



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA
DRAM 340 Seminar in Drama I
Fall 2015-Winter 2016

Instructor	Heery Lynn
Office	CHD 204
Email, Phone	hblynn@ucalgary.ca , (403) 220-6452. Messages may be left on my voicemail.
Office Hours	Wednesdays 11:00 AM – 12:00 PM, or by appointment
Day(s), Time(s) and Location of Class	Monday and Wednesday, 12:00-1:50 PM in CHE 002.
Out of Class Activities	<p>Students who opt to write production critiques instead of critical papers are required to see at least two theatre productions to complete their production critique assignments:</p> <p>PRODUCTION DATES:</p> <p>VANIA & SONJA & MASHA & SPIKE by Christopher Durang Alberta Theatre Projects – Martha Cohen Theatre September 15 – October 3, 2015</p> <p>THE CRUCIBLE by Arthur Miller Theatre Calgary – Max Bell Theatre October 13 – November 8, 2015</p> <p>THE CONTAINER by Clare Bayley University of Calgary – Venue TBA October 20 – 31, 2015</p> <p>INSIDE by Daniel MacIvor University of Calgary – Reeve Theatre November 24 – December 5, 2015</p> <p>THE LEARNED LADIES by Moliere University of Calgary – University Theatre February 16 – 27, 2016</p> <p>THE LITTLE PRINCE by Nicholas Lloyd Webber & James D. Reid (Adapted from the novel by Antoine de Saint-Expery) Theatre Calgary – Max Bell Theatre January 19 – February 28, 2016</p> <p>THE TURN OF THE SCREW by Jeffrey Hatcher (Adapted from the novel by Henry James) Vertigo Theatre – Playhouse Theatre March 12 – April 10, 2016</p> <p>THE LIGHT IN THE PIAZZA by Craig Lucas & Adam Guettel (Adapted from the novel by Elizabeth Spencer)</p>

	Theatre Calgary – Max Bell Theatre April 26 – May 22, 2016
Learning Resources: Required Readings, Textbooks and Materials	<p>Christopher Durang. CHRISTOPHER DURANG EXPLAINS IT ALL FOR YOU. Grove Press. _____. THE MARRIAGE OF BETTE AND BOO. Dramatists Play Service. _____. VANIA & SONJA & MASHA & SPIKE. Grove Press.</p> <p>Yasmina Reza. GOD OF CARNAGE, tr. Christopher Hampton. Dramatists Play Service. Clare Bayley. THE CONTAINER. Nick Hern Books. Arthur Miller. THE CRUCIBLE. Dramatists Play Service. Timberlake Wertenbaker. OUR COUNTRY'S GOOD. Dramatic Publishing. Ins Choi. KIM'S CONVENIENCE. Anansi. (Texts/Libretto for BASHIR LAHZAR, INSIDE, & FILUMENA will be supplied at no cost.)</p> <p>Antoine de Saint-Expery. THE LITTLE PRINCE, tr. Richard Howard. Mariner Books. Moliere. THE MISANTHROPE, TARTUFFE & OTHER PLAYS, tr. Maya Slater. Oxford UP. Marsha Norman. THE SECRET GARDEN. Theater Communications Group. Henry James. THE TURN OF THE SCREW. Dover Books. Hatcher, Jeffrey. THE TURN OF THE SCREW. Dramatists Play Service. Elizabeth Spencer. THE LIGHT IN THE PIAZZA & OTHER ITALIAN TALES. UP of Mississippi. Craig Lucas & Adam Guettel. THE LIGHT IN THE PIAZZA. Theater Communications Group. (Text/Libretto for THE LITTLE PRINCE and HANSEL AND GRETEL will be supplied at no cost.)</p>
Prerequisites	Drama 240 or consent of the Division Chair, Drama.
Supplementary Fees	None.
Course Description	Critical examination of plays performed in Drama's season; staging requirements for contemporary productions and other works by the same authors and their contemporaries may also be studied.
Course Overview	
Course Learning Outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. have an expanded knowledge of theatre history. 2. have more developed skills in text analysis. 3. have more developed skills in production analysis. 4. gain additional practice in creating persuasive arguments under the pressure of time.
Course Schedule:	<p><u>UNIT #1: DURANG AND CONTEMPORARY SATIRE</u></p> <p>September 9: First Meeting</p> <p>September 14: Christopher Durang, SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU</p> <p>September 16: _____, BEYOND THERAPY</p> <p>September 21: _____, THE MARRIAGE OF BETTE AND BOO</p> <p>September 23: _____, VANIA & SONJA & MASHA & SPIKE</p> <p>September 28: Yasmina Reza, GOD OF CARNAGE</p> <p>September 30: CARNAGE (Roman Polanski Film)</p> <p>October 5: VANIA & SONJA & MASHA & SPIKE Production Critique</p> <p>October 7: Test on Unit #1</p>

