

MAJOR FIELD EXAM IN DRAMA

Student: _____

Supervisor: _____

Anticipated Exam Date: _____

A candidate's list should contain no fewer than 100 plays and no more than 120. This list should be representative insofar as it: (a) samples from all major periods of Western drama; (b) includes all important generic traditions, such as comedy, tragedy, masque; and (c) represents the voices of women and people of colour. The list is generally meant to be canonical – to include texts foundational to the field's understanding of Western drama and theatre – even as it may include more obscure works. The following guidelines are offered to help students meet these challenges and to build appropriate lists in consultation with supervisors.

No later than two months before sitting the exam, the student should submit his or her individualized list for approval by the Graduate Study Committee. The list should be submitted alongside the default list below, annotated to make clear how the student has met the requirements here outlined.

SUGGESTED PLAYS BY PERIOD/NATION:	GUIDANCE:
<p>Graeco-Roman: Aeschylus: <i>Agamemnon, Libation Bearers, Eumenides, Seven Against Thebes</i> Aristophanes: <i>Lysistrata, The Clouds, The Wasps, The Assemblywomen</i> Euripides: <i>The Bacchae, Hippolytus, Medea, The Trojan Women</i> Sophocles: <i>Antigone, Electra, Oedipus at Colonus, Oedipus Rex, Philoctetes</i> Plautus: <i>The Pot of Gold, Menaechmi</i> Seneca: <i>Phaedra</i></p>	<p>Minimum: 8 including at least one from each playwright. Choices might be governed by lines of influence: <i>Menaechmi</i> paired to Shakespeare's adaptation, e.g.; <i>The Pot of Gold</i> to Molière's; <i>Phaedra</i> to Racine's, etc.</p>
<p>Mediaeval: <i>Everyman</i> <i>Mankind</i> Digby <i>Mary Magdalene, Killing of the Children</i> Croxton <i>Play of the Sacrament</i> York Cycle: <i>The Fall of Man, The Crucifixion, The Harrowing of Hell</i> Chester Cycle: <i>Noah and the Great Flood</i> N-Town Cycle: <i>Passion Play I, The Mary Play</i> (both Peter Meredith, ed.) Wakefield Cycle: <i>Second Shepherd's Play, Killing of Abel, Herod</i></p>	<p>Minimum: 5 including at least one example of a miracle play and a morality play as well as at least one piece of the Wakefield mystery cycle.</p>
<p>Renaissance: <i>Gammer Gurton's Needle</i> <i>Arden of Faversham</i> Heywood: <i>The Four PPs</i> Sackville & Norton: <i>Gorboduc</i> Greene: <i>Friar Bacon & Friar Bungay</i></p>	<p>Minimum: 15 paying attention to genre (comedy, tragedy, history) and to the development of the period (from the late sixteenth to mid-seventeenth century). Several plays should be from Shakespeare, and none</p>

