

## THEATRE THEORY II GRADUATE SEMINAR

## SYLLABUS

Instructor: David Crespy  
Phone: (573) 882-0535  
Office hrs: TTH 2-4PM  
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Meeting Time & Place: TTH 9:30-1045  
Ellis Library Room 4B12 (Seminar Room)  
Prerequisite: Graduate Standing

### Goals:

- To familiarize students on the latest modern performance theory, aesthetics and practice. Emphasis on European theatre since 1875. The goal is to build a broad base of knowledge through a deep survey of canonical theatre and performance theory essays.
- To develop the skills of using performance theory in both writing and discussion, in order to learn how to join the scholarly “conversation.”
- To learn the theoretical concepts and practical application of these ideas through teaching them to others in the classroom.
- To complete a publishable, scholarly paper of 15-20 pages which uses a theoretical “lense” to evaluate and analyse performance and performance texts.
- To successfully and publically present this paper to the student body, to prepare for the presentation of papers at conferences.
- To successfully study for and pass an examination employing various theoretical “tools” as a means of supporting one’s arguments. The exams in this course will be designed to simulate the PhD Comprehensive Examination.

### Course Requirements:

#### • **Participation (40%)**

##### –Readings

You are expected to have read all texts, and to be prepared to discuss them.

##### –Lecture/Discussion

You will be called upon to raise and answer questions regarding the text at each class meeting.

##### –Presentation of Class material

Each student is expected to present one week of material over the 15 week semester. This means that students are responsible for handouts, presentation materials, and a typed abstract/lesson plan.

##### –Presentation of Paper at Class Mock-Conference

You will present your 10-page paper at a weekend Class Conference advertised and open to the general public.

- **Written assignments (60%)**

#### PAPERS

- **Abstracts/Lesson Plans** which include an annotated bibliography for the class discussion assigned to you by the instructor.
- 10-15 -page **Research Paper** with bibliography and endnotes:  
  
The paper should be publishable and ready for presentation at the Mid-America Theatre Conference (MATC); it should contain original research, thinking, and writing (and strictly follow Turabian/Chicago Manual of Style). The paper is your attempt to apply the primary sources you have examined over the course of the semester to modern theatre practice.

#### EXAMS

The exams in this course are designed to approximate your Comprehensive and Oral Examinations

- **Midterm Exam** (covering material to mid-semester)
- **Final Exam** (covering material from mid-semester through end of course)

**Attendance Policy:** This class is primarily participatory. Attendance is mandatory. You must be present for every class, having read the readings, taken notes, and ready to answer questions and discuss the material. There are no excused absences; you must alert the professor if you need to be absent from class for any reason.

**Required Texts:** Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Ithaca: Cornell University Press, 1993 (Expanded edition).

Dukore, Bernard F., ed. *Dramatic Theory and Criticism: Greeks to Grotowski*. Holt Rinehart & Winston, 1997.

Reinelt, Janelle G., and Joseph R. Roach. *Critical Theory and Performance*. Ann Arbor: University of Michigan Press, 1992.

