

# EN3D8-30 European Theatre

20/21

**Department**

English and Comparative Literary Studies

**Level**

Undergraduate Level 3

**Module leader**

Stephen Purcell

**Credit value**

30

**Module duration**

18 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

EN3D8-30 European Theatre

[Module web page](#)

### Module aims

- To introduce a range of major plays from the European dramatic tradition, concentrating on classical tragedy, seventeenth-century tragedy and comedy, metatheatre, Naturalism, and on conflicting twentieth-century concepts of dramatic ideology and form.
- To study plays in their historical context and as texts for performance, which involves reference to the original staging conventions and to modern productions. Where possible, plays are studied in performance – on stage or on the screen.
- To explore changing theatrical representations of class and gender.
- To consider the relationship between dramatic form, intellectual debate and cultural conditions, as reflected in the plays and theatrical periods in question.
- To introduce students to a number of theories of the drama, with reference to their practical application in playtexts and production.
- To consider the uses dramatists have made of existing genres and traditions.
- To develop students' ability to analyze dramatic texts both as literature and as texts for

performance.

## Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

### Term 1

Week 1 Introduction

Week 2 Aeschylus, The Oresteia

Week 3 Sophocles, Oedipus the King

Week 4 Sophocles, Antigone

Week 5 Euripides, The Bacchae

Week 6 Reading week

Week 7 Kyd, The Spanish Tragedy

Week 8 Calderon, Life's a Dream

Week 9 Moliere, Tartuffe

Week 10 Racine, Phèdre

### Term 2

Week 1 Ibsen, Hedda Gabler

Week 2 Chekhov, The Seagull

Week 3 Strindberg, Miss Julie

Week 4 Wedekind, Spring's Awakening

Week 5 Brecht, Life of Galileo

Week 6 Reading week

Week 7 Lorca, Yerma

Week 8 Beckett, Endgame

Week 9 Churchill, The Skriker

Week 10 Crimp, Attempts on Her Life

### Term 3

Week 1 Reviewing European Theatre: revision lecture and seminars

Week 2 Revision seminars

Week 3 Revision seminars

## Learning outcomes

By the end of the module, students should be able to:

- Demonstrate a broad understanding of several major trends in European theatre and of the work of historically-significant playwrights
- Articulate a sense of the expressive possibilities of different dramatic languages: for example, poetic rhetoric, naturalistic dialogue, the choric voice, subtext, mise en scene, movement
- Demonstrate some familiarity with key theoretical debates, including Aristotle, Stanislavski and Brecht

- Develop skills in reading dramatic texts
- Develop argumentative skills in academic essays

## Indicative reading list

Primary texts:

The set text, which students should buy, for the first half of Term 1 is Richard W. Corrigan (ed.) *Classical Tragedy, Greek and Roman* (Applause Books)

Many plays studied later in this module are available in several editions. Recommended texts :

Kyd, *The Spanish Tragedy* (Revels Student Edition) Calderon, *Life is a Dream*, trans. John Clifford (Drama Classics, Nick Hern Books) Moliere, *Tartuffe and Other Plays* (Penguin) Racine, *Iphigenia, Phaedra and Athaliah* (Penguin Classics) Ibsen, *Three Plays* (Drama Classics, NHB) Strindberg, *Plays One* (Methuen) Chekhov, *Four Plays* (Drama Classics, NHB) Wedekind, *Spring's Awakening* (Applause) Lorca, *The House of Bernada Alba and Other Plays* (Penguin) Brecht, *Life of Galileo*, trans. John Willett (Methuen) Beckett, *Endgame* (Faber) Churchill, *The Skriker* (NHB) Crimp, *Attempts on her Life* (Faber)

Secondary reading:

### Greek Tragedy

Peter D. Arnott, *Public and Performance in the Greek Theatre* (Routledge, 1989)

P.E. Easterling, ed, *Cambridge Companion to Greek Tragedy* (Cambridge University Press, 1997)

