

**Theatre & Society (THEA 4220/6220)**

Fall 2014 Course Syllabus

**M/W/F 9:05-9:55 a.m.**  
**201 Fine Arts Bldg.**

E-mail: marlac@uga.edu  
Office Hours: M 10-11, W 1:15-2:15  
and by appointment  
366 Fine Arts Bldg.

Teaching assistant: Jieun Lee, [jeje0126@uga.edu](mailto:jeje0126@uga.edu), 357 Fine Arts Bldg.

**Course description:** Examines theatre as a cultural form crucially interwoven with systems of social organization and government: as a forum for debate, a dangerous location to be regulated, a tool for molding citizens, or a revolutionary force; studies theatrical practices and dramatic literature across historical periods; global in scope.

**Course objectives:** Across time periods, cultures, and places, theatre has been a privileged arena for addressing people's relationship with the state. While theatre can be a site for resistance to the governing body or ruling class, so too can it solidify sentiments of community, nationalism, and patriotism. Theatre is performed by actors present onstage in the flesh, and thus highlights the plight and vulnerabilities of individual bodies subject to the laws of a larger political society as well as the sway of the masses. Providing a survey of world theatre history and dramatic literature, this course examines theatre and its publics in diverse historical and geographical contexts.

**Required texts to purchase** (ordered at UGA bookstore):

- *Theatre Histories: An Introduction*, 2nd Edition, by Phillip Zarrilli, Bruce McConachie, Gary Williams, Carol Fisher Sorgenfrei
- Shakespeare, *The Tempest*
- *Additional text for 6220: Norton Anthology of Drama, vol. 1*

**Course Packet of plays:** purchase at Bel-Jean Copy/Print Center (163 E Broad St)

**Online resources and assignments.** Assignment guidelines, schedule updates, and some readings will be posted on the eLC class site. You will also regularly post assignments on eLC prior to class—please speak with me right away if this presents a problem for you. And protect yourself: always save a copy of your writing on your own computer! And a backup someplace else!

**Teaching method, class participation, and attendance.** This class uses active learning methods: reading, writing, discussion, and research. Sometimes a brief lecture will clarify or supplement the readings. In order to do well, students will need to complete the assigned reading on schedule and to participate actively in every class meeting (which means you do need to attend class, yes). Absences, lateness, lack of preparation, or non-participation will have a big impact on your grade.

**Assessment for 4220:** Required assignments will be graded as follows. Be sure to read the detailed assignment guidelines on eLC!

3 essays: 24% (8% each)

1 creative project with annotated bibliography or 1 research paper: 20%

2 exams: 40% (20% each)

Participation, including class discussion and brief writing assignments: 16%

**Creative option:** Students may substitute a creative project for the research paper. The creative project must be negotiated individually with Dr. Carlson and represent a level of work and comprehension equivalent to the paper for which it substitutes, and an annotated bibliography must document the research carried out in support of the project. For a group project, each individual must do separate research. See the “Creative Project Guidelines” for more detailed information.

**Special requirements and assessment for 6220:** Graduate students will read an additional play each week and 8-10 additional articles or book chapters as well as supplementary materials related to their specific area of study (acting, design, or theatrical theory) including primary sources and current scholarship; complete a final exam modeled after and graded according to the standards of the comprehensive exams in their area of study; and carry out a research and analysis project resulting in a paper of 10-15 pages for MFA students; 15-20 for those in the PhD program. Specific readings will be assigned after a consultation during the first week of classes.

3 essays: 30% (10% each)

1 research and analysis project: 30%

1 final exam: 30%

Participation: 10%

**Academic integrity:** As a University of Georgia student, you have agreed to abide by the University’s academic honesty policy, “A Culture of Honesty,” and the Student Honor Code. All academic work must meet the standards contained in “A Culture of Honesty.” Lack of knowledge of the academic honesty policy is not a reasonable explanation for a violation. Questions related to course assignments and the academic honesty policy should be directed to the instructor.

**Disability accommodations:** If you have a disability and require classroom accommodations (including laptop use), please see me after class or make an appointment during office hours. If you plan to request accommodations for a disability, please register with the Disability Resource Center at 114 Clark Howell Hall, (706) 542-8719, [http://drc.uga.edu/contact\\_request.php](http://drc.uga.edu/contact_request.php).