UNIT #2: IMMIGRANT VISIONS

October 12:	Thanksgiving Day – No Class
October 14:	Clare Bayley, THE CONTAINER
October 19:	NONE WITHOUT SHAME: MILLER, KAZAN & THE BLACK LIST (PBS Documentary)
October 21:	Arthur Miller, THE CRUCIBLE
October 26:	THE CRUCIBLE (Nicholas Hytner Film)
October 28:	Timberlake Wertebaker, OUR COUNTRY’S GOOD
November 2:	THE CONTAINER Production Critique
November 4:	Evelyne de la Cheneliere, BASHIR LAZHAR
November 9:	MONSIEUR LAZHAR (Philippe Falardeau Film)
November 11:	Reading Day – No Class
November 16:	THE CRUCIBLE Production Critique
November 18:	Ins Choi, KIM’S CONVENIENCE
November 23:	Daniel MacIvor, INSIDE
November 25:	John Murrell and John Estacio, FILUMENA
November 30:	FILUMENA (Edmonton Opera Production)
December 2:	Test on Unit #2
December 7:	INSIDE Production Critique

UNIT #4: ADAPTATION (PAGE TO STAGE) – PART ONE

January 11:	Antoine de Saint-Expery, THE LITTLE PRINCE
January 13:	THE LITTLE PRINCE (Stanley Donen Film)
January 18:	Nicholas Lloyd Webber and James D. Reid, THE LITTLE PRINCE

UNIT #3: MOLIERE

January 20:	Background to Moliere
January 25:	THE SCHOOL FOR WIVES
January 27:	THE CLEVER WOMEN (THE LEARNED LADIES)
February 1:	TARTUFFE
February 3:	TARTUFFE (F. W. Murnau Film)
February 8:	THE MISANTHROPE
February 10:	Test on Unit #3
February 15:	Reading Week – No Class
February 17:	Reading Week – No Class

UNIT #4: ADAPTATION (PAGE TO STAGE) – PART TWO

February 22:	Marsha Norman & Lucy Simon, THE SECRET GARDEN
February 24:	THE SECRET GARDEN (Original Cast Recording)

	<p>February 29: March 2:</p> <p>THE LEARNED LADIES Production Critique Engelbert Humperdinck and Adelheid Wette, HANSEL AND GRETEL</p> <p>March 7: March 9:</p> <p>HANSEL AND GRETEL (Glyndebourne Festival Production) THE LITTLE PRINCE Production Critique</p> <p>March 14: March 16:</p> <p>Henry James, THE TURN OF THE SCREW Myfanwy Piper & Benjamin Britten, THE TURN OF THE SCREW (Glyndebourne Festival Production)</p> <p>March 21: March 23:</p> <p>THE INNOCENTS (Jack Clayton Film) Jeffrey Hatcher, THE TURN OF THE SCREW</p> <p>March 28: March 30:</p> <p>Elizabeth Spencer, THE LIGHT IN THE PIAZZA THE LIGHT IN THE PIAZZA (Guy Green Film)</p> <p>April 4: April 6:</p> <p>Craig Lucas & Adam Guettel, THE LIGHT IN THE PIAZZA THE LIGHT IN THE PIAZZA (Broadway Production)</p> <p>April 11: April 13:</p> <p>THE TURN OF THE SCREW Production Critique Test on Unit #4</p>												
<p>Assessment Components</p>	<p><u>ASSIGNMENTS (EACH SESSION):</u></p> <p>1. One production critique (c. 1500 words) due the day that particular production is discussed in class. THIS DUE DATE IS FIRM (see schedule above); THERE WILL BE NO EXTENSIONS GRANTED.</p> <p style="text-align: center;">OR</p> <p>One critical paper (c. 1500 words) due at the end of each Session. Extensions may be granted for good reasons.</p> <p>If you choose to write a critical paper in place of a production critique, it is imperative that the following deadlines be adhered to (dates are approximate):</p> <table border="0" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th></th> <th style="text-align: center;"><u>Fall Session</u></th> <th style="text-align: center;"><u>Winter Session</u></th> </tr> </thead> <tbody> <tr> <td>Topic Selection</td> <td style="text-align: center;">October 1</td> <td style="text-align: center;">February 1</td> </tr> <tr> <td>Bibliography Due</td> <td style="text-align: center;">October 15</td> <td style="text-align: center;">February 15</td> </tr> <tr> <td>First Draft Due</td> <td style="text-align: center;">November 30</td> <td style="text-align: center;">March 30</td> </tr> </tbody> </table> <p>2. Two in-class, open-book, essay tests (sample questions will be given in class).</p> <p>October 7: Test on Unit #1 December 2: Test on Unit #2 February 10: Test on Unit #3 April 13: Test on Unit #4</p> <p>3. Seminar participation.</p>		<u>Fall Session</u>	<u>Winter Session</u>	Topic Selection	October 1	February 1	Bibliography Due	October 15	February 15	First Draft Due	November 30	March 30
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DETERMINATION OF THE FINAL GRADE:

