

**Political Theatre in Prague (Summer 2023) THP 3400 6 Credits CIP Code: {tba}**  
(The Dissident Political Theatre of Communist Europe)  
Visiting Assistant Professor [Lenka Pichlíková](#) (M.A., M.F.A., Ph.D.)

6-credit lecture with online, studio, and field trip components. SUNY students can apply for a financial aid package.

Note: this course is an SUNY elective in Theatre & Performance and in History.

THP curriculum category: Dramatic literature or theory category (upper level)

Fulfills General Education core requirements in Humanities or Arts

Dates: (online foundational work) June 19<sup>th</sup> – 30<sup>th</sup>; (flights and residence in Prague) July 1<sup>st</sup> – July 22<sup>nd</sup>; (reflection and evaluation) July 24<sup>th</sup> – July 28<sup>th</sup>.

**Proposed organization of the course (three sections, six weeks total):**

I. Foundational two weeks of synchronous and asynchronous coursework prior to leaving for Prague. Students investigate the political and cultural contexts of theatrical performance, including historical and political theory documents from the era, and films as an expression of the political ideas, ultimately culminating in a performance of Havel's work during the residence in Prague. Coursework in this section includes historical and biographical introductions and period documentaries and dramatic films with political/social content, to be analyzed and responded to by the students. Students begin reading background historical/social texts and the play(s) to be analyzed and performed during residence abroad.

II. Residence and study abroad.

Meeting at the Academy of Drama in Prague, students explore and examine playwrights and filmmakers of the European theatre in the late 20th century, focusing on Václav Havel, the dissident playwright, political theorist, and organizer who became President of Czechoslovakia and later, of the Czech Republic. The course will also be enhanced by meetings with theatre professionals and visits to sites relevant to the intersection of artistic creation and political revolution. The beautiful city of Prague will be our location and inspiration, a textbook of history and culture in itself and the backdrop for the historical events and theatrical expressions we will study and perform. Students will keep a Journal of their experiences and/or work on preparing the plays as part of the course.

III. One week of synchronous and asynchronous coursework, involving shared sessions reflecting on our experiences and discussing the cultural and political topics explored, as well as time to prepare written projects (essays/term papers/production or actor's journals) summarizing the course and what has been learned.

In general, we will consider how the playwright and his colleagues responded to developments in European culture and politics during the era of democratization in the Communist countries of East Central Europe (1962-68 and the "Prague Spring" liberalization), followed by the era of so-called "Normalization" in Czechoslovakia (1969-89), when Havel becomes a dissident and leads the country of Czechoslovakia during the Velvet Revolution, to the fall of Communism (1989-90) and the emergence of a new democratic country. The student will examine the importance of culture, and especially of the theatre arts, in the search for freedom.

The course combines cultural studies and dramatic scene study, as is appropriate for a six-credit course. Students will be expected to read a series of texts by Havel and other anti-Communist authors and prepare written exercises. Those who wish to act will develop their characters and rehearse their scenes, in the context of these readings and film viewings; others may choose to apply research to dramaturgy (the cultural background of a performance); and all will learn about Prague culture from experience on excursions and information on lectures. There will be a midterm examination, final graded performances, written exercises for developing characters and preparing scenes, and a written reflection paper based on keeping an actor's notebook during rehearsal, or parallel work in history and/or political science.

Students will be expected to view the assigned films (feature as well as documentary), as detailed below. Read the assigned plays and course materials uploaded to Moodle; participate in field trips to monuments and cultural sites; attend every class and every rehearsal; and either participate in a studio performance or present a paper on the cultural and historical background of the plays (which will be applied as dramaturgy to the plays we are performing). The process of scene study and creating the characters in the plays will develop students' skills in "authorial" acting, authentic development of characters and their motivation, improvisation, and successful teamwork (ensemble creation). The dramaturgy for each play, much of it provided by fellow-students from history or political science, will also provide a deeper understanding of the history, philosophies, political theory, and human motivations of the era the plays address. The work of the actor students will also inform the research of the history students.