**Recommended Texts:** Carlson, Marvin. *Performance: A Critical Introduction*. London: Routledge, 1996. .

**BOOKS ON RESERVE**

- MU TATE 801 A1531** Allen, Gay Wilson, *Literary Criticism; Pope to Croce*. Gay Wilson Allen and Harry Hayden Clark, eds. New York: American Book Company, 1941.
- PN2039 .A5913 1993** Appia, Adolphe. *Adolphe Appia: Texts On Theatre*. New York: Routledge, 1993.
- PN2039 .A613 1960** Appia, Adolphe. *The Work Of Living Art; A Theory Of The Theatre*. Coral Gables, Fla., University of Miami Press, 1960.
- PN2061 .A6** Archer, William. *Masks Or Faces? A Study In The Psychology Of Acting,*. London and New York, Longmans, Green, 1888.
- PN2021 .A713** Artaud, Antonin. *The Theater And Its Double*. Mary Caroline Richards, trans. New York: Grove Press, 1958.
- PQ1697.L3 B313** Bakhtin, M. M. (Mikhail Mikhailovich), *Rabelais and his world*. Helene Iswolsky, trans. Cambridge, Mass. M.I.T. Press, 1968.
- PN710 .B2713 1972** Barthes, Roland. *Critical essays*. Richard Howard, trans. Evanston, Ill.. Northwestern University Press, 1972.
- BD236 .B3813 1994** Baudrillard, Jean. *Simulacra And Simulation*. Sheila Faria Glaser, trans. Ann Arbor : University of Michigan Press, 1994.
- BD236 .B3 1983** Baudrillard, Jean. *Simulations*. Paul Foss, Paul Patton and Philip Beitchman, eds. New York: Semiotext(e), Inc., 1983.
- MU TATE 808.2  
B446p** Bentley, Eric, *The Playwright As Thinker, A Study Of Drama In Modern Times*. New York: Reynal & Hitchcock, 1946.
- PN1657 .B4** Bentley, Eric, *The Theory Of The Modern Stage: An Introduction To Modern Theatre And Drama*. Harmondsworth, Penguin, 1968.
- PN1623 .B46 1987** Bentley, Eric. *Thinking About The Playwright: Comments From Four Decades* . Evanston, IL: Northwestern University Press, 1987.
- PN2881.5 .B46 1993** Bharucha, Rustom. *Theatre And The World: Performance And The Politics Of Culture*. London: New York : Routledge, 1993.
- PN2051 .B63613** Boal, Augusto. *Theater Of The Oppressed*. Charles A. & Maria-Odilia Leal McBride, trans. New York: Urizen Books, 1979.

- PN2021 .B68 Brecht, Bertolt. *Brecht On Theatre; The Development Of An Aesthetic*. John Willett ed. and trans. New York, Hill and Wang, 1964.
- PN1655 .B74 1982 Brook, Peter. *The Empty Space*. New York: Atheneum, 1982, 1968.
- PN511 .B79 Burke, Kenneth, *Counter-Statement*. New York, Harcourt,
- PN511 .B796 Burke, Kenneth, *Perspectives By Incongruity*. Stanley Edgar Hyman, ed. Bloomington, Indiana University Press, 1964.
- PN511 .B796 Burke, Kenneth. *Terms For Order*. Edited Stanley Edgar Hyman, ed. Bloomington, Indiana University Press, 1964.
- HQ1154 .B88 1990 Butler, Judith P. *Gender Trouble: Feminism And The Subversion Of Identity*. New York: Routledge, 1990.
- UMK MNL  
NX504 .C35 1996 Carlson, Marvin A. *Performance: A Critical Introduction*. London ; New York: Routledge, 1996.
- NA6821 .C36 1989 Carlson, Marvin A. *Places Of Performance: The Semiotics Of Theatre Architecture*. Ithaca, N.Y.: Cornell University Press, 1989.
- PN2041.S45 T45 1990 Carlson, Marvin A. *Theatre Semiotics: Signs Of Life*. Bloomington: Indiana University Press, 1990.
- PN2039 .C26 1993 Carlson, Marvin A., *Theories Of The Theatre: A Historical And Critical Survey, From The Greeks To The Present*. Ithaca: Cornell University Press, 1993
- PN2287.C46 A3 Chaikin, Joseph, *The Presence Of The Actor*. New York, Atheneum, 1972.
- PQ2613.E53 Z5825  
1986 Chaudhuri, Una. *No Man's Stage: A Semiotic Study Of Jean Genet's Major Plays*. Ann Arbor, Mich.: UMI Research Press, 1986.
- PN1672.9 .C53 1995 Chaudhuri, Una. *Staging Place: The Geography Of Modern Drama*. Ann Arbor : University of Michigan Press, 1995.
- PN1661 .C55 1965 Clark, Barrett Harper. *European Theories Of The Drama, With A Supplement On The American Drama; An Anthology Of Dramatic Theory And Criticism From Aristotle To The Present Day, In A Series Of Selected Texts, With Commentaries, Biographies, And Bibliographies*. New York, Crown Publishers, 1965.

