

TRE/LIT 490 Theatre and Drama of Great Britain, 3 credit hours

London Fall Semester, 2017

Professor: Ronda Rice Winderl, Ph.D.

T 2:15-4:15pm + performances, Garden Room (8/8-9/19)

T 12:30-2:45pm + performances, Conference Room (10/3-11/14)

Office Hours: MW 10:15-11:15 am or by appt.

Phone: TBA in London (emergency)

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COURSE DESCRIPTION:

This course is designed to creatively expose and involve students in the dramatic literature and theatre practices of the British stage. How do the reading of plays and theatre attendance become a natural part of the cultural fabric of life? The course will investigate this phenomenon in Great Britain through study of the plays, playwrights, theatrical spaces, practices, educational approaches and organizations which have and continue to contribute to this heritage.

LEARNING OUTCOMES: By the end of this course, students will be able to

1. Experience in performance and analyze texts representative of changes in the form and structure of dramatic literature. Texts for study will be chosen from current offerings in London/Stratford theatres.
2. Observe and explain the historical development and current disposition of the London Stage.
3. Investigate and report on the history, organization, educational programs and repertory of major theatrical organizations in Great Britain (RNT, RSC, Shakespeare's Globe).
4. To discuss the symbiotic relationship between dramatic literature, theatre practice, and society.

REQUIRED TEXTS:

William Shakespeare, Hamlet, Much Ado About Nothing; Arthur Kopit, Wings; Nick Stafford, War Horse; Simon Stephens (adapt) The Curious Incident of the Dog in the Night; Time Out, the Guardian, and/or The London Times Theatre Review sections each week.

ACADEMIC ACCOMMODATIONS:

All students are expected to meet the standards for this course as set by the instructor. However, students with learning disabilities who may need accommodations should discuss options with the instructor during the first two weeks of class and provide approved documentation and verification of need. The Academic Support Center is available to students for a variety of tutorial needs.

COURSE PROCEDURES & REQUIREMENTS:

1. Punctual attendance at all class sessions and class related field trips. Any unexcused absences will seriously impact your class participation points for the course, and 2 late arrivals count as an absence. We will need to start on time and need your full involvement in each class. Assignments, quizzes and reports are due and may be handed in/taken only on day assigned.
2. Active participation in class discussion, exercises, and projects.
3. Thorough reading, verbal analysis, and quiz on assigned texts. Bringing your books to class each session and taking careful notes are an essential and required part of preparation and participation.
4. Typed outline with 3 (minimum) print (non-web) source bibliography, and oral report (lecture/demo) on assigned research topic (see explanation and topics attached.) Outline/bibliography is to be turned in before presentation.
5. Primary source investigation and presentation of a group lecture/demonstration on an assigned topic dealing with the Contemporary British Theatre (Royal National Theatre, Royal Shakespeare Company, and Shakespeare's Globe). Performance application responses for 10 of approx. 14 plays attended and discussed. Typed response (1-2 pages) is due at the beginning of the class session following a performance. \$80 (60gbp) will be required for these 12-14 play tickets.
6. Comprehensive final exam over material in readings, lectures, class discussion and presentations.

ELECTRONIC DEVICES:

Cell phones must be disabled during class (no texting, surfing) and laptops used for note-taking only (in the front row and visible to instructor, wi-fi disabled.) Other use will heavily impact the class participation portion of your grade.

Computation of Final Grade:

- 20% Performance application response papers (10)
- 20% Outline of research (w/bibliography) and topic presentation
- 20% Text quizzes and Final Exam
- 20% Group research presentations (lecture/demo)
- 20% Enthusiastic class participation and prompt attendance

COURSE SCHEDULE:

<u>Date</u>	<u>Topic</u>	<u>Assignment Due</u>
8/4	<i>Twelfth Night</i> , Dir. By Emma Rice, Shakespeare's Globe Theatre, 7:30pm	
8/5	Promenade production, Iris Theatre, <i>Hansel and Gretel</i> , Iris Theatre Company	
8/8	Course overview, discuss perf response papers and investigative teams; discuss <i>Twelfth Night</i> , and <i>Hansel and Gretel!</i>	
8/14	<i>Shakespeare in Love</i> Screening, (time 6:30 or tba)	

