

**Carleton University  
Fall 2019  
Department of English**

**ENGL 1609A: *Introduction to Drama Studies***

**Location: 3269 ME**  
***Please confirm location on Carleton Central***

**Instructor: Professor Janne Cleveland**

**Email: [janne.cleveland@carleton.ca](mailto:janne.cleveland@carleton.ca)**

**Office: 1913**

**Phone: 613-520-2600 ext. 2320**

**Office Hours: TBD**

**Course Outline:**

Drama combines the literary arts of storytelling, movement, and poetry with the world of live performance. As a form of ritual as well as entertainment, drama has served to unite communities and challenge social norms, to energize and/or disturb audiences. In order to understand this rich art form more fully, we will study a sampling of plays that exemplify different kinds of theatrical practice, the history of performance, and the interpretation of dramatic texts in the Western canon.

**Course Objectives:**

- 1 To provide the tools necessary (including theatre vocabulary) to read dramas of multiple cultures seriously, appreciatively, pleurably, and critically.
- 2 To increase your awareness of ethical, historical, political and artistic questions, as these emerge in dramatic literatures and performance.
- 3 To improve and refine your abilities to effectively express and communicate ideas and arguments pertinent to the study of drama.
- 4 To understand the role of drama as a means to critically reflect on the worlds in which one inhabits.

**Required Reading:**

*Oedipus Tyrannos* Sophocles (c. 429 BCE)

*Frogs* Aristophanes (405 BCE)

*The Rover* Aphra Behn (1667)

*Hedda Gabler* Henrik Ibsen (1890)

*Play* Samuel Beckett (1963)

*Rez Sisters* Tomson Highway (1986)

*Harlem Duet* Djanet Sears (1997)

**Students must attend a performance of *Finding Wolastoq Voice* at the NAC (September 21 - 22). Student tickets are available, and you should sign up for LiveRush tickets, which are very inexpensive. We will discuss the play in class on September 23rd.**

**All plays are contained in *The Broadview Anthology of Drama: Plays From the Western Theatre (Concise Edition)*. This is the preferred text for this class.**

**Highly recommended:**

Composition Handbook (e.g., *The Broadview Guide to Writing - Student Edition*)

**Texts will be available at Haven Books (corner of Seneca and Sunnyside)**

**Evaluation:**

**Attendance/Participation (10%)**

Attendance will be taken in every class. It is important to attend all classes, and come prepared to discuss the readings assigned for that week.

**Performance Review (20%) Due September 30**

A performance review should provide observations and analysis of a production. We will discuss the elements of what makes a good performance review in class. An image of your ticket stub must be attached to your assignment. In **2 - 3** double-spaced pages, your review will contain the following things:

- 1) a **brief** summary of the story line (no more than a couple of sentences in your introduction)
- 2) to the best of your ability, comment on design elements such as sound, lighting, costumes, and set. Do these support the story? How do they do that? Does the lighting, for example, reinforce the tone (humorous, sombre, sad, etc) of the story presented?
- 3) consideration of whether the actors effectively convey character; do they speak clearly and with effective volume; do they remain 'in character' when on stage; is their physicality representative of the character?
- 4) your reasons for recommending the show, or not, to others

**cuPortfolio reflections (20%) Due various dates (check cuLearn)**

You will be expected to create and maintain your own portfolio on cuPortfolio. This platform will be set up, and a presentation on how to use it will happen in class. This tool allows you to track your progress throughout the term. You will submit your portfolios twice through the term, and then at the end of the term. Prompt questions will be provided on cuLearn.

**Annotated Bibliography (10%) Due November 4**

This assignment is the foundation of your final paper. From the list of essay topics provided, you will present a proposal for your final research paper that includes a thesis statement (argument), and a list of **4 - 5** research source citations that you will use as evidence to support your argument. Each citation will be properly annotated in **MLA format\***, and will contain a **brief** summary of each article used (no more than 2 sentences), and a careful explanation of how each resource supports your position, along with how you will use it in your paper. We will go over how to do an annotated bibliography in class, but here is also a very good resource to help you:

<https://owl.english.purdue.edu/owl/resource/614/1/>

<https://owl.english.purdue.edu/owl/resource/747/01/>

### **Research paper (20%) Due November 27**

This is a formal writing assignment. Using feedback from the thesis/annotated bibliography assignment, students will present a polished, carefully crafted final paper of **8 – 10** pages (excluding Works Cited page) in **MLA format** with a coherent, arguable thesis, supported by evidence from the text and scholarly sources, a conclusion that responds to and resolves the argument. The most important aspect of your paper is **critical analysis**; in other words, not just what happens in the play you are examining, but most importantly, why it happens. As well, elements of writing such as rich vocabulary, proper use of citation style, correct punctuation and grammar, and sentence structure (syntax) will be taken into account. Further, structural elements, such as the logical progression of ideas that form the basis of your argument, will be expected. This assignment is your opportunity to demonstrate what you have learned in the course. Don't be afraid to demonstrate your excitement about your discoveries!