- PN1661 .C56 Cole, Toby. *Playwrights On Playwriting; The Meaning And Making Of Modern Drama From Ibsen To Ionesco*. New York, Hill and Wang, 1960.
- PN94 .C67 1989 *Contemporary Literary Criticism: Literary and Cultural Studies*. Robert Con Davis, Ronald Schleifer, eds. New York: Longman, 1989. Edition 2nd ed.
- PN94 .C67 1986 *Contemporary Literary Criticism: Modernism Through Poststructuralism*. Robert Con Davis, ed. White Plains, N.Y.: Longman, 1986.
- MU TATE 808.2 C72 ser.5 v.2 Coquelin, Constant, 1841-1909. *The Art Of Acting; A Discussion.*, New York, Dramatic Museum of Columbia University, 1926.
- PN2037 .C593 1983 Craig, Edward Gordon. *Craig On Theatre*. London: Methuen, 1983.
- PN2039 .C75 1992 *Critical Theory And Performance* Janelle G. Reinelt and Joseph R.Roach, eds. Ann Arbor: University of Michigan Press, 1992.
- HQ76.3.U5 C78 1995 *Cruising The Performative: Interventions Into The Representation Of Ethnicity, Nationality, And Sexuality*. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster, eds. Bloomington: Indiana University Press, 1995.
- B2430.D482 E5 1978 Derrida, Jacques. *Writing And Difference*. Chicago: University of Chicago Press, 1978.
- PN2270.F45 D64 1988 Dolan, Jill, *The Feminist Spectator As Critic*. Ann Arbor, Mich.: UMI Research Press, 1988.
- PN2270.F45 D65 1993 Dolan, Jill. *Presence And Desire: Essays On Gender, Sexuality, Performance*. Ann Arbor: University of Michigan Press, 1993.
- PN1621 .D8 Dukore, Bernard Frank, *Dramatic theory and criticism: Greeks to Grotowski*. New York, Holt, Rinehart and Winston 1974
- PN94 .E2 1996 Eagleton, Terry, *Literary Theory: An Introduction*. Minneapolis, MN: University of Minnesota Press, 1996.
- PN1861 .E45 Elam, Keir. *The Semiotics Of Theatre And Drama*. New York: Methuen, 1980.
- PN1631 .E8 1977 Esslin, Martin. *An Anatomy Of Drama*. New York: Hill and Wang, 1977.

- PN1655 .E83 1970 Evreinov, N. N. (Nikolai Nikolaevich). *The Theatre In Life*,. Alexander I. Nazaroff, ed. New York: B. Blom, 1970.
- PS3556.O7225 P6 Foreman, Richard. *Plays And Manifestos* . New York: New York University Press, 1976.
- HM291 .G6 1973 Goffman, Erving. *The Presentation Of Self In Everyday Life*. Woodstock: Overlook Press, 1973.
- PN2039 .G62 Goldman, Michael. *The Actor's Freedom: Toward A Theory Of Drama*. New York: Viking Press, 1975.
- PR2976 .G737 1988 Greenblatt, Stephen Jay. *Shakespearean Negotiations: The Circulation Of Social Energy In Renaissance England*. Berkeley: University of California Press, 1988.
- PN2061 .G75 1968A Grotowski, Jerzy, *Towards A Poor Theatre*.. New York, Simon and Schuster, 1970.
- PT2668.A5 A27 Handke, Peter. *Kaspar And Other Plays*. Michael Roloff, trans. New York: Farrar, Straus, and Giroux, 1969.
- PN94 .H3 Handy, William J. *Twentieth Century Criticism: The Major Statements*. William J. Handy, Max Westbrook,ed. New York: Free Press, 1974.
- PN1631 .H58 1986 Hornby, Richard. *Drama, Metadrama, And Perception*. London: Associated University Presses, 1986.
- PN2039 .H66 Hornby, Richard. *Script Into Performance : A Structuralist View Of Play Production*. Austin : University of Texas Press, 1977.
- CB151 .H8 Huizinga, Johan. *Homo Ludens: A Study Of The Play-Element In Culture*. Boston, Beacon Press, 1955, 1950.
- NX650.P37 H87 1985 Hutcheon, Linda. *A Theory Of Parody : The Teachings Of Twentieth-Century Art Forms*. New York : Methuen, 1985.
- PT9804 .S6  
UMK MNL *Inferno, Alone, And Other Writings*. Evert Sprinchorn,ed. Garden City, N.Y.: Anchor Books, 1968.
- PN1584 .I6 1991 *Interculturalism And Performance: Writings From PAJ*. Bonnie Marranca and Gautam Dasgupta, eds. New York: PAJ Publications, 1991.
- 153 L262f Langer, Susanne. *Feeling And Form; A Theory Of Art*. New York, Scribner, 1953.