### **Course Goals**

At the end of this class, you will have an awareness of Central European cultural and political history under Communism and its aftermath, along with the psychological and social/political concerns of Czech theatre during the later 20th century. You will also have the experience of performing in Prague's famous drama school DAMU, where Havel studied, as well as visit the Theatre on the Balustrade where Havel became resident playwright and created his first plays for its company and consequently for a receptive audience, which later becomes his ally in creating a democratic country.

### **Context**

Prague is one of the most beautiful and exciting cities in Europe, home to a vibrant culture in the performing arts. It was also one of the capitals affected by a 45-year-long political drama, the imposition of Communism on much of Central and Eastern Europe by the Soviet Union after World War II -- and the subsequent collapse of Communism in the revolutions of 1989-90. Under Communism, dissident playwrights developed Political Theatre -- an important category of dramatic expression in the postwar era internationally. In Prague, they took this one step further: many of the actors in this real-life drama were themselves people from the world of the performing arts, and much of the organization leading to "pivotal points" in the political life of the nation happened in theatres. The course is a unique opportunity to interact with people who lived through the Communist era, including working in the same theatres, studying in the same building and department (DAMU), and being members of the same families as the dissident organizers. The leading force among the "theatrical" politicians was Vaclav Havel, the man who would lead the final phase of the fall of Communism, the Czechoslovak "Velvet Revolution" of 1989. This course will use the plays and political writings of Havel as windows into life under Communism and after, including dissident resistance, the use of Nonviolence

(echoing Gandhi and Martin Luther King), the final triumph of democracy, and larger lessons in politics and moral behavior.

**GRADING** General considerations: discipline (attendance, promptness, preparation for work, working habits); realization of one's potential (growth, quality of work). Specific considerations (percentages are approximate): 35% of Grade on final performance(s) of scenes, including Six Steps exercises, other preparation; 35 % of Grade on reading responses and other written exercises, including Written Study (Journal and Actor's Workbooks), and final submission of Workbook, written up as reflective paper; 20% of Grade on Midterm Examination; 10% of Grade on attendance, class participation, contributions. The scene study will be designed so that Humanities and Social Science students, and students from other conservatories, will not be disadvantaged or penalized for lack of previous experience.

**LIBERAL STUDIES OUTCOMES** This course meets the following outcomes for the Liberal Studies Degree Completion Program: • The ability to articulate and communicate clearly in written and spoken forms; • Research skills including the ability to analyze and synthesize information.

• Responsibility to others and to the community of fellow students (and the wider community); • Respect, tolerance and openness to new ideas and ways of thinking and cultural points of view; • Critical thinking, independently and creatively; • ARTS: Core knowledge of the field and related concepts, theories and ideas; • ARTS: An understanding of historical knowledge and events in the field.

**Quality Process = Quality of Performance in Scene Work** Your fellow-students and I will place great importance on your own personal commitment to doing the very best work you are capable of doing! Your partners will rely on you. The following will be expected: early memorization of lines, an engaged rehearsal process, and demonstrable respect shown for your fellow actors. Among the things I will seek to reward are taking risks, artistic and emotional courage, and the depth of your preparation and effort to conquer your own creative challenges. The concerns apply to the reports of students doing historical research as their contribution to the course, who will also participate in the acting sessions.

**ATTENDANCE POLICY / PARTICIPATION** Attendance and punctuality are expected for every class at SUNY Purchase, and summer courses abroad are no exception! Given the course's participatory nature, group project orientation, and seminar format, attendance at the weekly class sessions of this course is especially mandatory. Any unexcused class session absence will lower the final grade by as much as one complete unit (i.e., an A will become a B, an A- will become a B-). With each additional unexcused absence, the grade will drop an additional unit. Each lateness and early departure count as half attendance. If you must be absent, due to a medical issue, NOTIFY me immediately! You may need assistance in getting medical attention. Your scene partner(s) must be able to rely upon you; this includes attendance in class and outside rehearsals as well as being prepared to work. **THREE ABSENCES WILL TRIGGER FAILURE IN THE COURSE** (school policy).