<p>Gascoigne: <i>Supposes</i> Lyly: <i>Endymion, Galatea</i> Kyd: <i>The Spanish Tragedy</i> Marlowe: <i>Dr. Faustus, Tamburlaine, 1 & 2, The Jew of Malta, Edward II</i> Shakespeare: <i>A Midsummer Night's Dream, Romeo and Juliet, Love's Labour's Lost, Richard II, Richard III, 1 Henry IV, 2 Henry IV, Henry V, As You Like It, Twelfth Night, Hamlet, Measure for Measure, Othello, King Lear, Macbeth, Antony and Cleopatra, The Winter's Tale, The Tempest, Titus Andronicus, Merchant of Venus, Coriolanus</i> Jonson: <i>Everyman in his Humour, Sejanus, Volpone, The Alchemist, Epicene, Bartholomew Fair, The Masque of Blackness, The Masque of Queens, Pleasure Reconciled to Virtue</i> Marston: <i>The Malcontent</i> Dekker: <i>The Shoemakers' Holiday</i> Heywood: <i>A Woman Killed With Kindness</i> Chapman: <i>Busy D'Ambois</i> Middleton: <i>The Changeling, Women Beware Women, A Game at Chess, The Revenger's Tragedy, A Chaste Maid in Cheapside</i> Middleton and Dekker: <i>The Roaring Girl</i> Beaumont: <i>The Knight of the Burning Pestle, The Maid's Tragedy</i> Cary: <i>The Tragedy of Mariam</i> Webster: <i>The Duchess of Malfi, The White Devil</i> Massinger: <i>A New Way to Pay Old Debts</i> Ford: <i>Tis Pity She's a Whore</i> Brome: <i>The Antipodes</i> Skelton: <i>Magnificence</i> Milton: <i>Comus</i></p>	<p>of the following should be neglected: Marlowe, Kyd, Jonson, Beaumont, Middleton, Webster.</p> <p>Depending on their understanding of the field, students may include works of the Spanish Golden Age playwrights such as Calderón and Lope de Vega or French works critical to the period, especially Corneille's <i>Le Cid</i>.</p>
<p>Restoration and Eighteenth Century: Molière: <i>The Misanthrope, Tartuffe</i> Racine: <i>Phèdre, Andromaque</i> Etherege: <i>The Man of Mode</i> Villiers: <i>The Rehearsal</i> Dryden: <i>All for Love, Aurengzebe</i> Congreve: <i>The Way of the World, Love for Love</i> Wycherley: <i>The Country Wife, The Plain Dealer</i> Otway: <i>Venice Preserv'd</i> Behn: <i>The City Heiress, The Rover</i> Lee: <i>The Rival Queens</i> Cibber: <i>Love's Last Shift</i> Farquhar: <i>The Beaux' Stratagem</i> Vanbrugh: <i>The Relapse</i> Addison: <i>Cato</i> Steele: <i>The Conscious Lovers</i> Gay: <i>The Beggars' Opera</i> Fielding: <i>Tom Thumb, The Author's Farce</i> Lillo: <i>The London Merchant</i> Goldsmith: <i>She Stoops to Conquer</i> Sheridan: <i>The School for Scandal, The Rivals</i> Centlivre: <i>A Bold Stroke for a Wife</i> Trotter: <i>The Fatal Friendship</i></p>	<p>Minimum: 5 including at least one English tragedy. Include works by Behn and (in light of the enormous influence of the French in this period), Molière and Racine.</p>
<p>Eighteenth and Nineteenth-Century European: Marivaux: <i>The Game of Love and Chance</i> Goldoni: <i>The Servant of Two Masters</i></p>	<p>Minimum: 4</p>

