

THE 6507
Dramatic Theory and Criticism

Dr. Julia Listengarten
Office: T220
Tuesday/Thursday: 1:30-4:00
and by appointment

Fall 2018
Tuesday/Thursday: 10:30-11:45
M116

COURSE DESCRIPTION:

This course will investigate theoretical developments in theatre and their connections with theatre history and dramatic literature. What is the impact of theory on theatre practice and dramatic literature? How does the evolution of theatre theory reflect the development of theatre? What is the place of theatre theory in the context of the world's cultural and intellectual history? What are the ways in which theory may interact with theatre practice in contemporary theatre settings? How can we--theatre practitioners of the twenty first century--interact with theory to challenge our own practice?

We will start with Aristotle and the Greeks and trace the development of theoretical thought in its association with practical theatre up to the present day. Readings are organized by three periods: Early History (Aristotle, Eastern, European Renaissance/Neoclassicism, Restoration); Pre-modern (Romanticism, German Idealist philosophy, Nineteenth-Century trends); Modern/ Contemporary.

LEARNING OUTCOMES

- To develop an appreciation for different facets of theory in relation to theatre
- To gain an understanding of theoretical developments from a historical perspective
- To activate the application of theory to practice and explore the relationship between theory and practical work
- To strengthen written and verbal skills to discuss complex theoretical ideas in relation to theatre practice
- To generate a collaborative practice to explore the relationship between theory and practice

REQUIRED TEXTS:

- Theories of the Theatre: A Historical and Critical Survey, From the Greeks to the Present, by Marvin Carlson
- Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel, ed. Daniel Gerould
- Theatre in Theory, 1900-2000; An Anthology, ed. David Krasner

REQUIRED PLAYS:

The knowledge of these texts is assumed during class discussions

Bacchae by Euripides

Dr. Faustus by Marlowe

Phaedra by Racine

Life is a Dream by Calderon

Faust, Part 1, by Goethe

Miss Julie, by Strindberg

Good Woman of Setzuan by Brecht

Far Away by Churchill

Phaedra's Love by Kane

Vienna: Lusthaus by Mee

Explosion of Memory: Description of a Picture by Müller

Handouts:

Dramatic Theory and Criticism: From Greeks to Grotowski, ed. Bernard Dukore (handouts)

Other readings

RECOMMENDED SOURCES:

(The following books will be extremely useful as you prepare your reports.)

Modern Theories of Drama: A Selection of Writings on Drama and Theatre, 1840-1990, ed.

George W. Brandt History of the Theatre, by Oscar Brockett (latest edition)

Century of Innovation: A History of European and American Theatre and Drama Since the Late Nineteenth Century, by Oscar Brockett and Robert Findlay

European Theories of the Drama, by Barrett Harper Clark

Theatre Semiotics, by Marvin Carlson

Places of Performance, by Marvin Carlson

Mythology, by Edith Hamilton

The Death of Tragedy, by George Steiner

The Oxford Illustrated History of Theatre, ed. John Russell Brown

The Stanislavsky Technique: Russia, by Mel Gordon

The Player's Passion, by Joseph Roach

Theatre of the Oppressed, by Augusto Boal

Performance Art from Futurism to the Present, by RoseLee Goldberg

The Social History of Art, by Arnold Hauser

Directors on Directing, eds. Toby Cole and Helen Krich Chinoy

Playing with Theory in Theatre Practice, ed. Megan Alrutz, Julia Listengarten, and Vandy Wood

ATTENDANCE:

Attendance is mandatory. Make-up tests and presentations will be allowed only in case of emergency or illness. Per university policy, students are also allowed to turn in make-up

work for university-sponsored events, religious observances, or legal obligations (such as jury duty). In these instances, students are excused from class without penalty. You are responsible for all classes missed. You will be allowed 3 absences for illness, emergencies, university-sponsored events, religious observances, or legal obligations. For every additional absence, 10 points will be subtracted from your final points. Please be punctual. If you miss more than five classes, you will fail this course.

Note: Plus and minus grades will be implemented in the grading policy. The following is the system that will be used to determine your grade:

A 93-100
 A- 90-92
 B+ 87-89
 B 83-86
 B- 80-82
 C+ 77-79
 C 73-76
 C- 70-72
 D+ 67-69
 D 63-66
 D- 60-62
 F 0- 59

COURSE REQUIREMENTS:

As of Fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the following academic activity by the end of the first week of classes, or as soon as possible after adding the course, but no later than August 24. Failure to do so will result in a delay in the disbursement of your financial aid.