#### **Classroom Policies:**

- No electronic devices may be used during class. This includes laptop computers and tablets as well as cell phones and other text messaging devices. After one warning, you will be asked to leave the classroom and marked absent.
- The only exceptions to this policy are the use of a computer to project visual aids if you’re giving a presentation or consulting a play text that has provided electronically rather than being included in the course packet. If the play is in the course packet, you must bring it to class and use that version.
- Yes, this means that you always need to bring paper and pen to class, and use these to take notes.
- Additional policies may be determined at a later date.

The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

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### **Weekly Schedule of Classes and Assignments (subject to change)**

CP = the play is in the Course Packet (available from Bel-Jean)

eLC = the readings is on the eLC course site under Course Content

TH = reading is in *Theatre Histories: an Introduction* (available from UGA bookstore)

Norton = reading is in *Norton Anthology of Drama*, vol. 1 (for 6220; available from UGA bookstore)

*Late work is accepted only at my discretion and has a negative impact on your grade.*

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#### **Week 1 (Aug 18, 20, 22): Introductions**

M: Introduction & syllabus review

W: Lecture and discussion

F: Read TH, "Dialogic Drama in the City-State of Athens," 58-64

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#### **Unit I. Theatre and the body politic**

##### **Week 2 (Aug 25, 27, 29): Classical Greek polis**

M: Read Sophocles, *Antigone* (CP)

W: Read TH, *Oedipus* case study, 88-96

6220: Read Aristophanes, *Lysistrata* (Norton)

F: Read Bennett, *The Audience* (excerpt, eLC)

6220: Read Rabinowitz, "Tragedy and the Polis" (eLC; pw = historyone)

##### **Week 3 (Sep 3, 5): Terrorist regimes and counterpublics**

M: No class (Labor Day)

W: Read Fugard, Kani, and Ntshona, *The Island* (CP)

6220: Read assigned TH material

F: Read TH "Theatre in Postcolonial African Nations," 474-7; Fugard case study, 505-11

6220: Read Carlson, "Antigone's Bodies" (eLC)

##### **Week 4 (Sep 8, 10, 12): Theorizing the public**

M: Read Gambaro, *Antígona Furiosa* (CP)

W: Lecture and discussion

F: Read Warner, "Publics and Counterpublics" (eLC)

6220: Read longer version of Warner (eLC)

**Essay 1 due at the start of class Sep 15. Comparative essay; see assignment guide on eLC for details**

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#### **Unit II. Popular and elite**

##### **Week 5 (Sep 15, 17, 19): Civic spectacle and marketplace entertainment in Europe**

M: Read TH on "Medieval Christian Liturgy ... Dramas of Christian Conquest," 71-80

6220: Read Hrotsvit, *Conversion of the Harlot Thais* (eLC; pw = historyone); Evitt, "Incest Disguised," 349-53 (eLC)

W: Read Crucifixion pageant from *The York cycle* (CP)

6220: Read *Everyman* (Norton)

F: Read *The Washtub* (eLC)

6220: Read Bouhaïk-Gironès, “How Can We Write the History of the Actor During the Middle Ages?” (eLC)

Week 6 (Sep 22, 24, 26): **Court spectacle in Japan**

M: Read Nobumitsu, *Dojoji* (CP); watch *Dojoji* in class—introduction to Noh

6220: Read Zeami, *Atsumori* (Norton) (eLC)

W: *Dojoji* case study, 157-66

R: Read Busu (CP); watch *Busu* in class—introduction to Kyogen

6220: Read Foley, “Kyōgen Leaps out of Nō’s Shadow” (eLC)

Week 7 (Sep 29, Oct 1, 3): **Court spectacle in Europe**

M: Read TH “Scenic Perspective ... Coming Attractions,” 185-97

W: Read Johnson, *Masque of Oberon* (LION); watch the masque in class

6220: Read Orgel, “Theatres and Audiences,” in *The Illusion of Power* (eLC)

F: Finish discussion of this unit

[Essay 2 due at the start of class Oct 6. Imagined spectator response; see assignment guide on eLC for details](#)

Week 8 (Oct 6, 8, 10): **Midterm exam**

M: Midterm review and summary

W: Midterm review and summary

F: Midterm exam

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**Unit III. Professional theatres**

