

UTK DEPARTMENT OF MODERN FOREIGN LANGUAGES

FRENCH SECTION (ESSIF)

FRENCH THEATRE

READING LIST

MA & PhD

The most essential readings, required for all MA candidates, are listed in **bold type**. MA candidates also should consult those additional readings dealing with their interests in a specific topic, theme, aspect, or sub-genre of theatre. PhD candidates should have a broader familiarity with the additional readings as well as a deeper understanding of them.

In consultation with the faculty area specialist, candidates can modify the list or substitute readings according to any specific interest they might have.

Theory, History, and Criticism

Abirached, Robert. La crise du personnage dans le théâtre moderne. Paris: Gallimard, 1994. (Selections).

Artaud, Antonin. Le Théâtre et son double.

Babelet, Denis. Les Révolutions scéniques au 20e siècle. Paris: Société internationale d'Art au 20e, 1975.

Borie, Monique (editor). Esthétique théâtrale: textes de Platon à Brecht. Paris: SEDES, 1982.

Bradby, David. Modern French Drama: 1940-1990. London: Cambridge, 1991. (Selections)

Brecht, Bertolt. Brecht On Theatre. Ed. J. Willet. New York: Hill and Wang, 1964. (Selections)

Bryant-Bertail. Space and Time in Epic Theater: The Brechtian Legacy. New York: Camden House, 2000.

Couty, D. and Alain Rey. Le Théâtre. Paris: Bordas, 1995 (new edition). (Selections)

David, Martine. Le Théâtre. Paris: Belin, 1995.

Essif, Les. Empty Figure on an Empty Stage: The Theatre of Samuel Beckett and His Generation. Bloomington: U of Indiana Press, 2001.

Esslin, Martin. The Theatre of the Absurd. New York: Penguin, 1980. (Selections)

Jomaron, Jacqueline, ed. Le Théâtre en France: du Moyen Age à nos jours. Two volumes. Paris: Armand Colin, 1988-89. (Selections)

Knapp, Bettina L. French Theatre Since 1968. New York: Twain, 1995.

Roubine, Jean-Jacques. Introduction aux grandes théories du théâtre. Paris: Bordas, 1995.

Schérer, Jacques. La Dramaturgie classique en France. Paris: Nizet, 1986. (Selections)

Serreau, Geneviève. Histoire du «nouveau théâtre». Paris: Gallimard, 1966.

Plus a knowledge of the evolution of theatrical space from antiquity to the present.

See, for example, the following two texts (+slides) from the Centre National de Documentation Pédagogique: L'Espace théâtral (1992, ISBN # 0293-9789) and

Exemples de lieux scéniques (1977). See also, "Lieux scéniques" in Dictionnaire encyclopédique du théâtre, Michel Corvin, Paris: Bordas, 1995.

Methodology and Approach

Barthes, Roland. Sur Racine. Paris: Seuil, 1963.

Dort, Bernard. La Représentation émancipée. Paris: Actes Sud, 1988.

---. Théâtres: Essais. Paris: Seuil, 1986.

Pavis, Patrice. Dictionnaire du théâtre. Paris: Dunod, 1996. (Selected entries.)

---. "Le questionnaire Pavis." In L'Analyse des spectacles (Paris: Nathan, 1996) and Dictionnaire. (See my adaptation of Pavis's questionnaire.)

Pruner, Michel. L'Analyse du théâtre. Paris: Dunod, 1998.

Ryngaert, Jean-Pierre. Introduction à l'analyse du théâtre. Paris: Bordas, 1991.

---. Lire le théâtre contemporain. Paris: Dunod, 1993.

States, Bert O. Great Reckonings In Little Rooms: On the Phenomenology of Theater. Berkeley: U of California P, 1987.

Ubersfeld, Anne. Lire le théâtre 1. Paris: Editions sociales, 1982.

---. **L'École du spectateur (Lire le théâtre 2): Paris: Editions sociales, 1981. (Selections.)**

---. Lire le théâtre 3: le dialogue de théâtre. Paris: Belin, 1996. #2-7011-2021-7.

Vinaver, Michel. "Analyse de fragment."

Primary Dramatic Texts

Candidates can use dramatic texts studied in other area courses (historical period, culture, francophone, etc.), but they should have a good grasp of the historical and aesthetic evolution of the dramatic text (and its performance potential) from the seventeenth century to the present. A knowledge of at least one or two texts by the following dramatic authors is strongly suggested:

Molière (Le Misanthrope? Tartuffe? **Dom Juan** is required!), Corneille (L'Illusion comique? Le Cid? Horace?), Racine (Britannicus? Bérénice? **Phèdre** is required!), Marivaux (La Dispute? **Le jeu de l'amour et du hasard** is required!), Beaumarchais (Le Barbier de Séville? Le Mariage de Figaro?), Hugo (Hernani? Ruy Blas?), de Musset (On ne badine pas avec l'amour? Lorenzaccio?), Rostand (**Cyrano de Bergerac** is required!), Jarry (**Ubu Roi** is required!), Cocteau (**La Machine infernale** is required), Anouilh (L'Alouette? Antigone?), Camus (Caligula?), Sartre (**Huis clos** is required!), Genet (*either* **Les Bonnes** *or* **Le Balcon** is required!), Beckett (**En attendant Godot** *and* **Fin de partie** are required!), Ionesco (Rhinocéros? Le roi se meurt?), Nathalie Sarraute (**Pour un oui ou pour un non** is required!) Michel Vinaver (La Demande d'emploi? L'Emission de télévision? **Les Travaux et les jours** is required!), Bernard-Marie Koltès (Dans la solitude des champs de coton? **Combat de nègres et de chiens** is required!).

1789, Le Théâtre du Soleil, Ariane Mnouchkine (videotape) is required.

Francophone: Aimé Césaire (Either **La Tragédie du roi Christophe** *or* **Une saison au Congo** *or* **Une tempête**? is required!) and Simone Schwartz-Bart (Ton beau capitaine?)