

English 3771E 550
Genres/Forms/Modes
Fall/Winter 2021-22

Wednesdays 9:30-11:30am & Fridays 10:30-11:30am V207

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Office Hours: Fridays 12:30-2:30pm and by appointment

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I reply to messages during business hours Monday to Friday (9-5); if you send a message Friday after 5pm, it will be replied to Monday morning.

COURSE DESCRIPTION

This course will have a focus on drama (literary form) and the genres – comedy, tragedy, tragicomedy, farce – in various modes of performance, including traditional theatre plays, opera, spoken word, musical theatre, performance art, recitation, mime, clowning, puppetry, multimedia, and happenings. This literary form will be examined from historical and cultural perspectives, from Greek Drama to Kabuki, Shakespeare to the historical avant-garde, the well-made play to contemporary performance pieces which challenge audience complacency.



The course features drama and performance from Europe, Asia, Oceania, North and South America, and Africa, informed by practitioners who have sought to develop a theatrical theory and aesthetic, often beyond the understanding of their age. Studying forms, modes, and genres in a global context allows students to grasp more clearly the political and historical dimensions of aesthetic practices, and thus understand the implications of their usages in their own present cultural context. The aim is to develop a global, alongside a historical, understanding of drama.

This course is particularly concerned with texts that respond politically, aesthetically, and philosophical to supposed codified visions of the world. With this aim in stride, we will study classical, mainstream (realism, naturalism), and avant-garde (surrealism, expressionism, actionism, Theatre of the Absurd, experimental, participatory) movements. In addition to canonical dramatic texts, we will also study the theatre of Alfred Jarry, Antonin Artaud, Djuna Barnes, and Jerzy Grotowski whose work resonates in that of Tatsumi Hijikata, Caryl Churchill, and Augusto Boal to name but a few.

PREREQUISITE(S)

At least 60% in 1.0 of English 1020-1999 or permission of the Department.

COURSE LEARNING OUTCOMES

- Read/ Analyze/ View drama from a global, socio-cultural perspective, with an emphasis on performance practices, understand the political, religious, moral, and philosophical substructures of the texts on the course

- Read/ Analyze/ Engage with primary and secondary performance theory written by practitioners and critics alike
- View recordings of live performances of professional theatre companies
- Place individual texts in their socio-historical and geographical context
- Recognize and understand the features of genres of comedy, tragedy, melodrama, tragicomedy, farce in various modes of performance, including traditional theatre plays, opera, spoken word, musical theatre, performance art, recitation, mime, puppetry, multimedia, and happenings over various movements - classical, naturalist, modernist, Theatre of the Absurd, etc.
- Work on a two-phase CityStudio project with City of London partners to examine outdoor performance spaces and make recommendations for future performance
- Participate in a “poor” theatre production, assuming the various roles therein, to creatively engage with the texts in performance, for the Modernism Conference (March 2022)
- Communicate ideas effectively through readings, discussion, blogging, creative composition, and/or presentations and persuasive essays
- Analyze critical reception theory informing both performance (motivations, techniques) and audience reception
- Research and engage with scholarly/critical texts
- Write logically and persuasively in fluent, standard English using the appropriate conventions for scholarly-critical writing
- Design strong thesis statements and structured arguments in persuasive essays which incorporate evidence from both primary and secondary texts in support of arguments
- Incorporate evidence, from both primary, secondary, and critical theory texts in essay writing to support arguments that logically and persuasively present complex and debatable arguments
- Apply principles of quotation integration using MLA documentation
- Evaluate the relevance, reliability, and usefulness of research sources, including those obtained through the Internet

TEXTBOOKS AND COURSE MATERIALS

Jean Genet. *The Blacks: A Clown Show*. Grove, 1994. Ebook available through Amazon for \$9.99.

https://www.amazon.ca/Blacks-Clown-Show-Jean-Genet-ebook/dp/B006NZ66U4/ref=tmm_kin_swatch_0?encoding=UTF8&qid=1597157254&sr=8-1

Daniel Gerould, editor. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. Applause, 2003. (access via Course Readings on OWL; login with uwo library account)

<https://ebookcentral-proquest-com.proxy1.lib.uwo.ca/lib/west/reader.action?docID=5674276>

Robert Knopf, editor. *Theatre of the Avant-Garde, 1890-1950: A Critical Anthology*. Yale UP, 2015. (access via Course Readings on OWL; login with uwo library account)

<https://yaleup-degruyter-com.proxy1.lib.uwo.ca/view/title/531827>

W.B. Worthen, editor. *The Wadsworth Anthology of Drama*. 6th ed., University of California, 2011. *Selections provided via OWL*.