**WRITTEN WORK** Because of the difficulty of printing abroad, written work may be turned in digitally. Processes for this (or for printing hardcopy, if available) will be specified.

**YOUR PURCHASE EMAIL ACCOUNT** You must keep your e-mail account open and make sure there is room for incoming messages. Go to <https://studentservices.purchase.edu/secure/EPassword/EPassword-entry.asp> to activate your account.

**MOODLE** The on-line course management system called Moodle will be used for assignments, announcements, and learning resources used in this course. • All students are required to participate in the Moodle assignments; it will be assumed that all announcements on this site have reached you, so be sure to check it frequently. You must set up your Moodle account BEFORE leaving the United States. • Go to [www.purchase.edu/studenttutorial](http://www.purchase.edu/studenttutorial) and review the Moodle tutorial, designed to help you become familiar with how to use Moodle.

• To access your course in Moodle, first set up your Purchase email account if you have not done so already; log in with your Purchase username and password at <http://moodle.purchase.edu>; (do not put “@purchase.edu”). Your course will appear on the left side of the page under “My Courses.” • Set up your profile: “Profile” button from the Administration box on the left side of our class page; select the “edit profile” tab at the top, and be sure that your first name, last name, and e-mail address are correct (other options are OK as is, but you may change them if you wish). • For technical/email assistance, CTS: (914) 251-6465 or [Helpdesk@purchase.edu](mailto:Helpdesk@purchase.edu). • For Moodle specific questions, email [TLTC@purchase.edu](mailto:TLTC@purchase.edu).

### **Texts for the course:**

Plays: Havel, Václav, *The Garden Party*, *The Audience (Interview)*, *The Unveiling*, *The Increased Difficulty of Concentration*, *Mistake* (short sketch written after Havel got out of prison in 1984 in response to Samuel Beckett’s *Catastrophe: For Václav Havel*, 1982), *Largo Desolato*, *Leaving*. Chekhov, Anton P. *The Cherry Orchard*

Political Writings: Havel, Václav, and John Keane. 1985. *The Power of the Powerless: Citizens against the state in central-eastern Europe*. Armonk, N.Y.: M.E. Sharpe.

Havel, Václav, and Paul R. Wilson. 1991. *Open letters: selected writings, 1965-1990*. New York: Knopf.

Stokes, Gale. *From Stalinism to Pluralism: A Documentary History of East Central Europe since 1945*. (Second edition)

Films and documentaries: Němec, Jan, Claude Berri, and Jean Pierre Rassam. 1990. *Oratorio for Prague*. Chicago, Ill: Facets Video.

Koutecký, Pavel, Miroslav Janek, Jarmila Poláková, Václav Havel, Ivan Medek, and Anna Freimanová. 2008. *Občan Havel*. [Czech Republic]: Sony BMG Music Entertainment.

Taylor, Cory, Jonathan Terra, Darin Nellis, Václav Havel, and Jeremy Irons. 2010. *The Power of the Powerless*. [Los Angeles, Calif.]: Agora Productions.

Havel’s film based on his play “Leaving.”

*Shop on Main Street* (Ján Kadár and Elmar Klos, 1965) – The lead-up to the Prague Spring culture and liberalization, led by writers and filmmakers; Nazis as stand-ins for Stalinist Communism; issues of Anti-Semitism under Communism

Svěrák, Zdeněk, Eric Abraham, Jan Svěrák, Andrej Chalimon, and Libuše Šafránková. 2000. *Kolya*. Burbank, Calif: Miramax Home Entertainment. 105 min.

Henckel von Donnersmarck, Florian. 2006. *The Lives of Others* – the nature of life in East Central Europe under Communism; close relationship to writings of Václav Havel (“living in the truth”).

