

**Carleton University
Fall 2017
Department of English**

**ENGL 1609A: *Introduction to Drama Studies*
Monday/Wednesday 1:05 - 2:25 p.m.**

Location: 342 TB
Please confirm location on Carleton Central

Instructor: Janne Cleveland
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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 be expected to attend **at least one** of the following live performances (on which you will subsequently write a performance review):

Sir John A: Acts of a Gentrified Ojibway Rebellion (October 3 - 14, NAC Studio)

King of the Yeas (Oct 25 - Nov 11, NAC Theatre)

You Are Happy (Sept 21 - Oct 8, GCTC)

Ordinary Days (Oct 31 - Nov 19, GCTC)

Students are expected to arrange their own tickets, but there are multiple ways to purchase student/discounted tickets, which we will discuss in class. You can also check the websites for these venues to find out what options are available for students. Some of these performances include a post-show talkback, which can enrich your experience, so check the schedules for these when booking your tickets.

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 Molière

The Play of the Virtues (Ordo Virtutum) Hildegard von Bingen*

A Doll House Henrik Ibsen

Rosencrantz & Guildenstern Are Dead Tom Stoppard

* This script will be available on the course page on cuLearn

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. Of the four possible plays in the list provided above, students must attend one, and write a performance review to be submitted **within 5 days** of attending. 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) 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%)

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%)

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!

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 coins symbolize in Stoppard's *Rosencrantz & Guildenstern Are Dead*. You will need to carefully explain what the symbols/imagery are, and how they are used to convey meaning in the play. For full marks, discuss both the content (narrative) and the form (staging indicated in the text) in relation to the symbols/images presented.

2) Focusing on one play we've studied, explore how one design element (lighting, sound, costumes, props, set) contributes to reinforcing the main themes of the play. For example, you might consider the function of masks used in Sophocles' *Oedipus* or Aristophanes' *Lysistrata*, or the function of the music in *The Play of the Virtues*. Explore in detail how this design element functions and explicitly how it is connected to the narrative represented.

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 issues in *Tartuffe* or *A Doll House* connect us to similar social issues in the contemporary moment? Make a specific comparison, and explain exactly how the play might be produced/staged to highlight the contemporary connection.

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 in relation to Aristophanes' *Lysistrata*. For this topic, you will need to think about things like the demographic of the audience, 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 the moral/social values presented in *The Play of the Virtues* and *Tartuffe*, and how these are presented. In what ways are the plays either reinforcing or resisting the dominant social and/or moral values of their time and place? Be sure to comment in your analysis on the style (comedy, tragedy, etc.) that connects and/or differentiates these plays.

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 (check the assignment schedule to see where to submit)

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 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*

Week 1 September 6	Introduction: exploring the syllabus; what to expect
Week 2 September 11/13	September 11: cuPortfolio instruction and set up September 13: Ancient Greek drama in context
Week 3 September 18/20	Tragedy: <i>Oedipus the King</i>
Week 4 September 25/27	September 25: <i>Oedipus</i> September 27: Old Comedy in context
Week 5 October 2/4	Comedy: <i>Lysistrata</i>
Week 6 October 9/11	no class October 9 - Thanksgiving October 11: Renaissance Drama <i>Tartuffe</i>
Week 7 October 16/18	<i>Tartuffe</i>
Week 8 October 23/25	Reading Week - no class
Week 9 October 30/Nov 1	Medieval Drama <i>The Play of the Virtues</i>
Week 10 November 6/8	<i>The Play of the Virtues</i>
Week 11 November 13/15	Realist Drama in the Late 19th Century: <i>A Doll House</i>
Week 12 November 20/22	<i>A Doll House</i>
Week 13 November 27/29	Anti-Realist Drama in the Late 20th Century: <i>Rosencrantz & Guildenstern Are Dead</i>
Week 14 December 4/6	<i>Rosencrantz & Guildenstern</i>
December 8	Last day of class, replacing missed class on October 9

*May be subject to change, so check cuLearn regularly for updates