



English 3556E: 20th Century Drama
Fall/Winter 2014-15
T/Th 9:30-11:30, 9:30-10:30

Professor Kim Solga (ksolga@uwo.ca)
TA Madison Bettle (mbettle@uwo.ca)



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4. Objectives and Outcomes

An outcome is a (sometimes abstract) thing we would like to take away from our course, at the end of the year. An objective is a (usually more concrete) thing we will do in service of our intended outcomes. overarching goal for the course: to convince you that theatre *still* matters, socially, politically, and ethically. But we have some other goals for the course, too:

Outcomes

Students who take our course seriously and commit to our shared labour can expect to:

- be introduced to a host of important 20th century plays, performance trends and acting techniques;
- develop the capacity to critique a piece of theatre as both a written text and a work made for performance;
- examine, discuss, and debate performance ethics;
- develop strong collaborative (team-work) skills;
- continue to improve their research, writing, and editing skills;
- practice, develop, and improve public presentation skills;
- learn to ask really good, nuanced questions;
- take some risks, make some useful mistakes, and have fun.

Objectives

In order to achieve the above outcomes, students should expect to:

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6. Assessment



**English 3556E: 20th Century Drama
Fall/Winter 2014**

The University of Western Ontario
Department of English

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8. Week by week schedule

Our course will unfold in three broad sections:

SECTION ONE (WEEKS 2-8)
19th



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Week 5 (30 September + 2 October)

Our objective this week: to investigate the key relationship between developments in performance practice and developments in dramaturgy (the writing of plays) at the turn of the twentieth century, and especially in relation to Realism.

What to prepare: read



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Week 11 (11+13 November)
Our objective this week



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Term Two

Week 15 (6+8 January)

Our objective this week: to review *both* Naturalism *and* last term) by looking at a contemporary play that blends the two in unexpected ways.

What to prepare: read Liitoja/DNA Theatre, *The Last Supper* (in *New Canadian Realisms: Eight Plays*); please also read the brief introduction to the play by Halferty.

Week 16 (13+15 January)

Our objective this week: to explore an unexpected work by arguably the most famous female (and feminist) British playwright of the modern period, Caryl Churchill. Could this be what feminism looks like at the end of the 20th century?

What to prepare: read Churchill, *Far Away*

Week 17 (20+22 January)

Our objective this week: to explore modern feminist theatre from a non-White, anti-colonial *and* unlike what we encountered last week?

What to prepare: read *Venus*

Week 18 (27-29 January) **PERFORMANCE WORKSHOP 3**

Our objective this week

deepening and *nuancing* the questions that you bring to the event. If you are performing, spend
-thinking it as you

. If you are leading the discussion, focus on building
one solid, nuanced question for each group, featuring *several potential follow-up* questions.

What to prepare: Groups 1, 2, and 3 will each offer a 10-minute performance based on *Far Away*.
Groups 4, 5, and 6 will lead the discussion with questions and commentary.

Week 19 (3-5 February)

Our objective this week: to begin thinking about how, when, and where the modern theatre has been defined by acts of violence on a grand scale; to begin thinking about the specific ways contemporary artists borrow and depart from earlier dramaturgical models as they work through this violence.

What to prepare: read Gambaro, *Information for Foreigners*

Week 20 (10-12 February)

Our objective this week: to inquire, with Erik Ehn, about the limits of what can be put on stage.

What to prepare: read Ehn, *Maria Kizito* (in your reader)