***** Write a short (2-4 paragraphs) essay on What is Theory?***
 You must use "Webcourses" to submit this assignment.
 (5 points--will be added as extra credit)**

1. Class participation (20 pts.)

Each student is required to participate in class discussions. Participation in this class is essential, both to maintain a high level of discussion and to encourage you to practice your spoken communication skills. You will be graded on quality as well as quantity of your participation.

2. **Two Individual Research Reports (40 pts each.). You may choose any topic with a star next to it or suggest your own topic pertaining to the class content.**

You will be allowed 10-15 minutes for your presentation. A short handout for the class is a requirement.

Report I:

Objective: to explore the relationship between theory and practice (examples: Aristotle, Ziami, Racine, Diderot, Zola, Strindberg, Stanislavsky, Appia, Craig, Artaud, Brecht, Grotowski, Kantor, etc.)

The body of your presentation should contain:

Abstract **(10 pts.)**

Clear context and theoretical/ historical framework **(10 pts.)**
(historical developments; social/political highlights; arts trends)

Concise research portion **(10 pts.)**

Guiding questions to generate further discussion **(10 pts.)**

One-page handout should be submitted on webcourses

Report II:

Objective: to examine the impact of a respective critical theory on theatre

The body of your presentation should contain:

Abstract **(10 pts.)**

Clear context and theoretical/ historical framework **(10 pts.)**

Concise research portion **(10 pts.)**

Guiding questions to generate further discussion **(10 pts.)**

One-page handout should be submitted through webcourses

3. **One critical essay 7-10 pages (2500-3000 words) (40 pts). Submit through webcourses**

Objective: to critically examine a selected topic from your research reports (40 points)

4. **Theory/Practice Creative Project (40 pts.)**

Objective: to explore interactions between theory and practice through a generative collaborative practice (40 pts.). You can work together with your classmate or form a collaborative team with another class/student body.

Group and individual abstracts are due on 10/16. Submit on webcourses.

Presentations should be no longer than 20 minutes each and should include the following:

Present theoretical framework **(10 pts.)**

Discuss the use of respective theory as a lens in your practice **(10 pts.)**

Present your practice-based project (this can include elements of design, acting, directing, performance art, etc.) **(10 pts.)**

Include one page handout and abstract **(10 pts.)**

One-page handout with your abstract should be submitted on webcourses

5. Final Project (20 pts.). For your final project, write a reflection paper on the use of theory in your practice in your creative project. Questions to consider: Did the respective theoretical frame inform your decisions? Did it become a challenge/obstacle? Did it illuminate your practical approach?

The paper should be at least 1000 words and include the following: **Abstract (adjusted), Literature Review, Methodology, Project Description, Reflection. Submit on webcourses.**

TOTAL: 200 points

PAPERS:

The papers will be turned in by 11:59pm on the date due. The papers should be prepared in accordance with Gibaldi/Achtert, MLA Handbook for Writers of Research Papers. Each paper should include a complete bibliography. As a guide to writing, you may use Strunk and White, Elements of Style.

The quality of writing is an extremely important element in a course such as this. It is assumed that any student enrolled in a graduate level course has acquired fundamental academic writing skills. Any paper in which *writing faults* (form, grammar, spelling, style, sentence or paragraph structure, etc.) impede the flow or validity of the ideas will be returned marked “unable to grade.” The student must then revise the paper to meet at least minimal academic writing standards and resubmit it. A grade penalty will then be assessed, based on the quality of revision and length of time before resubmission. In addition to the papers, there will be other occasional written assignments.

Notes:

1. *All written assignments must be typed.*
2. *All written work must follow the style outlined in the MLA Handbook. Grammar, clarity, organization, style, and documentation count and will affect your grade.*
3. *The penalty for plagiarism is the semester grade of F.*

SCHEDULE OF TOPICS AND READINGS:

Early History and Theory

Week 1

Tuesday 8/21

Syllabus

Initial Introductions

Thursday 8/23

Why Theory?

Gerould's Introduction

Week 2

Tuesday 8/28

Plato, Aristotle, and Greek Tragedy

Greek Comedy

Carlson, Chapter 1.

Gerould, Aristotle (Introduction, p.18); Aristotle, Poetics

Bacchae

Thursday 8/30

Roman Theatre. Medieval Theatre.

