

THEATRE ÆSTHETICS

Fall 2015
TTh 1:00-2:15 pm
Room 3M60

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Office Hours: Tues 3:00-5:00 pm

COURSE DESCRIPTION

This course consists of an examination of some contemporary questions about the nature of Theatre and related performance forms. Seminar discussions are supplemented with the reading of key texts in dramatic theory and criticism.

TEXT

Required:

The Twentieth Century Performance Reader, 3rd Ed, eds. T. Bradshaw and N. Witts, Routledge, 2013

GRADING

First Research and Analysis Assignment (due Thursday, Oct 8, 2015)	30%
Classroom presentation (due various)	30%
Final Analysis Assignment (due time/location 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	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

REQUIRED READING NOT IN TEXTBOOK:

Adorno, Theodor. "Re-View: On Commitment", Part One, Trans. F.McDonagh. Performing Arts Journal, 3.2, Autumn, 1978, 3-11. Jstor

Adorno, Theodor. "Re-View: On Commitment", Part Two, Trans. F.McDonagh. Performing Arts Journal, 3.3, Winter, 1979, 58-67. Jstor

Artaud, Antonin, "On the Balinese Theater", Salmagundi 33/34, Spring-Summer 1976. 103-14. Jstor

Brecht, Bertolt. "A Model for the Epic Theater", Trans. E.Bently. The Sewanee Review, 57.3, Summer, 1949, 425-36. Jstor

Diamond, Elin. "Brechtian Theory/ Feminist Theory: Toward a Gestic Feminist Criticism", TDR, 32.1, Spring. 1988. 82-94. JStor

Lyotard, Jean-Francois, "The Sublime and The Avant-Garde", Art Forum, April 1986.
<https://artforum.com/inprintarchive/id=32533>

TENTATIVE SCHEDULE

Underlined readings are not in the textbook. Please see above to find them.

<u>DATE</u>	<u>TOPIC</u>	<u>READING</u>
Sept 10:	Introduction	
15:	Visit by Floyd Favel	To Be Determined
17:	Discussion	
22:	Bertolt Brecht's Epic Theatre	Textbook or
24:	Discussion	<u><i>A Model for Epic Theatre</i></u>
Oct 29:	Theodor Adorno on Brecht and Beckett	<u><i>Commitment</i></u>
1:	Discussion	
6:	Jean-François Lyotard on Sublime	<u><i>Sublime and Avant-Garde</i></u>
8:	Discussion	
	First Assignment due. Presentations Begin	
13:	After Brecht: Walter Benjamin	Textbook
15:	After Brecht: Elin Diamond	<u><i>Brechtian Theory/Feminist Theory</i></u>
20:	After Brecht: Augusto Boal	Textbook
22:	Italian Futurism: F.T. Marinetti	Textbook
27:	Antonin Artaud's Theatre of Cruelty	Textbook + <u><i>On The Balinese Theatre</i></u>
29:	Peter Brook's <i>Empty Space</i>	Textbook
29:	Final Date to withdraw without academic penalty	
Nov 3:	Time: Gertrude Stein	Textbook
5:	Time: Richard Foreman	Textbook
10:	Postdramatic theatre: Hans-Theis Lehmann	Textbook
12:	Postdramatic theatre: Elizabeth LeCompte	Textbook
17:	Post-Independence Theatre: Wole Soyinka	Textbook
19:	Discussion	
24:	Performance Art: Guillermo Gómez-Peña	Textbook
26:	Performance Art: Carolee Schneemann	Textbook
Dec 1:	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 dates in your diary **NOW: FRIDAY** Sept 18, Oct 21, **FRIDAY** Nov 13, 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.

2015 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 16, 2015, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

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>

THURSDAY, OCTOBER 29, 2015 is the final date to withdraw without academic penalty from courses which begin on September 9 and end on December 3, 2015 (Fall 2015 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.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.