

THE 6526: THEATRE HISTORY/LITERATURE/CRITICISM 2
ROOM CON 0218
T/R 1:55–3:50 pm
SPRING 2023

COURSE CATALOGUE DESCRIPTION: Discussions of dramatic literature, performance theory, and stage practice from the 19th century to the modern and postmodern of Western, Indian, Chinese, and African cultures.

COURSE OVERVIEW: This graduate seminar will examine performance theory as a research discipline and will take an interdisciplinary approach to theatre, theory, and criticism, discussing the effect of Modernism in contemporary theatre and performance studies. The main emphasis of this course is to place dramatic texts and performance traditions in the context of contemporary performance, establishing a dialogue between play texts and dramatic theory within the context of the history of theatrical production and performance.

This course incorporates critical and cultural theories, such as semiotics, post-structuralism, gender studies, cultural theory, and other disciplinary approaches—coming from, for instance, anthropology and sociology—that have transformed theatre and performance. Furthermore, this course emphasizes reading beyond texts, acknowledging the significance of a nuanced learning methodology by integrating videos and podcasts into the discussion.

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 by combining the tools explained below.

INSTRUCTOR INFORMATION:

Name: Jashodhara Sen (Ph.D.)

Email: jsen@ufl.edu

Office: SoTD 224

Phone: 352-294-9124

Hours: Monday and Thursday 12:00-1:00 pm

[Book time with Jashodhara](#)

Instructor correspondence:

I prefer UF email over CANVAS messaging, but I will try to respond to both within 24 hours.

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

REQUIRED 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*.
- Roach and Reinelt. *Critical Theory and Performance*.
- All other texts and plays will be uploaded to Canvas.

COURSE OBJECTIVES:

After completing this course, the students will be able to:

1. The students will be able to analyze subject matter relevant to the discipline of performance or design through theory, history, and practice in theatre and Performance Studies.
2. Identify and critically analyze key elements, biases, and influences shaping thought within the subject area.
3. Translate knowledge into practical application in the context of live performance.
4. Develop skills to write analytical academic articles for the conference presentation.



- *Une Tempête* or *A Tempest* by Aimé Césaire, 1969
- *Trifles* by Susan Glaspell, 1916 (Play PDF provided)
- *Phaedra's Love* by Sarah Kane, 1996 (Play PDF provided)
- *On a Muggy Night in Mumbai* by Mahesh Dattani, 1998 (Play PDF provided)
- *Song of Death* by Tawfiq Al-Hakim, 1950 (Play PDF provided)
- *A Raisin in the Sun* by Lorraine Hansberry, 1959 (Play PDF provided)
- *Dutchman* by Amiri Baraka, 1964 (Play PDF provided)
- *Soft Power* by David Henry Hwang, 2018 (Play PDF provided, please don't share with anyone without permission.)
- *The War Zone is My Bed* by Yasmine Beverly Rana, 2011 (Play PDF provided)
- *She Kills Monsters* by Qui Nguyen, 2011 (Play PDF provided)



GRADE BREAKDOWN

Attendance: 25 pts

Participation: 25 pts

Mid-term Pecha-Kucha presentation: 50

Conference paper abstract: 50

Conference paper draft#1: 100

Conference paper draft#2: 100

Conference paper final: 150

TOTAL: 500

Score Percent 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 0-599 E 0.00

NOTE: The grading scale is calculated in proportion to the 100-point scale.

**Please note that if you need to discuss any graded materials with me, please recognize the 24/7 grade policy that I follow in my classroom. If you have any issue with a paper or an exam grade, I request that you wait 24 hours to think it over, then write me an email to make an appointment with me to discuss how you can improve your grade and go over any questions. This process must be initiated within a week from the date the grade is published in your grade book.

ATTENDANCE (25 points)

Class attendance is mandatory. Attendance sheets are passed around every class. You are allowed one “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of half a full letter grade (5%) from the final grade per “unexcused” absence. To be considered “excused,” an absence must be accompanied by appropriate official documentation.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with me and/or area faculty to discuss the student’s continued participation in the course.

See the Student Handbook for more information.

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 absences.



NOTE: 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 (25 points)

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) as well as your contribution to the classroom community. Not adhering to these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.

Please see the University attendance policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Mid-term Pecha-Kucha presentation:

Pecha-Kucha means “chit chat” in Japanese. For this assignment, the student will choose 20 images, each for 20 seconds, to tell a 400 second story with visuals guiding the way. The slides will move automatically as you are speaking. This format ensures that the speaker is concise, keeps the presentation

moving, and gets through their content. For this assignment, please choose a topic; it can be the topic of your final paper. You can choose either Google Slides or PowerPoint Presentation for this assignment. Examples of Pecha Kucha presentations will be shown in class and be available on Canvas.

