



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

**Professor Kim Solga** ([ksolga@uwo.ca](mailto:ksolga@uwo.ca))  
**TA Madison Bettle** ([mbettle@uwo.ca](mailto:mbettle@uwo.ca))

## 1. Course Description

This year's English 3556E: 20<sup>th</sup> Century Drama has a theme; that theme is "Performance and its Publics, from Modernism to Globalization."

In the multimedia universe we have endless choices: TV and the movies, film and music downloads, live-streaming audio and video, Netflix, YouTube – you name it. So why choose theatre? What is live performance *good for*, now that our social worlds are ever more online?

This year we will explore these questions in three main ways. First, we will dig into the old-fashioned theatrical roots of Reality TV (the turn toward "realism" at the end of the 19<sup>th</sup> century in Europe), and we'll discuss and debate its pros, cons, and legacies. Next, we will examine high modernism's (sometimes cruel) alternatives to staging "reality" as it is seen and heard by a privileged few, and we'll watch some very new work that takes this modernist approach to staging contemporary human experience. Finally, we will talk about (and experiment with) how and when we can or should put mass violence on stage – the unthinkable, unknowable, and unimaginable horrors of terrorism and genocide, the scourges of the new "global" century – and we will debate the ethical limits of staging that aspect of modern reality.

Kim's goal is to convince you that, as an activist genre designed to explore the most marginal, invisible, and uncomfortable aspects of being human in the contemporary world, theatre is more urgent now than ever. You don't need to agree with her, but you do need to jump into the dialogue our course will set in motion. Welcome to the ride!

## 2. Meet your Teaching Team

**Instructor:** Dr Kim Solga ([ksolga@uwo.ca](mailto:ksolga@uwo.ca); 519 661 2111 x80118)

**TA:** Madison Bettle ([mbettle@uwo.ca](mailto:mbettle@uwo.ca); no office phone)

**Kim's office and hours:** Ivey 3G14; Tuesdays 3pm-5pm; Thursdays 1pm-2pm

**Madison's office and hours:** TBA; please watch the blog for Madison's info!

We will be inviting you, in the first few weeks of class, to drop in and meet us; this is a chance for you to get to know us in a relaxed way, for us to get to know you and your interests, and - most of all - for you to figure out where our offices are!

## 3. Our course on the web

We will use our OWL portal for basic info and tasks; for reflections (especially around performance) we will use <http://modernndramaatwestern.wordpress.com>. If you'd like to know more about Kim's research and teaching, please visit her at <http://theactivistclassroom.wordpress.com>.

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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. You've already encountered Kim's 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 20<sup>th</sup> 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:

- read or view a piece of theatre every week, and complete modest secondary reading;
- write two short position papers and one longer research paper;
- take part in two workshops designed to build on existing research and writing skills;
- write routinely in class, as we learn the benefits of free-writing (IE: writing you don't hand in!) to support the development of critical thinking and essay creation skills;
- work extensively in groups, both regularly in class and in the preparation of two performance presentations and one research presentation;
- undertake regular performance-research exercises, including creating research questions to be investigated through performance;
- speak in front of the class on a semi-regular basis, and formally at the end of the year as part of a final research presentation.



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These are Kim and Madison's aims and objectives. What are yours? **Do you have a goal for yourself for this course?** We want to encourage you to set a few, and perhaps even to dream up some objectives for achieving them. We'll work on this task in our first class.

## **5. Required Texts**

Barker and Solga, ed., *New Canadian Realisms: Eight Plays* (Playwrights Canada Press)\*  
Blythe and Cork, libretto, *London Road* (Nick Hern Books)  
Brecht, *Mother Courage and Her Children* (Methuen student edition, translated by Tony Kushner)  
Chekhov, *The Seagull* (Faber and Faber, translated by Martin Crimp)  
Churchill, *Far Away* (new edition, Nick Hern Books)  
Gambaro, *Information for Foreigners: Three Plays* (Northwestern UP)  
Hare, *Stuff Happens* (revised edition, Faber and Faber)  
Ibsen, *A Doll's House* (Methuen, translated/adapted by Simon Stephens)  
Parks, *Venus* (Theatre Communications Group)  
Redhill, *Goodness* (Coach House Books)  
Strindberg, *Miss Julie and Other Plays* (Oxford UP)  
...and a custom course pack, available through the bookstore, which contains 10 secondary items.

