

THE 4111: HISTORY OF THEATRE ON STAGE 2
ROOM LAR 0239
M/W/F 10:40-11:30 AM

COURSE CATALOGUE DESCRIPTION: Continues the survey of THE 4110 from the 18th century to the present, with featured segments on African and contemporary world theatre. Particular emphasis on the 19th century and the emergence of modernist movements: realism, expressionism, Artaud, Brecht.

COURSE OVERVIEW: This course is a survey of the global history of dramatic literature and stage performance from the eighteenth century to the present day. We will implement a global lens to study the history of theatre and its relation to the social, political, and cultural changes of the time and society. Periods are discussed in somewhat chronological order, concentrating on each era's culture, texts, theatrical spaces, and performance practices. Simultaneously, the course will also examine multiple voices through various lenses to acquire a more holistic understanding of "Theatre and Society" by interrogating who writes history and how that impacts our critical understanding of historical narratives.

The aim of the class is to give students a solid working knowledge of global theatrical history in the context of the social and artistic movements within which performance in its many forms has existed and to convey an understanding of theatre as an art shaped through the centuries by a cultural dialectics of acceptance and rejection, artistic vision and political power.

INSTRUCTOR INFORMATION:

Name: Jashodhara Sen (Ph.D.)

E-mail: jsen@ufl.edu

Office: 306 McCarty C

Phone: 352-294-9124

Hours: Monday 12:30–1:30 PM and Friday 12:00–1:00 PM (open door)

Instructor correspondence:

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

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

COURSE OBJECTIVE:

- Introduction to the terminology and landscape of evolving history of theatre and performance. through a global lens, including ethical considerations, guiding principles, and approaches associated with the field.
- The student will develop skills to write critical evidence-based essays, maintaining academic standards.
- Think critically about theatre and performance historiography
- Practice dramaturgy
- Gain introductory skills in facilitating in-class discussions/performance experiences.

Expectations for the course can be boiled down to three axioms.

- Be Respectful
- Be Prepared
- Be Responsible

COURSE WEBSITE:

elearning.ufl.edu

Log into the e-Learning system **Canvas** with your Gatorlink ID and password. You will see THE 4111 as one of your courses.

E-MAIL COMMUNICATION AND SUPPORT:

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me via email. Even if we confirm our meeting after class, email me to confirm again.



In your email, address me by name or by my academic title, for example, Jashodhara or Dr. Sen. If requesting an appointment, give me times that you are available in the initial email. My office hours are posted above.

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. Some texts may incorporate sexual and violent content, and these topics will be dealt with sensitively in class. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find challenging. 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.



TEXTS AND MATERIALS

There is no textbook for the class. Assigned readings and play texts are available through the class Canvas website. For class meetings, students must have a copy of the day's assigned reading either as a hard copy or a soft copy. **Please check Canvas before class so we are on the same page.**

WE WILL USE PLAYS AND CHAPTERS FROM:

Gainor, Garner, Puchner, eds. Norton Anthology of Drama, Vol. 2, 2nd edition. 2014. ISBN 9780393921519.

(Readings will be uploaded in PDF formats on Canvas. If you want to purchase a hard copy, check eBay and other used book websites: \$5:29-80:00.)

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 attendance) as well as your contribution to the workshop community. We will develop guidelines for our workshop as a class. Not adhering these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.

PLAYS TO BE READ FOR CLASS:

- *Miss Julie* by August Strindberg, 1888 (Play PDF provided)
- *Trifles* by Susan Glaspell, 1916 (Play PDF provided)
- *Song of Death* by Tawfiq Al-Hakim, 1950 (Play PDF provided)
- *Death and the King's Horseman* by Wole Soyinka, 1975 (Play PDF provided)
- *A Raisin in the Sun* by Lorraine Hansberry, 1959 (Play PDF provided)

- *M. Butterfly* by David Henry Hwang, 1988 (Play PDF provided)
- *The War Zone is My Bed* by Yasmine Beverly Rana, 2011 (Play PDF provided)
- *She Kills Monsters* by Qui Nguyen, 2011 (Play PDF provided)
- *On a Muggy Night in Mumbai* by Mahesh Dattani, 2013 (Play PDF provided)



GRADE BREAKDOWN

Attendance: 25 pts (6%)

Participation: 25 pts (6%)

Reading Responses: 90 pts (23%)

Midterm: 100 pts (25%)

Final Project with Personal Reflection: 150 pts (39%)

TOTAL: 390 pts

Extra credit: 10

GRADING

ATTENDANCE (25 points)

Class attendance is mandatory. Attendance sheets are passed around every class. Without consequences, you may miss class three times; every further absence deducts 15 points from the attendance total. If you are more than 15 minutes late to class, you are absent for that session. If you come late a lot, that may also result in a cumulative count of absence. **PLEASE NOTE: If you make 0 points in attendance/participation, you may fail the course, regardless of actual total points.**

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

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.

