

SEMINAR IN DRAMA II/III

UNIT #1: FARCE

- September 9: First Meeting
September 11: ONE FOR THE POT (Shaw Festival Production)
- September 16: THE THREE CUCKOLDS
September 18: Carlo Goldoni, THE SERVANT OF TWO MASTERS
- September 23: Richard Bean, ONE MAN, TWO GUVNORS
September 25: Georges Feydeau, A FLEA IN HER EAR
- September 30: PRICK UP YOUR EARS (Stephen Frears Film)
October 2: Joe Orton, LOOT
- October 7: Caryl Churchill, CLOUD NINE
October 9: ONE MAN, TWO GUVNORS Production Critique
- October 14: Dario Fo, WE WON'T PAY!
October 16: Test on Unit #1

UNIT #2: PORTRAIT OF THE ARTIST

- October 21: Hatta Azad Khan, JEBAT
October 23: Howard Brenton, BLOODY POETRY
- October 28: Anton Chekhov, THE SEAGULL
October 30: THE SEAGULL (Williamstown Theater Festival Production)
- November 4: JEBAT Production Critique
November 6: Henrik Ibsen, THE MASTER BUILDER
- November 11: READING DAY – NO CLASS
November 13: Edward Albee, THE GOAT
- November 18: John Logan, RED
November 20: Gunther Grass, THE PLEBEIANS REHEARSE THE UPRISING
- November 25: Stephen Sondheim & James Lapine, SUNDAY IN THE PARK WITH GEORGE
November 27: SUNDAY IN THE PARK WITH GEORGE – Act I (Broadway Production)
- December 2: SUNDAY IN THE PARK WITH GEORGE – Act II (Broadway Production)
December 4: Test on Unit #2 (BLOODY POETRY Critiques due Monday, December 8)

UNIT #3: BERTOLT BRECHT

- January 8: BLOOD POETRY Production Discussion
- January 13: BAAL
- January 15: MAN EQUALS MAN
- January 20: THE THREEPENNY OPERA
- January 22: THE THREEPENNY OPERA Recording
- January 27: THE GOOD PERSON OF SZECHWAN
- January 29: THE CAUCASION CHALK CIRCLE
- February 3: A LIFE OF GALILEO
- February 5: GALILEO (Joseph Losey Film) (9:40)
- February 10: MOTHER COURAGE AND HER CHILDREN
- February 12: Test on Unit #3
- February 17: Reading Week – No Class
- February 19: Reading Week – No Class

UNIT #4: WILLIAM SHAKESPEARE

- February 24: MACBETH
- February 26: THRONE OF BLOOD (Akira Kurosawa Film)
- March 3: MAN EQUALS MAN Production Critique
- March 5: KING LEAR
- March 10: KING LEAR (Grigori Kozintsev Film) (9:40)
- March 12: A MIDSUMMER NIGHT’S DREAM
- March 17: A MIDSUMMER NIGHT’S DREAM (Royal Shakespeare Company Production)
- March 19: MUCH ADO ABOUT NOTHING
- March 24: MUCH ADO ABOUT NOTHING (Kenneth Branagh Film)
- March 26: HENRY V
- March 31: HENRY V (Kenneth Branagh Film) (9:40)
- April 2: THE TEMPEST
- April 7: KING LEAR Production Critique
- April 9: THE TEMPEST (Stratford Festival Production) (9:45)
- April 14: Test on Unit #4

PRODUCTION DATES:

ONE MAN, TWO GUVNORS by Richard Bean
Theatre Calgary – Max Bell Theatre
September 2 – 28, 2014

MAN EQUALS MAN by Bertolt Brecht
University of Calgary – University Theatre
February 17 – 28, 2015

JEBAT by Hatta Azad Khan
University of Calgary – University Theatre
October 21 – November 1, 2014

KING LEAR by William Shakespeare
Theatre Calgary – Max Bell Theatre
March 10 – April 4, 2015

BLOODY POETRY by Howard Brenton
University of Calgary – Reeve Theatre
November 25 – December 6, 2014

REQUIRED TEXTS:

Goldoni, Carlo. **THE SERVANT OF TWO MASTERS**, tr. Jeffrey Hatcher & Paolo Landi. Samuel French.
Bean, Richard. **ONE MAN, TWO GUVNORS (US Edition)**. Oberon.

