

THR 800: Introduction to Graduate Study in Theatre

Monday, 10:00 am to 12:45 pm
Murphy 240D

Dr. Peter Zazzali
Office Hours Tuesday 12:30-2:30 pm or by appointment (M214B)
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COURSE DESCRIPTION

THR 800 has two broad aims:

1. To introduce students to resources, procedures, and strategies associated with research in theatre and performance studies.
2. To acquaint students with theatrical/performance theory and examine it in concert with other theories that have shaped our field.

The first of these aims is to identify research as a craft, the mastery of which requires an array of tools and techniques. The second aim necessarily includes approaches that inform the humanities. A key assumption is that scholarship is based on a range of methodologies, strategies, and formal protocols that emerging scholars must understand to meet the norms and expectations of doctoral study in the humanities.

The course will be organized as modules allowing us to follow and contribute to ongoing dialogues in theatre and performance. Thus, each session will modularly explore theories such as representation, mimesis, reception, formalism, structuralism, semiotics, post-structuralism, deconstruction, cultural studies, race theory, gender theory, postcolonialism, and the sociology of culture (theatre).

This course is reading and writing intensive. As a general rule, you should budget 7-10 hours per week outside of class time to get your work done.

ASSIGNMENTS

Critical Writing

Term Paper: You will write a term paper (12-15 pp.) with the goal of developing it as a conference paper or journal article. This is a scaffolded assignment consisting of three stages: 1) An Abstract (**Oct. 8**); 2) A Rough Draft (**Dec. 3**); 3) Completed Paper (**Dec. 10**). I strongly recommend that you meet with me throughout the term to discuss your project

Journal Scan: To get a sense of the scholarly conversations defining our field, you will complete an overview of a leading journal in Theatre and/or Performance Studies (e.g., *Tulane Drama Review*). Your scan will cover the past ten years of the journal's publications, thereby requiring you to trace the evolution of the periodical and how it reflects, examines, and influences developments in the discipline. Guidelines for the assignment will be provided. **DUE DATE: OCTOBER 22.**

Annotated Bibliography: To develop your knowledge of a sub-discipline in Theatre/Performance Studies (e.g., postcolonialism, gender theory, race theory, etc.), preferably one that will contribute to your comprehensive exam and dissertation, you will submit an annotated bibliography of an individual theorist or particular theory. As such, you will read and annotate ten book-length texts (generally, 5 journal articles and/or anthological chapters equates one book). As with the journal scan assignment, guidelines will be provided. **DUE DATE: NOVEMBER 26.**

Weekly Responses: As noted above, the course is organized into theoretical modules. As part of a Blackboard discussion, you will write approximately a 200-word response to a question pertaining to each module and its related readings.

Attendance and Participation

Readings, Written Responses, and In-Class Discussion: This is a seminar and therefore the learning outcomes are reliant upon you having read the assignments and being prepared to discuss them. I expect that everyone will heartily contribute to in-class conversations. As a former teacher of mine once said, "The more you contribute to class discussions the more you reinforce your learning."

Attendance: You are expected to attend all classes. If for some unforeseen reason you need to miss, you are responsible for the readings and must contact me about your absence in advance of that particular class. Please note that even a single absence could compromise your learning and grade.

COURSE TEXTS

1. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald. *The Craft of Research*, Fourth Edition. Chicago: University of Chicago Press, 2016.
2. *The Chicago Manual of Style* (15th or 16th edition). Chicago, University of Chicago Press. Please note there is also an online version of this text, which might be a more affordable and convenient option.
3. Bial, Henry and Sara Brady, eds. *The Performance Studies Reader*, Third Edition. London: Routledge, 2016.

4. Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Ithaca, NY: Cornell University Press, 1984.
5. Gerould, Daniel. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause, 2000.
6. Dolan, Jill. *Theatre and Sexuality*. New York: Palgrave, 2010.
7. Harvey Young. *Theatre and Race*. New York: Palgrave, 2013.

**All other readings will either be available via Blackboard or online. In the case of the latter, a link to the appropriate webpage will be provided.

GRADING

1. Attendance and In-class Participation: 30%
2. Weekly Reading Responses: 10%
3. Journal Scan: 10%
4. Annotated Bibliography: 10%
5. Term Paper: 40%

ETHICAL MATTERS

Academic Honesty: As you know, scholarship is largely defined by contributing original research to a given field of study. When you borrow ideas or quote another source, you must reference them. Please cite according to either the Chicago Manual of Style.

Disability Statement: The KU office of Disability Resources coordinates accommodations and services for all students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted DR, please do so at 22 Strong Hall; their phone number is 785-864-2620.

Changes to the Syllabus: Though it is doubtful that I would do so, I reserve the right to make changes to the syllabus based on student needs. In the unlikely event this happens, I will notify you and provide a new copy with all changes clearly marked.

CLASS SCHEDULE

Class 1: August 20

Topic/Question(s): What is performance? What is theatrical theory?

Assignment Due

Gerould (*Theatre/Theory/Theatre*), pp. 11-42; Bial and Brady (*The Performance Studies Reader*), pp. 59-94.

Class 2: August 27

Topic/Question: What is performance studies?

Assignment Due

Bial and Brady, pp. 5-58

Booth et. al. (*The Craft of Research*), pp. 3-14

Class 3: September 10

Topic/Question: What is Mimesis and how does it pertain to theatre/performance?

Assignments Due

Plato, selections from *The Republic* (Books VII [1, 2, 5-7, and X]; Gerould, "Zola's Naturalism in Theatre (pp. 357-67), and Diderot (pp. 189-201); Carlson, pp. 141-62, 270-301; Elin Diamond, "Introduction," *Unmaking Mimesis* (1997); John G. Russell, "Playing with Race/Authenticating Alterity: Authenticity, Mimesis, and Racial Performance in the Transcultural Diaspora, *The New Centennial Review*, Volume 12, Number 1, Spring 2012, pp. 41-92.

