

Theatre Arts 275
Modern Drama; Ibsen to World War I
Professor Mazer
Fall 2019

519 Annenberg Center; cmazer@english.upenn.edu
Office Hours: by appointment

August 27: Introduction,

August 29: Alexandre Dumas, fils, *The Lady of the Camelias (Camille)* (Canvas).

September 3: Emile Zola, *Thérèse Raquin* (Canvas); “Naturalism in the Theatre” (Canvas).

September 5: Henrik Ibsen, *A Doll House* (preferred translation: Rolfe Fjelde, Ibsen, *The Major Plays, vol. 1*; a translation by Simon Stephen is available on Drama Online through the Library portal.)

September 10: *A Doll House* (cont.); G. Bernard Shaw, “Ideals and Idealists” and “The Technical Novelty of Ibsen’s Plays,” from *The Quintessence of Ibsenism* (Canvas); watch the video of the Young Vic production directed by Carrie Cracknell on Digital Theatre +, through the Library portal; and, if you have the inclination, you might also want to watch the made-for-television BBC version, directed by David Thacker, also on Digital Theatre +.

September 12: Ibsen, *Ghosts* (preferred translation: Rolfe Fjelde, Ibsen, *The Major Plays, vol. 1*; a translation by Rebecca Lenkowitz is available on Drama Online). Watch the video of the Trafalgar Studios production, adapted and directed by Richard Eyre, on Digital Theatre +

September 17: Ibsen, *Hedda Gabler* (translation by Michael Meyer, Drama Online; a translation by Brian Friel is also available on Drama Online); Arthur Ganz, “Miracle and Vine Leaves: An Ibsen Play Rewrought” (Canvas.)

September 19: August Strindberg, *Miss Julie* (translation by David Eldridge available on Drama Online; the 1999 Mike Figgis film version is available on Amazon Prime [though not for free], and the 2014 film by Liv Ullmann is available on IMDB TV).

September 24: *Miss Julie* (cont.): Una Chaudhuri, “Private Parts: Sex, Class, and Stage Space in *Miss Julie*” (Canvas). [Start reading *Peer Gynt*: it’s long!]

September 26: Ibsen, *Peer Gynt* (preferred translation by Peter Watts available on Amazon for Kindle and Kindle app).

October 1: Georg Büchner, *Woyzeck*. (Pick your own translation, and be prepared for surprises when we discuss the play in class.)

[APPROXIMATE DATE: FIRST TAKE-HOME DUE.]

October 3: Frank Wedekind, *Spring Awakening* (translation by Edward Bond available on Drama Online. [N.B. *NOT* the musical!])

October 8: Strindberg, *A Dream Play* (inexpensive modern translations include Michael Robinson [Oxford World Classics], Harry G. Carlson, and Michael Meyer).

[Fall Break]

October 15: Chekhov, *Uncle Vanya* (Translation by Michael Frayn available on Drama Online).

October 17: *Uncle Vanya* (cont.)

October 22: *Uncle Vanya* (cont.)

October 24: Chekhov, *The Cherry Orchard* (Translation by Tom Murphy available on Drama Online).

October 29: *The Cherry Orchard* (cont.)

October 31: G. Bernard Shaw, *Mrs. Warren's Profession* (including "The Author's Apology (Canvas)"; also available for free on Kindle).

November 5: Shaw, *Major Barbara*.

November 7: to be announced.

[APPROXIMATE DATE: SECOND TAKE-HOME DUE.]

November 12: *Major Barbara* (cont.); Sidney P. Albert, "In More Ways than One": *Major Barbara's* debt to Gilbert Murray" (Canvas).

[NOVEMBER 13-16, Theatre Arts Program production of *Everyman*, Bruce Montgomery Theatre, Annenberg Center. Opening night free to all Penn students.]

November 14: H. Granville Barker *The Voysey Inheritance* (Canvas). [N.B. *DO NOT* use either the David Mamet adaptation or the Mint Theatre version.] (A heavily cut audio from LA Theatre I available on Digital Theatre +.)

November 19: Barker, *The Voysey Inheritance* (cont.)

November 21: Barker, *The Madras House* (Canvas.)

November 26: Gita Sowerby, *Rutherford and Sons* (Canvas).

[Thanksgiving]

December 3: John Millington Synge, *Playboy of the Western World* (Canvas; also available for free on Kindle.)

December 5: Catch-up and Conclusions.

There will be TWO take-home essay assignments (approximately 5 pages), plus ONE final paper (approximately 10-12 pages), due at a date to be announced during reading and exam period, on a topic that must **MUST BE APPROVED IN ADVANCE**. Attendance in class is crucial; **CHRONIC ABSENCE OR LATENESS WILL BE COUNTED AGAINST YOU**.

Whenever possible, I have either posted the playscripts and the other texts we are reading to our Canvas site, where they can be downloaded, or I have provided links to electronic texts that the library has licensed, mostly through the “Drama Online” website. You can access most of the on-line texts by clicking on the syllabus on Canvas, at which point you will be asked to log in with your Pennkey; alternatively, you can go to the library site and access the databases there, at which point you will need to log in with your Pennkey. Once you get to the database you will need to search for the text yourself. (You will see that for some plays there are other translations in Drama Online which the library has chosen not to license.)

In other cases, I have recommended translations (I prefer ones that use American, not British idioms), but I **HAVE NOT ORDERED THEM**; you can easily find them for yourselves. (Many can be ordered on Amazon Prime.) If you find a different translations from ones I have recommended, **ASK ME ABOUT THEM**, as some of them are problematic.

You can access the videos I’ve assigned (mostly on Digital Theatre +) the same way you access Drama Online; here again you’ll need to log in and search the database yourself. There are other films and videos (some of which I’ll be showing clips from in class), and other LA Theatre Works audios. Here, again, **ASK ME ABOUT THEM**.

There may be local productions or television broadcasts **WHICH I WILL REQUIRE YOUNATTEND** as I hear about them; whenever possible Theatre Arts will subsidize the cost of the tickets.

Please familiarize yourself with the rules of academic integrity, at <http://www.vpul.upenn.edu/osl/acadint.html>. I will rigorously pursue violations of the code.