Additional texts and critical materials will be distributed to students throughout the term via OWL, under Course Readings **and/or** Course Content, or are available via the library catalogue.

METHODS OF EVALUATION

Individual:

Research Essay (2,500-3,000 words) 25%

Final Exam Project including CityStudio Project Phrase 2 Presentation 25%

Performance Analysis Blogpost (1,000 words) 15%

Collaborative:

CityStudio Project Phase 1 Archival Research Report and Presentation 15%

Participation 10%

Modernism Conference Class Performance 10%

Any students unable to attend synchronous class sessions due to international travel restrictions must identify themselves to Academic Advising and the instructor. An alternative assessment rubric may be developed.

NOTE. detailed assignment instructions will be provided and posted on OWL under Assignments; students are required to consult and follow those requirements. Assignments must be submitted to our course website for plagiarism checking. Assignment due dates are specified in the lecture and reading schedule below. **Late assignments will incur a penalty of 2 marks per day**, up to a maximum of one week. After seven (7) days, the assignment will not be accepted and receive a mark of zero. Late assignments will not be appended with comments. Assignments are never accepted via email. **Extensions are never granted the day an assignment is due.** Extenuating circumstances will be considered provided students seek academic accommodation if/when necessary; see the Appendix (below).

Participation: The participation grade is comprised of students' attendance and participation in classroom activities, including readings, in-class discussions, and assigned tasks. Further, students are expected to come to class prepared, having read assigned materials, and willing and able to participate. Complete details of student responsibilities regarding the participation grade will be outlined in the first week of classes.

NOTE. If students miss class, they are not entitled to Academic Accommodation regarding the Participation grade. This particular grade registers only students' presence in class and their participation. If students are absent from class, for whatever reason, attendance and participation grades will decline. Extenuating circumstances will be considered, but students must first consult with me.

PLAGIARISM

There is zero tolerance for plagiarism in this course.

Students must write their assignments in their own words. This is imperative given the online environment. Whenever students take an idea, or a passage, from another author, in this case including from course notes (sources will be detailed), they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing in the form of citations. This includes Internet sources. Plagiarism is a major academic offence.

Plagiarism checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism-detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between Western Ontario and Turnitin.com (<http://www.turnitin.com>).

TENTATIVE CLASS SCHEDULE

TERM 1

Week 1	<u>Introduction</u>	
	Wednesday, Sept. 8	Course intro: readings, objectives, assignments, participation, etc.
	Friday, Sept. 10	CityStudio Project and Partner Introductions

Week 2	<u>Greek Tragedy</u> Wednesday, Sept. 15 Friday, Sept. 17	Sophocles, <i>Oedipus the King</i> , c. 431 BC Sophocles, <i>Oedipus the King</i> , c. 431 BC Aristotle, “The Poetics” (4 th c. BC)
Week 3	<u>Greek Comedy</u> Wednesday, Sept. 22 Friday, Sept. 24	Aristophanes, <i>Lysistrata</i> , 411 BC Aristophanes, <i>Lysistrata</i> , 411 BC Workshop
Week 4	<u>Indian Classical Drama</u> Wednesday, Sept. 29 Friday, Oct. 1	Khālidāsa, <i>Shakuntala</i> , 5 th c. Khālidāsa, <i>Shakuntala</i> , 5 th c. Bharata Muni, <i>Natyashastra</i> , 1 st c. Grotowski, <i>Shakuntalā</i> , 1960
Week 5	<u>Japanese Kabuki and Nōh Theatres</u> Wednesday, Oct. 6 Friday, Oct. 8	<i>Chūshingura: The Forty-Seven Samurai</i> , c. 1700; adapted by Nakamura Matagorō, 1979 <i>Chūshingura: The Forty-Seven Samurai</i> , c. 1700; adapted by Nakamura Matagorō, 1979 The Development of the Kabuki Stage Zeami, “On The Art Of The Noh Drama” (15 th c.) Workshop
Week 6	<u>Medieval Cycle Plays</u> Wednesday, Oct. 13 Friday, Oct. 15	Anonymous, <i>The York Crucifixion</i> , 14 th c. Anonymous, <i>The York Crucifixion</i> , 14 th c.
Week 7	<u>Elizabethan Tragedy</u> Wednesday, Oct. 20 Friday, Oct. 22	Christopher Marlowe, <i>Doctor Faustus</i> , c. 1589 Christopher Marlowe, <i>Doctor Faustus</i> , c. 1589 Drama and Theatre in Renaissance London Workshop
Week 8	<u>Elizabethan Comedy</u> Wednesday, Oct. 27 Friday, Oct. 29	William Shakespeare, <i>A Midsummer Night’s Dream</i> , c. 1600 William Shakespeare, <i>A Midsummer Night’s Dream</i> , c. 1600 Sidney, “The Defense of Poesy” (1583) Shakespeare’s Globe Performance Analysis Blogpost due (15%) Workshop
Fall Reading Week: November 1-7 (no classes)		
Week 9	<u>Court Masque</u> Wednesday, Nov. 10 Friday, Nov. 12	Ben Jonson, <i>Love’s Welcome at Bolsover</i> , 1634 Ben Jonson, <i>Love’s Welcome at Bolsover</i> , 1634 The Jacobean Court Masque; Theatre in English, 1660-1737 Workshop

