

The Theatre of London: From Page to Stage
Associated Colleges of the Midwest
2010
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Objectives

The purpose of this course is to develop your theatrical experience by allowing you to see, read, discuss, and write about a wide range of plays on offer in London over the eight weeks we will be there together. We will approach London theatre from several perspectives. First, we will read texts of selected plays. Second, we will attend productions as a group. Third, during scheduled classes we will discuss our experiences, both before and after seeing the productions. Fourth, you will write critiques of how the productions interpret the texts we have read. Fifth, you will take a final written exam or prepare a final project based on your experiences of reading texts, viewing productions, writing critiques, and participating in our discussions.

Texts

I will ask you to read many of the texts of the plays we'll see. They are available in various locations, such as Waterstone's Bookshop (in several central locations including one in nearby Earl's Court), or French's Theatre Bookshop in Warren Street, or the bookshop of the National Theatre. You may feel free to share texts among yourselves. The ACM library will have at least two copies for you to consult.

Syllabus

When we begin our program in London, you will be provided a full syllabus and schedule, with dates of performances booked for this course. You will be given exact directions to the playhouse as well as a ticket for admission.

Assignments

You will be responsible for attending all scheduled events. You need to be aware of travel time on the Tube so as to be prompt for curtains. For class, you will need to be prepared for discussion. This includes having read assigned texts, being prepared to contribute to discussion, and being ready to turn in critiques at the start of class. Late work will be penalized unless you negotiate successfully to the contrary. To avoid penalties, please inform me, in advance when possible, of lateness or absence due to illness or emergencies. You may reach me on my mobile number at any time.

Critiques

The written critiques will be your primary means of keeping abreast of the work for this course. The detailed instructions on constructing critiques will guide you in their preparation, and you may feel free to consult with me at any stage about writing them. They will require you to stay ahead of the schedule and to work to deadline – not unlike the theatre critics I hope you will read and learn to emulate. Pay careful attention to the critiques, for they will be demanding and will constitute the single most important portion of your final grade. I will read them promptly, grade them, and will try to return them at the next class meeting.

Final Exam

The final exam will ask you to bring together much of what we have accomplished. You will be asked to demonstrate how you have grown as a student of the London theatre. You will be asked to answer essay questions showing your mastery of the texts we have read as well as your informed viewing of the productions we have seen..

Grades

Critiques 60%
Class Participation 10%
Final Exam or Project 30%

Late work and unexcused absences will adversely affect the final grade.

Scheduled Performances

Mon, 25 Jan: National Theatre, Every Good Boy Deserves Favour
Wed, 27 Jan: The Almeida Theatre: Rope
Tues, 2 Feb: NT, The Pitmen Painters
Wed, 3 Feb: The Duke of York's Theatre, Twelfth Night
Mon, 8 Feb: Lyric Hammersmith Theatre, Three Sisters
Thurs, 11 Feb: NT, Nation
Mon, 15 Feb: Trafalgar Studios, The Caretaker
Thurs, 18 Feb: The Hampstead Theatre, Dunsinane
Mon, 22 Feb: Stratford-upon-Avon, Courtyard Theatre, King Lear
Thurs, 25 Feb: matinee, Apollo Theatre, Jerusalem
Tues, 2 March: The Royal Court, Off the Endz
Wed, 3 March: The Duchess Theatre, Ghosts
Mon, 8 March: The Almeida Theatre, Measure for Measure
Wed, 10 March: NT, London Assurance
Tues, 16 March: NT, The White Guard