

<b>Academic Year</b>	2018-2019	<b>Semester</b>	1
<b>Course Coordinator</b>	Michelle Chiang		
<b>Course Code</b>	HL3038		
<b>Course Title</b>	Theatre of the Absurd		
<b>Pre-requisites</b>	HL1001 Introduction to the Study of Literature		
<b>No of AUs</b>	3		
<b>Contact Hours</b>	39 (weekly seminars of 3 hours)		
<b>Proposal Date</b>	19 January 2018		

### Course Aims

Martin Esslin coined *Theatre of the Absurd* to group together a substantial number of post-World War II dramatic works that questioned realism and challenged the conventional dramatic form. There was no Absurdist movement, and most playwrights whom we consider Absurdist did not identify themselves as such. Nevertheless, the designation is useful to begin thinking about their shared concern for what it means to be human in a time of social and political upheaval. You will be provoked to consider this central question as you learn more about the playwrights' dramatizations of habit, time, humour and suffering.

The course will train you to close read Absurdist plays, and develop an appreciation for their destabilising effects on actors and the audience member. By the end of the course, you are expected to be able to differentiate between the social, historical, philosophical factors that affect the writing and production of absurdist drama. The seminar format will facilitate discussions as you share your reading, viewing, and performance/staging experiences with the class.

### Intended Learning Outcomes (ILO)

By the end of this course, you (as a student) will be able to:

1. Identify and interpret stylistic elements of Absurdist drama.
2. Explain the significance of a substantial number of absurdist works by describing the challenges of performing and interpreting these plays.
3. Differentiate between the social, historical, philosophical factors that affect the writing of Absurdist drama.
4. Build teamwork and find creative solutions through the performance and presentation of seemingly 'absurd' ideas.

## Course Content

The discomfort and frustration evoked by the Theatre of the Absurd force character(s) and the audience to confront the question, "What does it mean to be human?" Each week, we will look closely at one play, and if a recording of a production is available, we will view snippets in class to give you an idea of how each play could be staged. You will also perform scenes from the play in class. The course will provoke you to consider what it means to be human as we look closely at absurdist portrayals of habit, time, humour and suffering.

## Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Related Programme LO or Graduate Attributes (See English Programme's LOs)	Weighting	Team/Individual	Assessment Rubrics (See English Programme's assessment rubrics)
1. Essay	2, 3	1, 2, 3, 4, 8, 9, 11, 13, 14, 15	40%	Individual	1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13
2. Performance/ Staging	1, 4	4, 5, 6, 9, 12	20%	Group	1, 2, 3, 6, 8, 10, 11, 12
3. Presentation	3, 4	4, 5, 6, 8, 11, 12, 13	20%	Group	1, 2, 3, 4, 6, 7, 8, 9, 10, 13
4. Weekly Response	1, 2	2, 3	20%	Individual	1, 2, 3, 4, 6, 7, 8, 10, 11
Total			100%		

### Essay (40%):

In your essay, you will engage critically with both primary and secondary sources. You will choose a topic and select one play to work on. Your essay must begin with a thesis statement, and all points must be structured coherently with clear topic sentences.

### Performance/ Staging (20%):

Beginning from week five, at the end of lecture, your group will be given approximately fifteen minutes to act out a scene from the play of the week. No prior acting experience is required. You will not be graded on how well you have acted. Instead your grade will be based on how well you have identified and creatively staged the stylistic elements of an absurdist play.

### Presentation (20%)

At the end of the performance, you are expected to share with the class the experience of performing the scene and decisions you've made as a group in its staging. Every member of the group is expected to participate actively in the performance/staging and sharing of experiences with the class.

**Weekly Response (20%)**

At the beginning of each class, you will submit the first half of your one-page response paper. At the end of your classmates' presentation, I will return your response paper to you and you will have thirty minutes to complete the second half. The purpose of this two-part format is to allow you to measure your learning and reflect on aspects of the play that you might not have considered when you were reading it for the first time. You will keep these papers in a folder, then submit it to me twice: right before Recess and on Week 13.

**Formative feedback**

Feedback from peers generated during in-class discussions will be helpful to check your understanding of the plays. Written feedback will also be given when I return your response folders to you and when you receive your final grade.