<p>Gozzi: <i>Turandot, The King Stag</i> Beaumarchais: <i>The Marriage of Figaro</i> Goethe: <i>Faust I, Faust II</i> Schiller: <i>Don Carlos, Maria Stuart, The Robbers</i> Kleist: <i>The Prince of Homburg, Penthesilea</i> Buchner: <i>Woyzeck, Danton's Death</i> Hugo: <i>Hernani</i> Gogol: <i>The Government Inspector</i> Dumas, fils: <i>La Dame aux camélias</i> Zola: <i>Thérèse Raquin</i></p>	
<p>Victorian: Bulwer-Lytton: <i>Money</i> Jerrold: <i>Black-Eyed Susan</i> Taylor: <i>The Ticket-of-Leave Man</i> Taylor & Reade: <i>Masks and Faces</i> Boucicault: <i>The Colleen Bawn</i> Hazlewood: <i>Lady Audley's Secret</i> Robertson: <i>Caste</i> Pinero: <i>The Second Mrs. Tanqueray, Trelawney of the Wells</i> Jones: <i>The Liars</i> Lewis: <i>The Bells</i> Wilde: <i>The Importance of Being Earnest, Lady Windermere's Fan, Salome</i> Shaw: <i>Mrs. Warren's Profession</i></p>	<p>Minimum: 4 including at least one comedy, one melodrama, and one work by Wilde.</p>
<p>Modern British and Irish: Granville-Barker: <i>The Madras House</i> Shaw: <i>Man and Superman, Heartbreak House, Major Barbara, Arms and the Man, Saint Joan, Candida</i> Synge: <i>Playboy of the Western World, Riders to the Sea</i> Galsworthy: <i>Strife, Justice</i> O'Casey: <i>Juno and the Paycock, The Plough and the Stars, The Silver Tassie</i> Joyce: <i>Exiles</i> Yeats: <i>Cathleen ni Houliban, At the Hawk's Well, The Player Queen, Purgatory</i> Auden & Isherwood: <i>Ascent of F6, Dog Beneath the Skin</i> Eliot: <i>The Cocktail Party, Murder in the Cathedral</i> Fry: <i>The Lady's Not For Burning</i> Coward: <i>Private Lives, Blithe Spirit, Design for Living</i> Barrie: <i>Peter Pan</i> Robins: <i>Votes for Women</i> Hamilton: <i>Diana of Dobson's</i> Sheriff: <i>Journey's End</i> Gregory: <i>Spreading the News, The Golden Apple</i></p>	<p>Minimum: 4 including at least one work each by Shaw and Yeats.</p>
<p>Modern European: Ibsen: <i>Enemy of the People, Ghosts, The Wild Duck, A Doll's House, Hedda Gabler</i> Strindberg: <i>The Father, Miss Julie, The Ghost Sonata, A Dream Play</i> Chekhov: <i>The Cherry Orchard, The Seagull, The Three Sisters, Uncle Vanya</i> Gorki: <i>Lower Depths, Enemies</i> Jarry: <i>Ubu Roi</i> Hauptmann: <i>The Weavers</i> Wedekind: <i>Spring Awakening</i> Pirandello: <i>Six Characters in Search of an Author, Henry IV</i> Brecht: <i>The Good Woman of Setzuan, Baal, Mother Courage, A Man's a Man,</i></p>	<p>Minimum: 8 including at least one comedy and one work by each of Ibsen, Strindberg, Chekhov, and Brecht.</p>

<p><i>Galileo, The Caucasian Chalk Circle, The Threepenny Opera</i> Mayakovsky: <i>The Bed Bug</i> Lorca: <i>Blood Wedding, House of Bernarda Alba</i> Stein: <i>Doctor Faustus Lights the Lights, Four Saints in Three Acts</i></p>	
<p>Modern American: Booth-Luce: <i>The Women</i> Glaspell: <i>Trifles</i> Hellman: <i>The Little Foxes, The Children's Hour</i> Hughes: <i>Mulatto</i> Kaufman and Hart: <i>You Can't Take It With You</i> O'Neill: <i>The Hairy Ape, Emperor Jones, Desire Under the Elms, The Iceman Cometh, Long Day's Journey Into Night</i> Odets: <i>Awake and Sing, Waiting for Lefty</i> Rice: <i>The Adding Machine</i> Treadwell: <i>Machinal</i> Wilder: <i>Our Town, The Skin of Our Teeth</i> Williams: <i>The Glass Menagerie, Cat on a Hot Tin Roof, A Streetcar Named Desire</i> Miller: <i>Death of a Salesman, The Crucible, View from the Bridge, After the Fall</i></p>	<p>Minimum: 7 including at least one work by each of Hellman, O'Neill, Miller, Treadwell, and Williams.</p>
<p style="text-align: right;">Sub-total Minimum: 60</p> <p>At this point the list becomes disproportionately long, as it becomes less easy to reach agreement on which playwrights and plays are to be regarded as most important. Accordingly, the list offers a wide array of texts, stressing that candidates should make for themselves a representative selection.</p> <p style="text-align: right;">Choices Remaining: 40-60</p>	
<p>Post-War British: Arden: <i>Sergeant Musgrave's Dance</i> Bond: <i>Saved, Lear, The Woman</i> Brenton: <i>Weapons of Happiness</i> Churchill: <i>Top Girls, Cloud Nine, The Skriker, Blue Heart, Far Away, A Number</i> Crimp: <i>Attempts on Her Life</i> Daniels: <i>Masterpieces, Gut Girls</i> Edgar: <i>Destiny, May Days</i> Friel: <i>Freedom of the City, Translations</i> Gems: <i>Dusa, Fish, Stas an Vi</i> Griffiths: <i>The Party, Comedians</i> Hare: <i>Fanshen, Map of the World, Plenty</i> Jellicoe: <i>The Sport of My Mad Mother</i> Kane: <i>Blasted, 4.48 Psychosis</i> Littlewood: <i>Ob, What a Lovely War!</i> Marber: <i>Closer</i> McDonagh: <i>The Beauty Queen of Leenane, The Pillowman</i> Orton: <i>Entertaining Mr. Sloane, Loot</i> Osborne: <i>Look Back in Anger, The Entertainer, Luther, Inadmissible Evidence</i> Pinter: <i>The Birthday Party, The Caretaker, The Homecoming, No Man's Land, Old Times, Betrayal</i> Ravenhill: <i>Shopping and Fucking</i> Ridley: <i>The Fastest Clock in the Universe, Mercury Fur</i> Shaffer: <i>Equus, Amadeus</i> Stoppard: <i>Rosencrantz and Guildenstern are Dead, Arcadia, The Real Thing, Jumpers</i> Wertenbaker: <i>Grace of Mary Traverse, Our Country's Good</i> Wesker: <i>Chicken Soup with Barley, Roots</i></p>	<p>Minimum: 7 paying attention to the development of the period (from the post-war years to the twenty-first century). None of the following should be neglected: Churchill, Osborne, Pinter, Stoppard.</p>

