

SEMINAR IN DRAMA I

UNIT #1: WOMEN ON WOMEN

- September 12: First Meeting
September 14: Trey Anthony, 'DA KINK IN MY HAIR
- September 19: Clare Boothe Luce, THE WOMEN
September 21: THE WOMEN (Roundabout Theater Production) (3:30)
- September 26: Caryl Churchill, CLOUD NINE
September 28: _____, TOP GIRLS
- October 3: 'DA KINK IN MY HAIR Production Critique
October 5: Timberlake Wertenbaker, THE GRACE OF MARY TRAVERSE
- October 10: Thanksgiving Day – No Class
October 12: Abi Morgan, SPLENDOUR
- October 17: Sharon Pollock, BLOOD RELATIONS
October 19: Colleen Wagner, THE MONUMENT
- October 24: Judith Thompson, THE CRACKWALKER
October 26: _____, LION IN THE STREETS
- October 31: Test on Unit #1

UNIT #2: MODERN ITALIAN THEATRE

- November 2: Background to Pirandello
- November 7: SPLENDOUR Production Critique
November 9: Luigi Pirandello, SO IT IS (IF YOU THINK SO)
- November 14: _____, SIX CHARACTERS IN SEARCH OF AN AUTHOR
November 16: SIX CHARACTERS IN SEARCH OF AN AUTHOR (Hollywood Theatre Broadcast)
- November 21: Luigi Pirandello, HENRY IV
November 23: Ugo Betti, CRIME ON GOAT ISLAND
- November 28: _____, THE QUEEN AND THE REBELS
December 30: Dario Fo, WE WON'T PAY! WE WON'T PAY!
- December 5: _____, ABOUT FACE
December 7: Test on Unit #2
- (SIX CHARACTERS IN SEARCH OF AN AUTHOR Production Critiques Due Monday, December 12)

UNIT #3: BERTOLT BRECHT

January 9: SIX CHARACTERS IN SEARCH OF AN AUTHOR Production Discussion
January 11: BAAL

January 16: THE THREEPENNY OPERA
January 18: THE THREEPENNY OPERA (Recording)

January 23: SAINT JOAN OF THE STOCKYARDS
January 25: THE GOOD WOMAN OF SETZUAN

January 30: THE CAUCASIAN CHALK CIRCLE
February 1: MOTHER COURAGE AND HER CHILDREN

February 6: THE THEATER OF WAR (John Walter Documentary Film)
February 8: A LIFE OF GALILEO

February 13: GALILEO (Joseph Losey Film) (3:20)
February 15: Test on Unit #3

February 20: Mid-Term Break – No Class
February 22: Mid-Term Break – No Class

February 27: MOTHER COURAGE Production Critique

UNIT #4: MOMMIE DEAREST

March 1: Henrik Ibsen, A DOLL HOUSE

March 6: George Bernard Shaw, CANDIDA
March 8: Anton Chekhov, THE SEAGULL

March 13: THE SEAGULL (Williamstown Theatre Festival Production)
March 15: Eugene O’Neill, LONG DAY’S JOURNEY INTO NIGHT

March 20: LONG DAY’S JOURNEY INTO NIGHT (Stratford Festival Production) (Part I)
March 22: " (Part II)

March 27: Tennessee Williams, THE GLASS MENAGERIE
March 29: THE GLASS MENAGERIE (Paul Newman Film) (3:15)

April 3: Edward Albee, THREE TALL WOMEN
April 5: Arthur Laurents, Jule Styne & Stephen Sondheim, GYPSY

April 10: GYPSY (Chichester Festival Production) (3:10)
April 12: Test on Unit #4

PRODUCTION DATES:

'DA KINK IN MY HAIR by Trey Anthony
Theatre Calgary
Max Bell Theatre
September 6 – October 1, 2016

SPLENDOUR by Abi Morgan
University of Calgary
University Theatre
October 28 – November 5, 2016

SIX CHARACTERS IN SEARCH OF AN AUTHOR by Luigi Pirandello
University of Calgary
Reeve Theatre
December 2 – 10, 2016

MOTHER COURAGE by Bertolt Brecht
University of Calgary
University Theatre
February 17-25, 2017

