

DRAMA 346 – SEMINAR IN DRAMA I

UNIT #1: MICHEL TREMBLAY

9/12: First Meeting

9/14: Intro to Quebec Theatre

9/19: Michel Tremblay, LES BELLE-SOEURS/"Backyard Theatre" Documentary

9/21: _____, YOURS FOREVER, MARIE-LOU

9/26: _____, HOSANNA

9/28: HOSANNA Radio Broadcast

10/3: Michel Tremblay, SAINTE-CARMEN OF THE MAIN

10/5: _____, BONJOUR, LA, BONJOUR

10/10: _____, DAMNEE MANON, SACREE SANDRA

10/12: _____, ALBERTINE IN FIVE TIMES

10/17: In-Class Test on Unit #1

UNIT #2: CLASSICAL MODERN

10/19: Sophocles, OEDIPUS THE KING/Take Home Assignment Circulated

10/24: OEDIPUS REX (Julie Taymor Film of Stravinsky/Cocteau Opera-Oratorio)

10/26: Jean Cocteau, THE INFERNAL MACHINE

10/31: Sophocles, ANTIGONE

11/2: Jean Anouilh, ANTIGONE

11/7: SISTERS: THE BELLE-SOEURS MUSICAL Production Critique

11/9: Euripides, HIPPOLYTUS

11/14: Jean Racine, PHAEDRA

11/16: PHAEDRA (Jules Dassin Film)

11/21: Mary Zimmerman, THE ODYSSEY

11/23: _____, METAMORPHOSES

11/28: Margaret Atwood, THE PENELOPIAD: THE PLAY

11/30: Aristophanes, LYSISTRATA

12/5: CHI-RAQ (Spike Lee Film) (9:50)

12/7: Unit #2 Take-Home Assignment Due/Concluding Discussion

PRODUCTIONS

SISTERS: THE BELLES-SOEURS MUSICAL
By Rene Richard Cyr and Daniel Belanger
Theatre Calgary – Max Bell Theatre
October 10 – November 4, 2017
Due Tuesday, November 7th

METAMORPHOSES

By Mary Zimmerman
University of Calgary – Reeve Theatre
November 24 – December 2, 2017
Due Monday, December 11th

ASSIGNMENTS/DETERMINATION OF THE FINAL GRADE

One Production Critique (c. 1500 words)	40%
In-Class Test on Unit #1	20%
Take-Home Assignment on Unit #2.....	20%
Seminar Participation.....	<u>20%</u>
	100%

REQUIRED TEXTS

- Michael Tremblay. LES BELLE-SOEURS. Talonbooks.
- _____. YOURS FOREVER, MARIE-LOU. Talonbooks.
- _____. HOSANNA. Talonbooks
- _____. SAINTE-CARMEN OF THE MAIN. Talonbooks.
- _____. BONOUR, LA, BONJOUR. Talonbooks.
- _____. DAMNEE MANON, SACREE SANDRA. Talonbooks.
- _____. ALBERTINE IN FIVE TIMES. Talobooks.

David Grene & Richmond Lattimore (eds.). SOPHOCLES I. U of Chicago Press.
_____. EURIPIDES I. U of Chicago Press.

Mary Zimmerman. THE ODYSSEY. Northwestern UP.
_____. METAMORPHOSES. Northwestern UP.

Margaret Atwood. THE PENELOPIAD: THE PLAY. Faber.
Aristophanes. LYSISTRATA, tr. D. Parker. Signet.
Jean Racine. PHAEDRA, tr. Richard Wilbur will be supplied as a photocopy.
Jean Cocteau. THE INFERNAL MACHINE & OTHER PLAYS. New Directions.
Jean Anouilh. ANTIGONE, tr. L. Galantiere. Samuel French.