<p>Post-War European: Anouilh: <i>Antigone</i> Beckett: <i>Waiting for Godot, Endgame, Krapp's Last Tape, Happy Days</i> Durrenmatt: <i>The Visit, The Physicists</i> Fassbinder: <i>Blood on the Throat of the Cat, The Bitter Tears of Petra von Kant</i> Fo: <i>Accidental Death of an Anarchist, Can't Pay? Won't Pay!</i> Frisch: <i>The Firebugs</i> Genet: <i>The Balcony, The Maids</i> Handke: <i>Offending the Audience, Kaspar, Ride Across Lake Constance</i> Havel: <i>The Memorandum</i> Ionesco: <i>The Chairs, The Bald Soprano, The Lesson, Rhinoceros</i> Jelinek: <i>Sports Play, Princess Plays</i> Koltès: <i>Black Battles with Dogs, Roberto Zucco</i> Kroetsch: <i>Through the Leaves</i> Müller: <i>Hamletmachine</i> Sartre: <i>Dirty Hands, The Flies, No Exit</i> Weiss: <i>Marat/Sade</i></p>	<p>Minimum: 5 paying attention to national difference (not all from the same language, in other words). Do not neglect Beckett or Fo.</p>
<p>Post-War American: Albee: <i>Who's Afraid of Virginia Woolf?, A Delicate Balance, Three Tall Women, The Goat</i> Baraka: <i>Dutchman</i> Devereaux Smith: <i>Fires in the Mirror, Twilight: Los Angeles</i> Fornes: <i>Abingdon Square, Fefu and Her Friends</i> Hansberry: <i>Raisin in the Sun</i> Henley: <i>Crimes of the Heart</i> Hwang: <i>M Butterfly</i> Ives: <i>Venus in Fur</i> Kennedy: <i>Funnyhouse of a Negro</i> Kushner: <i>Angels in America: Millennium Approaches, Angels in America: Perestroika</i> Mamet: <i>Glengarry Glen Ross, American Buffalo, Oleanna</i> Moraga: <i>Heroes and Saints</i> Norman: <i>Night, Mother</i> Norris: <i>Clybourne Park</i> Nottage: <i>Ruined, Intimate Apparel</i> Parks: <i>The America Play, Venus, Topdog/Underdog</i> Rabe: <i>Streamers, Hurlyburly</i> Shepard: <i>Buried Child, True West</i> Shange: <i>for colored girls who have considered suicide/when the rainbow is enuf</i> Valdez: <i>Los Vendidos, Zoot Suit</i> Wilson (August): <i>Fences, The Piano Lesson, Ma Rainey's Black Bottom, Joe Turner's Come and Gone</i> Wilson (Lanford): <i>Balm in Gilead, Talley's Folly, Fifth of July</i></p>	<p>Minimum: 7 paying attention to the development of the period (from the beginning of the twentieth to the twenty-first century). None of the following should be neglected: Albee, Kushner, Parks, August Wilson.</p>
<p>Canadian: Bolt: <i>Red Emma</i> Bouchard: <i>Lilies, The Orphan Muses, The Coronation Voyage</i> Chaurette: <i>The Queens</i> Cook: <i>Jacob's Wake</i> Curzon: <i>Laura Secord, the Heroine of 1812</i> Dubé, Marcel: <i>The White Geese</i> Fennario: <i>Balconville</i> Freeman: <i>Creeps</i> French: <i>Leaving Home, Of The Fields Lately, Jitters, 1949</i></p>	<p>Minimum: 5 paying attention to the development of the period. None of the following should be neglected: Highway, Pollock, Thompson, Tremblay, Walker.</p>

