
From: hblynn@ucalgary.ca <hblynn@ucalgary.ca>
Sent: Monday, March 16, 2020 2:07 PM
To: Heery Lynn
Subject: <From the desk of Heery Braxton Lynn>

Approved Plan for Drama 348:

I am electing to NOT try to convey my remaining lectures/film screenings by electronic means. I think what we all need right now is to focus on essentials and try to relieve some of our stress as best we can. So, as far as Drama 348 is concerned, you are done with reading new librettos, listening to my lectures (live or electronic), and watching film screenings at the University. What I want to focus on now is to complete the necessary test and production critique (if you are choosing to do a second one), making no change to the weighting of assignments as promised in the Course Outline.

In place of the in-class test scheduled for April 2 (worth 30%) there will now be a Take-Home Assignment/Test (worth 30%) which will ask you to answer one of two essay questions on either the text of Shakespeare's MUCH ADO ABOUT NOTHING or the text/libretto of SWEENEY TODD. It will continue to be an Open Book Test, and you will have 24 hours to complete a single c.250 word answer, The questions will be emailed to you by Noon of April 2 and I will expect to have your email answer by Noon of April 3.

If you are writing a Production Critique it will continue to be due via email by midnight of April 14. It may be on the Glyndebourne Production of BEATRICE AND BENEDICT or the Kenneth Branagh film of MUCH ADO ABOUT NOTHING. The Calgary Opera presentation of BEATRICE AND BENEDICT has been cancelled. I am forbidden from arranging any more screenings of these works on campus, but I am prepared to let you borrow the DVD/VHS copies I have of these productions. It may be necessary for us to do pickups and dropoffs of these materials at my home, however, as I suspect the entire University of Calgary campus may be shortly closed. I also am prepared to loan out a copy of the performance of SWEENEY TODD we were supposed to view tomorrow, if you feel it would help you to write a better essay on your Take Home Assignment. All loans may have to be for a short day or so, depending on demand. But feel free to ask if you need this assistance.

Please feel free to contact me by email if you have any questions.

All the best, Heery

SEMINAR IN DRAMA II

UNIT #1: EARLY OPERA/MUSICAL THEATRE

- January 14 First Meeting
January 16 William Shakespeare, A MIDSUMMER NIGHT'S DREAM

January 21 Henry Purcell, THE FAIRY QUEEN – Part I (Glyndebourne Festival)
January 23 " " Part II "

January 28 BROADWAY: THE AMERICAN MUSICAL (Episode One)
January 30 SHOWBOAT & " (Episode Two)

February 4 Rogers & Hammerstein, OKLAHOMA (Text)
February 6 OKLAHOMA (Royal National Theatre Production) (9AM)

February 11 Rogers & Hammerstein, SOUTH PACIFIC (Text)
February 13 SOUTH PACIFIC (Lincoln Center Production) (9:30AM)

February 18/20 Mid-Term Break (No Class)

February 25 THE FAIRY QUEEN Production Critique
February 27 Test on Unit #1 (OKLAHOMA & SOUTH PACIFIC)

UNIT #2: LATER OPERA/MUSICAL THEATRE

- March 3 William Shakespeare, MUCH ADO ABOUT NOTHING
March 5 Hector Berlioz, BEATRICE ET BENEDICT (Glyndebourne Festival)

March 10 Stephen Sondheim, COMPANY (Donmar Warehouse Production)
March 12 _____, SWEENEY TODD (Text)

March 17 SWEENEY TODD (Broadway Production) (9:30AM)
March 19 Stephen Sondheim, SUNDAY IN THE PARK WITH GEORGE (Text)

March 24 SUNDAY IN THE PARK WITH GEORGE (Broadway Production) (9:30AM)
March 26 Stephen Sondheim INTO THE WOODS (Text)

March 31 INTO THE WOODS (Broadway Production) (9:30AM)
April 2 Test on Unit #2 (SWEENEY, SUNDAY, and INTO THE WOODS)

April 7 Stephen Sondheim, FOLLIES (Royal National Theatre) (9:30AM)
April 9 Adam Guettel, LIGHT IN THE PIAZZA (Lincoln Center Production)

April 14 BEATRICE ET BENEDICT Production Critique/Course Evaluations

PRODUCTIONS

THE FAIRY QUEEN

By Henry Purcell

University of Calgary

February 7- 15, 2020

BEATRICE ET BENEDICT

By Hector Berlioz

Calgary Opera

Mamdani Opera Centre (1315 7th St. SW)

March 25 - 28, 2020 (Final Dress Rehearsals March 23 & 24)

ASSIGNMENTS

Production Critique (Best)..... 40%

In-Class Test on Unit #1..... 30%

In-Class Test on Unit #2..... 30%

100%

REQUIRED TEXTS

Richard Rogers & Oscar Hammerstein II. OKLAHOMA. Applause.