Tests.....	40%
Critiques/Papers.....	40%
Seminar participation.....	20%
	100%

GUIDELINES FOR PRODUCTION CRITIQUES:

Some assumptions:

1. Broadly speaking, I believe there are no valid universal rules or methods for analyzing a work of art. Each work of art is unique and determines, by its very uniqueness, its own special needs for analysis. Generic forms of art may have similarities, but ultimately each work is distinguished by its special combination of form and content.
2. Each person is unique, and each person may well respond to and interpret a work of art differently. Similarities may be shared by people of like taste, historical eras may be characterized by common critical values, but ultimately critical analysis is an individual and very creative act.
3. It follows from the first two points, then, that there are no true absolutes in either art or criticism. A work of art, for example, must not necessarily contain any particular quality nor meet any particular external standard. But for purposes of this course, I will set certain criteria which are generally, but not universally (I dare say), agreed upon by members of our culture and historical era:
 - a) A work of art should be clear (lucid, comprehensible, intelligible, etc.). The work may make use of ambiguity or contradiction or paradox, but the formulation or presentation of these elements should be clear to a reasonably perceptive person.
 - b) A work of art should be consistent (unified, cohesive, organic, etc.).
 - c) A work of art should be effective (moving, funny, interesting, vivid, etc.).
4. The production of a play exists independently from its textual source as a unique work of art. Thus, the critical "truth" of a written text may be said to be the sum of its past, present, and future theatrical representations.

As a result of the above assumptions, when discussing a theatrical production, do not measure the success of the production by the extent to which it agrees with your own vision or interpretation of the text. Do not measure the success of the production by the extent to which it accords with the interpretation we may agree upon, if we do, in class. We study the texts and surrounding materials beforehand in class so that we may be more informed about and sensitive to the possibilities of their production and not so as to form rigid preconceptions. There are thus no "correct" interpretations of plays. Rather, measure the success of the production by the standards of clarity, consistency, and effectiveness -- or, in conventional theatrical jargon, did the production "work"?

In your critiques, deal with the following questions:

1. What was the theatrical interpretation given to the textual material? Was it a “conservative” or traditional realization of the material -- something very “true to text” or very faithful to the playwright’s perceived intentions in the work? Was it a “radical” reworking or revisionist reading of the text, with the director imposing his/her own unique ideas on the text in place of the playwright’s ideas? Or was the interpretation something in between these two extremes – something which offered both traditional and revisionist elements? Was there new material added to the text? Were there significant cuts to the text? What aspects of the textual material were emphasized? What aspects were diminished or even completely ignored? How was the text adapted to the demands of the chosen performance space? Be sure in this regard that you are comparing the production with the text and describing how the director interpreted the text in terms of its theatrical realization. Do not confuse this issue with the playwright’s philosophy or interpretation of life in the text, as this material would be apparent in any “true to text” production.

Give clear descriptive production data to demonstrate how the directorial interpretation was realized. If you saw no comprehensible interpretation (and this happens!), say why this was so (see next paragraph). But try not to evaluate or “judge” the experience either positively or negatively before you have first offered a detailed and fair-minded descriptive analysis of the experience. You must, in a sense, earn your right to “judge” the experience by first demonstrating that you understood what the production actually achieved or at least was trying to achieve in its interpretation of the text.

2. Was the interpretation consistently expressed? If the directorial interpretation seemed incomprehensible (as per above paragraph), it was probably because of gross inconsistencies in the theatrical realization. Give clear descriptive production data to demonstrate the unity or disunity of the production, mindful that even in very well thought-out productions, there may be minor elements that do not seem completely cohesive (perfection is a rare commodity). In this as in other aspects of your work, you should always strive for fairness and balance.

3. Was the interpretation effectively expressed? This is a rather subjective component of the assignment. For grading purposes, the first two questions are much more significant. But I am interested in your feelings and and, by inference, your “taste” as well. Accordingly, if you were moved and/or amused by the production, say how and why. Likewise, if you were bored and/or insulted by the production, also say how and why. However, keep in mind that I do not necessarily regard your emotional responses as beyond comment. Not all responses may be equally insightful. One may be bored, for example, merely by one’s lack of perception. Similarly, one may be thrilled and/or entertained merely by seeing one’s friends on stage. At all events, do your best to convey your honest feelings to me, with as much objective data as you can muster in this admittedly subjective component.