Carlson, Chapters 2 &3

Gerould, Horace: The Art of Poetry

Week 3

Tuesday 9/4

*Eastern Theatrical Thought**

Gerould, Bharata: Natyasastra*; Zeami: On the Art of the No Drama*

Thursday 9/6

*Renaissance Italy**

Carlson, Chapter 4

Gerould, Castelvetro: "The Poetics of Aristotle"*; Guarini: "The Compendium of Tragicomic Poetry"*

Week 4

Tuesday 9/11

*Renaissance Spain**

Carlson, Chapter 5

Life is a Dream

Gerould, Lope de Vega: "The New Art of Writing Plays"

Thursday 9/13

*English Renaissance**

Carlson, Chapter 7

Gerould, Philip Sydney: "The Defense of Poesy"

Dr. Faustus*

Week 5

Tuesday 9/18

*French Renaissance and Neoclassicism**

Carlson, Chapters 6 & 8

Gerould, Pierre Corneille: “Of the Three Unities of Action, Time and Place”*

Thursday 9/20

*French Renaissance and Neoclassicism**

Carlson, Chapter 8 (continued)

Racine, Phaedra*

English Restoration and Eighteenth Century

Carlson, Chapter 9

Gerould, John Dryden: “An Essay of Dramatic Poesy”

Week 6

Tuesday 9/25

Catch-up and/or Research Day

Pre-Modern History and Theory

Thursday 9/27

*Enlightenment in Germany and France**

Carlson, Chapters 10, 11, & 12

Gerould, Denis Diderot: “Conversations on The Natural Son”*; “The Paradox of Acting”*;

Lessing: “Hamburg Dramaturgy”*

Week 7

Tuesday 10/2

*Spread of Romanticism in Germany and France**

Goethe, Faust,* Part 1

Gerould, Schiller: “The Stage as a Moral Institution”*; Goethe: “Shakespeare Once Again”*;

Schopenhauer: “The World as Will and Idea”

Thursday 10/4

Work in progress: Discuss the “theory into practice” project and/or paper ideas.

Modern and Contemporary History and Theory

Week 8

Tuesday 10/9

*Nineteenth-Century England. Late Nineteenth-Century Germany**

Carlson, Chapters 13 & 15

Gerould, Nietzsche: The Birth of Tragedy*

Wagner, “The Art-Work of the Future”*

Thursday 10/11

France in the Late Nineteenth Century. Naturalism. Beginning of Modernism. Early Twentieth-Century

Carlson, Chapters 16 and 17

Gerould, Zola: Preface to Therese Raquin*; Naturalism in Theatre*

Gerould, Strindberg: Preface to Miss Julie*

Week 9

Tuesday 10/16

The Rise of the Avant-Garde. Pre-World War II Theatrical Thought and Practice*

Carlson, Chapters 17 & 18

Gerould, Gordon Craig: “The Actor and the Übermarionette”*; Maeterlinck: “The Tragical in Daily Life”*

Group and individual abstracts for the creative project due

Thursday 10/18

Pre-World War II Theatrical Thought and Practice (continued)

Carlson, Chapter 19

Gerould, Yeats: “The Tragic Theatre”; Meyerhold: “The Fairground Booth”*; Marinetti: “The Variety Theatre”*

Gerould, Artaud: The Theatre and Its Double*

Week 10

Tuesday 10/23

*Epic Theatre and Bertolt Brecht**

Gerould, Brecht: “The Modern Theatre is the Epic Theatre”*

Krasner, Walter Benjamin, “What is Epic Theatre?”

Brecht, Good Woman of Setzuan

Thursday 10/25

Critical paper abstract due in class

Be ready to present your guiding questions in class

Week 11**Tuesday 10/30*****Post-World War II Thought and Practice. Existentialism.* The Theatre of the Absurd****

Carlson, Chapter 20

Krasner Ionesco: "The Avant-Garde Theatre"*

Krasner, Duerrenmatt: "Problems of the Theatre"*

Krasner, Esslin, The Theatre of the Absurd***Thursday 1/1*****Theatre in the Sixties, Seventies, and Eighties. New Trends in Theatre***

Carlson, Chapter 21.

Krasner: Grotowski: Towards the Poor Theatre*; Peter Brook: "The Immediate Theatre"***Week 12****Tuesday 11/6*****Theatre in the Sixties, Seventies, and Eighties. New Trends in Theatre***

Carlson, Chapter 21.