### **Final Exam (20%)**

A formal exam will be scheduled by the university examination services, the date of which will be announced later in the term. Do **NOT** make plans to leave Ottawa for Christmas vacation until you have confirmation of when your exam is scheduled.

**Late Policy:** Assignments must be submitted online through cuLearn on the due date by the beginning of class to receive full marks. There will be **no extensions** granted unless discussed prior to the due date with the instructor. In the case where illness prevents a student from submitting an assignment on time, a doctor's note will be accepted. All other late assignments will be penalized **1 mark** per day up to seven days, including weekends. No assignments will be accepted if they are more than 7 days late, with the exception of those stated above. **NOTE: It is your responsibility to insure that all assignments are submitted on time. Keep a backup copy that can be submitted upon request in the event of a lost or misplaced assignment.**

**All assignments will be submitted electronically on cuLearn**

**NOTE:** All assignments must be completed in order to be eligible to pass the course. Failure to hand in all assignments may result in a grade of "F".

**Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.**

#### **REQUEST FOR ACADEMIC ACCOMMODATION:**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

#### **Pregnancy obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Religious obligation**

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. [carleton.ca/pmc](https://carleton.ca/pmc)

#### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: [carleton.ca/sexual-violence-support](https://carleton.ca/sexual-violence-support)

#### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

<https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

## **Plagiarism**

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- ☒ reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- ☒ submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- ☒ using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- ☒ using another’s data or research findings;
- ☒ failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- ☒ handing in “substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.”

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

The policy can be found at: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

**Class Schedule\***

September 4	Introduction: What's in the Syllabus? Theatre Design: How space works
September 9	<b>cuPortfolio tutorial</b> - you will get instruction on how to use cuPortfolio, so come with your laptop
September 11	<b>Oedipus</b> : Ancient Greek Drama in context
September 16	<b>Oedipus</b> : Why is this play a Tragedy?
September 18	<b>Oedipus</b> : What are some contemporary parallels?
September 23	<b>Finding Wolastoq Voice</b> : class discussion
September 25	<b>Frogs</b> : What is the function of Comedy in Ancient Greece?
September 30	<b>Frogs</b> : The politics of humour <b>*performance review due on cuLearn</b>
October 2	<b>Frogs</b> : How can we relate to Aristophanes?
October 7	<b>The Rover</b> : Who was Aphra Behn and what is Restoration Comedy?
October 9	<b>The Rover</b> : What is plot? <b>*cuPortfolio pages due (bio &amp; performance review reflection)</b>
October 14	<b>Thanksgiving NO CLASS</b>
October 16	<b>Annotated Bibliography workshop</b>
October 21 - 25	<b>Fall Reading week - NO CLASS</b>
October 28	<b>Hedda Gabler</b> : Character development in a Realist drama
October 30	<b>Hedda Gabler</b> : Is Hedda a sympathetic character?
November 4	<b>Play</b> : Samuel Beckett's non-Realist dramas <b>*Annotated Bibliography due</b>
November 6	<b>Play</b> : Dialogue, tempo, and rhythm
November 11	<b>Play</b> : How does non-Realist drama convey a unified idea?
November 13	<b>Harlem Duet</b> : Understanding style and genre
November 18	<b>Harlem Duet</b> : Understanding style and genre <b>*cuPortfolio due (annotated bibliography reflection)</b>
November 20	<b>Harlem Duet</b> : Staging race in the late 20th century
November 25	<b>Rez Sisters</b> : Analyzing the action
November 27	<b>Rez Sisters</b> : Staging history - whose past is it? <b>*Final paper due</b>

**December 2**

**cuPortfolios** We will finish all portfolios in class and submit them electronically at the end of the class

**December 4**

Review & Celebration!

\* May be subject to change. Consult cuLearn and your emails frequently