\*Wow, Kim! Are you making money off us? Sadly, no. Last year my royalties on this text topped \$64. It's not a lucrative gig - we put this anthology together because these plays were generally not available anywhere else, and we thought they should be! (It's a good book - it even won a prize for excellence in editing.)

You can purchase all of these books at Western's campus bookstore, and all of them are on reserve (in the case of the reader items, separately according to their original sources) at Weldon in case you haven't been able to get a book in time.

I have specified ideal editions (those are in stock at our bookstore, and you can get them online), but in a pinch other editions will do. If yours is non-standard, though, please check with us before you use it.

This is a full year course, so there are a lot of books; I know the bill will be hefty. One strategy for managing the cost is to stagger your purchases; you can get books as needed throughout the year by referencing the week-by-week schedule (below) closely.



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## **6. Assessment**

### ***1) The Basics***

Your grade in English 3556E will consist of the following parts:

- short paper 1 (10%; 1000 words; individual mark)
- short paper 2 (15%; 1000 words; individual mark)
- research paper (20%; 2500 words; individual mark)
- performance workshops (15%; two 10-minute performances plus Q&As; group mark)
- final presentation (10%; 10 minutes; group mark)
- final exam (30%)

Your due dates are as follows:

- short paper 1 (Friday, 24 October, via OWL)
- short paper 2 (Friday, 9 January, via OWL)
- research paper (Wednesday, 8 April\*, via OWL)
- performance workshops (work ongoing throughout the year; see below)
- final presentation (Thursday 31 March, in class)
- final exam (TBA)

\*Wednesday 8 April is the final day for all course materials from semester two to be handed in. You'll likely have a few things due this day. What to do? PLAN AHEAD.

**PLEASE NOTE the following policy as set out by The University of Western Ontario:**

STUDENTS MUST PASS BOTH TERM WORK AND THE FINAL EXAMINATION (IN COURSES WITH FINAL EXAMINATIONS) IN ORDER TO PASS THE COURSE. STUDENTS WHO FAIL THE FINAL EXAMINATION (REGARDLESS OF THEIR TERM MARK) AUTOMATICALLY FAIL THE COURSE.

**We must receive all your term work no later than 72 hours before the final exam in order for you to be eligible to pass the term and sit the final exam.**



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## ***II) The Specifics***

**PAPER 1:** this will be a “performance response” paper, based on work we see and discuss in our first workshop. Detailed instructions for it will be handed out on Tuesday 14 October. You will then have approximately 10 days (to Friday 24 October) to complete your paper. This is intentional: it’s not a big deal, and you don’t need to fret endlessly over it. (I call this “lowering the stakes”.) On Thursday 16 October we will debrief our first performance workshop and talk about strategies for writing a strong performance response - plan to be there!

**PAPER 2:** this will also be a “performance response” paper, of similar length, based this time on the work we do in our second performance workshop, in November. We will work together on strategies for improving your performance response this second time around in our essay workshop on Tuesday 2 December. You will then have the entire holiday period to prepare the paper.

**RESEARCH PAPER:** this paper will ask you to examine a multi-pronged question from a perspective of your choice, and to marshal at least three secondary sources to build your argument. Essay topics and a rubric will be handed out in the class before reading week (12 February), and we will hold a final essay trouble-shooting workshop on 26 March to help with final preparations.

**NOTE:** you’ll have the option with this research paper to hand in a 1500-word draft on **Thursday, 19 March, for early, short feedback from Madison or Kim.** We will give you a handful of comments and challenges for your next draft, an on-target-for grade, and some ideas for increasing that grade. You’ll have these drafts back the day of our final essay workshop, 26 March, so that you can use them and our comments to support your work in that session.

**PERFORMANCE WORKSHOPS:** in the second week of classes we will divide you into six groups; these groups will be your performance teams throughout the year. Twice in term one and twice in term two we will turn our long Tuesday class into a proper performance workshop, where we will share scenes we have prepared for one another. Each group will perform once in each term, and each group will lead discussions of others’ work once in each term.

