

THE 4111: HISTORY OF THEATRE ON STAGE 2
ROOM CON 0219
M/W/F 10:40 AM - 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 theatre 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: SoTD 0224

Phone: 352-294-9124

Office Hours: M/W 12-1 pm

Instructor correspondence:

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

Do you want to know more about your instructor? Check website:

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

COURSE OBJECTIVE:

- Introduction to the terminology and landscape of evolving theatre and performance histories 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 narrowed 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.

EMAIL 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.

If requesting an appointment outside my office hours, 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.

And other peer-reviewed academic journals, anthologies, and podcasts.

(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.)

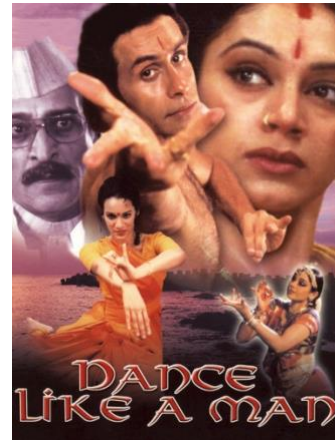
PLAYS TO BE READ FOR CLASS: Play PDFs provided.

- *A Doll's House* by Henrik Ibsen, 1879

- *Miss Julie* by August Strindberg, 1888
- *Trifles* by Susan Glaspell, 1916
- *A Raisin in the Sun* by Lorraine Hansberry, 1959
- *Catastrophe* by Samuel Beckett, 1982
- *Fences* by August Wilson, 1985



- *Dance Like a Man* by Mahesh Dattani, 1990
- *Niqabi Ninja* by Sara Shaarawi, (written in 2013),



GRADE BREAKDOWN

Attendance: 25 pts

Participation: 25 pts

Reading Responses: 30 pts

Midterm Response: 50 pts

Final Paper: 100 pts

TOTAL: 305 pts

Extra credit: 15

GRADING

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, unless discussed in advance, will incur a penalty of half a letter grade (5%) from the final grade for each unexcused absence. To be considered “excused,” an absence must be accompanied by appropriate official documentation. Please remember that even with a letter from the [DRC](#), you do not receive unlimited excused absences. You can discuss your absences and concerns with me during the first month of the semester, allowing me to consider the number of excused

absences. Please follow these instructions to ensure clear and effective communication. Any student who 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 discussions (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/>

READING RESPONSES (30 points)

Three plays out of eight 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. 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" for this assignment describing your engagement with the play. 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 ASSIGNMENT (50 points)

Midterm Assignment: Using Generative AI to Explore Theatre History (18th century Europe–2024 global history)

Please note: This assignment submission can't be AI-generated, AI can only be used to aid in the research. One non-negotiable tenet of this assignment is that you must READ the chosen play and not solely rely on an AI summary or list all of the prompts used to generate AI responses.

Overview

Examine a play, historical era, or an artist's work using generative AI. This assignment challenges you to critically and constructively engage with generative AI to deepen your understanding of theatre history from the 18th century to 2024. The focus is on using AI to enhance—not replace—your intellectual engagement with plays, theories, and historical moments.

Your task is to analyze how AI has helped you explore key developments in modern and contemporary theatre, including specific plays, movements, and historical contexts, while reflecting on this tool's limitations and ethical implications.

Assignment Guidelines

Your response should address the following:

1. Critical Use of AI

- Utilize AI to investigate at least two examples from theatre history, which could include two plays, one play along with a performance of it, an artist from that period in theatre history, or comparative works between two plays or two artists, with a focus on significant plays or movements, such as:
 - Henrik Ibsen's *A Doll's House* (1879) and the emergence of modern realism.
 - Bertolt Brecht and the development of epic theatre.
 - Lorraine Hansberry's *A Raisin in the Sun* (1959) and its impact on civil rights-era theatre.
 - Using contemporary works, performance arts, and performance studies to explore the cultural values linked to theatre and how it reinterprets history narrative.

2. Constructive Engagement

Provide specific examples of how you used AI to:

- Analyze themes, characters, or staging techniques in these plays.
- Contextualize a play within its historical, political, or cultural moment.
- Generate contrasting interpretations or counterarguments to refine your understanding.

3. Reflection on AI's Role

Critically assess the benefits and limitations of using AI in exploring theatre history.

For example:

- Did AI help clarify complex theories like Brecht's *Verfremdungseffekt*? If that is the case how?
- Were AI-generated insights on the historical reception of a play accurate or biased?

4. Ethical Considerations

Reflect on ethical issues, such as the risk of over-reliance or the importance of preserving your independent critical thinking.