- 8/15 Report on Emma Rice, Kneehigh, and Globe productions. (Drey, 10), Assg Sh Center 5 disc about 1.Theatre House 2. Players
Discuss investigative reports and 20 questions 3. Production 4. Audience
- 8/22 Reports on Shakespeare's comedies (Katelyn,2), and C Macpherson and *Girl from North* (Tatum, 12) **Quiz on Much Ado**
8/22 *Girl from the North Country*, Old Vic Theatre, 7:30
8/24 **Shakespeare's Globe tour and exhibition**
- 8/29 Report on *Curious Incident* (Delaney V,6); and quiz Shakesp assg Due; *Curious Incident* Quiz; *Girl..* (1)response due
8/29 *Much Ado About Nothing*, Old Globe theatre, 7:30pm
8/30 *Curious Incident of the Dog in the Night*, Royal Theatre Norwich, 2:30pm
8/31 **Tour of Royal National Theatre of Great Britain, 12:15pm AND 6-10pm *The Odyssey***, Scoop London
- 9/5 Report on Stephen Sondheim, Dominic Cook, and *Follies* (Claire, 7) Invest Team 20 question due;
Performance response for **Much Ado(2)**
- 9/11 *Follies*, Olivier Theatre, NT, 7:30pm
- 9/12 Reports on *Warhorse* (Laura, 11) and *Boudica* (Kristin, 8) **Quiz on Warhorse; Perf response for Curious Inc (3)**
9/12 *Boudica*, Shakespeare's Globe, 7:30
- 9/19 Report on Marlowe and *Dido, Queen of Carthage* (Emilyn , 4) **Follies (4) and Boudica (5) resp due**
Team investigation and UK preparations Interviewee(s) name, #, and appt. time
9/21-9/30 **British Exploration Tour!** Street theatre *Bizarre Bath*, and tour of the **Royal Shakespeare Theatres** as well
as Shakespeare historic sites! RSC performances of *Coriolanus and Dido Queen of Carthage*.
- 10/2 10:05-11:20 am *Hamlet* in focus with special guest, Dr. Carl Winderl **Hamlet** Quiz, discussion
10/3 9:00-10:15am Hamlet focus continues in Garden Room
10/3 12:30 UK tour review: Discussion of the RSC productions, Bizarre Bath **Dido or Coriolanus (6) response due**
10/3 *Hamlet*, RSC film version with Patrick Stewart/David Tennant, 6:00pm
10/5 *Warhorse*, Marlowe Theatre Canterbury, 2:30pm (leave 10am)
- 10/10 **Wings** and Arthur Kopit....report (Delaney M, 1) **Wings Quiz; Hamlet (7) response, Warhorse (8) response due**
10/11 *Wings* at Young Vic Theatre, 7:30pm
- 10/17 Report on *Les Miserables* and Victor Hugo (Hanna, 5), and A.L. Webber life and works (Jessica, 9) **Wings (9) response due**
10/ 19 *Jane Eyre*, Lyttleton Theatre, National Theatre, 7:00pm
10/18 or TBA *Les Miserables*, Queen's Theatre, 7:30pm
- 10/24 Research team final prep/preview **Jane Eyre (10) response due; discussion**
- 10/31 Lecture/Demo Group presentations (RSC, RNT, Sh Globe,) Group presentations and evaluation
11/1 or 8 West End new hit- *tba* ???theatre, 7:30
- 11/7 Course overview, timeline and review questions due Timeline due; Review Questions due
11/14 Final Exam

THEATRE AND DRAMA OF GREAT BRITAIN 2017

Please select a topic and research it (consulting and citing at least three non-web sources, plus web-based), then prepare a typed outline of your findings with a detailed bibliography following MLA style. Based upon this research, then prepare a presentation of your research incorporating creative/ dramatic techniques and approaches (15 min. minimum). Involve class members whenever possible in your report and experiment with presentation styles, but you may not read or lecture to us! Select a topic which you have not previously studied, and make an appointment with Dr. W before your presentation date to discuss your presentation approach.

1. Life, times and works of Arthur Kopit, with dramatic criticism/ social commentary of *Wings*. **Delaney M**
2. Form and structure of Shakespeare's comedies, using *Twelfth Night* and *Much Ado* to illustrate these characteristics. **Katelyn**
3. Form and structure of Shakespeare's tragedies, using *Hamlet* and *Coriolanus* to illustrate traits of this genre. **Dr. Carl W!**
4. Life, times and works of Christopher Marlowe with dramatic criticism of *Dido Queen of Carthage*. **Emilyn**
5. Overview of Victor Hugo's life, times, and works focusing on the social and political themes treated in *Les Miserables*. **Hanna**
6. Life, times and works of Simon Stephens with dramatic criticism on *Curious Incident*, exploring the adaptation/collaboration process. **Delaney V**
7. Life, times and works of Stephen Sondheim and his influence on Musical Theatre with dramatic criticism of *Follies*, and the career and work of director Dominic Cooke both at the NT, RSC, and Royal Court Theatre. **Claire**
8. The life and works of Tristan Bernays and director Eleanor Rhodes, with background and dramatic criticism of *Boudica*. **Kristin**
9. Life, times and works of Andrew Lloyd Webber, with dramatic criticism of his most influential productions and his recent new works *Love Never Dies*, and *Stephen Ward*. **Jessica**
10. The career and influence of the Shakespeare's Globe artistic director Emma Rice, with emphasis on her Knee High company and important productions she has directed. Discuss reviews and responses to her direction of *Twelfth Night* and last year's *Midsummer Nights Dream*, as well as **946** which Rice co-adapted with Michael Mopurgo (author of the novel *Warhorse*). **Drey**
11. Life, times and works of Nick Stafford with dramatic criticism on *Warhorse*, exploring the adaptation/collaboration process and production reviews. **Laura**
12. Discuss the life, times and works of Irish playwright Conor McPherson, with dramatic criticism of *Girl from the North Country* and collaboration with Bob Dylan's music. **Tatum**