You will receive feedback and a group grade at the end of both workshops in which your group stages a scene; each of these grades will be worth 1/3 of your final performance workshop mark. That mark will also incorporate the peer feedback you will be prompted to give each other at the end of each semester; in other words, your group will decide the final 1/3 of your shared grade for this task.

Please see below under “Performance Workshops: What They Are/What You Do” for more information on this important (and really fun) part of the course.





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**FINAL PRESENTATION:** at the end of the year, still in your performance groups, you will make a formal 10-minute presentation on a research topic of your group's choice. **Your group will need to specify your topic to Kim no later than Thursday, 12 March;** she will then help you to sharpen and focus that topic in time for the in-class presentations on 31 March.

As you decide how to focus your presentation, your group should think about the kinds of issues you've explored in your performance work together over the year; you might from there specify a social or political issue, an area of performance research, or another topic that intersects with your interests. Consider what it is you'd like to explore in more depth about that topic, and then create a research question to prompt your investigations. Setting your own topics and questions is, we know, kind of scary; in the end, however, creating a presentation on a topic of *your choice*, that you and your team really care about, will be richly rewarding.

**Note that, as with all the other assignments you'll do in English 3556E this year, your presentations have in-class practice built in: we will run a "mock" final presentation session on Thursday 24 March.** You will not need to prepare for this session; you'll be given a "mock topic" at the start of the class and will go through a sped-up process to arrive at 5-minute group presentations by the end of our second hour. Our objective here will be to practice working efficiently as a team to create an academic presentation, to practice sharing the stage equitably with each member of the team, and to practice strong, clear, presentation skills, including speaking clearly, with confidence, and at a good pace.

### ***III) Submission rules for written assignments***

- papers should be submitted electronically via OWL no later than 11:59pm on the due date.
- late papers are penalized at 2% per day.
- if you would like to take the weekend (for papers due on Friday) *or* an extra two days (to Friday midnight, for your final paper, due Wednesday 8 April), you may do so; **you will be penalized a flat rate of 3%.** You decide if it's worth it to you. There's no reason to request this extension formally; it's simply there if you want it.
- **We are unable to grant further extensions for any reason.** If you have a medical or other compassionate reason for needing an extension, please follow this policy:
  - *Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty*



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and provide documentation. **Academic accommodation cannot be granted by the instructor or department.**

- Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)
  - The full policy is set out here: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf)
- All written material you pass in must be your own work, with all references clearly documented. **PLAGIARISM, defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," is a serious academic offense, and may be punishable with sanctions up to and including expulsion from the university.** Please refer to the Calendar's section on "Scholastic Discipline for Undergraduate Students" for more information; please see one of us if you are unsure whether or not you are citing a source properly.
- In cases where we suspect an offense may have occurred we reserve the right to submit your papers to the commercial plagiarism detection software under license to Western. 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.

#### *IV) Course-specific assessment guidelines*

How do I get an A on my written\* papers? The English Department has a set of marking guidelines that you are free to seek out anytime, and that professors and TAs use to ensure that our marking practices are as consistent and as fair as possible. In this class, however, papers that achieve high (B/B+/A/A+) grades will generally feature the following characteristics (executed sometimes well, sometimes superbly):

- **A clear and sustained argument, supported by a strong thesis statement.** Clear and sustained arguments are built from strong thesis statements; they help to structure your paper clearly and frame the case you are trying to make.
- **A solid, well considered structure.** Spend time thinking about how you will organize your argument and slot your research into it. Essays structured loosely give the impression of having been poorly thought through, something that will inevitably influence your grade negatively. Essays structured well *flow well*, allowing an argument



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to build clearly and convincingly over the course of the paper; this gives the opposite impression and has the opposite effect (the effect you want!).

