

**Carleton University  
Winter 2024  
Department of English**

**ENGL 4609A/5900W: *Drama Studies: Global Context/Selected Topic in English Studies I  
(Epic Theatre for the 21<sup>st</sup> Century)***

**Prerequisites:**

**Day(s) of the week / Time(s) of lectures: Tuesdays 11:35 a.m. – 2:25 p.m.  
*Please confirm location on Carleton Central***

**Instructor: Prof. Janne Cleveland  
Email: [janneclleveland@cunet.carleton.ca](mailto:janneclleveland@cunet.carleton.ca)**

**Office Hours: TBD and by appointment**

|                |   |
|----------------|---|
| January 8      | Winter term begins.   |
| January 19     | Last day for registration and course changes (including auditing) in Winter term courses.   |
| January 31     | Last day to withdraw from Winter term courses with a full fee adjustment (financial withdrawal).  |
| February 19    | Statutory holiday. University closed.   |
| February 19-23 | Winter Break. No classes.   |
| March 15       | Last day for academic withdrawal from Winter and Fall/Winter courses.   |
| March 29       | Statutory holiday. University closed.   |
| April 10       | Last day of Winter term classes. Classes follow a Friday schedule.<br>Last day for handing in term work and the last day that can be specified by a course instructor as a due date for term work.<br>Last day for take-home examinations to be assigned. |

**Course description:**

***“Art is not a mirror held up to reality but a hammer with which to shape it.” – Bertolt Brecht***

In the early to mid-20<sup>th</sup> Century, dramatist, and playwright, Bertolt Brecht developed a style of theatre he called Epic Theatre. Emerging from the staging strategies of German Expressionism, Brecht was influenced by Marx in perfecting his craft. He saw a need for theatre to shake off the complacency of bourgeois spectatorship and become something that could entertain but also provoke thought about the world and the nature of human relationships in a politically charged landscape. In this course we will examine Brecht’s theories, alongside some of his well-known plays with an eye to understanding the influence of his work in our contemporary moment, which it can be argued is equally as fraught as the world Brecht navigated in exile in the 1940s. Do we still see manifestations of Epic Theatre in new works? Is there a place for didacticism in

the theatre? We will delve deeply into Brecht's work to see how and where his legacy continues to be felt in contemporary theatre.

### **Course Objectives/Learning Outcomes:**

1. To explore the social/cultural history of Epic Theatre.
2. To consider how the context of mid-20<sup>th</sup> century theatre making can provide a map of sorts for navigating contemporary cultural issues.
3. To develop a critical analysis the staging strategies of Epic Theatre.
4. To refine the skills of research and the application of theories in real-world scenarios.
5. To become comfortable presenting research with confidence.
6. To develop a deeper understanding of how Epic Theatre reflects and informs the cultural concerns of the social worlds we inhabit.

### **Required Reading**

Willett, John. *Brecht on Theatre: The Development of an Aesthetic*. Ed and trans. By John Willett. Hill and Wang, 1992.

Brecht, Bertolt. *Life of Galileo*. <http://zrperry.com/wp-content/uploads/2021/10/The-Life-of-Galileo-by-Bertolt-Brecht.pdf> We will use this reading as a touch point throughout the term. Please read it prior to the start of the course.

### **Evaluation:**

#### **CuPortfolio (30%)**

Students will be provided with access to cuPortfolio, in which they will create 4 portfolio pages to track their own progress across the term (due dates vary, so check the course calendar). For example, students will produce a bio page (5%), a post-seminar report (10%), a reflection on the annotated bibliography assignment (10%), and a course evaluation (5%). Prompt questions for each portfolio page will be provided.

#### **Seminar Presentation (20%)**

Students will prepare a presentation on the materials assigned for one of the modules during the term. You must sign up for your presentation in the first week of the course. You may use the topic of the seminar to build your final research paper. Presentations will be scheduled at the beginning of class and should take 15 - 20 minutes. There will be time for discussion and questions following each presentation.