Note: Choose a topic that excites you. This topic can be a part of your research, a brand-new idea, or a topic that relates to a conference call. Talk to your instructor about how to choose a topic.

More on choosing a topic:

https://owl.purdue.edu/owl/general_writing/common_writing_assignments/research_papers/choosing_a_topic.html

To find out more about Pecha Kucha and watch great examples, please see:

<https://www.pechakucha.com/>

The Pecha-Kucha presentation will take place on February 24, followed by a discussion. Rubric posted on Canvas.

Written Assignment:

Conference paper abstract and conference paper:

The abstract is the most important part of an academic paper in many ways. Peer-reviewers will decide whether or not they will continue to read an article based on the abstract. For this assignment, you are expected to write 300-500 words abstract for your final research paper, detailing a synopsis of the research's context or background information, central questions or statement of the problem your research addresses, methods, and the rationale for your research.

Please research academic articles for sample abstracts. The abstract is due on Thursday, February 10.

Note: Please visit <https://writing.ufl.edu/writing-studio/> for additional assistance.

Check out these field-specific conferences and their requirements:

1. Association for Theatre in Higher Education: <https://www.athe.org/>
2. The Association for Performing Arts and Entertainment Professionals: <https://www.usitt.org/conference22>
3. American Society for Theatre Research: <https://www.astr.org/default.aspx>
4. Mid-America Theatre Conference: <http://matc.us/>
5. The Association for Performing Arts and Entertainment Professionals: <https://www.usitt.org/conference>
6. Black Theatre Network: <https://blacktheatrenetwork.org/>

And more...

Paper Drafts# 1 & 2:

This semester, we will practice academic writing. We will write some and then re-write A LOT because academic writing is actually about re-writing. Our goal would be to become better writers by the end of the semester. We will write a final conference paper; however, the plan is to develop it gradually. Once you receive feedback on the first draft, address those feedback and resubmit the article. You will receive

additional feedback on draft#2, and you are expected to work on that feedback and resubmit the article on Canvas and present it at the final conference at the end of the semester.

Conference presentations are usually 15-20 minutes. A general rule of thumb is that one double-spaced page takes 2-2.5 minutes to read out loud. Thus an 8-10 page (6000-7500 words), double-spaced paper is often a good fit for a 15-20 minute presentation. Adhere to the time limit. Make sure that your written paper conforms to the presentation constraints.

See the course schedule below for submission due dates.

Please note: All written work should be double-spaced, use 12-point type, and conform to the Chicago Manual of Style. (<http://www.chicagomanualofstyle.org/home.html>) Use a single line space between each paragraph and justify your text left. A conference paper is usually 8-10 pages in length, and it includes a substantial reference/work-cited page.

Final Conference:

We will organize conference panels during the “final” week and present our papers. We will celebrate our time together and invite the department (friends and family) to attend this conference.

COURSE SCHEDULE

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

READINGS: Please try to read/view in the order given.

NOTE: If needed, the selection of readings will be modified during the semester, as every effort will be made to accommodate the students’ interests and approach to the selected scholarships.

MONTH/WEEK	TOPIC	READING/VIEWING/LISTENING
T January 10, 2023 WEEK ONE	Introduction, Welcome	Syllabus! Assignment handouts.
TH 12	Performance and Performativity	Read: Bibler, Zena. “Interview with Richard Schechner: What Is Performance Studies? (2001).” Hemispheric Institute. September 16, 2019. https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html • Schechner, “Drama, Script, Theatre, and Performance” (from <i>Performance Theory</i>)
WEEK TWO T 17		Read: • Conquergood, Dwight. “Performance Studies: Interventions and radical research.”