Class 4: September 17

Topic: Representation

Assignments Due

Carlson, pp. 15-30, 37-56; Gerould, "Aristotle (pp. 43-67)," "Bharata (pp. 84-95)"; Stuart Hall, selections from *Representation: Cultural Representation and Signifying Practices*; Joseph Roach, "It," *Theatre Journal* 56 (2004): 555-68; *The Craft of Research*, pp. 16-26.

Class 5: September 24

Topic: Performativity. What is it and how does it relate to theatre?

Assignment Due

Bial and Brady, pp. 203-50; Karl Spraklen, Jon Laurencic, and Alex Kenyon, "'Mine's a Pint of Bitter': Performativity, gender, class and representations of authenticity in real-ale tourism," *Tourist Studies* 13.3 (2013): 304-21; *The Craft of Research*, pp. 27-64.

Class 6: October 1

Topic: Formalism/Structuralism/Semiotics: How have these theoretical movements shaped dramaturgy and theatre?

Assignment Due

Victor Shklovsky, "Art as Technique"; Northrop Frye, "The Archetypes of Literature"; Gustav Freytag, "Techniques of the Drama" all in Bernard Dukore's *Dramatic Theory and Criticism* (1974); Carlson, pp. 407-10, 490-505; Patrice Pavis, "The Interplay Between Avant-Garde Theatre and Semiology," *PAJ* 5.3 (1981): 75-86; *The Craft of Research*, pp. 65-104.

Class 7: October 8

Topic/Question: Poststructuralism/Deconstruction: How did these movements react against/evolve from formalism/structuralism/semiotics? How can we identify deconstructionism in theatre and performance?

Assignment Due

Carlson, pp. 392-97, 505-15; Antonin Artaud, sections VII-VIII from *The Theatre and Its Double* (1938); Jacques Derrida, "The Theatre of Cruelty and the Closure of Representation," *Theater* 9.3 (1978): 6-19; Eleonor Fuchs, "Presence and the Revenge of Writing: Rethinking Theatre After Derrida," *PAJ* 9 9.2 (1985): 163-73; Michel Foucault, *The Order of Things: An Archeology of the Human Sciences*, xvi-xxv, 51-85.

*****Abstract for Term Paper Due**

Class 8: October 22

Topic/Questions: Spectatorship/Reception Theory

Assignment Due

Susan Bennett, "Introduction" and "The Audience and Theatre," in *Theatre Audiences: A Theory of Production and Reception* (1997); Phillip Auslander, "Live Performance in a Mediatized Culture," in *Liveness: Performance in a Mediatized Culture* (1999); Peggy Phelan, "The Ontology of Performance: Representation without Reproduction," in *Unmarked: The Politics of Performance* (1993); Diana Taylor, "Percepticide," in *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's Dirty War* (1997); *The Craft of Research*, pp.189-213.

*****Journal Scan Due**

Class 9: October 29

Question: Gender Theory

Assignment Due

Jill Dolan, *Theatre and Sexuality*, pp. 1-85; Rebecca Schneider, "Introduction" and "The Big Show," in *The Explicit Body in Performance* (1997); Sue Ellen Case, "Traditional History: A Feminist Deconstruction," in *Feminism and Theatre* (1988); Taylor Mac, *HIR* (2015), *The Craft of Research*, 232-47.

Class 10: November 5

Topic/Question: Race Theory

Assignment Due

Harvey Young, *Theatre and Race*, pp. 1-68; Brian Eugenio Herrera, "'But Do We Have the Actors for That?' Some Principles of Practice for Staging Latinx Plays in a University Context," *Theatre Topics* 27.1 (2017): 23-35; Adrienne Brown, "The Black Skyscraper," *American Literature* 85.3 (2013): 531-61; Suzan Lori Parks, *In the Blood*, (1999).

Class 11: November 12

Topic/Question: Postcolonialism

Assignment Due

Neil Lazarus, "The Global Dispensation Since 1945," in *The Cambridge Companion to Literary Studies* (2004); Edward Said, selections from *Culture and Imperialism* (1994); Audra Simpson,

selections from *Mohawk Interruptus: Political Life Across the Border of Settler States* (2014); Cherrie Moraga, *The Hungry Woman* (2001).

Class 12: November 19

Topic/Question: Cultural Materialism/Post-Marxism

Theodor Adorno, “On the Fetish Character in Music and the Regression of Listening,” in *The Culture Industry: Selected Essays on Mass Culture* (1991); Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations* (1955); Nicholas Ridout, “Of Work and Time” in *Passionate Amateurs: Theatre, Communism, and Love* (2013); Caryl Churchill, *Top Girls* (1982).

Class 13: November 26

Topic/Questions: Sociology of Culture

Assignment Due

Raymond Williams, selections from *Marxism and Literature* (1977); Stuart Hall, “Notes on Deconstructing the Popular,” in *People’s History and Socialist Theory* (1981); Pierre Bourdieu, “The Production of Belief,” in *The Field of Cultural Production: Essays on Art and Literature* (1994); Clifford Odets, *Golden Boy* (1937).

*****Annotated Bibliography Due**

Class 14: December 3

Topic/Question: Summarizations of term paper; Reflections on the course; What are the criteria for being a theatre scholar? How can you identify your research interests, career goals, and future contributions to the field?

Assignment Due

*****Rough Draft of Term Paper**

*****Final Draft of Term Paper Due Dec. 10**