<p>Gélinas: <i>Yesterday the Children Were Dancing, Ti-Coq</i> Gray: <i>Billy Bishop Goes to War</i> Griffiths: <i>Maggie and Pierre, Age of Arousal, The Book of Jessica</i> (with Campbell) Harden: <i>Esker Mike</i> Healey: <i>The Drawer Boy</i> Highway: <i>Dry Lips Oughta Move to Kapuskasing, The Rez Sisters</i> Hollingsworth: <i>War Babies</i> MacDonald: <i>Goodnight Desdemona (Good Morning Juliet)</i> MacIvor and Brooks: <i>Here Lies Henry</i> Mair: <i>Tecumseh</i> Mighton: <i>Possible Worlds</i> Mitchell: <i>Back to Beulah</i> Murrell: <i>Waiting for the Parade, Farther West</i> Pollock: <i>Blood Relations</i> Reaney: <i>The Donnelly Trilogy</i> Ryga: <i>The Ecstasy of Rita Joe</i> Salutin: <i>1837: The Farmers' Revolt</i> Sears: <i>Harlem Duet</i> Theatre Passe Muraille: <i>The Farm Show</i> Thompson: <i>White Biting Dog, Crackwalker, Lion in the Streets</i> Tremblay: <i>Les Belles Sœurs, Hosanna, Albertine in Five Times</i> Verdecchia: <i>Fronteras Americanas</i> Walker: <i>Beyond Martinique, The Art of War, Criminals in Love, Nothing Sacred, Escape from Happiness</i></p>	
<p>Postcolonial: <u>Africa</u> Fugard, Kani, and Ntshona: <i>Sizwe Bansi is Dead, The Island</i> Soyinka: <i>Death and the King's Horseman, The Lion and the Jewel, Madmen and Specialists, The Bacchae of Euripides</i> Sutherland: <i>The Marriage of Anansewa</i> Gabre-Medhin: <i>A Collision of Altars</i> Aidoo: <i>Dilemma of a Ghost</i> Osofisan: <i>Esu and the Vagabond Minstrels</i></p> <p><u>Australia and New Zealand</u> Davis: <i>Kullark</i> Hibberd: <i>A Stretch of the Imagination</i> Lawler: <i>Summer of the Seventeenth Doll</i> Williamson: <i>Emerald City</i> Mason: <i>The Pobutukawa Tree</i> McGee: <i>Foreskin's Lament</i></p> <p><u>Americas</u> Césaire: <i>A Tempest</i> Hill: <i>Man Better Man</i> Scott: <i>An Echo in the Bone</i> Walcott: <i>Dream on Monkey Mountain</i></p>	<p>Minimum: 5 ensuring you have a geographical range across them. At least one play should be by Soyinka, one of only two still-living playwrights to have won the Nobel Prize for Literature. (The other is Dario Fo; see above.)</p>

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