Week 10	<u>Spanish Golden Age Theatre</u> Wednesday, Nov. 17 Friday, Nov. 19	José Manuel Calderón, <i>Life is a Dream</i> , 1636 José Manuel Calderón, <i>Life is a Dream</i> , 1636 de Vega, “The New Art of Writing Plays” (1609) Theatre in Spain’s Golden Age, 1580-1680 Workshop
Week 11	<u>Seventeenth-Century French Theatre</u> Wednesday, Nov. 24 Friday, Nov. 26	Moliere, <i>Tartuffe</i> , 1666 Moliere, <i>Tartuffe</i> , 1666 Theatre in France, 1660-1700 Corneille, “Of The Three Unities Of Action Time And Place” (1660) Workshop
Week 12	<u>Restoration Drama: Humour, Manners, Intrigue</u> Wednesday, Dec. 1 Friday, Dec. 3	Aphra Behn, <i>The Rover</i> , 1677 Aphra Behn, <i>The Rover</i> , 1677 Dramatic Innovation in France, England, and Spain Workshop
Week 13	<u>CityStudio Phase 1</u> Wednesday, Dec. 8	CityStudio Project Phase 1 due Wednesday, December 8 (15%) Presentations to Partners
TERM 2		
Week 1	<u>Naturalism</u> Wednesday, Jan. 5 Friday, Jan. 7	Henrik Ibsen, <i>A Doll House</i> , 1879 Henrik Ibsen, <i>A Doll House</i> , 1879 Émile Zola, “Naturalism In The Theatre” (1881)
Week 2	<u>Symbolism</u> Wednesday, Jan. 12 Friday, Jan. 14	Maurice Maeterlinck, <i>Interior</i> , 1894 Maurice Maeterlinck, <i>Interior</i> , 1894 Maurice Maeterlinck, “The Tragical in Daily Life” (1896) Workshop
Week 3	<u>Surrealism</u> Wednesday, Jan. 19 Friday, Jan. 21	Alfred Jarry, <i>Ubu Roi</i> , 1896 Antonin Artaud, <i>The Spurt of Blood</i> , 1925 Antonin Artaud, <i>The Theatre and Its Double</i> (1938) Workshop
Week 4	<u>Expressionism</u> Wednesday, Jan. 26 Friday, Jan. 28	Djuna Barnes, <i>The Dove</i> , 1923 Dadaism: Tristan Tzara, <i>The Gas Heart</i> , 1921; “Dada Manifesto” (1918) Workshop
Week 5	<u>Metatheatre</u> Wednesday, Feb. 2 Friday, Feb. 4	Luigi Pirandello, <i>Six Characters in Search of an Author</i> , 1921 Luigi Pirandello, <i>Six Characters in Search of an Author</i> , 1921 Workshop