- PN1661 .L3 1936 Lawson, John Howard. *Theory And Technique Of Playwriting*. New York: G. P. Putnam's, 1936.
- PN2185 .L5 1875 Lewes, George Henry. *On Actors And The Art Of Acting*,. Leipzig: B. Tauchnitz, 1875.
- NX600.F8 M37 1972 Marinetti, Filippo Tommaso. *Marinetti; Selected Writings*. R. W. Flint, . R. W. Flint and Arthur A. Coppotelli., trans. New York, Farrar, Straus and Giroux, 1972.
- PN1661 .M29 1970 Matthews, Brander, 1852-1929. *Papers On Playmaking*. Freeport, N.Y.: Books for Libraries Press, 1970.
- PN2061 .M38 1987 Meisner, Sanford and Dennis Longwell. *Sanford Meisner On Acting*. New York: Vintage Books, 1987.
- PN1584 .M54 1986 Miller, Jonathan, *Subsequent Performances*. London: Faber, 1986.
- PT2673.U29 A6 1989 Muller, Heiner, *Explosion Of A Memory*. Carl Weber, ed. New York: PAJ Publications, 1989.
- PN2039 .N48 1993 *New Directions In Theatre*. Julian Hilton, ed. New York: St. Martin's Press, 1993.
- PN1643 .P3813 1992 Pavis, Patrice, *Theatre At The Crossroads Of Culture* Loren Kruger, trans. New York: Routledge, 1992.
- PN1590.W64 P4 1990 *Performing Feminisms: Feminist Critical Theory And Theatre* Sue-Ellen Case, ed. Baltimore: Johns Hopkins University Press, 1990.
- PN1631 .P513 1988 Pfister, Manfred. *The Theory And Analysis Of Drama*. Cambridge: Cambridge University Press, 1988.
- PR3017 .P59 1985 *Political Shakespeare: New Essays In Cultural Materialism*. Jonathan Dollimore and Alan Sinfield, eds. Ithaca, N.Y.: Cornell University Press, 1985.
- PQ2637.A82 T513 1976 Sartre, Jean Paul, *Sartre On Theater* Michel Contat and Michel Rybalka, eds. New York: Pantheon Books,1976.
- PN2266 .S33 Schechner, Richard, *Environmental Theater*.New York, Hawthorn Books, 1973.
- PN1657 .S3 Schechner, Richard, *Public Domain; Essays On The Theater*. Indianapolis, Bobbs-Merrill, 1969.