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## Conduct of the Course (Calendar)

### **1. Foundational Studies, June 19<sup>th</sup> – 23<sup>rd</sup> and 26<sup>th</sup> – 30<sup>th</sup> (10 days of class meetings; precise times to be determined in response to students’ schedules)**

**Reading assignment in preparation for Day 1:** Havel, *The Power of the Powerless*.

#### **Day 1** June 19<sup>th</sup> Monday

10 am – 1pm Lecture: Introduction to the course. The Czech Republic. Political Theater from the ancient Greeks to the Twentieth Century. Life of the playwright Václav Havel. Notes on Havel’s principal theatrical works: *The Power of the Powerless*; *The Audience (Interview)*, *Leaving* (with Chekhov’s *The Cherry Orchard*), *Mistake*, *Largo Desolato*.  
2-4 pm Viewing and discussion: “The Power of the Powerless” (film)

#### **Readings Days 1-7:**

Plays: we will select plays from Havel, *The Garden Party*, *The Audience*, *The Unveiling*, *The Increased Difficulty of Concentration*, *Mistake*, *Largo Desolato*, *Leaving*.  
Anton P. Chekhov, *The Cherry Orchard*.  
Selections will be based on the make-up of the course enrollment.

As you watch the films and read Havel’s essays and plays, ask how what Kuron and Modzelewski say about “the elite” and “forcing the workers to stand up against the bureaucrats” relate to what you find in the books and films; (b) Are there any other ideas in K&M or in your previous readings from Nagy and Lukacs and/or Konrad that you think might apply as well?

Questions will be provided for both the readings and the films, guiding your work and responses.

Readings for Day 2 From Stokes, “Background,” pages 12-42 (Yalta, Truman Doctrine, beginnings of the Cold War); Stalinism in Poland (Berman), and the concept of “Ketman,” pp. 43-56. Havel *The Audience (The Interview)*.

#### **Day 2** June 20<sup>th</sup> Tuesday

10 am – 1pm Lecture and discussion: Stalinist Communism in Central Europe. Anti-Semitism in Communist society; the Slanský trial. Hopes for liberalization after the death of Stalin. The Hungarian Revolution.

“Prague Spring” in 1968. Liberal reforms in mid-60s; Soviet-led intervention in August 1968, Dissident movements, and political theatre after 1968; government policy of “Normalization” (return to Stalinist Communism). Emigration or internal exile for intellectuals associated with Prague Spring.

[We will see Oratorio for Prague once we arrive in Prague.]

Readings for Day 3: Marxist critique of Stalinism in Hungary, pp. 81-93 (Nagy and Lukacs) and Poland, 107-114 (Kuron and Modzelewski) and 175-180 (Konrad, “Antipolitics”).

**Day 3** June 21<sup>st</sup> Wednesday

10 am – 1pm Lecture and viewing of *The Lives of Others* (Florian Henckel von Donnersmarck, 2006) – the nature of life in East Central Europe under Communism; close relationship to writings of Václav Havel. Answer questions provided. Especially, how does Havel’s idea of “living in the truth” apply?

2-4 Readings and Discussion of Havel’s *Power of the Powerless*, the film *The Power of the Powerless*, and *The Lives of Others*. Compare *The Audience* with these works.

Reading of two of the following: *The Garden Party*, *The Unveiling*, *The Increased Difficulty of Concentration*.

**Day 4** June 22<sup>nd</sup> Thursday

10 am – 1pm Readings and continued discussion of *The Audience (The Interview)* and other absurdist plays – the movement from ethical dilemma and circularity to Absurdist theatre. Relation to political events and writings.

2-4 pm Anti-Semitism Lecture and watching “The Shop on Main Street”

**Day 5** June 23<sup>rd</sup> Friday

10 am – 1pm Discussion of “The Shop on Main Street.”

Watching “Kolya.” As you watch, try to apply the ideas from the readings, as guided by the questions provided. How are Havel’s ideas specifically addressed in the plot?

PM (students) Begin preparing an oral report to be given on days 9 or 10.

Reading for Day 6 *Largo Desolato*. Re-visit the readings in Stokes.

**Day 6** June 26<sup>th</sup> Monday

10 am – 1pm Lecture and discussion: the fall of Communism in Central Europe; the Velvet Revolution in Czechoslovakia, 1989, and subsequent events. Role of Havel in organizing movements for justice. Living in Truth; The Charter 77 Movement. VONS = the Committee for the Defense of the Unjustly Prosecuted; rock band Plastic People of the Universe; One family’s experience with the state security police.

