### European Modernist Drama: Beginnings

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##### Target programmes: FA and FAC

The first two decades of the twentieth century represent a transitional stage in European drama between 19th century realism and the avant-garde. This course invites students to explore a sample of the rich variety of plays from the period. Students will also work together in groups to prepare a scene to perform during the final meeting.

1. Week 1: Introduction
2. Week 2: *Oedipus Rex*, *Everyman*; “Teaching Oedipus Rex” (Stephen A. Reid, 1968); Aristotle’s *Poetics* (excerpt)
3. Week 3: *Salome* (Wilde, 1893); Kołakowski, “Salome, or All Men are Human”; *The Crystal Spider* (Rachilde, 1892)
4. Week 4: *La Ronde* (Schnitzler, 1897); *King Ubu* (Jarry, 1896)
5. Week 5: *When We Dead Awaken* (Ibsen, 1899); *Easter* (Strindberg, 1901)
6. Week 6: *Sacred Blood* (Gippius, 1900); *Cathleen Ni Houlihan* (Yeats & Gregory, 1903)
7. Week 7: *Riders of the Sea* (Synge, 1904); *Wavering Traces* (Shiguré, 1911)
8. Week 8: *The Lower Depths* (Gorky, 1902); *A Puppet Show* (Blok, 1906)
9. Week 9: *The Stranger* (Blok, 1907); *The Blue Bird* (Maeterlinck, 1908)
10. Week 10: *Cassandra* (Ukrainka, 1907); *Helen of Sparta* (Verhaeren, 1912)
11. Week 11: *A Man’s World* (Crothers, 1911); *The Green Ring* (Gippius, 1914)
12. Week 12: *At the Hawk's Well* (Yeats, 1916); Pygmalion (Shaw, 1915)
13. Weeks 13-15: Scene work: preparation & presentation