

THE 6526: THEATRE HISTORY/LITERATURE/CRITICISM 2
ROOM CONS 0219
T/R 1:55-3:50 PM
SPRING 2022

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.)

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/>

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*.
- Wetmore, Kevin J., Mee, Erin B., Liu, Siyuan. *Modern Asian Theatre and Performance 1900-2000* (India: Bloomsbury Academic, 2014)
- All other texts and plays will be uploaded to Canvas.



MODERN ASIAN
THEATRE AND
PERFORMANCE
1900-2000

Kevin J. Wetmore, Jr.
Siyuan Liu and
Erin B. Mee

BLOOMSBURY

REQUIRED ADDITIONAL ARTICLES AND PLAYS (PDFs Provided):

BIBLIOGRAPHY

- Barthes, Roland, and Lionel Duisit. "An introduction to the structural analysis of narrative." *New literary history* 6, no. 2 (1975): 237-272.
- Bibler, Zena. "Interview with Richard Schechner: What Is Performance Studies? (2001)." Hemispheric Institute. September 16th, 2019. <https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html>.
- Chatterjee, Deepsikha. "Cultural appropriation: Yours, Mine, Theirs or a new intercultural?." *Studies in Costume & Performance* 5, no. 1 (2020): 53-71.
- Conquergood, Dwight. "Performance Studies: Interventions and radical research." *TDR/The Drama Review* 46, no. 2 (2002): 145-156.
- David, L., Judith Halberstam, and Esteban Muñoz. "What's Queer about Queer Studies Now?." *Social text* 23, no. 3-4 (2005): 1-17.
- Fusco, Coco. "The Other History of Intercultural Performance." *TDR (1988-)* 38, no. 1 (1994): 143-67.
- Foucault, Michel. "Discipline." In *Rethinking The Subject*, pp. 60-69. Routledge, 2018.
- Goffman, Erving. *The presentation of self in everyday life*. Vol. 21. London: Harmondsworth, 1978.
- Gómez-Peña, Guillermo, and Coco Fusco. "The Couple in a Cage: Two Undiscovered Amerindians Visit the West." (1994).
- Hans-Thies Lehmann, Postdramatic theatre. (Routledge, 2006).
- José Esteban Muñoz, Disidentifications: Queers of Color and the Performance of Politics, University of Minnesota Press, 1999.
- Schechner, Richard. "Drama, Script, Theatre, and Performance," *Performance Theory*. United Kingdom: Taylor & Francis, 2004.



- *Miss Julie* by August Strindberg, 1888 (Play PDF provided)
- *Trifles* by Susan Glaspell, 1916 (Play PDF provided)
- *Phaedra's Love* by Sarah Kane, 1996 (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)
- *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)



GRADE BREAKDOWN

Attendance: 25 pts (4%)
Participation: 25 pts (4%)
Mid-term Pecha-Kucha presentation: 100 (15%)
Conference paper abstract: 100 (15%)
Conference paper draft#1: 100 (15%)
Conference paper draft#2: 100 (15%)
Conference paper final: 200 (31%)
TOTAL: 650

Score Percent Grade 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.

Attendance: Attendance is required and is therefore not rewarded. Credit will be deducted for unexcused absences. 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 absence count. I also generally do not accept unexcused late assignments.

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

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

Mid-term Pecha-Kucha presentation:

PechaKucha means "chit chat" in Japanese. For this assignment, the student will choose 20 images, each for 20 seconds, to tell a 400 seconds 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 24th, 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 10th.



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/>

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	DATE	TOPIC	READING/VIEWING/LISTENING
January 2022 WEEK ONE	R 6	Introduction, Welcome	Syllabus! Assignment handouts. Touring the campus.
WEEK TWO	T 11	Writing Center Workshop	TBA
	R 13	Performance and Performativity	Read: Schechner, “Drama, Script, Theatre, and Performance” (from <i>Performance Theory</i>)
WEEK THREE	T 18		Read: Bibler, Zena. “Interview with Richard Schechner: What Is Performance Studies? (2001).” Hemispheric Institute. September 16th, 2019. https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html
	R 20		Read: - Conquergood, Dwight. “Performance Studies: Interventions and radical research.” “Overthink” podcast: “Performativity” https://www.imdb.com/title/tt14243626/?ref=ext_shr_lnk