#### **Annotated Bibliography (15%)**

This assignment is the foundation of your final paper. 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. Undergraduate students in the course must include **7 - 9**

scholarly sources; **Graduate students must include 10 – 12 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), plus a paragraph of 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 are also very good resources to help you:

<https://owl.english.purdue.edu/owl/resource/614/1/>

<https://owl.english.purdue.edu/owl/resource/747/01/>

### **Final Paper (20%)**

This is a **formal writing assignment.** Using feedback from the thesis/outline assignment and the paper workshop, undergraduate students will present a polished, carefully crafted final paper of **10 – 12 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. **Graduate students will be expected to produce a paper of 12 – 15 pages.** The most important aspect of your paper is **critical analysis**; in other words, not just what your topic is, but why it is important. 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 show your excitement about your discoveries!

### **Essay Topics:**

Choose one of the topics/texts in connection with the reading schedule to produce a carefully crafted argument. You may choose to develop the argument from your seminar presentation. This is recommended. You are encouraged to discuss your topic, and your approach, in advance with the instructor.

### **Paper Workshop (5%)**

This is an in-class assignment. Each student will present their research for the final paper and will in turn receive peer feedback. You must be in class to participate and receive marks for this.

### **Class Participation (10%)**

This is a seminar class, so it is important to take part in discussions. However, students who are naturally quiet or have difficulty operating in a public speaking format will not be penalized. There are many models for learning and contributing to the learning of others. In-class activities like the paper workshop at the end of the term will count toward your participation grade. This class provides you with the opportunity to share your ideas and learn from others in a safe, supported environment. Take advantage of the chance to use your voice!

**All assignments will be submitted on Brightspace.**

**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 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.

## **PLAGIARISM**

The University Academic Integrity Policy defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment
- using another’s data or research findings without appropriate acknowledgement
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.
- Any use of generative AI tools to produce assessed content is considered a violation of academic integrity standards. **The use of Generative AI (e.g. ChatgPT is expressly forbidden in this course**

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. For more information, please see:

<https://carleton.ca/registrar/academic-integrity/>

## Statement on Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

**Emergency Resources (on and off campus):** <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

### Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

### Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

## 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:** 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 accommodation regarding a formally scheduled final exam, you must complete the Pregnancy Accommodation Form ([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](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).

### **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 will 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>

## **Class Reading Schedule\***

|                    |  |
|--------------------|--|
| <b>January 9</b>   | <b>Introduction:</b> What's in the syllabus? Some background on Brecht |
| <b>January 16</b>  | <b>Page 3 – 24</b> Wedekind to Epic Theatre Difficulties               |
| <b>January 23</b>  | <b>Page 24 – 47</b> Oedipus to Literarization                          |
| <b>January 30</b>  | <b>Page 47 – 62</b> Film to Epic Theatre                               |
| <b>February 6</b>  | <b>Page 65 – 84</b> Exile to Die Mutter                                |
| <b>February 13</b> | <b>Page 84 – 106</b> Music to Gestic Music                             |
| <b>February 20</b> | <b>Reading Week! No classes</b>  |
| <b>February 27</b> | <b>Page 107 – 129</b> Popular to The Street Scene                      |
| <b>March 5</b>     | <b>Page 130 – 175</b> Experimental Theatre to Der Messingkauf          |
| <b>March 12</b>    | <b>Page 179 – 205</b> A Short Organum for Theatre                      |
| <b>March 19</b>    | <b>Page 209 – 238</b> Master Treatment to Stanislavsky                 |
| <b>March 26</b>    | <b>Page 239 – 265</b> Theatrearbeit to Coriolanus                      |
| <b>April 2</b>     | <b>Page 266 – 283</b> Cultural Policy                                  |
| <b>April 9</b>     | <b>Paper Workshop; Wrap up!</b>  |

**\*May be subject to change. Check frequently for updates on Brightspace**