REQUIRED TEXTS

Trey Anthony. DA KINK IN MY HAIR. Playwrights Canada.
Clare Boothe Luce. THE WOMEN. Dramatists Play Service.
Caryl Churchill. CLOUD NINE. Samuel French.
_____. TOP GIRLS. Samuel French.
Timberlake Wertenbaker. THE GRACE OF MARY TRAVERSE. Dramatists Play Service.
Abi Morgan. SPLENDOUR. 2nd edition. Oberon.
Sharon Pollock. BLOOD RELATIONS AND OTHER PLAYS. Rev. edition. Newest Press.
Colleen Wagner. THE MONUMENT. Playwrights Canada.
Judith Thompson. THE CRACKWALKER. 2nd edition. Playwrights Canada.
_____. LION IN THE STREETS. 2nd edition. Playwrights Canada.

Luigi Pirandello. SIX CHARACTERS IN SEARCH OF AN AUTHOR & OTHER PLAYS, tr. Mark Musa.
Penguin Books.

Dario Fo. WE WON'T PAY! WE WON'T PAY! AND OTHER PLAYS. Theatre Communications Group.

Bertolt Brecht. BAAL, A MAN'S A MAN & THE ELEPHANT CALF, tr. E. Bentley. Grove.
_____. THE THREEPENNY OPERA, tr. D. Vesey & E. Bentley. Grove.
_____. SAINT JOAN OF THE STOCKYARDS, tr. R. Manheim. Bloomsbury.
_____. THE GOOD WOMAN OF SETZUAN, tr. E. Bentley. U of Minnesota.
_____. THE CAUCASIAN CHALK CIRCLE, tr. E. Bentley. U of Minnesota.
_____. MOTHER COURAGE AND HER CHILDREN, tr. T. Kushner. Bloomsbury.
_____. A LIFE OF GALILEO, tr. M. Ravenhill. Bloomsbury.

Henrik Ibsen. FOUR MAJOR PLAYS (Vol. I), tr. R. Fjelde. Signet.

George Bernard Shaw. PLAYS PLEASANT. Penguin.

Anton Chekhov. THE MAJOR PLAYS, tr. A. Dunnigan. Signet.

Eugene O'Neill. LONG DAY'S JOURNEY INTO NIGHT. 2nd edn. Yale UP.

Tennessee Williams. THE GLASS MENAGERIE. New Directions.

Edward Albee. THREE TALL WOMEN. Dramatists Play Service.

Arthur Laurents, Stephen Sondheim & Jule Styne. GYPSY. Theatre Communications Group.

ASSIGNMENTS (EACH SESSION):

1. One production critique (c. 1500 words) due the day that particular production is discussed in class. THIS DUE DATE IS FIRM; THERE WILL BE NO EXTENSIONS GRANTED.

OR

One critical paper (c. 1500 words) due at the end of each Session. Extensions may be granted for good reasons.

2. Two in-class, open-book, essay tests (see enclosed sample).
3. Seminar participation.

DETERMINATION OF THE FINAL GRADE:

Tests.....	40%
Critiques/Papers.....	40%
Seminar participation.....	<u>20%</u>
	100%

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-	subject matter.
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.

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):

Topic Selection	October 1
Bibliography Due	October 15
First Draft Due	November 30

I will expect to receive your papers in the final form in the last class of the 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.

OFFICE HOURS:

Wednesdays -- 11AM to Noon -- CH D204 (or by appointment).
My office phone is (403) 220-6452. Messages may be left on my voicemail.
Email: hblynn@ucalgary.ca

Assessment expectations	<p><u>Guidelines for Submitting Assignments</u></p> <p><u>Criteria That Must Be Met To Pass</u></p> <p><u>Expectations for Writing:</u> 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.</p>

