

HPEN 4005 READING & WRITING DRAMA

DAILY TIME TABLE

	Day	Session	Texts. supporting /additional texts	Topic
WEEK 1	Mon	FIRST WEEK IS ABOUT DEFINING CHARACTER. Introduction: developing a simple idea into a drama	- Edward Albee <i>The Zoo Story</i> - Harold Pinter, 'Request Stop'	Defining character i against another (binary contrast) ii against silence
	Tues	Session 2: A one sentence story premise as the basis for a story's dramatic structure	- Samuel Beckett, <i>Waiting for Godot</i>	Defining character i. against another (binary contrast – Didi & Gogo) ii. alternative contrast (Pozzo & Lucky) iii. within a group (all 4 with different shifting permutations)
	Thurs	Session 3: Language and genre: the dramatic monologue	- Alan Bennett, <i>Talking Heads 2</i> esp 'The Outside Dog' - Liz Morden's Soliloquy (Timberlake Wertenbaker, <i>Our Country's Good</i>)	Defining character i. against the audience/auditor; ii. against their own internal voices
	Fri	Session 4: Creating dynamic characters	- Bennett <i>Talking Heads 2</i> - Beckett, 'Not I' (with Billie Whitelaw) - Beckett <i>Krapp's Last Tape</i> (Single voice but not a monologue – use of single idea/prop)	Defining character - reframing monologue / rethinking internal voices What happens in drama is NOT the story in itself, no matter how moving, it's what unfolds in front of you now, this very minute. The story is only important because it reveals the inner character' (Bennett)

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WEEK 2	Mon	Off campus: Individual writing using some of the ideas covered so far Focus on the senses – start thinking about Extended script		
	Tues	SECOND WEEK IS ABOUT CHARACTER EMERGING FROM SITUATION Session 5: Choosing and creating a pivotal character (i)	- J.M. Synge <i>The Playboy of the Western World</i> - Oscar Wilde <i>The Importance of Being Earnest</i> ,	Creating character and situation - Questions (reveals need and situation) - mocking class/gender stereotypes (reveals value systems)
	Thurs	Session 5: Choosing and creating a pivotal character (ii)	Arthur Miller, <i>The Crucible</i>	Power and powerlessness, the revenge of the oppressed Abigail and John Proctor
	Fri	Session 6: The role of crisis, conflict and resolution in a story	Margaret Atwood, 'Happy Endings' conflict and crisis in <i>Our Country's Good</i> : Modesty scene	The need for conflict for narrative interest The role of conflict in generating empathy and engagement.

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WEEK 3	Mon	Off campus: Individual writing using some of the ideas covered so far Develop extended script – focus on a sense of place		
	Tues	THIRD WEEK IS ABOUT PLOT Session 7: Compelling characters to act in a dynamic way	- Caryl Churchill, <i>The Skriker</i> - <i>Pan's Labyrinth</i>	Driven by stories The power (and resonance) of predetermined scripts
	Thurs	Session 8: Plotting (i) Myth, Fairy & The Uncanny	Compare the structures of <i>The Crucible</i> and <i>The Skriker</i>	Structure and order (sketch as graph).
	Fri	Session 8: Plotting (ii) Opening and closing - the five act structure and more	<i>Macbeth</i> , <i>Antony and Cleopatra</i> , <i>Hamlet</i> ; (Beginnings & endings <i>The Tempest</i> , <i>The Way of the World</i> (contrasting beginnings and contrasting worlds)	Setting out a world – and leaving it Predictive reading
	SUBMIT PORTFOLIO TO TURNITIN BY 23.59 SUNDAY 10 NOVEMBER			

	Day	Session	Texts. supporting /additional texts	Topic
WEEK 4	Mon	Session 9: OVERVIEW and discussion of longer script		
	Tues	Session 10: Questions of genre+ radio drama – work on longer script		Useful tips and ideas
	Thurs	One to one sessions or work at home		
	Fri	Work at home		
	SUBMIT EXTENDED SCRIPT TO TURNITIN BY 23.59 SUNDAY 17 NOVEMBER			