- PN2596.L6 S48 1993 1** Shaw, Bernard, 1856-1950. *The Drama Observed*. University Park, Pa.: Pennsylvania State University Press, 1993.
- PT1268 .S6** Sokel, Walter Herbert. *Anthology Of German Expressionist Drama; A Prelude To The Absurd*. Garden City, N.Y., Doubleday, 1963.
- PN2065 .A64 1970** Stanislavsky, Konstantin, 1863-1938. *An Actor Prepares*. Elizabeth Reynolds, trans. New York: Theatre Arts Books, 1987.
- PN2041.S45 S73 1985** States, Bert O. *Great Reckonings In Little Rooms: On The Phenomenology Of Theater*. Berkeley: University of California Press, 1985.
- PN1680 .S7** States, Bert O. *Irony And Drama; A Poetics*. Ithaca: Cornell University Press, 1971.
- PN1661 .S7 1994** States, Bert O. *The Pleasure Of The Play*. Ithaca: Cornell University Press, 1994.
- PN2062 .S795 1988** Strasberg, Lee. *A Dream Of Passion: The Development Of The Method*. Evangeline Morphos, ed. New York, N.Y.: Plume Book, 1988.
- PN2924 .S9713 1986** Suzuki, Tadashi. *The Way Of Acting: The Theatre Writings Of Tadashi Suzuki*. J. Thomas Rimer, trans. New York, NY: Theatre Communications Group, 1986.
- PG3237.E5 A7** *The Ardis anthology of Russian futurism: Guro, Brik, Mayakovsky, Burlyuk, Zamyatin, Pasternak, Meyerhold, Khlebnikov, Kruchenykh*. Ellendea Proffer, Carl R. Proffer, eds. Ann Arbor, Mich.: Ardis, 1980.
- PN2041.A57 E53 1998** *The Ends Of Performance*. Peggy Phelan and Jill Lane, eds. New York: New York University Press, 1998.
- PN1631 .P47 1991** *The Performance Of Power: Theatrical Discourse And Politics*. Sue-Ellen Case and Janelle Reinelt, eds. Iowa City: University of Iowa Press, 1991.
- PN1590.W64 R68 1998** *The Routledge Reader In Gender And Performance*. Lizbeth Goodman, ed. London: New York : Routledge, 1998.
- PN1737 .T8 1982** Turner, Victor Witter. *From Ritual To Theatre: The Human Seriousness Of Play*. New York City: Performing Arts Journal Publications, 1982.



- GN34.3.T54 T8 1986 Turner, Victor Witter. *The Anthropology Of Performance.* / New York : PAJ Publications, 1986.
- ML410.W1 A1434 1993 Wagner, Richard. *The Art-Work Of The Future, And Other Works.* Lincoln: University of Nebraska Press, 1993.
- PN2039 .W54 1982 Wilshire, Bruce W. *Role Playing And Identity: The Limits Of Theatre As Metaphor.* Bloomington: Indiana University Press, 1982.
- PG7158.W52 A23 1992 Witkiewicz, Stanislaw Ignacy. *The Witkiewicz Reader.* Daniel Gerould, ed. and trans. Evanston, Ill. : Northwestern University Press, 1992.
- PG7445.E5 T9 Witkiewicz, Stanislaw Ignacy. *Twentieth-Century Polish Avant-Garde Drama: Plays, Scenarios, Critical Documents.* Daniel Gerould, ed. Ithaca: Cornell University Press, 1977.

**DATE READINGS**

**NOTE:** All readings are in (D) Dukore, Roach & Reinelt (R), or the Packet (p)

**WEEK 1**

**Realism and Naturalism**

**Carlson: Chapters 16 and 17**

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|---------------|-----------|--|
| <b>August</b> | <b>24</b> | <b>Carlson:</b> "Theory of History" (p)  |
|               |           | <b>Taine:</b> "Race, Surroundings and Epoch" (p)                                       |
|               |           | <b>Sarcey:</b> "A Theory of the Theatre" (p)   |
|               |           | <b>Zola:</b> "Preface to <i>Therese Raquin</i> " (p).<br>"Naturalism on the Stage" (D) |
|               | <b>26</b> | <b>Strindberg:</b> "Preface to <i>Miss Julie</i> " (D)                                 |
|               |           | <b>Shaw:</b> "The Problem Play" (D)<br>"The Technical Novelty of Ibsen's Plays" (D)    |
|               |           | <b>Archer:</b> "Play-Making" (D)   |

**WEEK 2**

**Mid-Nineteenth-Century Post-Hegelian German Theory**

**Carlson: Chapter 15**

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|------------------|-----------|---|
| <b>August</b>    | <b>31</b> | <b>Hebbel:</b> "My Word Concerning the Drama" (p)<br>"Preface to <i>Maria Magdalena</i> " (D)                           |
|                  |           | <b>Wagner:</b> "The Art Work of the Future" (D)<br>"Art and Revolution" (p)   |
| <b>September</b> | <b>2</b>  | <b>Marx:</b> "Introduction to the Critique of Political Economy" (D)<br>"Letter to Ferdinand Lassalle" (D)              |
|                  |           | <b>Engels:</b> "Letter to Ferdinand Lassalle" (D)<br>"Letter to Minna Kautsky" (D)<br>"Letter to Margaret Harkness" (D) |
|                  |           | <b>Nietzsche:</b> "The Birth of Tragedy" (D)  |