<p>Academic accommodation</p>	<p>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 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.</p> <p>The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf.</p>
<p>Academic integrity, plagiarism</p>	<p>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.</p>
<p>Student misconduct</p>	<p>ucalgary.ca/pubs/calendar/current/k.html</p>
<p>FOIP</p>	<p>ucalgary.ca/secretariat/privacy</p>
<p>Emergency evacuation</p>	<p>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</p>
<p>Internet and electronic communication device</p>	<p>elearn.ucalgary.ca/category/d21/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>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</p>
	<p>explicit permission of the Instructor.</p>
<p>Safewalk</p>	<p>220-5333 anytime. ucalgary.ca/security/safewalk</p>
<p>Students’ union and ombudsperson contacts</p>	<p>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: ucalgary.ca/pubs/calendar/grad/current/graduate-students-association-gsa-grad.html Student Ombudsman: ucalgary.ca/ombuds/contact</p>
<p>Midterm and final examination scheduling</p>	<p>Final examinations may be scheduled at any time during the examination period (12-22 December for Fall 2016 term; 15-26 April for Winter 2017 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</p>
<p>Deferrals of exams/term work</p>	<p>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</p>

<p>SCPA Claim Your Seat Program: Student Guidelines</p>	<ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program, funded by the Students' Union Quality Money, allows all University of Calgary students to attend on-campus School of Creative and Performing Arts (Dance, Drama and Music) events free of charge. 2. Depending on the performance, there is a limited number of seats available for CYS. There is not a guarantee that tickets will be available for all CYS patrons for every performance, based on audience size, demand, etc. 3. CYS tickets are a privilege. If a student receives a ticket to attend a performance, it is expected that they will respect the value of the admission and attend the performance. 4. Process for students: On the date of the performance, from 45 minutes prior to 15 minutes prior to the performance start time, they arrive to the CYS table next to the Box Office and show their Unicard. If students arrive after 15 minutes prior to the performance start time, they can go to the Box Office and purchase a ticket at the student rate. Students should not go to the Box Office unless they are purchasing a ticket. 5. If students have a course requirement to attend a performance for a specific date, access to the tickets will be communicated by the instructor to University Theatre Services prior to the event. The best guarantee for a free ticket is to arrive early, up to 45 minutes prior to the performance start time. 6. Respect for the Front of House and theatre staff, performers and fellow patrons is an absolute requirement. Failure to comply with this will lead to being asked to leave the venue and could result in the revoking of CYS privileges.
<p>Academic standing</p>	<p>ucalgary.ca/pubs/calendar/current/f.html</p>
<p>Campus security</p>	<p>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.</p>
<p>Copyright</p>	<p>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).</p>
<p>Faculty of Arts program advising and student information resources</p>	<p>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 55102, email at ascarts@ucalgary.ca or call 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.</p> <p>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.</p>
<p>Course outlines for transfer credit</p>	<p>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.</p>
<p>Letter of permission</p>	<p>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.</p>
<p>Undergraduate associations</p>	<p>DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca</p>

Drama 340 Seminar in Drama I (Sec 01)

- 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 Hours:
6 units; F(4S-0)

MW 1-3 E002

Prerequisite(s):
Drama 240.

Course Learning Outcomes

By the completion of this course, successful students will:

- 1) have been exposed to the analysis of additional bodies of dramatic literature/theatre history, as well as examples of their performance in theatre, television, and film.
- 2) have gained additional and advanced practice in writing persuasive arguments under the pressure of time.
- 3) have gained additional and advanced exposure to methods of production analysis.
- 4) have gained additional and advanced practice in the writing of production critiques.

— SAMPLE —

Drama 340 - Lec 01
2015/16 - H. Lynn

UNIT #1: DURANG AND CONTEMPORARY SATIRE

Open-Book Test. But do not use class notes.

Answer two of the following questions.

Think and write for about an hour on each question.

Support your ideas with examples or other forms of documentation.

1. Consider Durang's attitude toward The Catholic Church in *SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU*. How is the attitude related to the action of the play as a whole?
2. Consider Durang's attitude toward American Secular Culture in *BEYOND THERAPY*. How is the attitude related to the action of the play as a whole?
3. Consider the dramatic function of the character of Matt in Durang's *THE MARRIAGE OF BETTE AND BOO*. How is the use of the characterization related to the action of the play as a whole?
4. Consider Durang's use of the tension between Boomer and Millennial Culture in *VANIA & SONJA & MASHA & SPIKE*. How is the use of the tension related to the action of the play as a whole?
5. Consider the dramatic function of Nibbles the Hamster in Reza's *GOD OF CARNAGE*. How is the use of the animal related to the action of the play as a whole?