The “Velvet Divorce” of the Czech and Slovak Republics.

Discussion of “Kolya” (may continue in pm) – How does the main character’s dilemmas compared to those in *The Audience (Interview)* and other plays by Havel?

2-4+ pm Continued discussion and watching *Občan Havel/Citizen Havel*.

Readings for Day 7: Chekhov, *The Cherry Orchard*; Havel, *Leaving*.

*Leaving (Odcházení)* was Havel’s first new play in more than 20 years, a tragicomedy that draws on his experiences as president and presents a chancellor leaving his post while grappling with a political enemy—premiered in 2008. Havel subsequently directed its film adaptation (2011).

Questions for the comparison:

The noted director, Peter Brook, has said of Chekhov: “Chekhov is like a perfect film-maker. Instead of cutting from one image to another – perhaps from one place to another – he switches from one emotion to another, just before it gets too heavy. At the precise moment when the spectator risks becoming too involved in a character, an unexpected situation cuts across: nothing is stable.”

- 1) Can you find at least two examples of this “undercutting” technique of Chekhov?
- 2) Can you find an example of "black humor" in Havel's play?
- 3) How does Chekhov express the theme of Death in the play. (Give examples.)
- 4) How does Havel express the theme of death in his play?
- 5) Brook has also said, “This (The Cherry Orchard) is not a play about lethargic people. They are hyper-vital people in a lethargic world, forced to dramatize the minutest happening out of a passionate desire to live. They have not given up.” Do you agree? If so, give some examples of how this plays out in the drama. If you disagree, give some counterexamples (proving the opposite).
- 6) How can you apply this to Havel's play Leaving?
- 7) Choose one character in The Cherry Orchard and one in Leaving. Why does his or her story intrigue you?

**Day 7** June 27<sup>th</sup> Tuesday

10 am – 1pm Additional comments on Havel as political leader of revolution and of the new post-Communist republic.

Watching the film, *Leaving*. PM working on student reports.

**Day 8** June 28<sup>th</sup> Wednesday

10 am – 1pm and 2-4 pm Discussions and in-class oral readings of Havel’s plays, especially *The Audience (Interview)*, *The Increased Difficulty of Concentration*, and Havel’s first solo play, *The Garden Party* (1963).

**Day 9** June 29<sup>th</sup> Thursday

10 am – 1pm MIDTERM EXAMINATION and follow-up

PM Preparation of written and oral reports.

**Day 10** June 30<sup>th</sup> Friday

10 am – 1pm Presentation of oral reports, including on what the student will want to do in Prague (acting, etc.) and what elements of the readings and films seem most important. Preparation for the schedule in Prague.

**II. RESIDENCE IN PRAGUE**

Curriculum & Excursions      Assignments

**Week 1 DAY 1**

Saturday, July 1<sup>st</sup> DEPARTURE Group check in; late non-stop flight to Prague.

You should already have bought a notebook to keep your Journal of experiences and/or preparation of the plays.

## DAY 2

Sunday, July 2<sup>nd</sup> arrival to the Czech Republic, Prague      Flight arrives in Prague  
From the airport we will take the bus number 119 to the stop, Nádraží Veleslavín; we will get on a no. 20 TRAM to Malostranské náměstí ("Little Side Square," our home base near the AMU Hotel.)

We will check into the Apartments Embassy by LH Hotel, Tržiště 18, Praha 1 118 00 Prague;  
[www.apartmentsembassy.cz](http://www.apartmentsembassy.cz)

Useful trams at Malostranské náměstí include nos. 7, 12, 20, 22.

Put your stuff in your rooms. Then we will have a meeting in the kitchen in the hall to see what people need (bank machines, go out and buy food, change the time on our watches, etc). Those who want to exchange cash can come with Prof. Pichlíková to Old Town Square via northbound Tram, changing to no. 2 or 18 at Malostranská (so as to avoid crowds). (Malostranská is the metro station, with tram stops too; Malostranské náměstí is the closest tram stop to our hotel.)

