

**Carleton University
Winter 2020
Department of English**

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

Monday/Wednesday 1:05 p.m. - 2:25 p.m.
Location: TB 446
Please confirm location on Carleton Central

Instructor: Prof Janne Cleveland
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Phone:
Office Hours: TBD

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 Absurdism, Expressionism, Epic Theatre, Verbatim Theatre, Postcolonial drama, and Feminist Theatre (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 we will explore exemplify the ways in which 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:

Mother Courage Bertolt Brecht
Waiting for Godot Samuel Beckett
Death and the King's Horseman Wole Soyinka
Hamletmachine Heiner Müller
Cloud Nine Caryl Churchill
Daisy Sean Devine
Dutchman Amiri Baraka

There will be a production of *Daisy* at GCTC March 10 - 29. You must see this production before we discuss it in class the week of March 16/18. Discounted tickets for students are available.

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.

Character study (10%)

Due February 7

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 either *Machinal* or *Mother Courage*. Your analysis will connect the style of theatre (Expressionism or Epic Theatre in this case), and make an argument for how and why the character you are examining is presented as it is. We will discuss the requirements of this assignment in further detail at the beginning of the term.

Scene Study (10%)

Due March 5

This assignment requires you to consider in detail 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*, *Waiting for Godot*, or *Hamletmachine*) and in 4-5 double-spaced pages you will closely examine 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.

Annotated Bibliography (30%) Due March 19 (by 11:55 on cuLearn)

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%)

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.

Take-home exam/Research Paper (30%) Due: During the exam period (TBD) (by 11:55 p.m. on cuLearn)

A list of essay topics will be provided at the beginning of the term. 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!

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

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: <https://carleton.ca/equity/contact/form-pregnancy-accommodation/>

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: <https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

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 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. For more details, visit the Paul Menton Centre Website: 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: <https://carleton.ca/equity/focus/sexual-violence-prevention-survivor-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 *

January 6/8	Introduction: reading the syllabus Dramatic experimentation in the early 20th Century; Epic Theatre
January 13/15	<i>Mother Courage</i>
January 20/22	<i>Mother Courage</i>
January 27/29	Absurdism: <i>Waiting for Godot</i>
February 3/5	<i>Waiting for Godot</i> (Character Study due February 5)
February 10/12	Postcolonial Theatre: <i>Death and the King's Horseman</i>
February 17/19	Reading Week!
February 24/26	Postmodern Theatre: <i>Hamletmachine</i>
March 2/4	<i>Hamletmachine</i> (Scene Study due March 5)
March 9/11	Feminist/Genderqueer theatre: <i>Cloud Nine</i>
March 16/18	<i>Cloud Nine</i> (Annotated Bibliography due March 19)
March 23/25	Theatre and Technology: <i>Daisy</i>
March 30/April 1	African-American Theatre: <i>Dutchman</i>
April 6	Paper workshop; Wrap up!

* May be subject to change. Check frequently on cuLearn.