

TH 586 Dramatic Theory and Criticism
Fall 2013, RJ 138
Tu,Th 2-3:15pm
Office Hours: Tues, 11:30am-1:30pm

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Required Texts:

Bernard Dukore, ed. *Dramatic Theory and Criticism: Greeks to Grotowski* [Duk.]
Mark Fortier. *Theory/Theatre: An Introduction* [Fort.]
Burch, ed. *Course Reader* [CR]

About the Course:

This seminar, which presupposes no background in dramatic theory and criticism, will explore and review some of the major Western works of dramatic theory and criticism from 400 BCE to the present day. The course aims to introduce participants to the general principles which have motivated and regulated the activities of both participants and critics in and of theatre. The emphasis is not on the interpretation of specific plays, but on the development of the ideas concerning what theatre is, has been, or should be. The course aims at developing for the student a systematic understanding of the concepts and issues that informed traditional theatrical criticism, as well as those that inform the contemporary period. There will be little in the way of answers or recipes for textual/performance analysis, and even fewer answers to major theoretical questions. Instead, the course will explore the theorists of the recent and distant past, emphasizing learning how to raise new critical questions, and considering why it is important to do so.

The Course Objectives:

- a. to arrive at a personal definition and understanding of the nature of theatrical criticism, and of the role of the critic
- b. to have a sound working knowledge of the major traditional movements and historical developments in theatrical criticism, as well as those major critical theories of the 20th-21st centuries which inform the theatre and scholarship of today
- c. to have enhanced analytical and critical thinking skills and to have acquired strong methodological skills applicable to future research, teaching, acting, directing, and designing.

Assignments and Grading Procedure:

- a. Book review: this will be of any full-length work of dramatic theory or criticism from any period, should be around 1000 words (4-5 pages), and should follow the MLA style. It is to be of a format generally acceptable for publication in theatre journals. The book title must be approved by the instructor no later than **October 8th**. The assignment is due on **November 19th**.
- b. Oral reports: these will be assigned in advance. There will be five reports, about 10-15 minutes long, offering a personal sketch of the particular critic or movement; particular credit will be given to students who attempt to get inside the critic[s] shoes - to understand what they stood for, emphasizing their place

in the history of dramatic theory and their philosophic base. Each report should be accompanied by a typewritten resource which will be provided to the other students in the class. The instructor will provide an example.

- c. Final exam: Thursday, December 12th, 8-10:30am. This will consist of three essays; there will be a good deal of choice on the exam.
- d. Classroom: it is expected that you will be prepared for each class, to participate in discussions and arguments. We all grow together when we share our perspectives on the material as we encounter it.

BOOK REVIEW:	100 points
ORAL REPORTS:	500 points
FINAL EXAM:	300 points
<u>CLASSROOM:</u>	<u>100 points</u>
TOTAL	1000 points

Attendance Policy:

Perfect attendance at this course will be assumed. If you know you are not going to be present at a meeting of the seminar, the instructor would appreciate advance notice, so that your absence does not impinge on others. This also holds true for coming to class on time.

Disabled Students:

To request disability accommodations, please contact Disabilities Services at 348-4285. After initial arrangements are made with this office, contact the instructor.

Academic Misconduct:

Cheating or plagiarism will be severely penalized. All papers must be original work, written by you and you only for this class. Downloads from web sites or adaptations from previous coursework are unacceptable. Consult the *Student Handbook*, which is available from Student Services, for a complete definition of academic misconduct.

Schedule:

<u>Date</u>	<u>Class Topics/Activities</u>	<u>Read Before Class</u>
8/22	Lecture/discussion; what is dramatic criticism The Omnipotence of Aristotle	
8/27-29	Aristotle: The Poetics	Duk. 31-55
9/3	Classical Theory: Plato Aristophanes	Duk. 12-30 CR
9/5	Cicero Horace	Duk. 67 Duk. 67-76

9/10	Medieval Period & Continental Renaissance	
	Tertullian	Duk. 85-94
	Saint Augustine	Duk. 94-99
9/12	Castelvetro	Duk. 143-149
	Lope de Vega	Duk. 198-203
9/17	The English Renaissance	
	Philip Sidney	Duk. 168-176
9/19	Ben Jonson	Duk. 185-195
	John Webster	Duk. 205-206
9/24	17 th and 18 th Century France	
	Corneille	CR
	The Cid Controversy	Duk. 211-237
9/26	Racine	Duk. 253-255
	Diderot	Duk. 287-292
	Beaumarchais	Duk. 297-308
10/1	Restoration and 18 th Century England	
	Jeremy Collier	Duk. 351-358
	The Congreve Response	Duk. 359-362
10/3	Oliver Goldsmith	Duk. 424-426
10/9-11	18 th /19 th Century Germany	
	Lessing	Duk. 429-436
	Schiller	Duk. 437-475
10/15	19 th Century: Selected Readings	
	Hegel	Duk. 522-526
	Nietzsche	CR
10/17	Coleridge	Duk. 581-588
	Zola	CR
	Shaw	Duk. 630-649
10/22	20 th Century: Selected Readings	
	Brecht	Duk. 849-854
	Arthur Miller	Duk. 894-897
10/24	Northrop Frye	Duk. 897-905
	Martin Esslin	Duk. 668-672
10/29	Semiotics, Phenomenology, Post-Structuralism	Fort. 17-81
	Honzl	CR
	States	CR
	Kirb	CR

Fall Break (10/31-11/1)

11/5	Psychoanalytic, Feminist, and Gender Theory Sigmund Freud	Fort. 82-131 CR
11/7	Laura Mulvey Sue-Ellen Case Kate Davy	CR CR CR
11/12	Reader Response/Reception Theory Gerald Rabkin	Fort. 132-150 CR
11/14	Materialist, Cultural Studies Theory Theodor Adorno	Fort. 151-172 CR
11/19	Victor Turner	CR
11/21	Richard Schechner	CR
11/26	Postmodern theory Fredric Jameson Philip Auslander	Fort. 173-191 CR CR
11/27-29	Thanksgiving Break	
12/3	Postcolonial Theatre Peter Brook Wole Soyinka	Fort. 192-216 CR CR
12/5	Eugenio Barba Augusto Boal	CR CR

Fortier 223-234 contains a glossary of terms that you will likely need to refer to on occasion. Pages 235-257 provide some ideas on further reading as well as a complete bibliography on Fortier's sources.

FINAL EXAM: Thursday December 12, 8-10:30am, TBA