Elaborate the strengths and weaknesses of the production in the above terms, with the following limitations:

a) You must write only about what is actually apparent in the production itself. Any special knowledge of the production’s intentions is irrelevant, except perhaps by way of further elaboration of an obvious fact of the production.

b) Do not belabor the acting of individual cast members, either positively or negatively. Try to keep your focus on the production as a whole, using individual cases only as examples of general points you wish to make. Consider the overall acting style in relationship to the production as a whole. Was it clear, consistent, and effective? Did it “work” in the particular context of this production?

c) You cannot expect to cover all aspects of the production, but you should say something about: i) the overall interpretation of the text ii) the visual elements (sets, costumes, lighting, props) iii) the overall style of the acting iv) any special features of the production, including music and choreography if they are significantly employed. You may wish to focus on one of two of these aspects, but you should include some mention of them all.

GUIDELINES FOR CRITICAL PAPERS:

If you choose to write a critical paper in place of a production critique, it is imperative that the following deadlines be adhered to (dates are approximate):

	<u>Fall Session</u>	<u>Winter Session</u>	
Topic Selection		October 1	February 1
Bibliography Due		October 15	February 15
First Draft Due		November 30	March 30

I will expect to receive your papers in the final form in the last class of each Session, but this deadline may be extended for good reasons. However, the other deadlines are rather firm ones. I wish to avoid receiving critical papers which are last-minute affairs and not really composed in a professional manner. If I feel you are not making satisfactory progress in meeting the above deadlines, I will likely insist that you abandon the project and write a production critique in its place.

Keep your topic small. You cannot expect to cover a comprehensive subject in these papers.

The topic should relate to material connected to one of the units of study in this course outline.

Annotation and style should conform to the MLA Handbook for Writers of Research Papers.

Assessment Expectations

Expectations for Writing:

Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.

Expectations for Attendance and Participation:

Please refer to the Undergraduate Calendar E.3 Attendance for details.

Guidelines for Formatting Assignments

Annotation and style should conform to the MLA Handbook for Writers of Research Papers.

Guidelines for Submitting Assignments

See details above.

Late Assignments

See details above.

Criteria That Must Be Met To Pass

A grade of 'D' is a minimal pass.

Grading Scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 of the Undergraduate Calendar for 2015-2016:

Grade	GPA	Description
A+	4.00	Outstanding.
A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.
A-	3.70	
B+	3.30	
B	3.00	Good - clearly above average performance with knowledge of subject matter generally complete.
B-	2.70	
C+	2.30	
C	2.00	Satisfactory - basic understanding of the subject matter.
C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)
D+	1.30	
D	1.00	Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.
F	0	Fail - unsatisfactory performance or failure to meet course requirements.

Grades for all termwork components will be given in the numerical scale as follows:

- 90-100..... A+ - Outstanding.
- 85-89..... A - Excellent – superior performance, showing comprehensive understanding of subject matter.
- 80-84..... A-
- 75-79..... B+
- 70-74..... B - Good – clearly above average performance, with knowledge of subject matter generally complete.
- 65-69..... B-
- 60-64..... C+
- 55-59..... C - Satisfactory - basic understanding of subject matter.
- 50-54..... C-
- 45-49..... D+
- 40-44..... D - Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.
- 00-39..... F - Fail - unsatisfactory performance or failure to meet course requirements.

	The final course grade will be awarded in the University of Calgary letter-grade which most closely approximates the numerical average attained in the termwork components.
MIDTERM AND FINAL EXAMINATION SCHEDULING	Final examinations may be scheduled at any time during the examination period (11-22 December for Fall 2015 term; 16-27 April for Winter 2016 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam may be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final
DEFERRALS OF EXAMS/TERM WORK	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html
INTERNET AND ELECTRONIC COMMUNICATION DEVICE	elearn.ucalgary.ca/category/d2l/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.
ACADEMIC INTEGRITY, PLAGIARISM	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-2.html) and are reminded that plagiarism-- Using any source whatsoever without clearly documenting it-- is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.
COPYRIGHT	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
ACADEMIC ACCOMMODATION	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/ . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf .
FOIP	ucalgary.ca/secretariat/privacy
STUDENT MISCONDUCT	ucalgary.ca/pubs/calendar/current/k.html
ACADEMIC STANDING	ucalgary.ca/pubs/calendar/current/f.html
SAFEWALK	220-5333 anytime. ucalgary.ca/security/safewalk
CAMPUS SECURITY	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.

EMERGENCY EVACUATION	Assembly points for emergencies have been identified across campus. The primary assembly point for Craigie Hall is the Professional Faculties Food Court. For more information, see the University of Calgary's Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email us at ascarts@ucalgary.ca or call us at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns. • For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment. • For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.
COURSE OUTLINES FOR TRANSFER CREDIT	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
LETTER OF PERMISSION	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: gsa.ucalgary.ca/executive Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca