

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

London Fall Semester, 2016

Professor: Ronda Rice Winderl, Ph.D.

T 2:15-4:15pm + performances, Garden Room (8/9-9/20)

T 12:30-2:45pm + performances, Conference Room (10/4-11/16)

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, A Midsummer Night's Dream; Bertolt Brecht, The Threepenny Opera; Sean O'Casey, The Plough and the Stars; Peter Shaffer, Amadeus; 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. \$100 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 Exam10
- 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>
8/9	Course overview, discuss perf response papers, Report on Emma Rice, Kneehigh, and <b>946</b> adaptation process. (Sarah, 10)	
8/11	<b>946!</b> , Shakespeare's Globe Theatre, 7:30pm	
8/16	Brecht and Threepenny Opera report (Wylder, 1), discuss <b>946!</b>	<b>Threepenny</b> quiz; <b>946</b> response Due ( <b>1</b> )
8/16	<b>The Threepenny Opera</b> , Olivier Theatre, National Theatre of GB 7:30pm	
8/17	<b>Shakespeare in Love</b> screening (time 7:30 or tba)	

8/22	<b>The Plough and the Stars</b> , Lyttleton Theatre, NT, 7:30pm	2
8/23	Sean O'Casey and <i>Plough and the Stars</i> report (Jennifer,4), Discuss Investigative Team Assignment; 20 quest and responsibilities	<b>Plough</b> quiz; <b>Threepenny</b> response Due (2)/ discussion Assg Sh Center 5 Discoveries about : 1.Theatre House 2. Players 3. Production 4. Audience
8/25	11:30-4:00 <b>Shakespeare's Globe tour and Sh Center</b> expl assg	
8/30	Shakespeare's Comedies report- <b>Midsummer</b> and <b>Shrew</b> (Sophia, 2) F G Lorca and <b>Yerma</b> adaptation (Joe, 12) and inv teams	<b>Midsummer</b> Quiz; <b>Plough</b> resp (3)/discuss Shakesp assg. Due
8/30	<b>A Midsummer Night's Dream</b> , Shakespeare's Globe, 7:30pm	
8/31	<b>Yerma</b> , Young Vic Theatre, 7:30	
9/1	<b>Tour of Royal National Theatre of Great Britain, 12:15pm AND 6-10pm</b> <b>Crime and Pun. Rock Musical</b> , Scoop Lon	
9/5	<b>Tis Pity</b> , by John Ford, Tristan Bates Theatre, 8:00pm	
9/6	<b>Pride and Prejudice</b> and Simon Reade report (Alyx, 11) 9/6 <b>Pride and Prejudice</b> , Regent Park Theatre, 7:45pm	Invest Team 20 question due; <b>Midsummer</b> response due (4); <b>Yerma</b> resp due (5)
9/13	Report on Ben Jonson, the Jacobean and <b>The Alchemist</b> (Noelle, 8) 9/14 <b>The Alchemist</b> , RSC at the Barbican Theatre, 7:00pm	<b>Pride and Prejudice</b> response due (6)
9/20	Report on <b>Hamlet</b> , <b>Macbeth</b> , and Shakespeare's Tragedies (Cassie, 3) Team investigation and UK preparations	<b>The Alchemist</b> resp due (7) Interviewee(s) name, #, and appt. time
9/22-10/1	<b>British Exploration Tour!</b> Street theatre <b>Bizarre Bath, Shakespeare Revue</b> at Th Royal Bath, and tour of the <b>Royal Shakespeare Theatres</b> as well as Shakespeare historic sites! RSC performances of <b>Two Noble Kinsman and Cymbeline</b> .	
10/3	10:05-11:20 am <b>Hamlet</b> in focus with special guest, Dr. Carl Winderl	<b>Hamlet</b> Quiz, discussion
10/4	9:00-10:15am Hamlet focus continues in Garden Room	
10/4	12:30 UK tour review: Discussion of the RSC productions, Bizarre Bath	
10/5	<b>Hamlet</b> , RSC film version with Patrick Stewart/David Tennant, 6:00pm	
10/11	<b>Curious Incident....</b> report (Alexandra, 6), and AL Webber report (Leah,9) 10/11 or TBA <b>Curious Incident...</b> at Theatre, 7:00?	<b>Curious Incident</b> Quiz; <b>Hamlet</b> (8) response, disc
10/18	Reports on <b>Amadeus</b> and Peter Shaffer(Katie, 7) and <b>Les Miserables</b> and Victor Hugo (Wesley, 5)	<b>Amadeus</b> Quiz
10/19	<b>Amadeus</b> , Olivier Theatre, National Theatre, 7:30	<b>Curious Incident</b> (9) response due
10/25	Research team final prep/preview 10/25 or TBA <b>Les Miserables</b> , Queen's Theatre, 7:30pm	<b>Amadeus</b> response due (10); discussion
11/1	Lecture/Demo Group presentations (RSC, RNT, Sh Globe,) 11/1 West End new hit- <b>tba</b> ???theatre, 7:30	Group presentations and evaluation
11/8	Course overview, timeline and review questions due	Timeline due; Review Questions due
11/15	Final Exam	

### THEATRE AND DRAMA OF GREAT BRITAIN

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 Bertolt Brecht, with dramatic criticism/ social commentary of the **Threepenny Opera**, and Brechtian theatrical conventions. **Wylder**

2. Form and structure of Shakespeare's comedies, using **Midsummer** and **Taming of the Shrew** to illustrate these characteristics.

**Sophia**

3. Form and structure of Shakespeare's tragedies, using **Hamlet** and **Macbeth** to illustrate traits of this genre. **Cassie**

4. Life, times and works of Sean O'Casey with dramatic criticism of the **Plough and the Stars**, its reflection of the Irish conflict and the career of director Howard Davies. **Jennifer**

5. Overview of Victor Hugo's life, times, and works focusing on the social and political themes treated in **Les Miserables**. **Wesley**

6. Life, times and works of Simon Stephens with dramatic criticism on **Curious Incident**, exploring the adaptation/collaboration process.

**Alexandra**

7. Life, times and works of Peter Shaffer with dramatic criticism of **Amadeus**, as well as the contributions to contemporary theatre of director Rufus Norris (also NT Artistic director). **Katie**

8. The life, times, and works of Ben Jonson and Jacobean drama, with dramatic criticism of the **The Alchemist**. **Noelle**

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**. **Leah**

10. The career and influence of the new 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 the play **946** which Rice co-adapted with Michael Mopurgo (author of the novel **Warhorse**). **Sarah**

11. Discuss the play adaptation of **Pride and Prejudice** by playwright Simon Reade, contrasting the Jane Austen's novel with this script, its social commentary, and production reviews. **Alyx**

12. Discuss the life, times and works of Frederico Garcia Lorca, with dramatic criticism of **Yerma** and its adaptation by Simon Stone for the Young Vic. **Joe**