Barbara Goff, ed, *History, Tragedy, Theory: Dialogue on Athenian Drama* (University of Texas Press, 1995)

Simon Goldhill, *Reading Greek Tragedy* (Cambridge University Press, 1986)

Richard Green and Eric Handley, eds, *Images of the Greek Theatre* (British Museum, 1995)

Edith Hall, *Dionysus since 69: Greek Drama at the Dawn of the Third Millennium* (OUP, 2004)

Edith Hall and Fiona Macintosh, *Greek Tragedy and the British Stage* (OUP 2005)

John Jones, *On Aristotle and Greek Tragedy* (Chatto & Windus, 1962)

Martha Nussbaum. *The Fragility of Goodness* (Cambridge University Press, 1986)

Adrian Poole, *Tragedy: Shakespeare and the Greek Example* (Blackwell, 1987)

Rush Rehm, *Greek Tragic Theatre* (Routledge, 1992)

Erich Segal, ed, *Oxford Readings in Greek Tragedy* (Oxford University Press, 1983)

M.S. Silk, ed, *Tragedy and the Tragic: Greek Theatre and Beyond* (Clarendon Press, 1996)

Oliver Taplin, *Greek Tragedy in Action* (Routledge, 1978)

Jean-Pierre Vernant and Vidal Naquet. *Myth and Tragedy in Ancient Greece* (Harvester, 1981)

John J. Winkler and Froma I. Zeitlin. eds, *Nothing to Do with Dionysos? Athenian Drama in its Social Context* (Princeton University Press, 1990)

### Aeschylus

Neil Astley, ed, *Tony Harrison: Bloodaxe Critical Anthologies* (Bloodaxe, 1991)

Simon Goldhill, *Language, Sexuality, Narrative: The Oresteia* (Cambridge University Press, 1984)

A.J. Podlecki, *The Political Background of Aeschylean Tragedy* (University of Michigan Press, 1966)

Oliver Taplin. *The Stagecraft of Aeschylus* (Clarendon Press, 1977)

### Sophocles

Christine Battersby, *Phenomenal Woman* (Polity, 1998)

Maurice Bowra, *Sophoclean Tragedy* (Clarendon Press, 1944)

Rebecca Bushnell, *Prophecy and Tragedy: Sign and Voice in Sophocles' Theban Plays* (Cornell University Press, 1988)  
Cynthia P. Gardner, *The Sophoclean Chorus* (Iowa University Press, 1986)  
Knox, *Oedipus at Thebes: Sophocles' Tragic Hero and His Time* (Yale University Press, 1957)  
Charles Segal, *Tragedy and Civilization: An Interpretation of Sophocles* (Harvard University Press, 1981)  
George Steiner, *Antigones* (Clarendon Press, 1984)  
R Winnington-Ingram, *Sophocles: An Interpretation* (Cambridge University Press, 1980)  
T. Woodard, ed, *Sophocles: A Collection of Critical Essays* (Prentice-Hall, 1966)

#### Euripides

E.R. Dodds, *The Greeks and the Irrational* (California University Press, 1973)  
Justina Gregory, *Euripides and the Instruction of the Athenians* (University of Michigan Press, 1991)  
Michael Halleran, *Stagecraft in Euripides* (Croom Helm, 1985)  
F. L. Lucas, *Euripides and his Influence* (Harrap, 1925)  
Emily A. McDermott, *Euripides' Medea: The Incarnation of Disorder* (Pennsylvania State University Press, 1989)  
Anton Powell, *Euripides, Women and Sexuality* (Routledge, 1990)

