

HL 306/ HL 3006 : Modern Drama

This subject will trace a line of development throughout modern drama from realism and naturalism to absurdism and post-modernist theatre. Among others, dramatists will include Strindberg, Ibsen, Pirandello, Brecht, Beckett, Churchill, and Shepherd as well as contemporary Singaporean dramatist Kuo Pao Kun. In addition to understanding how changing theatrical trends embody changing epistemological, ontological and ideological attitudes, students will also develop a powerful comparative appreciation of the interconnected evolution of Asian and Western drama.

1. Core Texts:

Caryl Churchill, *Top Girls*.

Bertolt Brecht, *Mother Courage and Her Children*

All other texts will be available on edveNTUre

2. Films:

(held in the library and to be screened in class)

Mike Figgis's *Miss Julie*, from the play by Strindberg.

Krapp's Last Tape, from the play by Beckett.

Method of Instruction

Lectures : 2 hours per week

Tutorials : 1 hour per week

Course Assessment

Continuous Assessment : 50%

Final Examination : 50 %

100%

A.

Proposal for the short Essay: This 400 word proposal (Due Wednesday, Oct. 11) will make the case that the subject you are interested in is worthy of an essay. It should contain a research question related to one of the course readings, a brief answer to that question (including a tentative thesis statement), and some suggestion as to the relevant scenes (and characters) that you would focus on in the essay. These are not marked. However, late proposals will not be accepted – and students will lose 10% off their Final Essay Grade.

Essay Conference: In this conference, I will return your proposal – and we will discuss possible ways forward for your essay. If you miss your conference it will not be rescheduled – and you will lose 10% off your Final Essay Grade. Tardiness = Absence, as I have to keep to a schedule.

Final Essay: This 1800 word (lower limit) essay (Due Wednesday, Nov. 15) must defend an original thesis about one of the works read in class – and do so by reflecting on secondary material about the play and/or the author of the play. You must use at least 4 secondary sources. Please submit a hard copy – and also submit through turn-it-in – in edventure.

B. The Final Examination will consist of two essays worth equal points.

****Warning** Plagiarism will not be tolerated and will result in automatic failure of the course.**

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Proposed Lecture Schedule

Week No.	Topics	Readings
Week 1	Course Introduction	David Ives, <i>Variations on the Death of Trotsky</i>
Week 2	Introduction to the Variety of Dramatic Form Early Modern Drama	August Strindberg, <i>Miss Julie</i>
Week 3	Realism, Naturalism, and Objectivity	Henrick Ibsen, <i>Hedda Gabler</i>
Week 4	American Realism	Eugene O'Neil, <i>The Great God Brown</i> -- http://gutenberg.net.au/ebooks04/0400091h.html
Week 5	Anti-realism	Luigi Pirandello, <i>Six Characters in Search of an Author</i>
Week 6	Absurdist Drama	Samuel Beckett, <i>Krapp's Last Tape</i>
Week 7	Research Interviews – No Seminar	
Week 8	<i>Recess</i>	
Week 9	The Epic Theatre	Bertolt Brecht, <i>Mother Courage and Her Children</i>
Week 10	Brecht's Continuing Influence	Caryl Churchill, <i>Top Girls</i>
Week 11	Postmodern Theatre?	Edward Albee, "The Sandbox"
Week 12	Black Comedy and the Avant-Garde	Sam Shepard, <i>True West</i> .
Week 13	The Rise of the One-Act	Wendy Wasserstein, <i>Tender Offer</i> [one act],

Week No.	Topics	Readings
		Kuo Pao Kun, "No Parking on Odd Days"
Week 14	Other Voices	Milcha Sanchez Scott, <i>The Cuban Swimmer</i> , Luis Valdez, <i>Los Vendidos</i> [one act]