

## **Dramatic Literature Summer 2006 Study Abroad Courses**

### **Athens**

V30.9210 Greek Drama 4 points

This course approaches Athenian tragedy as a performance practice that is inextricably linked to the development of the democratic polis. Through close readings of play-texts by Aeschylus, Sophocles, and Euripides, students consider tragedy as a specific set of performance conventions that derives from its contemporary sociohistorical context but also helps to shape their understanding of the function of theatre within modernity. Athenian tragedy is a contested site that celebrates the achievements of the classical paradigm, even as it tests the limits and boundaries of the democratic project itself. Students read tragedy as a performance event wherein complex relationships between the private and the public, Athenian and barbarian, slave and citizen, female and male are constantly negotiated. Athenian tragedy does not simply represent Athenian democracy; it helps to shape it. Students have the unique opportunity of attending performances of the plays in the ancient theatres of Herod Atticus and Epidauros. There will also be additional workshops with leading theatre directors.

### **Berlin**

V30.9253 Topics in German Cinema 4 points

Hosting the famous UFA studios of the 1920s and 1930s, Berlin is one of the origins of modern filmmaking. This course provides an overview of the German cinematic tradition from the Weimar classics to the New German Cinema to contemporary filmmaking as it takes place in Babelsberg, now Europe's biggest film studio. Examining the work of world-famous directors such as Fritz Lang, Volker Schlöndorff, or Konrad Wolf, students learn to analyze films not only in the ways they display cinematic techniques and filmic grammar but in relation to the historical and political culture they emerge from. Linking the history of film to the sites where it all takes place, the course includes open-air screenings and visits to classic cinemas in Berlin as well as the film museum at Potsdamer Platz.

## *Florence*

V30.9505 Italian Cinema and Literature 4 points

This course focuses on the development of Italian cinema in the postwar period, emphasizing the much-debated relationship between literature and film as distinct but dependent modes of communication. The course material provides a unique opportunity to analyze and discuss crucial issues related to the historical, political, and cultural evolution of Italy from its unification (1860) to the present. After a general introduction to Italian cinema and to issues related to the cinematic adaptation of literary texts, we proceed to analyze, in-depth, one book and one film each week. Readings include novels by such authors as Umberto Eco, Giorgio Bassani, and Alberto Moravia. Film screenings include works by Fellini, De Sica, and Visconti.

## *London*

V30.9412 Shakespeare and the Elizabethan Stage 4 points

Students read and attend a selection of Shakespearean and other Elizabethan and Jacobean plays currently in production in and around London. Attention is given both to the literary construct of Renaissance drama and to the practical aspects of staging the works.

*Note: This course carries a theatre fee of \$200.*

V30.9133 Modern Drama in Performance in London 4 points

This course introduces students to the range of contemporary British drama, surveying the variety of works, both mainstream and fringe, currently in production on the London stage. Students analyze the history of the modern theatre in London. Emphasis is placed on comparative interpretation of the texts and the performances of the plays that the class attends.

*Note: This course carries a theatre fee of \$225.*

## Madrid

V30.9551 Hispanic Culture Through Cinema 4 points

*Prerequisite:* permission of the director of undergraduate studies. *Conducted in Spanish.* A survey of Hispanic cinema from the early beginnings of the silent movie to the present day. The works of important film directors from Spain and Latin America, like Buñuel, Gutiérrez Alea, María Novarro, and Almodóvar, are studied, as well as the phenomenon of cinema as a reflection of the political, social, and cultural development of the country and its people. A selection of the most representative films is shown in class and in theatres of arte y ensayo, such as the well-known filmoteca of Madrid.

V30.9723 Contemporary Theatre in Spain 4 points

*Prerequisite:* permission of the director of undergraduate studies. *Conducted in Spanish.* Themes, techniques, and theatrical formats of the theatre at the turn of the 19th century, followed by the drama of the Generation of '27, the civil war, and the postwar era. Playwrights studied are García Lorca, Alejandro Casona, Max Aub, Jardiel Poncela, Miguel Mihura, Alfonso Sastre, and Buero Vallejo. Students attend professional theatre productions in Madrid and participate in the all-program theatre production at the end of the term.

V95.9999 Fiction To Film: Spain & Latin in Latin America 4 points

The English translation of key works of literature from the Hispanic world will be read and analyzed, and later compared to the film version of said texts. This course offers an introduction to Narratology and Film criticism. The selection of texts / films include authors such as Gabriel García Márquez, Laura Esquivel, Federico García Lorca, and Miguel Delibes among others.

## Paris

V30.9109 Acting French

4 points

*Prerequisite for NYU students:* V45.0030, V45.0101, or permission of the director.

*Conducted in French.*

Use of dramatic situations and readings to help students overcome inhibitions in their oral use of language. The graduated series of exercises and activities is designed to improve pronunciation, intonation, expression, and body language. These include phonetic practice, poetry recitation, skits, improvisation, and memorization of dramatic texts. Readings, discussions, and performances of scenes from plays by renowned dramatists. The students create a performance at the end of the semester.

V30.9502 Topics in French Cinema: French Society Through French Films

*Prerequisite:* permission of the director of undergraduate studies.

*Conducted in French.*

This course traces the development of French cinema through an investigation into major works of French film art and the social and historical contexts in which they were produced. Starting with the classics of French cinema and moving forward to the present day, students examine how these films reflect the social and cultural trends of their time. Through a focus on questions of representation and point of view, students consider how recent French history is transmitted through film. Classes are organized around film screenings in and outside of class and assigned readings.

V30.9270 Contemporary French Theatre

4 points

*Prerequisite:* permission of the director of undergraduate studies

*Conducted in French.*

This course explores French theatre at the end of the 19th century and the major innovations of the great directors in the early 20th century. Some particulars include Jarry's *Ubu Roi* as a rupture with the past; Cocteau as a major innovator in technique and in treatment of themes from Greek mythology; the theatre of imagination (Giraudoux and Anouilh); the survival of classicism (Montherlant); the theatre of ideas along the existentialist lines

of Camus, Sartre, and Anouilh; and the presentation of a new vision of human beings in the world in the theatre of the absurd (Ionesco and Beckett). Plays are analyzed with respect to structure, technique, themes, and language. Readings may vary depending on the theatre season in Paris. This course culminates in a weekend visit to the famed Theatre Festival in Avignon.

With their teacher as their guide, students see several productions, both in the Honor Court of the Papal Palace and in the "off" festival of street theatre, small chapels, and barges moored on the Rhône River. Discussions preceding and following each performance deal with such questions as the impact of the director's vision on the understanding of the play's text, the importance of a particular acting style to the process of identification with the play's central emotions, and the rapport between costume, decor, and lighting design.

### *Prague*

V30.9540 Central European Literature and Cinema 4 points

This course explores the Central European aesthetic through notions of the absurd, the fantastic, and the marvelous. Pairing Franz Kafka with Czech film animator Jan Svankmajer, and Czech writer Bohumil Hrabal with film director Jiri Menzel, to cite just two examples, the course seeks thematic parallels in film and literature. In addition to weekly film screenings that expose students to the Czech New Wave and more recent, post-1989 productions, the course also features guest lectures by Czech writers and/or film directors.

For further information, please go to the Study Abroad Website:

<http://www.nyu.edu/summer/abroad/programs-cas.html>