

Course Title	Topics in Theatre				
Course Code	ENG 330-339				
Course Type	Compulsory Literature / Elective Linguistics and Translation				
Level	Undergraduate				
Year / Semester	3 <sup>rd</sup> year / 5 <sup>th</sup> and 6 <sup>th</sup> semester				
Teacher's Name	Depending on schedule				
ECTS	7.5	Lectures / week	2	Laboratories / week	N/A
Course Purpose and Objectives	This cluster of courses aims to provide students with the opportunity to concentrate on the study of British, Anglophone, and Continental theatre and drama within particular historical and cultural contexts. The cluster as a whole covers a broad chronological spectrum that ranges from the Renaissance to the present, with individual courses in the cluster concentrating on such topics as: Shakespeare; early modern drama; eighteenth and nineteenth century drama; modern drama; and Anglophone post-war drama.				
Learning Outcomes	Students are expected to be able to demonstrate their familiarity with the texts they have studied and to develop the ability to engage critically not only with primary texts but also with the secondary material they have been introduced to during the semester (depending on the particular course, this may include a range of theoretical perspectives). Further, students are expected to be able to demonstrate their ability to analyse the texts they have studied within the broader social, cultural, and political framework within which they were produced.				
Prerequisites	ENG 130	Required	N/A		
Course Content	<p><i>An indicative list of topics covered by this cluster of courses includes:</i></p> <ul style="list-style-type: none"> <li>▪ Shakespearean drama; the major genres and themes of Shakespeare's dramatic work; the social, cultural, and political dimensions of Shakespearean drama within the context of Elizabethan and Jacobean England; Shakespeare's use of sources; Shakespeare's plays as material artefacts; questions of gender, class, and race in Shakespeare's plays; the issue of sovereignty in Shakespeare; Shakespeare and literary theory.</li> <li>▪ Early modern drama and its development in the Elizabethan and Jacobean period; major playwrights of the period (besides Shakespeare), e.g.: Ben Jonson, Christopher Marlowe, Thomas Middleton, and John Webster; how early modern drama engages with a set of profound changes that transformed English culture and society in the sixteenth and seventeenth centuries, such as: the Reformation, the rise of the cities, the growing power of the middle classes, England's attempts at colonization, and the emergence of a national identity.</li> <li>▪ Eighteenth and nineteenth century drama in the context of the emergence of the bourgeois and the proletarian public spheres, as these have been theorized by critics such as Peter Szondi, Jürgen Habermas, Oscar Negt, Alexander Kluge, and others. Also, generic transformations in eighteenth and nineteenth century drama, such as sentimental bourgeois drama, gothic drama, romantic drama, and melodrama.</li> <li>▪ Modern drama and the development of specific genres, such as realism and epic theatre; major playwrights from the late nineteenth century to the present whose theories and plays have determined the development of modern drama, such as Bertolt Brecht, Antonin Artaud, and Augusto Boal.</li> <li>▪ Anglophone post-war drama and the most important theatrical movements that developed from 1945 to the present, in most cases in the margins of or against the so-called 'commercial' theatre: namely, the theatre of the absurd, ritual theatre, the new realism of the 1950s and 1960s in England, feminist and queer drama, Postmodernist, African-American and multicultural drama.</li> </ul>				
Teaching Methodology	Courses are structured around the study of selected dramatic texts and classes provide a combination of lecture with interactive class discussion.				