Week 6	<u>Epic Theatre</u> Wednesday, Feb. 9 Friday, Feb. 11	Bertolt Brecht, <i>Mother Courage and Her Children</i> , 1939 Bertolt Brecht, <i>Mother Courage and Her Children</i> , 1939 Brecht, "The Modern Theatre Is the Epic Theatre" (1930) Workshop
Week 7	<u>Theatre of Hatred</u> Wednesday, Feb. 16 Friday, Feb. 18	Jean Genet, <i>The Blacks: A Clown Show</i> , 1958 Jean Genet, <i>The Blacks: A Clown Show</i> , 1958 Research Essay due Friday, February 18 (25%) Workshop
Spring Reading Week: February 21-27 (no classes)		
Week 8	<u>Theatre of the Absurd</u> Wednesday, Mar. 2 Friday, Mar. 4	Eugène Ionesco, <i>Rhinoceros</i> , 1959 Eugène Ionesco, <i>Rhinoceros</i> , 1959 Martin Esslin, "The Theatre of the Absurd" (1961) Workshop
Week 9	<u>Race/ Postcolonial Theatre</u> Wednesday, Mar. 9 Friday, Mar. 11	Wole Soyinka, <i>Death and the King's Horseman</i> , 1976 Louis Nowra, <i>The Golden Age</i> , 1985 Wole Soyinka, Soyinka, "Drama And The African World-View" (1976) Workshop
Week 10	<u>Theatre of the Oppressed</u> Wednesday, Mar. 16 Friday, Mar. 18	People's Theatre of Peru, 1973 People's Theatre of Peru, 1973 Augusto Boal, "Theater Of The Oppressed" (1974) Modernism Conference Class Performance
Week 11	<u>Feminist Revisions</u> Wednesday, Mar. 23 Friday, Mar. 25	Caryl Churchill, <i>Far Away</i> , 2000 Caryl Churchill, <i>Far Away</i> , 2000
Week 12	<u>CityStudio Phase 2 and Final Exam Project</u> Wednesday, Mar. 30 Friday, Apr. 1	CityStudio Project Phase 2 due Wednesday, March 30 Presentations to Partners Complete Final Exam Project due no later than Monday, April 4 (25%)

Appendix to Course Outlines: Academic Policies & Regulations 2021 - 2022

Prerequisite and Antirequisite Information

Students are responsible for ensuring that they have successfully completed all course prerequisites and that they have not completed any course antirequisites. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Pandemic Contingency

In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, typically using a combination of synchronous instruction (i.e., at the times indicated in the timetable) and asynchronous material (e.g., posted on OWL for students to view at their convenience). Any remaining assessments will also be conducted online at the discretion of the course instructor. In the unlikely event that changes to the grading scheme are necessary, these changes will be clearly communicated as soon as possible.

Student Code of Conduct

Membership in the community of Huron University College and Western University implies acceptance by every student of the principle of respect for the rights, responsibilities, dignity and well-being of others and a readiness to support an environment conducive to the intellectual and personal growth of all who study, work and live within it. Upon registration, students assume the responsibilities that such registration entails. While in the physical or online classroom, students are expected to behave in a manner that supports the learning environment of others. Please review the Student Code of Conduct at: <https://huronatwestern.ca/sites/default/files/Res%20Life/Student%20Code%20of%20Conduct%20-%20Revised%20September%202019.pdf>.

Attendance Regulations for Examinations

A student is entitled to be examined in courses in which registration is maintained, subject to the following limitations:

- 1) A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.
- 2) Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the Department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

Review the policy on Attendance Regulations for Examinations here:

https://www.uwo.ca/univsec/pdf/academic_policies/exam/attendance.pdf.

Statement on Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf. The appeals process is also outlined in this policy as well as more generally at the following website:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/appealsundergrad.pdf.

Turnitin.com

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

Statement on Use of Electronic Devices

It is not appropriate to use electronic devices (such as, but not limited to, laptops, cell phones) in the classroom for non-classroom activities. Such activity is disruptive and distracting to other students and to the instructor, and can inhibit learning. Students are expected to respect the classroom environment and to refrain from inappropriate use of technology and other electronic devices in class.

Statement on Use of Personal Response Systems (“Clickers”)

Personal Response Systems (“clickers”) may be used in some classes. If clickers are to be used in a class, it is the responsibility of the student to ensure that the device is activated and functional. Students must see their instructor if they have any concerns about whether the clicker is malfunctioning. Students must use only their own clicker. If clicker records are used to compute a portion of the course grade:

- the use of somebody else’s clicker in class constitutes a scholastic offence
- the possession of a clicker belonging to another student will be interpreted as an attempt to commit a scholastic offence.

Academic Consideration for Missed Work

Students who are seeking academic consideration for missed work during the semester may submit a self-reported absence form online provided that the absence is **48 hours or less** and the other conditions specified in the Senate policy at

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf are met.

Students whose absences are expected to last **longer than 48 hours**, or where the other conditions detailed in the policy are not met (e.g., work is worth more than 30% of the final grade, the student has already used 2 self-reported absences, the absence is during the final exam period), may receive academic consideration by submitting a Student Medical Certificate (for illness) or other appropriate documentation (for compassionate grounds). The Student Medical Certificate is available online at

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf.