Submission Requirements

- **Written Assignment including:**
- **Critical Use of AI**
- **Constructive Engagement**
- **Examples of how you used AI**
- **Reflection on AI's Role**
- **Critical assessment of the benefits and limitations of using AI in exploring theatre history**
- **Ethical Considerations**
- **Length: 800–1,000 words.**
- **Citations: Include proper references for plays, historical materials, and AI outputs used.**
- **Due date: March, Monday, 10, 11:59 pm**

Evaluation Criteria

- 1. Depth of Analysis: Are your examples and insights thoughtful and relevant?**
/20
- 2. AI Application: Have you demonstrated a constructive and critical use of AI?**
/20
- 3. Ethical Awareness: Do you address ethical concerns and show independent thinking?**
/20
- 4. Clarity and Coherence: Is your response well-organized and clearly written?**
/20

This assignment invites you to critically engage with AI as a tool for exploring modern theatre history, emphasizing its potential to enhance your learning while fostering intellectual independence.

FINAL PAPER (100 points)

Your final paper will be a short three-page or 1000–1200-word paper on *Macbeth*, directed by Kaitlin Henderson, or *The Importance of Being Earnest*, directed by Lauren Warhol Caldwell. You are reviewing the performances through a critical and analytical lens. You may interview the directors to have a deeper sense of their process and integrate them into your writing. This step is advised but not mandatory. You are reviewing the play and discussing the historical time, the playwright, and early performances in two or more paragraphs. I highly recommend you look into additional research materials for this part of the research. The information needed for this paper must come solely from your observations, books, and peer-reviewed journal articles, along with one article from a reputable newspaper or magazine, and only one source can be a recognized website. For this research paper, you need a minimum of five and a maximum of 14 references. Arrange this paper across several paragraphs and thematically connect them. Avoid citing Wikipedia as a credible academic source.

If you rely on generative AI for this paper, please **cite** where and how you have engaged with generative AI. Remember, “Generative AI refers to artificial intelligence systems designed to create new content, such as text, images, audio, or code, by mimicking human creativity. These systems use machine learning models, particularly deep learning techniques like neural networks, trained on vast datasets to generate outputs based on specific prompts. For example, tools like ChatGPT produce human-like text, DALL-E creates images from descriptions, and Codex assists with coding tasks. Generative AI works by identifying patterns in data during training and applying those patterns to generate responses or creations. In education, it serves as a powerful tool for brainstorming ideas, simplifying complex concepts, or generating creative and analytical insights. However, users must critically evaluate its outputs for accuracy, originality, and potential biases” (OpenAI. (2024). *Generative AI: An overview*. Retrieved from <https://www.openai.com/chatgpt>)

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/>

RUBRIC FOR FINAL PAPER

1. Content Knowledge and Original Analysis (50 points)

- Excellent (45–50 points): Demonstrates a deep understanding of the play, its historical context, and the playwright. Integrates observations and research effectively with strong critical and analytical insights.
- Good (35–44 points): Shows solid understanding and analysis but may lack depth or consistency in connecting research and observations.
- Fair (25–34 points): Limited understanding or weak analysis, with minimal use of research or critical thinking.
- Inadequate (0–24 points): Lacks understanding, analysis, or meaningful engagement with the material.

2. Research and Sources (30 points)

- Excellent (27–30 points): Uses 5–14 high-quality sources appropriately, including diverse and credible materials. Sources are integrated smoothly and cited correctly.
- Good (20–26 points): Meets source requirements but may lack balance or effective integration.
- Fair (15–19 points): Insufficient or poorly integrated sources, relying too heavily on unapproved materials.
- Inadequate (0–14 points): Few or no credible sources, with little adherence to requirements.

3. Organization and Presentation (20 points)

- Excellent (18–20 points): The paper is clear, cohesive, and well-structured, with minimal errors in grammar, spelling, or formatting.
- Good (14–17 points): Mostly clear and organized but may have minor issues with coherence or mechanics.
- Fair (10–13 points): Lacks clear organization with frequent mechanical errors.
- Inadequate (0–9 points): Disorganized, error-ridden, or fails to meet basic requirements.

Total: 100 points

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 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**, performing in University or community productions (director's signature and/or program required), or volunteering as an usher, working backstage for shows, etc.