WEEK FOUR	T 25		Read: Goffman, Erving. <i>The presentation of self in everyday life</i>. Vol. 21. London: Harmondsworth, 1978.
	R 27	Modernity, Modernism, and Performance	Podcast: When is Modernism? https://www.mixcloud.com/READDurham/when-is-modernism/ - Read: Emile Zola: Preface to <i>Thérèse Raquin</i> (1873) and Naturalism in the Theatre (p. 351-367 from Gerould, TTT)
February WEEK FIVE	T 1		Read: - August Strindberg: <i>Preface to Miss Julie</i> (1988) (p. 368-380 from Gerould, TTT) <i>Miss Julie</i> by August Strindberg, 1888 (Play PDF provided)
	R 3		Read: - Barthes, Roland, and Lionel Duisit. “An introduction to the structural analysis of narrative.” <i>Trifles</i> by Susan Glaspell, 1916 (Play PDF provided) Pecha-Kucha discussion
WEEK SIX	T 8	Global Modern and Intercultural Performance	Read: - Barthes, Roland, and Lionel Duisit. “An introduction to the structural analysis of narrative.” <i>New literary history</i> 6, no. 2 (1975): 237-272. <i>The War Zone is My Bed</i> by Yasmine Beverly Rana, 2011 (Play PDF provided)
	R 10		Read: - Fusco, Coco. “The Other History of Intercultural Performance.” In-class viewing: - Gómez-Peña, Guillermo, and Coco Fusco. “The Couple in a Cage: Two Undiscovered Amerindians Visit the West.” (1994) Assignment due: Conference abstract
WEEK SEVEN	T 15	Post-independence Hybridity	Read: “Introduction” (from <i>Modern Asian Theatre and Performance</i>) - CHAPTER 3: “Modern Chinese Theatre to 1949” (p. 75-98 from MAT)
	R 17		Read: CHAPTER 8: “Theatre of Roots: Post-independence theatre in India” (p. 195-238 from MAT)

			Chatterjee, Deepikha. “Cultural appropriation: Yours, Mine, Theirs or a new intercultural?.” Guest: Prof. Deepikha Chatterjee
WEEK EIGHT	T 22		Read: - CHAPTER 4: “Modern Chinese Theatre After 1949” (p. 99-142 from MAT) <i>M. Butterfly</i> by David Henry Hwang, 1988 (Play PDF provided)
	R 24	<i>Pecha-Kucha Day!</i>	Assignment due: Pecha-Kucha Presentation and Discussion
March WEEK NINE	T 1	Presentation and Representation, A pan-African Reading	Read: <i>Song of Death</i> by Tawfiq Al-Hakim, 1950 (Play PDF provided) Guest Lecturer: Dr. Kole Ade Odutola
	R 3		Read: <i>A Raisin in the Sun</i> by Lorraine Hansberry, 1959 (Play PDF provided) Assignment due: First draft of your conference paper
Spring Break March 5th-March 12			
WEEK TEN	T 15	Postmodern and Postdramatic Performance	Read: Hans-Thies Lehmann, Postdramatic Theatre (Selected sections)
	R 17		Read: Foucault, Michel. “Discipline.” In <i>Rethinking The Subject</i>, pp. 60-69.
WEEK ELEVEN	T 22		Read: <i>Phaedra’s Love</i> by Sarah Kane
	R 24	Audiences and Spectators	Digital Storytelling and Immersive Performances Guest: TBA
WEEK TWELVE	T 29		Digital Storytelling Cont.
	R 31		In-class workday
WEEK THIRTEEN	T 5	New Plays and New Spaces	Read: - José Esteban Muñoz, Disidentifications: Queers of Color and the Performance of Politics (selected) - David, L., Judith (Jack) Halberstam, and Esteban Muñoz. “What’s Queer about Queer Studies Now?”

			Assignment due: Second draft of your conference paper
	R 7		Read: <i>She Kills Monsters</i> by Qui Nguyen, 2011 (Play PDF provided)
WEEK FOURTEEN	T 12		Guest: TBA
	R 14		In-class meeting with your instructor
WEEK FIFTEEN	T 19	Wrap-Up	Conference!

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 6526: Theatre History/Literature/Criticism 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