		<ul style="list-style-type: none"> • “Overthink” podcast: “Performativity” https://www.imdb.com/title/tt14243626/?ref=ext_shr_lnk
TH 19		Read: <ul style="list-style-type: none"> • Postlewait, Thomas. “Theatre Events and Their Political Contexts: A Problem in the Writing of Theatre History” book: <i>Critical Theory and Performance</i>)
WEEK THREE T 24	Modernity, Modernism, and Performance	<ul style="list-style-type: none"> • Podcast: When is Modernism? https://www.mixcloud.com/READDurham/when-is-modernism/ • Read: Emile Zola: Preface to Thérèse Raquin (1873) and Naturalism in the Theatre (p. 351-367 from Gerould, TTT)
TH 26		<ul style="list-style-type: none"> • Read: <i>Une Tempête</i> or <i>A Tempest</i> by Aimé Césaire, 1969 <p>Pecha-Kucha discussion</p>
WEEK FOUR T 31		Read: <ul style="list-style-type: none"> • Barthes, Roland, and Lionel Duisit. “An introduction to the structural analysis of narrative.” • <i>Trifles</i> by Susan Glaspell, 1916 (Play PDF provided)
TH February 2		Read: <ul style="list-style-type: none"> • Fusco, Coco. “The Other History of Intercultural Performance.” <p>Guest: Prof. Donna Mejia Assignment due: Conference abstract</p>
WEEK FIVE T 7	Global Modern and Intercultural Performance	In-class viewing: <ul style="list-style-type: none"> • Gómez-Peña, Guillermo, and Coco Fusco. “The Couple in a Cage: Two Undiscovered Amerindians Visit the West.” (1994) Read: <p>Chatterjee, Deepsikha. “Cultural appropriation: Yours, Mine, Theirs or a new intercultural?”</p>
TH 9		Read: <ul style="list-style-type: none"> • <i>Song of Death</i> by Tawfiq Al-Hakim, 1950 • <i>The War Zone is My Bed</i> by Yasmine Beverly Rana, 2011
WEEK SIX T 14	Hybridity & Performance	Read: <ul style="list-style-type: none"> • Homi K. Bhabha. “Introduction” from <i>The Location of Culture</i> <p>Recommended: Chapter 4 “Of Mimicry and Man”</p> <ul style="list-style-type: none"> • Spivak, Gayatri Chakravorty. “Translation as Culture.” 2000

TH 16		<p>Read:</p> <ul style="list-style-type: none"> CHAPTER 8: “Theatre of Roots: Post-independence theatre in India” (PDF provided, p. 195-238 from MAT) <p>Guest: Dr. Erin Mee</p>
WEEK SEVEN		Jash is at KCACTF 21-23
WEEK EIGHT T 28	<i>Pecha-Kucha Day!</i>	Assignment due: Pecha-Kucha Presentation!
March TH 2	A brief discussion on PoMo	<p>Read:</p> <ul style="list-style-type: none"> Foucault, Michel. “Discipline.” In <i>Rethinking The Subject</i>, pp. 60-69. <i>Phaedra’s Love</i> by Sarah Kane, 1996
WEEK NINE T 7	Presentation and Representation, A pan-African Reading	<p>Read:</p> <ul style="list-style-type: none"> Collins, Patricia Hill “What’s in a name? Womanism, black feminism, and beyond” (1996) <i>Dutchman</i> by Amiri Baraka, 1964
TH 9		<p><i>Discussion continues...</i></p> <p>Paper Draft#1 due!</p>
Spring Break	11-18	
WEEK TEN T 21		<ul style="list-style-type: none"> Matthews, Kristin L. “The Politics of “Home” in Lorraine Hansberry’s <i>A Raisin in the Sun</i>” <p><i>A Raisin in the Sun</i> by Lorraine Hansberry, 1959</p>
TH 23	Representation Matters	Guest: Ruijiao Dong
WEEK ELEVEN T 28		<p>Read:</p> <p><i>Soft Power</i> by David Henry Hwang, 2018</p>
TH 30		<p>Read:</p> <p>Davy, Kate. “Fe/male Impersonation: The Discourse of Camp” (Critical Theory)</p> <p>Video: TBD</p> <p>(recommended) <i>M. Butterfly</i> by David Henry Hwang, 1988 (Play PDF provided)</p>
WEEK TWELVE April T 4		<ul style="list-style-type: none"> José Esteban Muñoz, <i>Disidentifications: Queers of Color and the Performance of Politics</i> (selected) David, L., Judith (Jack) Halberstam, and Esteban Muñoz. “What’s Queer about Queer Studies Now?”

TH 6		Working on your paper Paper Draft#2 due!
WEEK THIRTEEN T 11		Reading: <i>On a Muggy Night in Mumbai</i> by Mahesh Dattani, 1998
TH 13		Read: <ul style="list-style-type: none"> • <i>She Kills Monsters</i> by Qui Nguyen, 2011
WEEK FOURTEEN T 18		Brain break
TH 20	Conference Presentation Day#1	
WEEK FIFTEEN T 25	Conference Presentation Day#2	

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>

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.

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/>.

Class Demeanor

Students are expected to arrive to class on time and behave in a respectful manner to the instructor and fellow students. Please avoid cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in the discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

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

Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

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 email 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>.