Excursion: late afternoon walk across Charles Bridge to see DAMU.

**IMPORTANT NOTE:** At least three evenings during the three weeks, students will attend performances, including a Black Light Theatre performance (a modern Czech theatre tradition – tentatively set for July 18<sup>th</sup>), a performance at the National Theatre or neighborhood theatre, and a performance of the Prague Shakespeare Company or another equivalent group. Selection of evenings will depend on the summer performance schedules.

## DAY 3

Monday, July 3<sup>rd</sup> Class: DAMU Building Room 311

Address: Karlova 26, 116 65 Prague 1; (420) 234 244 211 or 724 009 292

We will all leave the AMU Hotel together at 9:00 or earlier if the former Dean of DAMU will give us a lecture at the Theatre On the Balustrade.

(10AM) Viewing Documentary film, *Oratorio for Prague*

PM Discussion: how does the Soviet-led invasion set the stage for *The Audience* and other related plays by Havel?

Visit to Communism Museum; visit expected to start at 3:00 pm. En route to the museum, we will pass monuments making connections to Václav Havel's life and the cultural history of Prague (Theatre on the Balustrade, Town Hall, others). <http://muzeumkomunismu.cz/cs/>.

Write at least a one-page reflection your visit to the museum today into your JOURNAL

## DAY 5

Tuesday July 4<sup>th</sup> AM/early PM Excursions: 9:00 AM Meet at the front lobby of the AMU hotel.

Visit Prague Castle, St. Vitus Cathedral, Royal Palace, Golden Lane, St. George's Basilica, Daliborka tower, other institutions in the Castle District.

PM Excursion: Visit to see a performance

DAY 6 Wednesday July 5<sup>th</sup> DAMU 311 (AM); DAMU 302 Studio (PM)

AM Summary of concepts and materials studied in the foundational section.

PM: Warm-ups, theatre games and improvisations; techniques appropriate to Havel's plays.



DAY 7 Thursday July 6<sup>th</sup> DAMU 311 (AM); DAMU 302 Studio (PM)

AM: Discussion, selection, and casting of plays by Havel to prepare for performance. We will choose, or make selections from: *The Garden Party*, *The Audience (Interview)*, *The Increased Difficulty of Concentration*, *Largo Desolato*.

PM: Warm-ups; improvisations. Reading from the scripts of the plays.

DAY 8 Friday July 7<sup>th</sup> DAMU 311 (AM); DAMU 302 Studio (PM)

AM: Guest lecture by Professor Jakub Korčák of the Faculty of Dramatic Arts (DAMU), Academy of Performing Arts in Prague

PM Analysis, Readings and Discussion of aspects of the plays typifying Havel's work in its absurdist, satirical examination of bureaucratic routines and their dehumanizing effects. Warm-ups, improvisations and exploration of assigned scenes from these plays, developing a sense of ensemble.

DAY 9

Sat, July 8<sup>th</sup> NO CLASSES Independent working with scene partners, or on dramaturgy, cultural background research, technical aspects, etc.

DAY 10

Sun, July 9<sup>th</sup> Excursion: AM – Day TRIP to Český Krumlov Baroque Theatre

**Week 2** DAY 11

Mon, July 10<sup>th</sup> DAMU 302 Studio

Warm-ups and improvisations. Working rehearsals on plays chosen.

Please memorize your role by July 15<sup>th</sup>.

DAY 12

Tuesday, July 11<sup>th</sup>

Class: All Day – Class/Excursion – Havel as playwright, politician, moral leader. Visit to the Václav Havel Library; archive will be open for us as well for research by the students who would like to submit a research paper. Michael Žantovský, executive director of the library, will lecture. Ostrovní 13, 110 00 Praha-1 (420) 2 2222 0112 (mobil: 420 725 183 686)

Questions and answers follow. Working in the library's archive till 5:00 pm.

DAY 13

Wednesday July 12<sup>th</sup> DAMU 302 Studio (PM)

Warm-ups and improvisations. Working rehearsals on plays chosen, with emphasis on application of cultural background and dramaturgy.