Gerould, Boal: "Theatre of the Oppressed"*; Wole Soyinka: "Drama and the African World View"*; Havel: "Writing for the Stage"*

Critical essay due**Thursday 11/8**

Krasner, Judith Butler: "From Parody to Politics" (Gender/ Queer Studies)

Theatre in the Sixties, Seventies, Eighties, and Beyond

Krasner, Schneider: "The Explicit Body in Performance" (Feminism)

Kane, Phaedra's Love**Week 13****Tuesday 11/13*****Twentieth Century Since 1980 (continued)***Carlson, Chapter 22. **Readings will be divided.**

Krasner, Patrice Pavis: "Languages of the Stage"* (Semiotics)

Krasner, Kirby: "Manifesto on Structuralism"* (Structuralism)

Krasner, Richard Schechner: "What is Performance Studies Anyways?"* (Performance Studies)

Thursday 11/15***Creative Group Project Presentations in class*****Week 14****Tuesday 11/20*****Twentieth Century Since 1980 (continued)***

Carlson, Chapter 22

Churchill, Far Away
Mee, Vienna: Lusthaus

Thursday 11/22: Thanksgiving Holiday

Week 15

Tuesday 11/27

Twentieth Century Since 1980 (continued) Readings will be divided

Critical theory topics include Phenomenology—Bert O. States* (Krasner); Post-colonialism—Edward Said* [Orientalism], Homi Bhaba* [Hybridity], Frantz Fanon* [Post-Colonialism]; Race Theory—W. E. B. DuBois*, Alain Locke*)

Thursday 11/29

Muller, Explosion of Memory/Description of a Picture
Krasner, Muller: “Reflections on Post-Modernism” *(Post-Modernism)

Final:

December 4, 10:00 am-12:50 pm

Disclaimer

This syllabus is subject to change at the discretion of the instructor.

There are plays and materials that may express adult or controversial themes as well as strong language. If this presents a problem for you, please see me as soon as possible.

Policy Statements

Academic Integrity

The Center for Academic Integrity (CAI) defines academic integrity as a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect, and responsibility. From these values flow principles of behavior that enable academic communities to translate ideals into action.

<http://www.academicintegrity.org/icai/assets/FVProject.pdf>

UCF Creed: Integrity, scholarship, community, creativity, and excellence are the core values that guide our conduct, performance, and decisions.

1. Integrity: I will practice and defend academic and personal honesty.
2. Scholarship: I will cherish and honor learning as a fundamental purpose of my membership in the UCF community.
3. Community: I will promote an open and supportive campus environment by respecting the rights and contributions of every individual.
4. Creativity: I will use my talents to enrich the human experience.
5. Excellence: I will strive toward the highest standards of performance in any endeavor I undertake.

The following definitions of plagiarism and misuse of sources comes from the Council of Writing Program Administrators <<http://wpacouncil.org/node/9>> and has been adopted by UCF's Department of Writing & Rhetoric.

Plagiarism

In an instructional setting, plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source. This definition applies to texts published in print or on-line, to manuscripts, and to the work of other student writers.

Misuse of Sources

A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a student should be considered to have failed to cite and document sources appropriately.

Responses to Academic Dishonesty, Plagiarism, or Cheating

UCF faculty members have a responsibility for your education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to infringements of academic integrity. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <http://goldenrule.sdes.ucf.edu/zgrade>.

For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

Unauthorized Use of Class Materials

There are many fraudulent websites claiming to offer study aids to students but are actually cheat sites. They encourage students to upload course materials, such as test questions, individual assignments, and examples of graded material. Such materials are the intellectual property of instructors, the university, or publishers and may not be distributed without prior authorization. Students who engage in such activity are in violation of academic conduct standards and may face penalties.

Unauthorized Use of Class Notes

Faculty have reported errors in class notes being sold by third parties, and the errors may be contributing to higher failure rates in some classes. The following is a statement appropriate for distribution to your classes or for inclusion on your syllabus:

Third parties may be selling class notes from this class without my authorization. Please be aware that such class materials may contain errors, which could affect your performance or grade. Use these materials at your own risk.

In-Class Recording Policy

Outside of the notetaking and recording services offered by Student Accessibility Services, the creation of an audio or video recording of all or part of a class for personal use is allowed *only* with the advance and explicit written consent of the instructor. Such recordings are only acceptable in the context of personal, private studying and notetaking and are not authorized to be shared with *anyone* without the separate written approval of the instructor.

Course Accessibility Statement

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need specific access in this course, such as accommodations, should contact the professor as soon as possible to discuss various access options. Students should also connect with [Student Accessibility Services](#) (Ferrell Commons, 7F, Room 185, sas@ucf.edu, phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable.

Campus Safety Statement

Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at http://emergency.ucf.edu/emergency_guide.html.
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/AEDlocations-UCF> (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to my.ucf.edu and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.