

**Carleton University  
Fall 2016  
Department of English**

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

*Precludes additional credit for: ENGL 1000, 1009, 1100, 1200, 1300, 1400, and FYSM 1004*

**Mon/Wed 1:05 - 2:25 p.m.**

**Location: 3235 ME**

*Please confirm location on Carleton Central*

**Instructor: Janne Cleveland**

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**Office: 1913 Dunton Tower (DT)**

**Phone:**

**Office Hours: TBD**

**Course Outline:**

Drama combines the literary arts of storytelling 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 vitalize and disturb its audiences. In order to understand this rich art form more fully, we will study and discuss a sampling of plays that exemplify different kinds of theatrical practice, the history of performance, and the interpretation of dramatic texts. Students will also be expected to attend a performance of the following production:

**'da Kink in My Hair** (Oct 19 - Nov 5, National Arts Centre)

Students are responsible for purchasing their own tickets. Discounted tickets are available for students. Check the NAC website for details. <http://nac-cna.ca>

**Course Objectives:**

- 1 To provide the tools necessary to read drama of multiple cultures seriously, appreciatively, pleasurably, 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.
- 4 To understand the role of drama as a way in which one can critically reflect on the worlds in which one inhabits.

## Required Reading:

*Oedipus The King* Sophocles  
*Lysistrata* Aristophanes  
*Tartuffe* Moliere  
*Loa to The Divine Narcissus* Sor Juana Inés de la Cruz  
*A Doll House* Henrik Ibsen  
*da Kink in my Hair* Trey Anthony  
*The Glass Menagerie* Tennessee Williams  
*Dry Lips Oughta Move to Kapuskasing* Tomson Highway  
*Stuff Happens* David Hare  
*Ubu Roi* Alfred Jarry

## Highly Recommended:

Composition handbook (e.g. *The Broadview Guide to Writing*)

**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. **NOTE:** If you miss 50% or more of class, you will not be allowed to write the final exam.

### Performance Review (15%)

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. Students must write a performance review of the NAC production of *da Kink in My Hair*, to be submitted **within 5 days** of attending. An image of your ticket stub must be attached to your assignment. In **3 - 5** 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) a 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) a 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

### **Annotated Bibliography (20%) Due November 2 (5 - 7 double-spaced pages)**

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 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/>

### **Final Paper (25%) Due November 23rd (8 - 10 double-spaced pages)**

This is a formal writing assignment. Using feedback from the thesis/outline 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!

Choose one of the following essay topics on which to base your research and your paper. Do not wait until the last minute, since you will run out of time, and the end result will be a poor paper and a low grade.

1) In one of the plays we've studied this term, explore in detail the symbols and/or imagery used, and explain how these comment on the issues embedded in the play. For example, you might focus your discussion on what the glass animals symbolize (what do they stand for?) in Tennessee Williams' play *The Glass Menagerie*. You will need to carefully explain what the symbols/imagery are, and how they are used to convey meaning in the play.

2) Focusing on one play we've studied, explore how one design element (lighting, sound, costumes, props, set) reinforces the main themes of the play. For example, you might consider how the costumes used in Aristophanes' *Lysistrata*, which transform the male actors into female characters, were used for comedic purposes in the 5th C BCE. How might that use of costuming be used in a contemporary production; would it have the same effect? If not, how would it look different?

3) If drama can be understood to be responding to the events and attitudes of the time in which plays are written and performed, consider how one play we've studied can be interpreted as still relevant in our world today. For example, what social commentaries in *Lysistrata*, *Tartuffe*, or *Loa to the Divine Narcissus* connect us to similar social issues in the contemporary moment?

4) Focusing on one play we've studied, consider and comment on how the architectural design of a particular theatre space reflects the cultural value of drama. For instance, you might examine how the design of the amphitheatre of ancient Athens for the City Dionysia festival reflects the social strata of ancient Greece. For this topic, you will need to think about things like the relationship of the audience to the stage, the size of the venue, and where the space is geographically located in the city.

5) Comparing two plays we've studied, comment on how they either reinforce or resist the dominant social and moral values of their time. For example, you might consider what kinds of social commentary *Loa to the Divine Narcissus* and *Dry Lips Oughta Move to Kapuskasing* are making in relation to their dominant cultures. In what ways are the plays either reinforcing or resisting the dominant social and/or moral values of their time and place?

### **Portfolio Responses (10%)**

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.

### **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.**

**Assignments will be submitted electronically on cuLearn or cuPortfolio**

**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".

### **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:** write to me 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 see the [Student Guide](#).

**Religious obligation:** write to me 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 see the [Student Guide](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation.

If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and 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 me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **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
- Using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgement in any academic assignment
- Failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks

Plagiarism is a serious offence. When an instructor suspects plagiarism the Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student. Penalties can include a final grade of “F”, which will appear on the student’s transcript.

The Academic Integrity Policy can be accessed at <http://www2.carleton.ca/studentaffairs/academic-integrity>.

## Class Schedule\*

<b>Week 1 September 7</b>	<b>Introduction:</b> What is drama? Why should we care?
<b>Week 2 September 12/14</b>	<i>Oedipus the King:</i> Ancient Greek drama in context; key elements of tragedy
<b>Week 3 September 19/21</b>	<i>Lysistrata:</i> Old Comedy of Aristophanes; staging satire
<b>Week 4 September 26/28</b>	<i>Tartuffe:</i> Political theatre in 17th C France; elements of French farce * <b>portfolios due September 28</b>
<b>Week 5 October 3/5</b>	<i>Loa to the Divine Narcissus:</i> Spanish Golden Age; religious allegory and colonial culture
<b>Week 6 October 10/12</b>	<b>no class October 10 - Thanksgiving</b> October 12: Theatre Architecture; spatial relationships
<b>Week 7 October 17/19</b>	<i>A Doll House:</i> Realism and the 'problem' play * <b>portfolios due October 19</b>
<b>Week 8 October 24/26</b>	<b>Reading Week - no class</b>
<b>Week 9 October 31/November 2</b>	<i>da Kink in my Hair:</i> Race in contemporary drama (*Students must see the NAC production before class on November 2nd) * <b>Annotated Bibliography due Nov 2nd</b>
<b>Week 10 November 7/9</b>	<i>Glass Menagerie:</i> American Realism and the memory play
<b>Week 11 November 14/16</b>	<i>Ubu Roi:</i> Fin de siècle Experimental theatre; Jarry's precursor to Surrealism/absurdism; resisting Realism
<b>Week 12 November 21/23</b>	<i>Stuff Happens:</i> Theatre of War in the 21st Century * <b>Final paper due November 23rd</b>
<b>Week 13 November 28/30</b>	<i>Dry Lips Oughta Move to Kapuskasing:</i> First Nations drama in Canada
<b>Week 14 December 5/7</b>	<b>Review * portfolios due December 5</b>
<b>December 9</b>	<b>Make up class:</b> in lieu of Thanksgiving Monday class, this will be a final review day prior to the exam

