

Course Materials

Required Texts:

The Longman Anthology of Modern and Contemporary Drama: A Global Perspective. Eds. Michael L. Greenwald, Roger Schultz, Roberto Dario Pomo. (Longman, 2003). This title is

- Week 5** Oct. 7-11: Symbolism
Maurice Maeterlinck, *Interior* y in
- The Company - Group 2**
October 7: Thanksgiving
- Week 6** Oct. 14-21: Expressionism
August Strindberg, *The Ghost Sonata* (Longman) and *A Dream Play*
The Company - Group 3
Performance Analysis Due Thursday, October 20 (10%)
- Week 7** Oct. 21-25: Expressionism (Continued)
Oskar Kokoshka, (Routledge)
Sophie Treadwell, *Machinal* (Longman)
Eugene O'Neill, *The Emperor Jones*
The Company - Group 4
- Week 8** Oct. 28 - Nov. 1: Surrealism
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Alfred Jarry, *King Ubu* (Routledge)
No class Thursday, October 31 - Fall study break
- Week 9** Nov. 4-8: Surrealism (Continued)
Guillaume Apollinaire, (Routledge)
The Company - Group 1
- Week 10** Nov. 11-15: The Theatre of Cruelty
Antonin Artaud, *The Spurt of Blood* (Routledge)
The Company - Group 2
Discussion of Essay 1
- Week 11** Nov. 18-22: Gender Trouble
Jean Genet, *The Balcony* (9 Plays) and *The Maids*
Federico Garcia Lorca, *The Public* (Routledge)
The Company - Group 3
- Week 12** Nov. 25-29: Meta-Theatre
Luigi Pirandello, *Six Characters in Search of an Author*
The Prototype of the Relativist Drama: Pirandello's *Six Characters in Search of*

Week 1
W66 re 1 Jan. 6-10: Epic Theatre
Berthold Brecht, *The Caucasian Chalk Circle* (9 Plays) + *The Good Woman of Setzuan*

The Company - Group 4

Week 13 Apr 7-11: Revision for Final Exam (April 8)
Essay 2 Due Tuesday, April 8 (last day of classes)

Assignments:

Stratford - Thursday, September 26, 2013 2pm

Students enrolled in English 3556B are invited to attend a performance of Waiting for Godot on Thursday, September 26 at 2pm. The ticket price is \$35 (including transportation), or \$25 (without transportation), and students will book their own tickets and transportation by phoning Stratford directly with a credit card. I will provide students with the phone number, booking instructions, and the promo code. The tickets will be held until Friday, September 13 for students to book. There are 45 tickets available; students should let me know of their interest in attending, and be prepared to

essay topics will be provided in due time. All students who wish to choose a topic that is not on the list should send me a short description of their topic for approval.

Assignments should be handed in directly to me. Late assignments should be left in the English Department drop box outside of UC 173. Be sure you keep/make/have a copy for yourself. Please make sure that my name is on the assignment. Unless a student presents a valid excuse prior to the assignment due date, **late essays will incur a late penalty of 2% per day**, up to a maximum of 24% or two weeks. Assignments handed in late will not receive comments. Assignments submitted after the two-week period will not be accepted.

Final Exam: A combination of short answer and essay questions. The exam will be cumulative and will be written during the exam period (date, time and location TBA).

Participation/Performance Work: In class, beginning in our fourth full week together (Thursday, October 3), the formalities of a traditional university lecture will make way for in-class performance. I will be dividing the class into four groups of approximately ten students to take turns running the class.

Our performance hour will begin with a scene study presentation by the group designated, for
o stage a scene from any one of
the listed plays of that week, and to take up roles such as actors, director, dramaturge, and

formal, heavily rehearsed performance, although you are free to bring props and costumes as you choose. Your primary task will be to work together to select a specific approach to the

the most important component of your presentati
given week must contribute behind the scenes, by helping to imagine potential visions for the scene, by imagining a design (be prepared to explain and discuss it), or by applying
dramaturgical critical, close-reading - skills to the text and then offering options to the actors and/or director. My goal is for each of you to try different roles over the course of the term: if you
o pull back a bit
and let the other members of your group be in the limelight.

The Company will need to read ahead, and agree on a scene (or scenes) to perform in advance of their scheduled Thursdays. You need not clear your scene selection with me in advance, but please choose something that will take approximately 10 minutes to perform. You should be prepared to meet outside of class for an hour or two, at least a couple of times, before each performance, and plan on communicating amongst yourselves via e-mail so that members of The Company know their roles for each performance. Part of the challenge is coordinating the schedules of a large group, which they should be as performance cannot happen with just a couple of people. Do your best to accommodat
to be friends rather than just colleagues.

After each performance, and a short break, The Company will be asked to get back on stage and participate in a question-and-answer period. Each member of The Company should try to contribute something during the Q&A. For this post-performance discussion, while The Company takes its break, the rest of the class will get into its designated groups. You will be given 10-15 minutes in your group to discuss the performa

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