**WEEK 3**

**Symbolism/Popular Theatre**

**Carlson: Chapter 16**

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|------------------|----------|--|
| <b>September</b> | <b>7</b> | <b>Maeterlinck:</b> "The Tragical in Daily Life" (D)<br>"The Modern Drama" (D)<br>"Preface to the Plays" (p) |
|                  |          | <b>Strindberg:</b> "Preface to <i>A Dream Play</i> " (D)<br>"The Role of Chance in Artistic Creation" (p)    |

<b>DATE</b>	<b>READINGS</b>
<b>WEEK 3 (cont)</b>	<b>Sologub:</b> "The Theatre of One Will" (p)
<b>September 9</b>	<b>Yeats</b> "A People's Theatre" (p) "The Tragic Theatre" (p)
	<b>Wilde</b> "The Decay of Living" (D)
	<b>Appia:</b> "The Work of Living Art" (p)
	<b>Witkiewicz:</b> "Pure Form In The Theatre" (p)
<b>WEEK 4</b>	<b><u>Futurism/Expressionism, and Surrealism</u></b> <b>Carlson: Chapter 18</b>
<b>September 14</b>	<b>Marinetti:</b> "The Variety Theatre" (p)
	<b>Mayakovsky:</b> "Theatre, Cinema, and Futurism" (p)
<b>September 16</b>	<b>Appolinaire:</b> "Preface to the Breasts of Tiresias" (D)
	<b>Cocteau:</b> "Preface to The Eiffel Tower Wedding Party" (D)
	<b>Kornfeld:</b> "Epilogue to the Actor" (p)
	<b>Artaud:</b> "The Alchemical Theatre" (p) "The Theatre of Cruelty" (p)
	<b>Grotowski</b> "He Wasn't Entirely Himself" (p)
<b>WEEK 5</b>	<b><u>Acting and Directing</u></b> <b>Carlson: Chapter 19</b>
<b>September 21</b>	<b>Lewes:</b> "On Actors and the Art of Acting" (p)
	<b>Coquelin:</b> "On Actors and Acting" (p)
	<b>Irving:</b> "Coquelin on Acting" (p)
	<b>Archer:</b> "Masks or Faces? (p)
	<b>Craig:</b> "The Actor and the Ubermarionette" (p)
	<b>Stanislavsky:</b> "An Actor Prepares" (p)
<b>September 23</b>	<b>Strasberg:</b> "Working with Live Material" (p) "Fruits of the Voyage" (p)
	<b>Adler, (p)</b>
	<b>Meissner:</b> "The Reality of Doing" (p)
	<b>Meissner:</b> "Building A Foundation" (p)

DATE	READINGS
WEEK 5 (cont)	<p>Brook: "The Empty Space" (p)</p> <p>Grotowski: "The Theatre's New Testament" (D)</p> <p>Chaikin: "The Presence of the Actor" (p)</p> <p>Witziwicz: "A Few words about the Actor" (p)</p> <p>Suzuki: "The Way of Acting" (p)</p> <p>Goldman: "Actor and Audience" (p)</p> <p>Miller: "Subsequent Performances" (p)</p>
WEEK 6	<p><u>Playwriting and Dramatic Structure</u> Carlson: Chapter 17</p>
September 28	<p>Archer: "Playmaking" (D)</p> <p>Brunetiere: "The Law of the Drama" (D)</p> <p>Lawson: "Theory and Technique of Playwriting" (D)</p> <p>Freytag: "Technique of Drama" (D)</p> <p>Beckerman "The Dynamics of Drama (p)</p>
September 30	<p>Matthews: "The Art of the Dramatist (p)</p> <p>Baker: "The Essentials of Drama: Action and Emotion" (p)</p> <p>Wilder: "Some Thoughts on Playwriting" (D)</p> <p>Bentley: "What is Theatre? A Point of View" "The Playwright as Thinker" "The Thinker as Playwright"</p> <p>Esslin: <i>An Anatomy of Drama</i> (p)</p> <p>Hornby: "The Play Within The Play" (p)</p>
WEEK 7	<p><u>Genre: Tragedy, Comedy, Tragicomedy, and the Absurd</u> Carlson: Chapter 20</p>
October 5	<p>Bergson: "Laughter" (D)</p> <p>Pirandello: "On Humor" (D)</p> <p>Shaw: "Tolstoy: Tragedian or Comedian" (p)</p>