Mid-afternoon: we will visit Petřín Tower, Strahov Monastery and park, other institutions and events in the castle district.

DAY 14

Thursday July 13<sup>th</sup>

AM: Excursion: AM – Visit to Jewish Museum - synagogues and famous Old Jewish Cemetery (6 sites)

Class: PM – Studio Sessions & Rehearsal DAMU 302 Studio (PM)  
On the way back to the hotel, joining the French 14<sup>th</sup> of July celebration on the island Kampa.

**DAY 15**

Friday July 14<sup>th</sup> DAMU 302 Studio

“Off-book” run-through of plays. Working session preparing technical aspects.

Evening: celebrate Bastille Day with the French community in Prague.

**DAY 16**

Sat, July 15<sup>th</sup>

NO CLASS/ STUDY DAY Write exercises for your final scene (Six Steps, Scene Analysis, motivations/goals Due the 18<sup>th</sup> of July.

**DAY 17**

Sun, July 16<sup>th</sup> NO CLASS/ STUDY DAY Work on your scene, memorize your lines!

**Week 3 DAY 18**

Mo, July 17<sup>th</sup> DAMU 311 (AM); DAMU 302 Studio (PM)

AM: Discussion/ feedback for your written exercises for your final scene (Six steps) run through of the play – technical rehearsal. Scene Analysis, motivations/goals.

Presentation of reports (PowerPoints) from any students doing research, dramaturgy, or technical/stage management.

Your text is memorized - tech/dress rehearsal. Sharing your Journal (reflections).

Excursion: Blacklight Theatre “Antologia.”

**DAY 19**

Tuesday July 18<sup>th</sup> DAMU 302 Studio (PM)

REHEARSING DAY

JOURNAL: write about your rehearsing process

**DAY 20**

Wednesday July 19<sup>th</sup> DAMU 302 Studio (PM)

REHEARSING DAY

**DAY 21**

Thursday July 20<sup>th</sup> Class: both in DAMU 302

AM: Warm-ups, movement exercises; general rehearsal.

PM: DRESS REHEARSAL

**DAY 22**

Friday July 21<sup>st</sup> Class: both in DAMU 302

AM: Rehearsal of any points needing finish.

FINAL PERFORMANCE 11:30 am followed by meeting for reflection and analysis.

PM: Dinner/party time (print boarding pass, your locator is...)

**DAY 23**

Saturday, July 22<sup>nd</sup> NO CLASS / RETURN to the United States

Any written work not submitted before leaving Prague must be posted by July 28<sup>th</sup>.

**IV. One week of synchronous via Zoom and asynchronous coursework, involving shared sessions reflecting on our experiences (student reflections and reports based on Journals), discussions of the cultural and political topics explored, time to prepare written projects (essays/term papers/production or actor's journals) summarizing the course and what has been learned, and a course evaluation. [Final schedule TBA.]**

DAY 24 July 24<sup>th</sup> Monday

10 am – 1 pm Zoom sessions of sharing Journal entries, reflecting on experiences, evaluating the value of the excursions, sharing observations on the final performances, etc.

Summary discussion of written work to be turned in.

Homework: post themes, outline, and relevant bibliography for final paper (final submission of Workbook, written up as reflective paper) – due on July 28th.

DAY 25 July 25<sup>th</sup>

10 am – 1 pm Zoom: Discussion of written assignments, both in response to readings and in preparation for performance. Discussion of bibliography, outline, and themes of final papers.

DAY 26 July 26<sup>th</sup>

Majority of the day will be left free for students to finish written work. Teacher will be available for consultation.

DAY 27 July 27<sup>th</sup>

All written work for the course is due today.

10 am – 1 pm Zoom: Review of political readings and their relation to plays read and films seen. Student discussion and evaluations of value of the different films and plays in understanding the historical and political processes involved.

DAY 28 July 28<sup>th</sup> Friday

10 am – tba Zoom: Teacher's responses to written work. Students' sharing of aspects of their final written papers.

Time for online student evaluations of the course.