Week 9 (Oct 13, 15, 17): **Public professional theatre in England**

M: Read TH “Rise of European Professional Theatres,” 173-8

W: Read Shakespeare, *The Tempest*

F: Read TH Global Shakespeare case study, 537-48

6220: TBA

Week 10 (Oct 20, 22, 24): **Public professional theatre in Japan**

M: Read TH “Samurai Warriors ... Regulating Kabuki,” 203-6, and “Case Study: Kabuki and Bunraku: Mimesis and the Hybrid Body,” 219-27; watch “Introduction to Bunraku” and “Introduction to Kabuki” (online, links on eLC)

W: Read Chikamatsu Monzaemon, *Love Suicides at Amijima* (CP); watch “Introduction to Bunraku” and “Introduction to Kabuki” (online, links on eLC)

F: Watch Noh dance version of *Dojoji* in class

6220: TBA

Week 11 (Oct 27, 29): **Censorship and state regulation**

M: Read TH “Theatre and the State in England, 1600 ... and France, 1790-1900,” 206-10, and “Theatres for

Knowledge through Feeling, 1700-1900," 235-44

W: Read Gay, *Beggars Opera* (LION)  
6220: TBA

Written description of research project due at start of class Oct 29.

F: No class (fall break)

Essay 3 due at the start of class Nov 3. Check eLC for essay topics.

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#### Unit IV. National and post-national theatre

Week 12 (Nov 3, 5, 7): **Theatre and nationalism**

M: Read TH, "Theatre, Nation, and Empire, 1750-1900," 271-84

W: Read Synge, *Playboy of the Western World* (CP)

R: Read TH, *Playboy* case study, 292-98; box on "Theories of National Identity," 574  
6220: TBA

Week 13 (Nov 10, 12, 14): **Theatre and revolution**

M: Read TH "Theatres for Reform and Revolution," 425-41

W: Read Mayakovsky, *The Bedbug* (CP)

F: Read Russian/Soviet actor training case study 373-81  
6220: TBA

Outline or draft of research project with bibliography due by start of class Nov 14.

Week 14 (Nov 17, 19, 21): **Theatre and globalization**

M: Read TH "Rich and Poor Theatres of Globalization," 482-97

W: Read Padmanabhan, *Harvest* (CP)

F: Research day / no class meeting (Dr. Carlson and Ms. Lee at ASTR)  
6220: TBA

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Week 15 (Dec 1, 3, 5): Presentation of creative projects

Final version of annotated bibliography for creative project is due when you present the project.

Research papers due by 5:00 p.m. Weds Dec 3: place a hard copy in receptacle by my office door.

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Week 16 (Dec 8, 9): Review and summary

**Final exam, Friday 12 December 8:00-11:00 a.m.:** This is an onsite, written exam. Plan accordingly.

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#### Learning Goals and Assessment

**Learning goal: Compare** diverse performance traditions and contexts.

Unit I: Use *Antigone* and adaptations as a basis to compare ancient Greece with twentieth-century South Africa and Argentina.

Unit II: Compare the ways in which theatrical performances focused tensions between cultural elites and the publics over whom they ruled in medieval/early modern England and France and Edo-era Japan.

Primary question for Units I/II: How did these plays and their performance create a public and/or counterpublic?

Unit III: Compare the rise and regulation of public professional theatres in early modern England and Tokugawa Japan.

Unit IV: Compare the ways in which theatrical performance both supports and resists nationalism, revolution, and globalization from the nineteenth through the early twenty-first centuries.

Primary question for Units III/IV: How do these plays and their performances negotiate the difference between audiences and publics?

Assessment: One essay due after the completion of each of the first three units. The final exam will include assessment for Unit IV.

**Learning goal: Write** clearly structured essays combining specialized terminology with your own voice.

Students will complete a series of short writing assignments, some of them online in preparation for class discussions and others in response to the assigned readings and to issues raised in discussion, either as in-class writing exercises or online reassessments. These assignments will lay the groundwork for the 3 required essays, one due after the completion of each of the first three units.

Assessment: Low-stakes grading for the writing assignments (part of the participation grade) and traditional grading for each essay.

**Essays add up to 24% of the course grade.**

**Learning goal: Use** historical and cultural **research** to understand plays and their staging, including the research appropriate for a director, actor, or designer.