DATE	READINGS
	<b>Krutch:</b> "The Tragic Fallacy" (D)
<b>WEEK 7 (cont)</b>	
<b>October</b>	<b>7</b> <b>Durrenmatt:</b> "Problems of the Theatre" (D)
	<b>Miller:</b> "Tragedy and the Common Man"(D)
	<b>Esslin:</b> "Theatre of the Absurd"(D)
<b>WEEK 8</b>	<b><u>Midterm Exam/Political and Social Ideology</u></b>
<b>October 12</b>	<b><u>M I D T E R M E X A M</u></b>
<b>October 14</b>	<b><u>Political and Social Ideology</u></b> <b>Carlson, Chapter 21</b> <b>Reinelt, Introduction to "After Marx"(R)</b>
	<b>Rolland:</b> <i>The People's Theatre</i> (p)
	<b>Lenin:</b> "Party Organization and Party Literature"(D) "On Education and the Arts"(D)
	<b>Lunacharsky:</b> "Thesis on the Problems of Marxist Criticism" (D)
	<b>Brecht:</b> "Short Description/ Alienation Effect" (p) "Short Organum"(p) "The Modern Theatre is the Epic Theatre (D) "Theatre for Pleasure or Theatre for Instruction"(D)
<b>WEEK 9</b>	<b><u>Political and Social Ideology</u></b>
<b>October 19</b>	<b>Sartre:</b> "Forgers of Myth" (p) "People's Theatre and Bourgeois Theatre"(p)
	<b>Boal:</b> <i>The Theatre of the Oppressed</i> (p)
<b>October 21</b>	<b>Williams:</b> "Theatre as a Political Forum"(p)
	<b>Hubner:</b> <i>Theatre and Politics</i> (p)

DATE

READINGS

WEEK 10

Psychology, Sociology, Anthropology

Carlson, Chapter 22

Reinelt, Introduction, "Psychoanalysis" (R)

October 25

Freud:

"On Oedipus and Hamlet" (D)

"Jokes and Their Relation to the Unconscious" (D)

Jones:

"Hamlet: The Psycho-analytical Solution"

Jung:

"On the Relation of Analytic Psychology to Poetry" (D)

Lacan:

"The Mirror Stage in the Formation of the I" (p)

Evreinov:

*The Theatre in Life* (p)

Lukacs:

The Sociology of Modern Drama (D)

October 27

Huizinga:

*Homo Ludens* (p)

Goffman:

"Performances" (p)

Turner:

"Liminal to Liminoid, in Play, Flow, and Ritual"

"Acting in Everyday Life and Everyday Life in Acting" (p)

Wilshire:

"Erwin Goffman's Role Theory" (p)

Schechner:

"Six Axioms of Environmental Theatre" (p)

Conquergood:

"Performance Theory" (R)