Bibliography

Indicative List - Primary Texts\*

- Beckett, Samuel, *Waiting for Godot* (London: Faber and Faber, 2006)
- Brecht, Bertolt, *Mother Courage and Her Children*, ed. Hugh Rorrison, trans. John Willett (New York: Methuen, 2005)
- Buchner, Georg, *Danton's Death; Leonce and Lena; Woyzeck*, trans. Victor Price (Oxford: Oxford UP, 2008)
- Diderot, Dennis, *The Father of the Family*, trans. John Hellweg (New York: Peter Lang, 2011)
- Dumas, Alexandre, *Camille and Other Plays*, ed. S. S. Stanton (New York: Hill and Wang, 1999)
- Churchill, Caryl, *Cloud Nine* (London: Nick Hern Books, 1989)
- Handke, Peter, *Kaspar & Other Plays* (New York: Hill & Wang, 1969)
- Hauptmann, Gerhart, *The Weavers and Other Plays*, trans. Horst Frenz and Miles Waggoner (Illinois: Waveland P, 1977)
- Jonson, Ben, *Volpone*, ed. Robert N. Watson, 2<sup>nd</sup> ed. (London A & C Black; New York: W. W. Norton, 2003)
- Lessing, G.E., "Miss Sarah Sampson and Other Plays", in *The Eighteenth Century*, ed. Anthony Caputi (Waltham, MA.:Raytheon, 1968)
- Lillo, George, *The London Merchant* (Lincoln: University of Nebraska Press, 1965)
- Marlowe, Christopher, *Dr Faustus*, ed. Roma Gill, 2<sup>nd</sup> ed. (London A & C Black; New York: W. W. Norton, 1989)
- , *The Jew of Malta*, ed. James R. Siemon, 2<sup>nd</sup> ed. (London: A & C Black; New York: W. W. Norton, 1994)
- Pinter, Harold, *The Homecoming* (New York: Grove, 1966)
- Przybyszewska, Stanislava, *The Danton Case and Thermidor* (Evanston: Northwestern UP, 1990)
- Rowell, George, ed., *Nineteenth Century Plays* (Oxford: Oxford UP, 1972)
- Shakespeare, William, *A Midsummer Night's Dream*, ed. Harold F. Brooks, Arden Shakespeare: Second Series (London: Methuen, 1979)
- , *King Henry IV: Part I*, ed. David Scott Kastan, Arden Shakespeare: Third Series (London: Thomson Learning, 2002)
- , *King Lear*, ed. R. A. Foakes, Arden Shakespeare: Third Series (Walton-on-Thames: Thomas Nelson and Sons, 1997)
- , *Macbeth*, ed. Kenneth Muir, Arden Shakespeare: Second Series (Walton-on-Thames: Thomas Nelson and Sons, 1997)
- Stoppard, Tom, *Rosencrantz and Guildenstern Are Dead* (London: Faber and Faber, 1967)
- Webster, John, *The Duchess of Malfi*, ed. Brian Gibbons, 4<sup>th</sup> ed. (London: A & C Black; New York: W. W. Norton, 2001).
- Indicative List – Secondary Material\*
- Artaud, Antonin, *The Theatre and its Double*, trans. Victor Corti (London: Calder Publications, 1993)
- Braunmuller, A. R. and Michael Hattaway, *Cambridge Companion to English Renaissance Drama* (Cambridge: Cambridge University Press, 1990)

	<p>Brecht, Bertolt, <i>Brecht on Theatre</i>, trans. John Willett (New York: Hill &amp; Wang, 1964)</p> <p>Chaudhuri, Una, <i>Staging Place: The Geography of Modern Drama</i> (Ann Arbor: The University of Michigan Press, 1995).</p> <p>Dollimore, Jonathan, and Alan Sinfield, eds, <i>Political Shakespeare: Essays in Cultural Materialism</i>, 2<sup>nd</sup> ed. (Manchester: Manchester University Press, 1994)</p> <p>Drain, Richard, ed. <i>Twentieth Century Theatre: A Sourcebook</i> (London &amp; New York: Routledge, 1995).</p> <p>Drakakis, John, ed., <i>Alternative Shakespeares</i> (London: Routledge, 1985)</p> <p>Dukore, Bernard, <i>Dramatic Theory and Criticism</i> (New York: Holt, Reinhart, and Winston, 1997)</p> <p>Dutton, Richard, <i>Modern Tragicomedy and the British Tradition: Beckett, Pinter, Stoppard, Albee and Storey</i> (Sussex: The Harvester Press, 1986)</p> <p>Esslin, Martin, <i>The Theatre of the Absurd</i>, Third Edition (London: Methuen, 1980)</p> <p>Harris, Jonathan Gil, <i>Shakespeare and Literary Theory</i> (Oxford: Clarendon Press, 2010)</p> <p>Greenblatt, Stephen, <i>Shakespearean Negotiations: the Circulation of Social Energy in Renaissance England</i> (Oxford: Clarendon Press, 1990)</p> <p>Gurr, Andrew, <i>The Shakespearean Stage, 1574-1642</i> (Cambridge: Cambridge University Press, 1992)</p> <p>Hays, Michael, <i>Public and Performance: Essays on the History of the French and German Theatre, 1871-1900</i> (Ann Arbor: UMI Research Press, 1981)</p> <p>Keyssar, Helene, <i>Feminist Theatre: An Introduction to Plays of Contemporary British and American Women</i> (London: Macmillan, 1984)</p> <p>Lukacs, Georg, <i>The Sociology of Modern Drama</i> (Oshkosh: Green Mountain, 1965)</p> <p>Szondi, Peter. "Tableau and Coup de Theatre," in <i>On Textual Understanding and Other Essays</i>, trans. Harvey Mendelsohn (Minneapolis: U of Minnesota P, 1986)</p> <p>Styan, J. L., <i>Modern Drama in Theory and Practice</i>, Volumes I, II, III (Cambridge: Cambridge University Press, 1981)</p> <p>Taylor, John Russell, <i>Anger &amp; After: A Guide to the New British Drama</i> (London: Methuen, 1962)</p> <p>Wickham, Glynne, <i>A History of the Theatre</i> (London: Phaidon, 2007)</p> <p>*Please note that the above lists compile indicative bibliography from all courses included in this cluster.</p>
Assessment	Mid-term exam (in-class or take-home paper), final exam (in-class or take-home paper), in-class presentation, participation and attendance
Language	English