978-1423490562.

_____. SOUTH PACIFIC. Applause.

978-1480355545.

Stephen Sondheim & James Lapine. INTO THE WOODS. TCG.

978-1559364997.

_____. SUNDAY IN THE PARK WITH GEORGE.

Applause. 978-1557830685.

Stephen Sondheim & Hugh Wheeler. SWEENEY TODD. Applause.

978-1557830661.

William Shakespeare. A MIDSUMMER NIGHT'S DREAM. Any text.

_____. MUCH ADO ABOUT NOTHING. Any text.

OFFICE HOURS

Wednesdays - 11AM to Noon - CH D204 (or by appointment)

Email: hblynn@ucalgary.ca

Office Phone: (403) 220-6452 (messages may be left on voicemail)

— SAMPLE —

Drama 348 – Lec 01
Winter 2018

TEST ON SHAKESPEAREAN COMEDY UNIT

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 Shakespeare's use of the tension between Appearance and Reality in THE TAMING OF THE SHREW. How is the use of the tension related to the action of the play as a whole?
2. Consider the dramatic function of the Forest in A MIDSUMMER NIGHT'S DREAM. How is the use of the locale related to the action of the play as a whole?
3. Consider Shakespeare's attitude toward Love in MUCH ADO ABOUT NOTHING. How is the attitude related to the action of the play as a whole?
4. Consider the dramatic function of the character of Touchstone in AS YOU LIKE IT. How is the use of the characterization related to the action of the play as a whole?
5. Consider the dramatic function of the character of Malvolio in TWELTH NIGHT. How is the use of the characterization related to the action of the play as a whole?

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 or two of these aspects, but you should include some mention of them all.

Drama 348. Seminar in Drama II (4S-0) 3 Units

Further development of skills and competencies, and critical and interpretive skills.

Prerequisite(s): Drama 346

Winter 2020: TuTh 10:00AM – 11:50AM Craigie Hall E002 Instructor: Heery Lynn

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 and related media.
- 2) have gained additional and advanced practice in writing persuasive arguments both at home and in class, 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.

Formatting of assignments should conform to the most recent edition of the MLA HANDBOOK FOR WRITERS OF RESEARCH PAPERS.

GRADING SCALE

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.



UNIVERSITY OF CALGARY
 FACULTY OF ARTS
 SCHOOL OF CREATIVE AND PERFORMING ARTS
 Course Number and Title:
 Session:

Instructor Office Email Office Hours							
Day(s),time(s) and location of Class							
Learning resources: required readings, textbooks and materials							
Prerequisites							
Course description							
Course learning outcomes	By the completion of this course, successful students will be able to: 1. 2. 3. 4.						
Course schedule							
Assessment components	<u>Assignment 1:</u> Assessment Method: Description: Weight: Due Date: <u>Final Exam</u> (The dates, times and locations of final exams are scheduled by the Registrar during the final exam period) Assessment Method: Description: Weight: Due Date:						
Assessment expectations	<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.						
Grading scale	For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for <u>2019-2020</u> OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for <u>2019-2020</u> : <table border="1" style="margin-left: 20px;"> <thead> <tr> <th>Grade</th> <th>Grade Point Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>A+</td> <td>4.00</td> <td>Outstanding performance</td> </tr> </tbody> </table>	Grade	Grade Point Value	Description	A+	4.00	Outstanding performance
Grade	Grade Point Value	Description					
A+	4.00	Outstanding performance					

	A	4.00	Excellent performance
	A-	3.70	Approaching excellent performance
	B+	3.30	Exceeding good performance
	B	3.00	Good performance
	B-	2.70	Approaching good performance
	C+	2.30	Exceeding satisfactory performance
	C	2.00	Satisfactory performance
	C-	1.70	Approaching satisfactory performance.
	*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
	*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
	F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
	**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.
	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable
	<p>Notes:</p> <ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. • The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy. 		
Student Support	Please visit this link for a concise list of UCalgary's student support services: https://www.ucalgary.ca/registrar/registration/course-outlines		
Academic integrity, plagiarism	<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-3.html; ucalgary.ca/pubs/calendar/current/k-5.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>		
Internet and electronic communication device	<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 explicit permission of the Instructor. For more information on Freedom of Information and Privacy visit: ucalgary.ca/legalservices/foip</p>		

Copyright	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including Instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.
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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 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 ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf
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