

THFM-3401/HIST-3190-001 (3 credit hours)

THEATRE HISTORY III: IBSEN TO THE PRESENT

Winter, 2016
MWF 1:30-2:20 pm
Room 2D12

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Office Hours: TBD

COURSE DESCRIPTION

This course is dedicated to the study of theatre history from the late 19th century to the present. Classes will involve lectures and discussions based on assigned readings, including plays and critical articles.

TEXT

The Norton Anthology of Drama, Second Ed, Vol 2, editors: J. Gainor, S. Garner, M. Puchner

GRADING

Research Paper (February 6)	30%
Introduction (March 7)	30%
Research Paper II (TBA)	40%
TOTAL	<u>100%</u>

Unexcused late assignments will not be accepted.

Attendance will be taken each class.

Unexcused absences are assessed a penalty; 1% will be deducted from the final grade per occurrence.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 - 100%	GPA	4.5	C+	65 - 69.9%	GPA	2.5
A	85 - 89.9%	GPA	4.25	C+	65 - 69.9%	GPA	2.5
A-	80 - 84.9%	GPA	4.0	C	60 - 64.9%	GPA	2.0
B+	75 - 79.9%	GPA	3.5	D	50 - 59.9%	GPA	1.0
B	70 - 74.9%	GPA	3.0	F	below 50%	GPA	0

Work not submitted will be graded as 0.

REQUIRED READINGS NOT IN TEXTBOOK

Available through the library data base JSTOR:

Esslin, Martin. "The Theatre of the Absurd", *The Tulane Drama Review*, vol 4 no 4, May 1960. 3-15.

Madame Rachilde, "The Crystal Spider", trans D. Gerould. *Performing Arts Journal*, vol 7 no 1, 1983. 123-9.

Available on the web:

Tzara, Tristan. *The Gas Heart*, trans M. Benedikt. 1921.

<https://web.archive.org/web/20120729225152/http://www.english.emory.edu/DRAMA/TzaraGas.html>

TENTATIVE SCHEDULE

Readings marked with an * are not in the textbook. Please see above for how to obtain them.

<u>DATE</u>	<u>TOPIC</u>	<u>READING</u>
January 6:	Introduction	
8:	19 th CE Romanticism and Melodrama	Introduction, pg 54-68
11:	Naturalism: Strindberg	<i>Preface to Miss Julie, Miss Julie</i>
13:	Realism: Ibsen	Optional: <i>Hedda Gabler</i>
15:	Discussion	
18:	Realism: Chekhov	<i>The Cherry Orchard</i>
20:	Acting: Stanislavsky	
22:	Discussion	
25:	First Avant-Garde: Jarry	<i>Ubu the King</i>
27:	First Avant-Garde: Rachilde	<i>The Crystal Spider*</i>
29:	Discussion	
Feb 1:	Feminist Theatre: Glaspell	<i>Trifles</i>
3:	Feminist Theatre: Treadwell	Optional: <i>Machinal</i>
5:	Discussion	
8:	FIRST RESEARCH PAPER DUE	
8:	Epic theatre: Brecht	<i>The Good Person of Setzuan</i>
10:	Political Theatre	
12:	Discussion	
15-19:	READING WEEK – NO CLASSES	
22:	Minimalist theatre: Beckett	<i>Waiting for Godot</i>
24:	Esslin and 'Absurdism'	Optional: <i>The Theatre of the Absurd*</i>
26:	Discussion	
29:	African-American theatre: Parks	<i>The America Play</i>
March 1:	Final Date to withdraw without academic penalty	
2:	Theatre and Liberation: USA	
4:	Discussion	
7:	INTRODUCTION ASSIGNMENT DUE	
7:	British theatre: Churchill	<i>Cloud Nine</i>
9:	Theatre and Liberation: British Empire	
11:	Discussion	
14:	Canadian theatre: Moses	<i>Almighty Voice and his Wife</i>
16:	Theatre and Liberation: Canada	
18:	Discussion	
21:	Empire after WWII: Nigeria	<i>Death and the King's Horseman</i>
23:	Empire after WWII: Egypt	Optional: <i>Song of Death</i>
25:	Colonization and Independence	

	28:	Second Avant-Garde: Tzara	<i>The Gas Heart*</i>
	30:	American Avant-Garde	
April	1:	Ritual and Performance	
	5:	Conclusion	

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays (except where noted) during the free period (12:30-13:20) in Theatre 1T15. Please note the Winter dates in your diary **NOW**: Jan 13, Feb 10, Mar 9. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE**: outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students with documented disabilities, temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or <http://www.uwinnipeg.ca/accessibility> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Student's Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensure students have access to support. For more information or to schedule an appointment, visit our website at <http://www.theuwsa.ca/academic-advocacy> or call 204-786-9780.

We ask that you please be respectful of the needs of classmates and instructors/professors by avoiding the use of unnecessary scented products while attending lectures. Exposure to scented products can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. Please consider using unscented necessary products and avoiding unnecessary products that are scented (e.g. perfume).

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

TUESDAY, MARCH 1, 2016 is the final date to withdraw without academic penalty from courses which begin on January 5 and end in April 5, 2016 (Winter 2016 Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private,

physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.