

THEATRE - HOW TO TELL A STORY
JULIA PASCAL

This course is aimed at encouraging students to find their own way into writing for the stage. Over the semester, we will be going to contemporary theatre in London. Students will be asked to observe particular areas of theatre practice to heighten awareness. Post-show class discussions and stimulating debates will be a vital part of the autumn's work.

Throughout the semester we will focus on **Narrative** and the various ways a story can be told.

We will explore

- a) Structure
- b) Character
- c) Language
- d) Plot
- e) Image and its use in narrative
- f) Staging. How does a theatre director realise a script
- g) Lighting and Sound. How do these add to the theatrical experience.
- h) Naturalism, Expressionism, Absurdism, Epic Theatre with reference to Shakespeare and Bertolt Brecht.
- i) The importance of myth. We will watch the film of Mephisto as a stimulus and also as a reference to uses of Expressionism and politics.
- j) Personal script problems and how to overcome them.
- k) The use of improvisation, storyboards.

THEATRE VISITS

We will be watching a cross section of contemporary London theatre which will be discussed in class and used as a springboard for students' own writing.

OTHER VISITS IN LONDON

We will visit a museum or art gallery to explore how external stimuli can influence the writer's imagination.

READING/DISCUSSION

Peter Brook's THE EMPTY SPACE

Martin Esslin's THE THEATRE OF THE ABSURD

Bertolt Brecht's THE GOOD PERSON OF SEZCHWAN

Julia Pascal's A DEAD WOMAN ON HOLIDAY (The Holocaust Trilogy).

FINAL EXAMINATION

Students will be expected to write a small play which will be graded at the end of the semester. This final text will account for 70% of their grades. The other 30% is for class debate and four early drafts of this drama. Reading work out loud and class critique will be an important part of class work.

No grades will be given until half way through the semester.