#### Lope de Vega and Calderon

Anthony Cascardi, *The Limits of Illusion: Critical Studies of Calderon* (Cambridge University Press, 1984)  
Walter Cohen, *Drama of a Nation: Public Theatre in Renaissance England and Spain* (Ithaca: Cornell University Press, 1985)  
H.Gerstenger, *Lope de Vega and Spanish Drama* (1974)  
F.A. Icaza, *Lope de Vega* (1962)  
D.R.Larson, *The Honor Plays of Lope de Vega* (1977)  
Michael D. McGahan, *Approaches to the Theatre of Calderon* (University Press of America, 1982)  
Melveena McKendrick, *Women and Society in the Spanish Drama of the Golden Age* (Cambridge University Press, 1974)  
*Theatre in Spain 1490-1700* (Cambridge University Press, 1989)  
Paul Julian Smith, *Writing in the Margin: Spanish Literature of the Golden Age* (Clarendon Press, 1988)  
A.S.Trueblood, *Experience and Aesthetic Expression in Lope de Vega* (1974)  
Edward M. Wilson, *Spanish and English Literature of the Sixteenth and Seventeenth Centuries* (Cambridge University Press, 1980)  
Yvonne Yarbro-Bejarano, *Feminism and the Honor Plays of Lope de Vega* (Purdue University Press, 1994)

#### Molière

Andrew Calder, *Moliere, the Theory and Practice of Comedy* (Athlone, 1993)  
Stephen H Flack, *Music, Drama and Laughter: Moliere's Comedy-Ballets* (Papers on French Seventeenth-Century Literature, 1995)  
Nathan Gross, *From Gesture to Life* (Columbia University Press 1982)  
Lionel Grossman, *Men and Masks: a Study of Moliere* (John Hopkins, 1963)  
Roxanne Decker Lalande, *Intruder in the Play World: the Dynamics of Gender in Moliere's Comedies* (Fairleigh Dickinson University Press, 1996)

W. G. Moore, *Moliere, a New Criticism* (Oxford University Press, 1962)  
Virginia Scott, *Moliere, a Theatrical Life* (Cambridge University Press, 2000)  
P.A. Wadsworth, *Moliere and the Italian Theatrical Tradition*

#### Racine

C. Abraham, *Jean Racine* (Twayne, 1977)  
A G. Brereton, *French Tragic Drama in the Sixteenth and Seventeenth Centuries* (Grant & Cutler, 1973)  
Lucien Goldmann, *The Hidden God* (Routledge & Kegan Paul, 1964)  
M. Hawcroft., *Word as Action: Racine, Rhetoric, and Theatrical Language* (Oxford University Press, 1992)  
Ted Hughes, tr., *Phedre* (Faber & Faber, 1998)  
E.D. James and G. Jondorf, *Racine, Phedre* (Cambridge University Press, 1994)  
D. Maskell, *Racine: A Theatrical Reading* (Oxford University Press, 1991)  
M. Tumell, *Jean Racine Dramatist*

#### Wedekind

Best, Alan (1975) *Frank Wedekind*, London: Wolff.  
Boa, Elizabeth (1987) *The Sexual Circus: Wedekind's Theatre of Subversion*, Oxford: Blackwell.  
Bond, Edward (1980) [trans. & ed.] *Spring Awakening*, London: Methuen.  
Fishman, Sterling (1970) 'Suicide, Sex, and the Discovery of the German Adolescent', *History of Education Quarterly*, 10: 2, pp. 170-188.  
Forsyth, Julian & Margaret (2010) [trans. & ed.] *Spring Awakening*, London: Nick Hern Books.  
Ham, Jennifer (2007) 'Unlearning the Lesson: Wedekind, Nietzsche, and Educational Reform at the Turn of the Century', *The Journal of the Midwest Modern Language Association*, 40: 1, pp. 49-63.  
Skrine, Peter N. (1989) *Hauptmann, Wedekind and Schnitzler*, Basingstoke: Macmillan.  
Styan, J. L. (1981) *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*, Cambridge: C. U. P.  
Styan, J. L. (1982) *Directors in Perspective: Max Reinhardt*, Cambridge: C. U. P.  
Wolf, Stacy (2011) 'Gender and Sexuality', in Raymond Knapp, Mitchell Morris and Stacy Wolf [eds] *The Oxford Handbook of the American Musical*, Oxford: O. U. P., pp. 210-24.