READING RESPONSES (90 points)

All play readings, a total of nine (see bold titles on syllabus calendar), have an associated reading response that can be completed online until the class period in which the play is discussed. A reading response is writing about your thoughts or your reaction(s) to a reading. A reading response is not a formal paper but should be well-thought-out, fully developed, and carefully written, nevertheless. An effective response will demonstrate your artistic and intellectual engagement with the play, supported by examples and specific details to further your observations. You will write a “diary entry” describing your engagement with the play for this assignment. Each response should be at least 500 words. Please follow the Times New Roman or Calibri Font style, 12-point, double-spaced; if you decide to cite outside sources, please use MLA style citation, 8th or 9th Edition. Write clearly and use proper punctuation marks. Citation is not mandatory but highly encouraged.



The responses must be uploaded to Canvas under the designation discussion board. The reading responses will be available to our entire classroom community to react, comment, and communicate on each other's reading responses. You will comment on at least one peer's entry to earn full credit for this assignment.

MIDTERM COMPREHENSIVE EXAM (100 points)

This multiple-choice exam will be published on Canvas after class and must be completed by the given timeframe. This test will evaluate your understanding and engagement with theatre history/plays/performances from day one through the exam week.

FINAL PAPER (150 points)

Before Spring Break (March 5th, 2022), you will propose a written abstract, written 250-300, about a topic of your choice from the vast array of topics we are discussing in class. If you choose to propose a play, theory, topic we are NOT discussing this semester, please talk to me ahead of time for consideration. You will receive feedback on your abstract by March 13th, 2022). Based on my feedback, your final paper will be a short four-page or 800-850 word paper on any one of the plays, theories, playwrights, or theatremakers we are studying in class. If you choose to write about a play, the paper will include a biographical summary of the playwright, an analytical summary of the play's narrative, and a brief discussion of the play's production history, including contemporary productions. You may NOT write “compare and contrast” papers between two plays or two authors we have studied. The information required for this paper will have to be discerned only from books and peer-reviewed journal articles, one newspaper or magazine article sourced from a reputable newspaper and magazine, and only one source can be a recognized website. The paper will be arranged across several paragraphs, which will have to be thematically connected.

You will receive a detailed rubric for this assignment. For this final paper, I encourage all of you to visit: <https://writing.ufl.edu/writing-studio/>

All abstracts will be put together as a PDF for the class to review each other's topics.

EXTRA CREDIT: Choose Your Own Adventure (10 points)

There are many ways to earn extra credit. All require approval from me via email or a meeting during office hours to discuss details. Please email me or meet me during office hours to see how many points you can get for your chosen activity. Some opportunities will be announced in class. Examples of Choose Your Own Adventure activities include writing a short response between 500-800 words of one of the plays we are reading in class by the due date, auditioning for shows at the university or the community (director's signature required), volunteering as an usher, working backstage for shows, etc.

Course Fees: Course fees cover the cost of coupons for all theatre productions. **

PLEASE NOTE: If a student is unable to attend one of the four theatre performance opportunities for production due to extenuating circumstances, they will have to discuss with me what options there are for an alternate assignment.

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 0-59.9 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.