Feydeau, Georges. **A FLEA IN HER EAR**, tr. David Ives. Dramatists Play Service.

Orton, Joe. **LOOT**. Methuen.

Churchill, Caryl. **CLOUD NINE**. Samuel French.

Fo, Dario. **WE WON'T PAY! WE WON'T PAY! AND OTHER WORKS**, tr. Ron Jenkins. TCG.

Brenton, Howard. **BLOODY POETRY**. Samuel French.

Chekhov, Anton. **THE MAJOR PLAYS**, tr. Ann Dunnigan. Signet.

Ibsen, Henrik. **FOUR MAJOR PLAYS (Volume I)**, tr. Rolf Fjelde. Signet.

Albee, Edward. **THE GOAT**. Dramatists Play Service.

Logan, John. **RED**. Dramatists Play Service.

Sondheim, Stephen & James Lapine. **SUNDAY IN THE PARK WITH GEORGE**. Applause.

(Texts for **THE THREE CUCKOLDS**, **JEBAT**, & **THE PLEBEIANS REHEARSE THE UPRISING** will be provided at no cost).

Brecht, Bertolt. **BAAL, A MAN'S A MAN, AND THE ELEPHANT CALF**, ed. Eric Bentley. Grove.

_____. **COLLECTED PLAYS (Vol. II)**, ed. John Willett & Ralph Manheim. Bloomsbury.

_____. **THE GOOD PERSON OF SZECHWAN**, tr. John Willett. Penguin.

_____. **THE CAUCASIAN CHALK CIRCLE**, tr. Eric Bentley. U of Minnesota Press.

_____. **A LIFE OF GALILEO**, tr. Mark Ravenhill. Bloomsbury.

_____. **MOTHER COURAGE AND HER CHILDREN**, tr. Eric Bentley. Grove.

I will expect you to find your own copies of the relevant Shakespeare plays.

ASSIGNMENTS (EACH SESSION):

1. One production critique (c. 2500 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. 2500 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-	
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

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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 or 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.

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

~~SAMPLE~~

Drama 440 - Lec 01
2013-14 - H. Lynn

UNIT #3: SHAKESPEAREAN PROBLEM PLAYS

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 Parolles in **ALL'S WELL THAT ENDS WELL**. How is the use of the characterization related to the action of the play as a whole?
2. Consider Shakespeare's use of the tension between Christian and Jew in **THE MERCHANT OF VENICE**. How is the use of the tension related to the action of the play as a whole?
3. Consider the conceptual differences between the Greek and Trojan worlds in **TROILUS AND CRESSIDA**. How are the differences related to the action of the play as a whole?
4. Consider Shakespeare's attitude toward Morality in **MEASURE FOR MEASURE**. How is the attitude related to the action of the play as a whole?
5. Define what is meant by the term "Problem Play", with reference to any one of the plays we have studied in the unit. (If writing about this question, be sure you are writing about a different play from that used in your other essay.)



**UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA**

Course Title:
Session:

Instructor Office	
Email	
Office Hours	
Location and Time of class	
Text(s)/Readings	
Prerequisites	
Course Description	
Course Objectives	
Course Activities and Content	
Assessment	
Grading Scale	
Attendance	
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ACADEMIC ACCOMMODATION	http://www.ucalgary.ca/access

FOIP	http://www.ucalgary.ca/secretariat/privacy
ACADEMIC STANDING	http://www.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.
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.
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.
EMERGENCY EVACUATION	http://www.ucalgary.ca/emergencyplan/assemblypoints
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.
PLAGIARISM	Using any source whatsoever without clearly documenting it is a serious academic offense. For details see the University of Calgary Calendar. 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 3 rd Floor) if you have any questions regarding how to document sources.
SAFEWALK	220-5333 anytime. http://www.ucalgary.ca/security/safewalk
STUDENT MISCONDUCT	http://www.ucalgary.ca/pubs/calendar/current/k.html
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CH C 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CH F 219 undmusic@ucalgary.ca PIVOT: Dance Undergraduate Society, CH E 211 pivotdancers@gmail.com