#### Lorca

Gwynne Edwards, *Lorca: The Theatre beneath the Sand* (Boyars, 1995)  
Paul Julian Smith, *The Theatre of Garcia Lorca: Text, Performance, Psychoanalysis* (Cambridge University Press, 1998)  
Ian Gibson, *Federico Garcia Lorca: A Life* (Faber, 1989)  
Beth Miller (ed.), *Women in Hispanic Literature: Icons and Fallen Idols* (Berkeley: University of California Press, 1983)  
Rupert C. Allen, *Psyche and Symbol in the Theater of Federico Garcia Lorca* (University of Texas Press, 1974)  
Gwynne Edwards, 'Yerma on Stage', *Anales de la Literatura Espanola Contemporanea*, vol. 24, no. 3 (1999): 433-451  
Felicity Rosslyn, 'Lorca and Greek Tragedy', *Cambridge Quarterly*, vol. 29, no. 3 (2000): 215-236

## Subject specific skills

- Demonstrate a broad understanding of several major trends in European theatre and of the work of historically-significant playwrights
- Articulate a sense of the expressive possibilities of different dramatic languages: for example, poetic rhetoric, naturalistic dialogue, the choric voice, subtext, mise en scene, movement
- Demonstrate some familiarity with key theoretical debates, including Aristotle, Stanislavski and Brecht
- Develop skills in reading dramatic texts

## Transferable skills

- Develop argumentative skills in academic essays
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## Study

### Study time

Type	Required
Lectures	18 sessions of 1 hour (6%)
Seminars	18 sessions of 1 hour 30 minutes (9%)
Private study	255 hours (85%)
Total	300 hours

### Private study description

Reading & research

### Costs

No further costs have been identified for this module.

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## Assessment

You do not need to pass all assessment components to pass the module.

### Assessment group A

Assessment component	Weighting	Study time	Eligible for self-certification
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	<b>Weighting</b>	<b>Study time</b>	<b>Eligible for self-certification</b>
Essay 1 x 4,500-word research-led essay N.B. Level 6 essays are research-led. This means that unlike Level 5 students, Level 6 students will be required to design and develop their own research questions for the essays.	50%		Yes (extension)

Reassessment component is the same

Assessment component

Essay OR Creative Project + Reflective Essay EITHER 1 x 4,500-word research-led essay OR 1 x creative project with supporting essay of 2000 words N.B. Level 6 essays are research-led. This means that unlike Level 5 students, Level 6 students will be required to design and develop their own research questions for the essays.	50%		Yes (extension)
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Reassessment component is the same

## Feedback on assessment

Written feedback

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## Availability

### Courses

This module is Optional for:

- Year 3 of UENA-Q300 Undergraduate English Literature
- Year 3 of UENA-QP36 Undergraduate English Literature and Creative Writing
- Year 4 of UENA-QP37 Undergraduate English Literature and Creative Writing with Intercalated Year
- Year 4 of UENA-Q301 Undergraduate English Literature with Intercalated Year
- Year 3 of UENA-VQ32 Undergraduate English and History
- Year 4 of UENA-QW35 Undergraduate English and Theatre Studies with Intercalated Year
- Year 4 of UFIA-QW25 Undergraduate Film and Literature
- Year 4 of UFIA-QW26 Undergraduate Film and Literature (with Study Abroad)

This module is Option list A for:

- Year 3 of UCXA-QQ37 Undergraduate Classics and English
- Year 3 of UFIA-QW25 Undergraduate Film and Literature

This module is Option list B for:

- Year 3 of UTHA-QW34 Undergraduate English and Theatre Studies

This module is Option list C for:

- Year 3 of UPHA-VQ72 Undergraduate Philosophy and Literature
- Year 4 of UPHA-VQ73 Undergraduate Philosophy and Literature with Intercalated Year