

MW 1.00-4.15
THST S393 (CRN: 30936)
Session B, July 1 - August 2

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Reading Modern Drama

Course Description

This seminar reads illustrative texts of dramatic literature from the Anglo-European world in, roughly, the twentieth century and the two adjacent "turns of the century." We will read with an eye toward discovering the unique ways authors adjusted theatrical form, content, and event to new conditions of modernity. Our specific focus will be close-reading plays, looking at how playwrights create worlds through devices such as plot, characterization, imagery, etc., as well as through the conception of the audience/performer relationship; considerations of time, tempo, musicality; visual dramaturgy; non-linearity and repetition; coding and transcribing; and other dramaturgical devices that took on unique importance and new forms in the modern era. We will read one play a class, establishing its historical context and examining different approaches of playwriting and world-making.

Schedule

Readings and viewings are due prior to the meeting.

**If you can read the works in the original language, please do; I can provide texts.*

Translation matters. We will all read the same one.

[Works in brackets are suggested.]

Week 1

Georg Büchner, *Woyzeck**

Frank Wedekind, *Spring's Awakening**

Week 2

Henrik Ibsen, *Hedda Gabler*, trans. Paul Walsh

Sophie Treadwell, *Machinal*

[Fritz Lang, *Metropolis* (film)]

Week 3

Aimé Césaire, *A Tempest**, trans. Miller

Samuel Beckett, *Waiting for Godot*

[Tom Stoppard, *Rosencrantz and Guildenstern are Dead*]

Week 4

Sam Shepard, *True West*

Maria Irene Fornes, *Fefu and Her Friends*

Week 5

Suzan-Lori Parks, *Venus*

Anna Deveare Smith, *Fires in the Mirror*

Requirements and Grading

Attendance, preparedness, participation. Read and view the assigned materials. Think and speak about the work. Based on our group discussion, further parameters for group collaboration may be articulated. 20%

Weekly discussion prompts. 20%

In-class Presentation. 30%

Final Project or Paper. 30%

Seminar Procedure

This syllabus is subject to change. Changes, if any, will be announced with at least 72 hours' notice, and you are responsible for such changes and for information sent to your yale.edu email address.

Course Accommodations

If you have already established accommodations with Student Accessibility Services (SAS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course. If you have not yet established services through SAS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but are not limited to: mental health, attention-related, learning, vision, hearing, physical or health impacts), you are welcome to contact SAS at (203) 432-2324 to make an appointment. General information for students can be found on the Get Started page of SAS's website (<https://sas.yale.edu/>). SAS offers resources and coordinates reasonable accommodations for students with disabilities and/or temporary health conditions. Reasonable accommodations are established through an interactive process between you, your instructor(s), and SAS. It is important to Yale University to create inclusive and accessible learning environments consistent with federal and state law.

Commitment to an inclusive learning environment

Yale School of Drama aspires to support an inclusive learning environment where diverse perspectives are recognized, respected, and valued as a source of strength. The School encourages students to provide feedback about the learning environment in this course at midterm and at the conclusion of the semester.

Yale adheres to the philosophy that all community members should enjoy an environment free of any form of harassment, sexual misconduct, or discrimination. If you encounter sexual harassment, sexual misconduct, sexual assault, or discrimination based on race, color, religion, age, national origin, ancestry, sex, sexual orientation, gender identity, or disability please contact the School of Drama's Title IX Coordinator/Dean's Designee for Discrimination and Harassment. For additional information, please visit the [Resources for Students to Address Discrimination and Harassment Concerns](#) website.

Academic Integrity is a core institutional value at Yale. It means, among other things, truth in presentation, diligence and precision in citing works and ideas we have used, and acknowledging our collaborations with others. In view of our commitment to maintaining the highest standards of academic integrity, the Graduate School Code of Conduct specifically prohibits the following forms of behavior: cheating on examinations, problem sets and all other forms of assessment; falsification and/or fabrication of data; plagiarism, that is, the failure in a dissertation, essay or other written exercise to acknowledge ideas, research, or language taken from others; and multiple submission of the same work without obtaining explicit written permission from both instructors before the material is submitted. Students found guilty of violations of academic integrity are subject to disciplinary action or dismissal.