**Learning and Teaching approach**

<b>Approach</b>	<b>How does this approach support students in achieving the learning outcomes?</b>
Lecture	The one and a half hour lecture will introduce to you the play and playwright of the week. It will provide you with the social, historical and philosophical contexts from which to build your interpretations of the play.
Performance/Staging	The staging of one scene from the play of the week will open you up to the experience of performing and viewing an Absurdist play, which is almost always physically demanding on the actors and psychologically draining on the audience. Through this, you are expected to gain an appreciation for Absurdism as a reflection of lived experiences.
Presentation	You are expected to contribute to class discussion at the end of each presentation. You can do so by asking and responding to questions, as well as giving constructive feedback to one another. Such discussions are also opportunities to formulate and test out potential ideas for the research essay.
Response Paper	The response papers will allow you and me to check your progress, specifically your understanding of the plays as well as the prescribed readings.

**Reading and References**

This is a provisional list.

**Primary Texts:** (Certain plays [\*] are available in your Norton Anthology, please check before purchasing. Pdf copies of selected plays will be posted on Blackboard)

1. Alfred Jarry, *Ubu Roi* (1869), Dover Thrift Editions, 2003.
2. Antonin Artaud, *To Have Done with the Judgement of God, a radio play* (1935) [Pdf]
3. Franz Kafka, *The Metamorphosis* (1915) [Pdf]
4. Jean Genet, *The Balcony* (1966), Grove Press, 1994
5. Samuel Beckett, *Endgame* (1957) in \*Norton Anthology: World Literature Volume F, 2012
6. Edward Albee, *The Zoo Story* (1958) in *At Home at the Zoo*, The Overlook Press, 2011
7. Eugene Ionesco, *Rhinoceros* (1959) in *Rhinoceros, The Chairs, The Lesson*, Penguin Modern Classics, 2008
8. Tom Stoppard, *The Real Inspector Hound* (1961-2) in \*Norton Anthology, Vol. 2
9. Václav Havel, *The Garden Party* (1963) and Other Plays, Grove Press 1993
10. Harold Pinter, *Ashes to Ashes* (1996) [Pdf]
11. Caryl Churchill, *Far Away* (2000), Nick Hern Books, 2003

**Secondary Readings:** (Pdf copies of selected papers and chapters will be posted on Blackboard)

1. Albert Camus *The Myth of Sisyphus, and other essays* (NY: Vintage, 1955) translated by Justin O'Brien
2. Antonin Artaud's *The Theatre and its Double: essays* (London: Calder, 1970), translated by Victor Corti
3. Martin Esslin's *Theatre of the Absurd* (NY: Vintage, 2004) (Selected Chapters)
4. Jane Wong's *Affirming the Absurd in Harold Pinter* (NY: Palgrave, 2013) (Selected Chapters)
5. Michael Y. Benett's *Reassessing the Theatre of the Absurd: Camus, Beckett, Ionesco, Genet and Pinter* (NY: Palgrave, 2011) (Selected Chapters; E-book is available in the Library)
6. --- *The Cambridge Introduction to Theatre and Literature of the Absurd* (Cambridge: Cambridge UP, 2015)

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned pre-class readings and response papers. You will attend all seminar classes punctually. If you must miss a seminar session, you are responsible for following up with course notes, assignments and course related announcements. Since Engagement is one of the assessment components, you are expected to participate actively in all seminar discussions and activities.

### (2) Absenteeism

Attendance will be taken each week. Absence from class without a valid reason will affect your course grade significantly. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies.

If you must miss a seminar, you must inform me (the course instructor) via email prior to the start of the class.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

You must recognise your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. One needs to actively equip oneself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. You could also consult me if you need any clarification about the requirements of academic integrity in the course.

