

THFM-3401/HIST-3190-050 (3 credit hours)

### THEATRE HISTORY III: IBSEN TO THE PRESENT

Winter, 2017  
TuTh 5:30pm – 6:45pm  
Room 1C16A

Instructor: Ashley Majzels  
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Office Hours: TBD

#### **COURSE DESCRIPTION**

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

#### **REQUIRED TEXT**

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

#### **GRADING**

Research Paper (February 8) .....	30%
Introduction (March 6) .....	30%
Research Paper II (April 10).....	40%
<b>TOTAL .....</b>	<b><u>100%</u></b>

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 bases:**

Bottoms, Stephen J. "The Efficacy/Effeminacy Braid: Unpicking the Performance Studies/Theatre Studies Dichotomy." *Theatre Topics*, vol. 13, no. 2, 2003, pp. 173–87.

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 4:	Introduction	
9:	Naturalism: Strindberg	<i>Preface to Miss Julie, Miss Julie</i>
11:	Realism: Ibsen	Optional: <i>Hedda Gabler</i>
16:	Realism: Chekhov	<i>The Cherry Orchard</i>
18:	Acting: Stanislavsky	
23:	First Avant-Garde: Jarry	<i>Ubu the King</i>
25:	First Avant-Garde: Rachilde	<i>The Crystal Spider*</i>
30:	Feminist Theatre: Glaspell	<i>Trifles</i>
Feb 1:	Discussion	
6:	Feminist Theatre: Treadwell	Optional: <i>Machinal</i>
6:		<b>FIRST PAPER DUE</b>
8:	Discussion	
13:	Epic theatre: Brecht	<i>The Good Person of Setzuan</i>
15:	Discussion	
20-22:	READING WEEK – NO CLASSES	
27:	Esslin and 'Absurdism'	<i>The Theatre of the Absurd*</i>
March 1:	Discussion	Optional: <i>Waiting for Godot</i>
6:	African-American theatre: Parks	<i>The America Play</i>
6:		<b>INTRODUCTION ASSIGNMENT DUE</b>
8:	Theatre and Liberation: USA	
13:	Canadian theatre: Moses	<i>Almighty Voice and his Wife</i>
14:		<b>Final Date to withdraw without academic penalty</b>
15:	Theatre and Liberation: Canada	
20:	Empire after WWII: Nigeria	<i>Death and the King's Horseman</i>
22:	Colonization and Independence	Optional: <i>Song of Death</i>
27:	Second Avant-Garde: Tzara	<i>The Gas Heart*</i>
29:	Ritual and Theatre	<i>The Efficacy/Effeminacy Braid*</i>
April 3:	American Avant-Garde	Optional: <i>Now That Communism is Dead, My Life Feels Empty*</i>

## "THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the Winter dates in your diary **NOW:** Jan 17, Feb 28, Mar 14. 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.

## **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (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. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. If you do not register with AS, you cannot be granted special consideration (ex. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.)

## **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams**, **Socials**, and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

## **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://uwinnipeg.ca/theatre-film> 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 are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including 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](http://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>

**WEDNESDAY, MARCH 14, 2018** is the final date to withdraw without academic penalty from courses which begin in January 2018 and end in April 2018 (2018 Winter 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.