

**Carleton University
Winter 2021
Department of English**

ENGL 2609A: *Drama Studies: Modes and Movements*
Prerequisite(s): *second-year standing*

Day/Time: Tuesday/Thursday 1:00 - 2:30 p.m.
Format: *Blended*
Please confirm location on Carleton Central

Instructor: Prof Janne Cleveland
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Phone:
Office Hours: by appointment

Course Outline:

Theatre, in part through the aspect of 'liveness' absent in film, is dependent on not just the narrative content, but also, importantly, the cultural events to which the dramas respond. The development of dramatic practice, over time, produces a number of experimental strategies on the part of playwrights and performance theorists looking to engage audiences within the specific context of their times and places. This course will explore a number of developments in dramatic practice and technological advances, beginning at the end of 19th C that set up theatrical experimentation of the 20th Century. Such aesthetic movements as Expressionism, Epic Theatre, African American drama (among others) will be closely examined through a sampling of play texts that represent these historical and cultural responses. As well, we will examine advances in staging techniques like lighting and scenic design that enabled theatre theorists and practitioners to experiment with the aesthetic movements that emerged in this period, and continue to influence contemporary theatre-making. The plays exemplify how drama reflects our worlds back to us, and through experimentations in representation, give us pause to consider what we want our worlds to look like.

Course Objectives:

1. To increase an understanding of the ways in which theatrical experimentation directly connects to the social, political, and psychological worlds we inhabit
2. To improve the skills of critical reading, analysis, and especially academic writing
3. To increase knowledge of the contexts in which these experimental styles emerged

4. To discover how these experimental performance/production/staging styles continue to influence on contemporary stages

Required Reading:

Machinal Sophie Treadwell
Mother Courage Bertolt Brecht
Hamletmachine Heiner Müller
Information for Foreigners Griselda Gambaro
Harlem Duet Djanet Sears
East of Berlin Hannah Moscovitch

Highly Recommended:

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

NOTE: This is a blended course that will be taught on the zoom platform (zoom details will be on the cuLearn page for the course).

A **blended** online course is one in which there is a mixture of synchronous meetings and asynchronous activities. In this course, this will mean students need to be prepared to meet online via web conferencing tools – we will use zoom – at scheduled days and times. The asynchronous activities are intended to provide flexibility to students when the class is not meeting synchronously. Students are expected to remain up to date with the deadlines and due dates provided by the instructor. These courses require reliable high-speed Internet access and a computer (ideally with a webcam), and a headset with a microphone.

A list of minimum tech requirements for online learning can be found here:

<https://carleton.ca/its/help-centre/faq-technical-specs-for-new-students/>

Evaluation:

Participation (10%)

It is important to attend all classes, and come prepared to discuss the readings assigned for that week. There will be a variety of short reading responses throughout the term to help you focus on the material. Providing a short answer on the response forum board provided will count toward your participation grade.

Character study (10%)

Due February 5 midnight

This assignment requires you to think about the connection between the style of theatre and how the character(s) exemplify the style. You will write a short paper of **3-4 double-spaced pages** that focuses on one character from one of the plays assigned early in the

term. Your analysis will connect the style of theatre (Expressionism or Epic Theatre in either *Machinal* or *Mother Courage*) and make an argument for how and why the character you are examining is representative of that style. We will discuss the requirements of this assignment in further detail at the beginning of the term. You will be expected to properly use MLA formatting. The following link will provide you an example of the formatting requirements:

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_paper.html

Scene Study (10%)
March 5 at midnight

This assignment requires you to carefully consider the style of theatre of a particular play, and explore it through a detailed analysis of **one scene**. Choose a scene from any of the plays studied up to this point (*Machinal*, *Mother Courage*, *Hamletmachine*, or *Information for Foreigners*) and in **4-5 double-spaced pages** you will prepare a **detailed analysis** of one scene and comment on how it is representative of the style in question. We will discuss the requirements of this assignment in further detail at the beginning of the term.

You will be expected to use proper MLA formatting (see link above).

Annotated Bibliography (30%)
Due March 12 at midnight

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. You must include **5 - 7** scholarly sources. Each source will be properly cited and 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/>

Paper workshop (10%)
April 6 in-class

This is an in-class assignment on the last day of class. You will be divided into groups, and each student will have the opportunity to present the thesis and points of argument for the final paper. Each student will be expected to offer feedback to others in the group.

Final Paper (30%)
Due April 13 midnight

A list of essay topics will be provided at the beginning of the term. This is a formal writing assignment. Using feedback from the 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!

Quick Calendar: Assignment Overview

Date	Topic	Assignment
February 5	Character Study	Short paper
March 5	Scene Study	Short paper
March 12	Annotated Bibliography	Annotated Bibliography
April 6	Paper workshop	In-class workshop
April 13	Final paper	Final paper

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.

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”. Assignments submitted after the course has ended will NOT be accepted.

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: 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 click [here](#).

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 click [here](#).

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).

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 where 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: <https://carleton.ca/equity/sexual-assault-support-services>

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. 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. <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 *

January 12/14	Introduction: what to expect; what's in the syllabus Expressionism/Sophie Treadwell
January 19/21	<i>Machinal</i>
January 26/28	Epic Theatre/ Bertolt Brecht
February 2/4	<i>Mother Courage and Her Children</i> Character Study due February 5 midnight
February 9/11	Postmodern Drama/Heiner Müller <i>Hamletmachine</i>
February 23/25	Site-specific theatre/Griselda Gambaro <i>Information for Foreigners</i>
March 2/4	<i>Information for Foreigners</i> Scene study due March 5 midnight
March 9/11	African American Drama/Djanet Sears *Annotated bibliography due March 12 midnight
March 16/18	<i>Harlem Duet</i>
March 23/25	Political/historical drama/Hannah Moscovitch
March 30/April 1	<i>East of Berlin</i>
April 6/8	Paper Workshop (April 6 in-class)
April 13	Wrap up/final papers due

***Subject to change. Check on Carleton Central for any changes.**