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

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	WEEK/DATE	TOPIC	READING/VIEWING/DUE DATES
January	Week 1 M 13	Introduction, Welcome	Syllabus & Review
	W 15	EUROPE: The 18th Cen. Stage: Romanticism and Melodrama	Read: "Romanticism and Melodrama" (PDF on Canvas)
	F 17	A Brief Introduction to ISMS	
	Week 2 M 20	MLK Day	No Class
	W 22		Writing Workshop
	F 24	Theatre of Cruelty: Antonin Artaud	Watch before class: https://video.alexanderstreet.com/embed/antonin-artaud-practical-approaches-to-a-theatre-of-cruelty
	Week 3 M 27		Discussion continues
	W 29	Euro-American Realism and Naturalism	
	F 31		Read: <i>A Doll's House</i> Reading Response#1 Due by 10:39 am
	Week 4 M 3		Discussion continues
	W 5		Read: <i>Miss Julie</i>

	F 7	A Brief Intro to Feminism and Theatre	Read this Blog: https://www.villagepreservation.org/2022/02/09/women-crush-wednesday-susan-glaspell-and-the-birth-of-modern-american-drama/
	Week 5 M 10	Discussion of <i>Trifles</i> Susan Glaspell The Effects of modernism & postmodernism in theatre	<i>Trifles</i> by Susan Glaspell Reading Response#2
	W 12		Discussion continues
	F 14		Epic Theatre: Bertolt Brecht
	Week 6 M 17		Brecht and Chinese Opera
	W 19	Theatre of the Absurd	Read: <i>Catastrophe</i> by Samuel Beckett, 1982
	F 21		Discussion continues
	Week 7 M 24	Intercultural and Interdisciplinary Performance	What is Performance Studies? Watch before class: https://hemisphericinstitute.org/en/hidvl-collections/item/1979-wips-rschechner.html
	W 26		In-class viewing: Coco Fusco and Guillermo Gómez-Peña: <i>The Couple in the Cage: Two Undiscovered Amerindians Visit the West</i>
	F 28		Discussion continues

March	Week 8 M 3	Contemporary American Theatre: The Revolutionary Artistic Movements	Listen to: https://howlround.com/beyond-raisin-incredible-brief-life-lorraine-hansberry
	W 5		Read: <i>A Raisin in the Sun</i> Reading Response#3 Due by 10:39 AM
	F 7		Discussion continues
	Week 9 M 10		Read: <i>Fences</i> Midterm paper due by 11:59 PM After this date, I will accept paper for 2 days, and there will be a 5-point deduction for each day.
	W 12		Discussion continues
	F 14	Contemporary Indian Theatre	Read: "Contemporary Indian Theatre" E. Mee
			Spring Break
	Week 10 M 17		Semester review and discussing final assignment
	W 19		Read: "Rethinking categories of theatre and performance" by Bishnupriya Dutt "What's Queer about Queer Studies Now?" (PDF)
	F 21		Read: <i>Dance Like a Man</i> Read: "Crossing Borders and Transforming Gender Identities" by Jashodhara Sen
	Week 11 M 24		Discussion continues Third-World Feminism Discussion and in-class exercises

	W 26	Representation Matters	Third-World Feminism Discussion and in-class exercises
	F 28		History of the women-led theatre movement outside the US Extra Credit Final Due Date
	Week 12 M 31		Guest: TBA Read: <i>Niqabi Ninja</i>
April	W 2		Discussion continues
	F 4		
	Week 13 M 7	History of Community-based theatre: Theatre of the Oppressed	Read: Theatre of the Oppressed (PDF on Canvas)
	W 9	TO Workshop: Image and Forum Theatre	In-class working session
	F 11	Forum Theatre	In-class working session
	Week 14 M 14		Forum theatre performance
	W 16		TBA
	F 18	Intersection of pop culture and theater	Pop Culture Context in <i>Rent</i>
	Week 15 M 21		Discussion continues
	W 23	Last day of classes	In-class working on the final paper
	Final Exam Date	5/01/2025 @ 12:30 PM - 2:30 PM	Submit your paper

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>

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.

Please Note: The assignments in this course are designed to help you develop writing, analytical, and critical thinking skills. As a course requirement it is expected that you will perform work for this class without the assistance of any artificial intelligence (AI) technology such as ChatGPT and Grammarly. **Therefore, if you submit assignments that have utilized an AI generator (in whole or part) you will be treated as having engaged in academic dishonesty.**

In an effort to be abundantly clear, while AI technology is new and constantly evolving, please know that using ChatGPT or any other AI text generator to assist in writing your papers, or completing other written assignments, is construed as plagiarism and will be treated as such. Those found to have engaged in such academic misconduct may be subject to any additional sanctions listed in the student code.

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.
<http://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

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