

Fall/Winter 2020-2021

AP/EN 4143 6.0A (Y)	Plays and Counterplays
Course Director:	Name Jacqueline Petropoulos Office Ext. e-mail Virtual Office Hours TBA
Time:	Seminar day and time Monday 11:30-2:30
Delivery Format:	REMOTE – The course will likely combine asynchronous and synchronous elements. More detailed information will be provided in the first week of classes.
Description:	This seminar examines a number of contemporary theatrical interrogations of the plays of two major dramatists: William Shakespeare and Anton Chekhov. Bertolt Brecht termed such works “counterplays”: texts which attempt to subvert the original sources by engaging them in a debate. This course asks, what does it mean to reinterpret some of the most famous plays of the dramatic canon from different cultural, political, national, and historical perspectives? How do contemporary subjects of gender, race, class, and sexuality breathe new life into old forms? Does the act of revision reinforce or dismantle cultural hierarchies by returning again and again to the works of Chekhov and Shakespeare? Why have these stories endured for so long and why do they continue to resonate today? While the course is primarily text-based, we also consider some film and stage adaptations, covering a wide range of material from across the globe, including Canadian, American, Indigenous, Caribbean, British, Asian, and South Asian works. We examine the social, cultural, and political significance of the course texts as well as their literary and theatrical features. Class readings and discussion will be framed by relevant critical contexts, such as theories of adaption, postcolonialism, postmodernism, and gender studies.
Category:	B
Historical Requirement:	N/A
Requirements:	(Tentative) Term Papers (2 x 25%); Seminar Presentations/Papers (2 x 15%) Participation (20%) Please note: The course will likely combine asynchronous and synchronous elements. More detailed information will be provided in the first week of classes.
Reading List:	(Tentative) Edward Bond, <i>Lear</i> ; Aimé Césaire, <i>A Tempest</i> ; Anton Chekhov, <i>The Major Plays</i> ; Elaine Feinstein and the Women's Theatre Group, <i>Lear's Daughters</i> ; Ann-Marie MacDonald, <i>Goodnight Desdemona (Good Morning Juliet)</i> ; Jane Martin, <i>Anton in Show</i>

	<p><i>Business</i>; Yvette Nolan, <i>Death of a Chief</i>; Philip Osment, <i>This Island's Mine</i>; Djanet Sears, <i>Harlem Duet</i>; William Shakespeare, <i>King Lear</i>, <i>Othello</i>, <i>The Tempest</i>; Paula Vogel, <i>Desdemona: A Play about a Handkerchief</i>; Wendy Wasserstein, <i>The Sisters</i></p> <p>Please note: Some films and critical articles will be added to the course texts and there <i>*may*</i> be some minor changes to the above list of plays. The final version of the reading list will be distributed to students in the first week of classes.</p>
Open To:	Year 4 Honours