

**Carleton University  
Winter 2018  
Department of English**

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

**Wed / 11:30 a.m. - 2:30 p.m.**

**Location: 133 PA**

***Please confirm location on Carleton Central***

**Instructor: Prof Janne Cleveland**

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

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

**Phone:**

**Office Hours: TBD**

**Course Outline:**

The theatrical event has the ability to move an audience, in part through the aspect of 'liveness' absent in film, and is dependent on not just the narrative content, but also, importantly, the cultural events on which the dramas reflect and 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 Symbolism, Absurdism, Expressionism, Epic Theatre, Verbatim Theatre, and Poor 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. 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, and
4. To discover how these experimental performance/production/staging styles continue to influence on contemporary stages

Students **must** attend a performance of **887** (NAC Theatre, Jan 10, 11), and any **one** production from the **Undercurrents Festival** (Arts Court Theatre, February [dates TBA]). **Robert Lepage** will be visiting Carleton for a discussion of his production, **887**, on January 12th (details to be confirmed). Students **are required** to attend.

### **Required Reading:**

*Machinal* Sophie Treadwell  
*Mother Courage* Bertolt Brecht  
*The Lavender Railroad* Lawrence Aronovitch\*  
*Waiting for Godot* Samuel Beckett  
*Hamletmachine* Heiner Müller  
*Information for Foreigners* Griselda Gambaro  
*Dutchman* Amiri Baraka

### **Highly Recommended:**

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

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

**\* This text will be available in PDF format to be purchased from the Instructor at the beginning of term**

### **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 eligible to pass the course.

#### **Performance Review (2 X 15% = 30%)**

A performance review should provide observations and analysis of a professional theatre production. It is the students' responsibility to schedule and purchase tickets for the performance of their choice. We will discuss the elements of what makes a good performance review in class. Students must write a performance review of the production they choose to see (from the list provided) to be submitted no later than **January 17th** for your review of **887** and **5 days after** your review of the **Undercurrents Festival** production you choose. It is highly recommended that you submit these assignments as soon as possible after seeing the production, so you won't forget details you want to include. 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 (30%) Due March 7 (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/>

### **Take-home exam/Research Paper (30%) Due: April 26 (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”.

### 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 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*). **Requests made within two weeks will be reviewed on a case-by-case basis.** After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website ([www.carleton.ca/pmc](http://www.carleton.ca/pmc)) 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  
<https://carleton.ca/registrar/academic-integrity/>

**Class schedule \***

<b>January 10</b>	<b>Introduction:</b> Dramatic experimentation in the early 20th Century
<b>January 17</b>	<b>Expressionism:</b> <i>Machinal</i>
<b>January 24</b>	<i>Machinal</i>
<b>January 31</b>	<b>Epic Theatre:</b> Mother Courage
<b>February 7</b>	<i>Mother Courage</i>
<b>February 14</b>	<b>Queer Theatre:</b> <i>The Lavender Railroad</i> **
<b>February 21</b>	<b>Reading Week!</b>
<b>February 28</b>	<b>Absurdism:</b> <i>Waiting for Godot</i>
<b>March 7</b>	<i>Waiting for Godot</i>
<b>March 14</b>	<b>Postmodern Theatre:</b> <i>Hamletmachine</i> *~
<b>March 21</b>	<b>Site-specific Theatre:</b> <i>Information for Foreigners</i>
<b>March 28</b>	<b>African-American Theatre:</b> <i>Dutchman</i>
<b>April 4</b>	<b>Wrap up!</b>

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

\*\* in-class visit/discussion with the playwright, Lawrence Aronovitch

\*~ in-class visit with playwright, Arthur Milner