## Course Instructors

Instructor	Office Location	Phone	Email
Michelle Chiang	SoH 03-69	67906714	<a href="mailto:michellechiang@ntu.edu.sg">michellechiang@ntu.edu.sg</a>

## Planned Weekly Schedule

Week	Topic	Course LO	Readings/ Activities
1	<b>Introduction</b> What is the Absurd?	3	Esslin's <i>Theatre of the Absurd</i> ; Camus's <i>The Myth of Sisyphus</i>
2	<b>The Beginning</b> Alfred Jarry's <i>Ubu Roi</i> (1896)	2, 3	Brad Petitfils's "Against a Pataphysical Future: The Will of the Human Subject"; Bennett's "Chapter 2: Setting the Stage" from <i>The Cambridge Introduction to the Absurd</i> , pp 24-7
3	<b>The Beginning</b> Antonin Artaud <i>To Have Done with the Judgement of God, a radio play</i> (1935)	2, 3,	Excerpt of Artaud's <i>The Theatre and its Double</i> ; "The Alfred Jarry Theater" (155); Bennett's "Chapter 2: Setting the Stage" from <i>The Cambridge Introduction to the Absurd</i> , pp 32-34;
4	<b>The Beginning</b>	2, 3	Bennett's "Chapter 2: Setting the Stage: Kafka" from <i>The</i>

	Franz Kafka's short story, <i>The Metamorphosis</i>		<i>Cambridge Introduction to the Absurd</i> , pp 28-30;
5	<b>Upheaval</b> Jean Genet <i>The Balcony</i> (1956, 60, 62)	1, 2, 3, 4	First group performance of <i>The Balcony</i> , followed by in-class discussion; Bennett's "Chapter 5 Beckett's notable contemporaries: Jean Genet" from <i>The Cambridge Introduction to the Absurd</i> , pp 76-80;
6	<b>Play</b> Samuel Beckett <i>Endgame</i> (1957)	1, 2, 3, 4	Second group performance of approximately 15 minutes of <i>Endgame</i> , followed by in-class discussion; Bennett's "Chapter 4 Samuel Beckett" from <i>The Cambridge Introduction to the Absurd</i> , 47-62;
7	<b>Loneliness and Abjection</b> Edward Albee <i>The Zoo Story</i> (1958)	1, 2, 3, 4	[Response Folder due this week] Third group performance, followed by in-class discussion; Bennett's "Chapter 5 Beckett's notable contemporaries: Edward Albee" from <i>The Cambridge Introduction to the Absurd</i> , pp 67—75.
8	<b>Dehumanization</b> Eugene Ionesco <i>Rhinoceros</i> (1959)	1, 2, 3, 4	Fourth group performance, followed by in-class discussion; Bennett's "Chapter 5 Beckett's notable contemporaries: Eugene Ionesco" from <i>The Cambridge Introduction to the Absurd</i> , pp 81—3.
9	<b>Blurred Boundaries</b> Tom Stoppard <i>The Real Inspector Hound</i> (1961-2)	1, 2, 3, 4	Fifth group performance, followed by in-class discussion. Bennett's "Chapter 6 The European and American Wave of absurdism: Tom Stoppard , from <i>The Cambridge Introduction to the Absurd</i> , pp 113—4.
10	<b>A Question of Identity</b> Václav Havel <i>The Garden Party</i> (1963)	1, 2, 3, 4	Sixth group performance, followed by in-class discussion; Bennett's "Chapter 6 The European and American Wave of absurdism: Václav Havel , from <i>The Cambridge</i>

			<i>Introduction to the Absurd</i> , pp 99—100;
11	<b>Time and Memory</b> Harold Pinter <i>Ashes to Ashes</i> (1996)	1, 2, 3, 4	Seventh group performance, followed by in-class discussion; Bennett's "Chapter 5 Beckett's notable contemporaries: Harold Pinter" from <i>The Cambridge Introduction to the Absurd</i> , pp 84—91; Introduction Chapter from Wong's <i>Affirming the Absurd in Harold Pinter</i> ;
12	<b>A World at War</b> Caryl Churchill <i>Far Away</i> (2000)	1, 2, 3, 4	Eighth group performance, followed by in-class discussion; Bennett's "Chapter 7 Post-absurdism? (Later) female absurdists", 119-21. Christine Dymkowski's "Caryl Churchill: Far Away... but Close to Home"
13	<b>Conclusion</b>	1, 2, 3, 4	Essay and Response folder are due this week.