All students pursuing academic consideration, regardless of type, must contact their instructors no less than 24 hours following the end of the period of absence to clarify how they will be expected to fulfill the academic responsibilities missed during their absence. **Students are reminded that they should consider carefully the implications of postponing tests or midterm exams or delaying submission of work, and are encouraged to make appropriate decisions based on their specific circumstances.**

Students who have conditions for which academic accommodation is appropriate, such as disabilities or ongoing or chronic health conditions, should work with Accessible Education Services to determine appropriate forms of accommodation. Further details concerning policies and procedures may be found at: <http://academicssupport.uwo.ca/>.

Policy on Academic Consideration for a Medical/ Non-Medical Absence

(a) Consideration on Medical Grounds for assignments worth *less than 10%* of final grade: Consult Instructor Directly and Contact Academic Advising

When seeking consideration on **medical grounds** for assignments worth *less than 10%* of the final course grade, and if the student has exceeded the maximum number of permissible Self-Reported absences, the student should contact the instructor directly. The student need only share broad outlines of the medical situation. The instructor **may** require the student to submit documentation to the academic advisors, in which case she or he will advise the student and inform the academic advisors to expect documentation. If documentation is requested, the student will need to complete and submit the **Student Medical Certificate**. The instructor may not collect medical documentation. The advisors will contact the instructor when the medical documentation is received, and will outline the severity and duration of the medical challenge as expressed on the Student Medical Certificate and in any other supporting documentation. The student will be informed

that the instructor has been notified of the presence of medical documentation, and will be instructed to work as quickly as possible with the instructor on an agreement for accommodation.

(b) Consideration on Non-Medical Grounds: Consult Huron Support Services/Academic Advising, or email huronsss@uwo.ca.

Students seeking academic consideration for a **non-medical** absence (e.g. varsity sports, religious, compassionate, or bereavement) will be required to provide appropriate documentation where the conditions for a Self-Reported Absence have not been met, including where the student has exceeded the maximum number of permissible Self-Reported. All consideration requests must include a completed [Consideration Request Form](#). Late penalties may apply at the discretion of the instructor.

Please review the full policy on Academic Consideration for medical and non-medical absence at: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf. Consult [Huron Academic Advising](#) at huronsss@uwo.ca for any further questions or information.

Support Services

For advice on course selections, degree requirements, and for assistance with requests for medical accommodation, students should email an Academic Advisor in Huron's Student Support Services at huronsss@uwo.ca. An outline of the range of services offered is found on the Huron website at: <https://huronatwestern.ca/student-life/student-services/>.

Department Chairs, Program Directors and Coordinators are also able to answer questions about individual programs. Contact information can be found on the Huron website at: <https://huronatwestern.ca/contact/faculty-staff-directory/>.

If you think that you are too far behind to catch up or that your workload is not manageable, you should consult your Academic Advisor. If you are considering reducing your workload by dropping one or more courses, this must be done by the appropriate deadlines. Please refer to the Advising website, <https://huronatwestern.ca/student-life/student-services/academic-advising/> or review the list of official Sessional Dates on the Academic Calendar, available here: <http://www.westerncalendar.uwo.ca/SessionalDates.cfm>.

You should consult with the course instructor and the Academic Advisor who can help you consider alternatives to dropping one or more courses. Note that dropping a course may affect OSAP and/or Scholarship/Bursary eligibility.

Huron Student Support Services: <https://huronatwestern.ca/student-life/student-services/>
Office of the Registrar: <https://registrar.uwo.ca/>
Student Quick Reference Guide: <https://huronatwestern.ca/student-life/student-services/#1>
Academic Support & Engagement: <http://academicsupport.uwo.ca/>
Huron University College Student Council: <https://huronatwestern.ca/student-life/beyond-classroom/hucsc/>
Western USC: <http://westernusc.ca/your-services/#studentservices>

Mental Health & Wellness Support at Huron and Western

University students may encounter setbacks from time to time that can impact academic performance. Huron offers a variety of services that are here to support your success and wellbeing. Please visit <https://huronatwestern.ca/student-life-campus/student-services/wellness-safety> for more information or contact staff directly:

Wellness Services: huronwellness@huron.uwo.ca
Community Safety Office: safety@huron.uwo.ca
Chaplaincy: gthorne@huron.uwo.ca

Additional supports for Health and Wellness may be found and accessed at Western through, <https://www.uwo.ca/health/>.