COURSE SCHEDULE

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

MONTH	DATE	TOPIC	READING/VIEWING/LISTENING
Jan 2022	W 5	Introduction, Welcome	Syllabus!
	F 7	EUROPE: The 18 th Cen Stage: Romanticism and Melodrama	PDF on Canvas: "Romanticism and Melodrama"
	M 10	A Brief Introduction to <i>ISMS</i>	

	W 12	Theatre and the Modern World	
	F 14		Writing Studio Guest Lecturer
		MLK DAY OFF	
	W 19	Realism and Naturalism	
	F 21	Discussion of <i>Miss Julie</i>	Read: <i>Miss Julie</i> by August Strindberg Reading Response 1 Due by 10:39 am
	M 24	Post-war Theatre	
	W 26	Feminism and Theatre Susan Glaspell	
	F 28	Discussion of <i>Trifles</i>	Read: <i>Trifles</i> by Susan Glaspell (PDF on Canvas) Reading Response 2 Due by 10:39 am
	M 31	The effects of Modernism in theatre Epic Theatre Bertolt Brecht	
Feb	W 2	Intercultural and interdisciplinary performance	What is Performance Studies? Watch before class: https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html
	F 4	Postcolonial and Subaltern Theory	
	M 7	Discussion	In-class viewing: Coco Fusco and Guillermo Gómez-Peña: <i>The Couple in the Cage: Two Undiscovered Amerindians Visit the West</i> In-class: https://www.youtube.com/watch?v=qv26tDDsuA8
	W9	Postcolonial Theatres (India and Africa)	
	F 11	Discussion of <i>Song of Death</i>	Read: <i>Song of Death</i> by Tawfiq Al-Hakim (PDF on Canvas) Reading Response 3 Due by 10:39 am
	M 14	Anthropology and Performance	

	W 16	Discussion of <i>Death and the King's Horseman</i>	<i>Death and the King's Horseman</i> by Wole Soyinka (PDF on Canvas) Reading Response 4 Due by 10:39 am Read: https://bookartville.com/how-will-netflix-produce-death-and-the-kings-horseman-2/
	F 18		Guest Lecturer: Dr. Kole Odutola
	M 21	Community and Theatre: Theatre of the Oppressed	Read: Theatre of the Oppressed (PDF on Canvas)
	W 23	TO Workshop: Forum Performance	
	F 25	Review Day!	Comprehensive Exam Review
	M 28	Contemporary Theatre: Black (African-American) experience in the creation of theatre	In-class viewing: Lorraine Hansberry
March	W 2	Discussion of <i>A Raisin in the Sun</i>	<i>A Raisin in the Sun</i> by Lorraine Hansberry Reading Response 5 Due by 10:39 am
	F 4		Finishing up our discussion on <i>A Raisin in the Sun</i> Exam opens at 10 am until Friday the 4 th at 11:59 pm In-class: working on your final paper abstract.
SPRING BREAK			
	M 14		Checking-in Day!
	W 16	Theatre of Protest	Read: <i>The War Zone is My Bed</i> by Yasmine Beverly Rana Reading Response 6 Due by 10:39 am

	F 18	Discussion of <i>The War Zone is My Bed</i>	<i>The War Zone is My Bed</i> cont.
	M 21	Contemporary Indian Street Theatre	
	W 23	Street Theatre in Practice	Get ready for this day. We will perform OUTSIDE!
	F 25		Discussing action-oriented performance
	M 28	Queer Spaces: Now and Then	Read: "What's Queer about Queer Studies?" (PDF on Canvas)
	W 30		Read: <i>M. Butterfly</i> by David Henry Hwang
April	F 1	Discussion Cont.	<i>M. Butterfly</i> Reading Response 7 Due by 10:39 am
	M 4	Globalizing Queer	Read: <i>On a Muggy Night in Mumbai</i> , 2013 by Mahesh Dattani (PDF on Canvas)
	W 6		Discussion of <i>On a Muggy Night in Mumbai</i> , 2013 by Mahesh Dattani Reading Response 8 Due by 10:39 am
	F 8		Guest Lecturer: Joned Suryatmoko
	M 11	Pop-culture and Theatre	Watch before class: She Kills Monsters discussion with Dr. Villarreal (52 minutes chat) Read: <i>She Kills Monsters</i> by Qui Nguyen
	W 13		<i>She Kills Monsters</i> cont. Reading Response 8 Due by 10:39 am Extra Credit Due!
	F 15		Final paper workshop
	M 18		Final paper workshop
	W 20		Final paper workshop
	F 22	NO CLASS	READING DAY
	M 25	Final Paper Due	Final Paper Due!

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/>.

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>.

My Pledge to You:

Dear Students,

As your instructor of THE 4111: History of Theatre on Stage 2, 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 Sen