Students will complete area-specific research as part of the work done in studying the plays: Each student will conduct library research for one play and report this research in a five- to seven-page paper with proper citations and bibliography (due by 5:00 p.m. on December 3 but may be turned in earlier). If the student substitutes a creative project, the annotated bibliography is due when the project is presented during week 15.

Assessment: Traditional grading for the paper, which is worth **20% of the course grade.**

**Learning goal: Read plays** from a variety of periods and places as **traces** of past performances and **blueprints** for possible productions.

For each play, we will attempt to answer the following questions:

How was the **text** produced and reproduced? Consider such things as the process of commissioning, ownership of the text, collaboration with an acting company, censorship, and what else the playwright did—other plays, other types of work, other civic engagement. Is there a continuous tradition of performance, or was the text rediscovered after being “lost” or neglected? Was it a manuscript written on a parchment roll, taught to actors by rote or provided as a side, controlled by a prompter, printed for sale either before or after the initial production? Can we see traces of the script’s material qualities in the text that we read?

For what sort of physical theatre **space** was this play created? Was it enclosed or open to the elements? At what time of day did the performance take place? What sort of technologies does the script assume or explicitly call for (e.g., artificial lighting, changes of scenery, special effect)? Would the availability of different technologies (i.e., things not available or conventional within the original context of production) change the play?

Who were the **performers**? Were they professional? How were they brought together—members of a civic or religious group, members of a more or less permanent company, hired for a particular show? How did they prepare for performance? Were they masked or made up? Did they provide

their own costumes, pull them from the company's costume stock, or was a costumer designer responsible for their clothing?

Begin with the play: what can you figure out based on the script alone? Move from there to the information you can glean from the textbook. If something seems to be missing, what can you find online and where? How can you tell whether the information is reliable?

Assessment: Short writing assignments in class and on eLC and participation in class workshops and discussion will contribute to the **participation grade, which is 16% of the course grade**. In addition, each student will sign up to take responsibility as a discussion leader for one play. Objective questions on the midterm and final exams will further assess learning in this area.

**Learning goal: Describe** what is known, what is not known, and what is in dispute about the historical interrelation of theatre and its publics.

Who was in the audience and in what ways was their attendance/reception important to the working of their society? Did the theatre bring them together in spite of their differences, facilitate debate or consensus, distract them from their causes for complaint, foment revolution, or stifle dissent? What evidence do we have that can help us to answer these questions?

We will approach these questions after completing the work with *Theatre Histories* and any additional research, as we assess the information at the completion of each unit. In some cases, the best we will be able to do is to identify major lacunae in historical information and understand why we can't know everything.

Assessment/midterm and final: Essay questions on the exams.

**Exams add up to 40% of the course grade.**

### **Bibliography for Course Packet:**

Sophocles. *Antigone*, in *The Oedipus Plays of Sophocles*. Trans. Robert Bagg. Amherst: University of Massachusetts Press, 2004. 161-222.

Fugard, Athol, John Kani, and Winston Ntshona. *The Island*, in *Statements*. New York: Theatre Communications Group, 1986. 46-77.

Gambaro, Griselda. *Antígona Furiosa*. Trans. and ed. Marguerite Feitlowitz, in *Information for Foreigners*. Evanston: Northwestern University Press, 1992, 133-59.

Chikamatsu Monzaemon, *Love Suicides at Amijima*. Trans. Donald Keene, in *Major Plays of Chikamatsu Monzaemon*. New York: Columbia University Press, 1961/1990. 387-425.

*The Pinners Play: The Crucifixion from The York Cycle*. A modernization by Chester N. Scoville and Kimberley M. Yates Toronto, 2003.  
<http://www.reed.utoronto.ca/yorkplays/york.html>

Nobumitsu, *Dojoji*. Trans. and ed. Donald Keene, in *20 Plays of the Nō Theatre* (Columbia UP, 1970). 237-52.

Busu, in *Japanese Folk Plays: The Ink-Smeared Lady, and Other Kyogen*. Tokyo: C. E. Tuttle Co., 1960. 84-9.

Synge, J.M., *The Playboy of the Western World*. 1907.  
public domain/text from Project Gutenberg

Mayakovsky, Vladimir. *The Bedbug*. Trans. Guy Daniels. Evanston: Northwestern University Press, 1995. 141-96.

Padmanabhan, Manjula. *Harvest*, in *Postcolonial Plays*, ed. Helen Gilbert. London: Routledge, 2001. 214-49.

