-1:00 pm

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; instead comparing and contrasting different historical periods and cultures, accompanied by critical texts selected to reflect 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:

- Written Exam 1: 100 pts
- Performance Review: 50
- Attendance: 25
- participation: 25
- Co-facilitation of one class: 100
- Final Presentation: 100

TOTAL: 400 pts

Grading Policy Percent	Grade	Grade Points
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

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 PRESENTATION: 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. There is a verbal and written component to this assignment. More information is forthcoming.

ATTENDANCE

Please come to class. Please come to class prepared. You are allowed one “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” An “unexcused” absence will result in a penalty from the final grade per “unexcused” absence. The first “unexcused” absence will result in a half letter grade (5%) from the final grade. All additional “unexcused” absences will result in a penalty of a full letter grade (10%) from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation.



You are absent for that session if you are more than 10 minutes late to class. If you come late a lot, that may also result in a cumulative count of absence. If you are having difficulties meeting the course requirements and are thinking about dropping, please reach out to me. I would like to have the chance to hear about what you are struggling with to see if there is a way to help you meet the outcomes of the course.

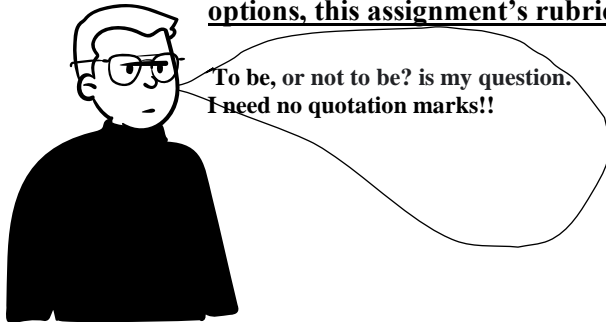
PARTICIPATION

This course relies on developing a community of researchers, writers, and artists responding to each other's work. Your participation grade is determined by your active, thoughtful, and informed participation in class discussion (distinct from mere attendance) and your contribution to the classroom community. Not adhering to these guidelines will result in a significantly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade. Please find the participation rubric on Canvas for more information.

PERFORMANCE REVIEW

The purpose of this assignment is to encourage you to express your opinion regarding a production. You have to be both a spectator enjoying the performance and a critical analyst of the show itself. You have to provide a very brief summary of the play, a close objective analysis of the performance you attend, and an interpretation and evaluation of the entire ensemble of staging, acting, directing, and so on; please limit your response to **1000 words or 3-pages double-spaced**. Please concentrate on a few important ideas and aspects of the production and only what you consider the most significant parts of the production itself.

To avoid plagiarism, please cite your sources using Chicago Style citation guidelines. Some performance options, this assignment's rubric, and other details are forthcoming.



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.

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 R 25	Introduction Exploring the syllabus	Reviewing the Syllabus and Taking a trip to the library
T 30	Foundational Theatre history/theory	Read for discussion: “Reflections on a Global Theatre History” by Marvin Carlson, 2013 “Decolonizing Theater History in the Arab World” by Khalid Amine, 2018 Guest Discussant: Sarah Fahmy
SEPTEMBER R 1	Aristotelian Dramatic Structure	“The Poetics” Aristotle (4 th c. BC.) Gerould p 45-67 Aristotelian Dramatic Structure
T 6		“On the Art of the Nō Drama” Zeami (15 th c.) Gerould p 98-107 “Aristotle’s Poetics and Zeami’s Teachings on Style and the Flower” Megumi Sata Asian Theatre Journal, Spring 1989
R 8		“Traditional Japanese Theatre” by Jonah Salz, 2016 Play PDF: <i>Atsumori</i> by Zeami 14 th c.
T 13		Play PDF: <i>Medea</i> by Euripides 431 B.C.
R 15	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

T 20		<p>In-class viewing of <i>The Mahabharata</i></p> <p>“The “Mahabharata”: A Reading in Political Structuring” Prafulla Kumar Mohanty, 2005</p> <p>“Peter Brook’s “Mahabharata”: A View from India” Rustom Bharucha, 1988</p>
R 22		<p>“A first-person approach to aesthetic emotions in Natyasastra” Sangeetha Menon, 2011</p> <p><i>Natyasastra Bharata</i> (1st c. CE approx.) Gerould p 86-94</p>
T 27		<p>Play PDF: <i>Shakuntala</i> by Kalidasa 4th c. C.E. approx.</p>
R 29	Global and Political	<p>Chapter 8 “Ideology and Discourse” from <i>Literary Theory</i> p 126-142</p>
OCTOBER T 4		<p>Augusto Boal: <i>Theatre of the Oppressed</i>, 1974 Gerould p 462-73</p>
R 6		<p>Antonin Artaud: <i>The Theatre and Its Double</i>, 1938 Gerould p 433-443</p>
T 11		<p>Indian Street Theatre and Safdar Hashmi Read: <i>DTC ki Dhandhli</i> translator by Arnab Banerji</p> <p>Guest Lecture: Dr. Arnab Banerji</p>
R 13		<p>“Traditional Chinese Theatre” by Colin Mackerras, 2016</p> <p>Bertolt Brecht: <i>The Modern Theatre is the Epic Theatre</i> (1930), <i>Alienation Effects in Chinese Acting</i> (1935) Gerould p 446-461</p>
T 18	Race, Postcolonialism, and Proletarian Performances	<p>Chapter 9 “Race and Postcolonialism” from <i>Literary Theory</i> p 147-162</p>

R 20		“The Conscience Man of Jatra: A Conversation with Shekh Madhusudan on Jatra’s Hybrid Identity Formation” Jashodhara Sen, 2019
T 25		In-class Exam One
R 27		Guest TBA Wole Soyinka: Drama and the African Worldview (1979) Gerould p 474-482
NOVEMBER T 1		Performance Review and Final presentation discussion
R 3		Play PDF: Shakespeare, <i>The Tempest</i> (1610-1611 approx.) In-class viewing: <i>The Tempest</i> film, 2010 https://www.youtube.com/watch?v=IsAIO994niA
T 8		<i>Une Tempête</i> or <i>A Tempest</i> by Aimé Césaire (1969)
R 10	Feminist Criticism & Queer Spaces	Guest Pre-Recorded Lecture “La Chica Boom and the Pedagogy of Queer Failure” Kaplan, 2020 Chapter 6 and 7, “Feminism and Queer Theory” from <i>Literary Theory</i> p 91-116
T 15		“Critically Queer” Judith Butler, 2012 Guest Dr. Emily Rollie
R 17		Play Day! Performance review due by midnight.
T 22		Play PDF: <i>Dulcitius</i> by Hrosvitha of Gandersheim (tentatively 935–973 c.) “Re-Viewing Hrotsvit” Sue-Ellen Case, 1983
		Break: 23-26
T 29		Writing Workshop
DECEMBER R 1		Finish your writing draft

T 6		Final presentation day 1
T 15	Final Exam/Final : 12/15/2022 @ 10:00 AM - 12:00 PM	Final Presentation

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.

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.

IMPORTANT: Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

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. 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>.