OFFICE HOURS

Wednesdays – 11AM to Noon – CHD204 (or by appointment)
Email: hblynn@ucalgary.ca
Office Phone: (403) 220-6452 (messages may be left on voicemail)

Drama 340A – Lec 02
Drama 440 – Lec 01
Fall 2016

~~SAMPLE~~

UNIT #2: MODERN ITALIAN THEATRE

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 the dramatic function of the character of Mrs. Ponza in Pirandello's *SO IT IS (IF YOU THINK SO)*. How is the use of the characterization related to the action of the play as a whole?
2. Consider Pirandello's use of the tension between Art and Life in *SIX CHARACTERS IN SEARCH OF AN AUTHOR*. How is the use of the tension related to the action of the play as a whole?
3. Consider Pirandello's use of the visual elements of theatre in *HENRY IV*. How is the use of the visual elements of theatre related to the action of the play as a whole?
4. Consider Betti's use of the tension between Flesh and Spirit in *CRIME ON GOAT ISLAND*. How is the use of the tension related to the action of the play as a whole?
5. Consider the dramatic function of the character of Amos in Betti's *THE QUEEN AND THE REBELS*. How is the use of the characterization related to the action of the play as a whole?
6. Consider Fo's concept of "Throwaway Theatre" in *WE WON'T PAY! WE WON'T PAY!*. How is the concept 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, 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.

Drama 346. Seminar in Drama I (4S-0) 3 Units
 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.
 Prerequisite(s): Drama 243

Fall 2017: 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.

<p>Grading scale</p>	<p>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 2017-2018:</p> <table border="1" data-bbox="467 226 1485 1255"> <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> <tr> <td>A</td> <td>4.00</td> <td>Excellent performance</td> </tr> <tr> <td>A-</td> <td>3.70</td> <td>Approaching excellent performance</td> </tr> <tr> <td>B+</td> <td>3.30</td> <td>Exceeding good performance</td> </tr> <tr> <td>B</td> <td>3.00</td> <td>Good performance</td> </tr> <tr> <td>B-</td> <td>2.70</td> <td>Approaching good performance</td> </tr> <tr> <td>C+</td> <td>2.30</td> <td>Exceeding satisfactory performance</td> </tr> <tr> <td>C</td> <td>2.00</td> <td>Satisfactory performance</td> </tr> <tr> <td>C-</td> <td>1.70</td> <td>Approaching satisfactory performance.</td> </tr> <tr> <td>*D+</td> <td>1.30</td> <td>Marginal pass. Insufficient preparation for subsequent courses in the same subject</td> </tr> <tr> <td>*D</td> <td>1.00</td> <td>Minimal Pass. Insufficient preparation for subsequent courses in the same subject.</td> </tr> <tr> <td>F</td> <td>0.00</td> <td>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.</td> </tr> <tr> <td>**I</td> <td>0.00</td> <td>Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.</td> </tr> <tr> <td>CR</td> <td></td> <td>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</td> </tr> <tr> <td>RM</td> <td></td> <td>Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.</td> </tr> </tbody> </table> <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. 	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	RM		Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
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<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. The full policy on Student Accommodations is available at ucalgary.ca/policies/files/policies/student-accommodation-policy.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-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</p>																																																

	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.
SCPA Librarian	Marc Stoeckle, MLIS, BA Learning & Services Librarian for <i>School of Creative & Performing Arts</i> and <i>School of Languages, Linguistics, Literatures & Cultures</i> Libraries & Cultural Resources, University of Calgary Ph: 403.220.6777, Email: mstoeckle@ucalgary.ca , Office: TFDL 160D
Student misconduct	ucalgary.ca/pubs/calendar/current/k-3.html
FOIP	ucalgary.ca/legalservices/foip
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
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.
Safewalk	220-5333 anytime. ucalgary.ca/security/safewalk
Students' union and ombudsperson contacts	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
Midterm and final examination scheduling	Final examinations may be scheduled at any time during the examination period (Dec. 11-21 for Fall 2017 term; Apr. 16-26 for Winter 2018 term; June 28-30 for Spring 2018 term; Aug. 17-20 for Summer 2018 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
SCPA Claim Your Seat Program: Student Guidelines	<ol style="list-style-type: none"> 1. The Claim Your Seat (CYS) program 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 the time the Box Office opens until 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

	<p>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.</p> <p>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.</p> <p>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	ucalgary.ca/pubs/calendar/current/f.html
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.
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).
Faculty of Arts program advising and student information resources	<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 SS102, 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>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.</p>
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.
Undergraduate associations	<p>DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com</p> <p>MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca</p>