DATE	READINGS
<b>WEEK 11</b>	<u><b>Structuralism</b></u>
<b>November 2</b>	<b>Barthes:</b> "The Structuralist Activity"(p) "The Diseases of Costume"(p) "Diderot, Brecht, Eisenstein"(p) "Whose Avant-Garde?" (p)  <b>Levi-Strauss:</b> "The Structural Study of Myth" (p)  <b>Tzvetan Todorov:</b> "Structural Analysis of Narrative "(p)  <b>Polti:</b> The Thirty-Six Dramatic Situations  <b>Frye:</b> "The Archetypes of Literature" (D) "The Mythos of Spring"(D)
<b>November 4</b>	<b>Bakhtin:</b> "Carnival and Carnavalization"  <b>Hornby:</b> "Structuralism" (p)
<b>WEEK 11 (cont)</b>	<b>Langer:</b> "The Comic Rhythm"(p) "The Tragic Rhythm" (p) From <i>Feeling and Form</i>
<b>WEEK 12</b>	<u><b>Semiotics and Communication Theory</b></u>
	<b>Reinelt, Introduction, "Semiotics and Deconstruction"(R)</b>
<b>November 9</b>	<b>Barthes:</b> "Literature and Signification" (p) <b>Honzl:</b> "Dynamics of Signification"(p) <b>Kirby:</b> "Non-Semiotic Performance"(p) <b>Carlson:</b> "Semiotics and Nonsemiotics in Performance" (p) "The Semiotics of Character Names in the Drama" (p)
<b>November 11</b>	<b>Chaudhuri:</b> "The Semiotics of Theatre" (p) <b>Carmody:</b> "Alceste in Hollywood" (R) <b>Pfister:</b> "The Theory and Analysis of Drama"(p) <b>Elam:</b> "The Semiotics of Theatre and Drama" (p) <b>Burke:</b> "Lexicon Rhetoricae" (p) "Othello: An Essay to Illustrate a Method"(p) "Fact, Inference, and Proof in the Analysis of Literary Symbolism"(p)

DATE	READINGS
Week 13	<u>Phenomenology, Hermeneutics, Theatricalism, Montage Reinelt, Introduction, "Hermeneutics and Phenomenology" R)</u>
November 16	Shklovsky: "Art as Technique" (p) Wilshire: "What is Phenomenology?"(p) States: "The Dog on the Stage"(p) "The Phenomenological Attitude"(R) Witziwicz: "On a New Type of Play"(D) Eisenstein: "Montage of Attractions" (D)
November 18	Postlewait: "History, Hermeneutics, and Narrativity"(R) Handke: "Offending the Audience"(p) Foreman: "Ontological-Hysteric Manifesto III (p) Carlson: "Psychic Polyphony"(p)
Week 14	THANKSGIVING BREAK 11/22-11/27/99
READINGS FOR THANKSGIVING (so that you won't get bored)	<u>Post-structuralism, Performance, Deconstruction, Reinelt, Introduction, "Hermeneutics and Phenomenology" (R)</u> Wimsatt and Beardsley: "The Intentional Fallacy" (p) Barthes: "The Death of the Author"(p) Foucault: "What is An Author?"(p) Derrida: "The Theatre of Cruelty and the Closure of Representation"(p) Féral: "Performance and Theatricality"(p) Blau: "Universals of Performance"(p) "Ideology, Performance, and the Illusions of Demystification"(R) States: "Performance as Metaphor"(p)



DATE

READINGS

Week 15

Feminism, Gender, New Historicism

Reinelt, Introduction, "Feminisms" and Roach, Introduction "Theatre History and New Historicism" R)

November 30

Dolan: "The Discourses of Feminism" (p)  
"Feminism and the Canon" (p)

Case & Forte: "From Formalism to Feminism"(p)

Forte "Women's Performance Art"(p)

Showalter: "Toward a Feminist Poetics"(p)

Feral: "Writing and Displacement"(p)

Butler: "Performative Acts and Gender Consitution"(p)

December 2

Babuscio: "Camp and Gay Sensibility"(p)

Orgel: "Nobody's Perfect"(p)

Dollimore: "Introduction"(p)

McConachie: "New Historicism and Am. Theatre History" (p)

Week 16

Postmodernism: Interculturalism, Culture Studies, Parody, Simulation

Roach, Introduction "Cultural Studies" Roach & Reinelt, Introduction, "Critical Convergences" and R)

December 7

Gitlin: Postmodernism defined, at last! (p)

Hutcheon: *A Theory of Parody* (p)  
*A Poetics of Postmodernism* (p)

Müller: "Reflexions on Post-Modernism"(p)

Pavis: "Culture and Mise en Scene"(p)

December 9

Wilshire: "The Concept of the Paratheatrical"(p)

Banes: "Will the Real . . . Please Stand Up?"(p)

Bharucha: "Collision of Cultures"(p)

Baudrillaud: "Simulacra and Simulations"(p)