- **Relevant secondary research, properly cited and included in your bibliography, in order to support your arguments.** You will want to be sure to demonstrate your knowledge of a clearly defined field in your final paper, so ask yourself: *Have you read widely? Is it clear to your reader that you have carried out enough research? Do your supporting quotations make sense, and do they do useful work for your argument?* Note as well that **unscholarly websites** (such as Wikipedia) are not generally appropriate sources for your writing. If you are unsure about the appropriateness of an online source, speak to one of us.
- **Close readings of your case study(ies).** A close reading involves paying careful attention to the details of those subjects; your essays should feature sustained focus on your primary subject matter, and plenty of contextualized quotations from it/them whenever possible.
- **Valid and useful definitions of key terms**, especially those that are new to you, which are not self-evident, that you wish to re-define for the purposes of your argument, or that are potentially contentious. When in doubt, define!
- **Proper grammar, use of punctuation, and technical presentation, including a Works Cited list and citations created using the MLA Handbook for Writers of Research Papers (English Department style).** Don't forget to copyedit your essay before you hit print or send! If your essay is full of small mistakes – *especially* in your Works Cited, Kim's pet peeve! – your reader will know you rushed the work, and your grade will be affected.

\*Presentations are a different beast. For performance assessment guidelines, see below. Assessment guidelines for your final presentations will be handed out during our mock presentation session.

## 7. Performance Workshops: What They Are/What You Do

*What they are*

In this course we will be making “poor” theatre in order to investigate research questions we develop in relation to specific texts and dig deeply into some of the social, political, aesthetic, and ethical issues those texts bring up.

What is “poor theatre” in this case? The focus is *not* on costumes, props, lighting, stunning acting, or even memorizing your lines (not required, though note that performing actions on stage while holding a book can be tricky); rather, the focus is on *thought work*. This is work you and your teammates do well in advance of your two performance dates (see below),





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and it's not work that you should skimp on: the sophistication of your intellectual preparation will come out in the Q&As following your performances, and you'll be graded on those.

### *What you need to create*

When your group's turn to perform comes, you need to produce three things:

- **a 10-minute performance** (no more!), which may consist of:
  - a scene from the “prompt” play, with a focus on a particular angle, character, or issue of your choice;
  - an adaptation or “version” of a scene from your prompt play, rewritten or re-created in a performance language of your choice (dance; music; installation; promenade performance; etc);
  - a brand new piece of work inspired by a scene from or the prompt play proper, and focused on a specific angle, issue, character, etc, of your choice.
- **a research question**, which your performance will (to some extent) investigate. This question should be your group's jumping off point for the work you ultimately create, but it need not be “solved” or “answered” by that work. **Please post your question to our class blog** in advance of the performance workshop, and be prepared to discuss it in some detail during your group's Q&A.
- **a blog post**, for our class blog at Wordpress.com, discussing some of the challenges you faced in the process of creating your performance. This is a reflection exercise, and should be collaboratively written; it's a chance for you to take stock of how you are working together and what went well or not so well during your collaboration. **You can feel free to post as many times as you wish in the lead-up to your performance presentation(s), but one post by your group, reflecting on your process, is required as part of your “thought work” each time you perform.**

### *When they happen*

- Tuesday 14 October 2014 (Groups 1, 2, 3 perform; prompt is *The Seagull*)
- Tuesday 25 November 2014 (Groups 4, 5, 6 perform; prompt is *Play*)
- Tuesday 27 January 2015 (Groups 1, 2, 3 perform; prompt is *Far Away*)
- Tuesday 10 March 2015 (Groups 4, 5, 6 perform; prompt is *Goodness*)

### *How they work*

Each workshop is structured this way: a group performs; finished, they take a short break while the rest of the class reflects, in a timed writing exercise, on what they have seen. Then, in our regular performance groups, all audience members share their written reflections and develop one



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or two GOOD QUESTIONS to ask the performance team during the Q&A. The performers return, and show their thought work as they respond to questions and talk about their process in a discussion segment led by another group and moderated by Madison or Kim. The total time spent on each performance/group's work will be approximately half an hour.

On each Thursday following a workshop, we debrief our Tuesday work as a class. Each Thursday debrief will feature exercises designed to encourage critical reflection by each of you on what went *well*, and what might have gone *better*, on Tuesday. These sessions will offer valuable opportunities to hone your team's working practice, and will typically include critical reflections by Kim and Madison that connect your thought work to broader issues in theatre and performance studies.

#### *How they are graded*

Good, very good, and excellent group work features the following characteristics in increasing doses:

- a clear and well honed performance that offers evidence of time and effort spent on details;
- a research question that offers evidence of having been revised, or considered from different angles, through the performance making/discovery process (IE: a research question that has been *edited*, and a performance that has been *rehearsed*);
- a clear sense that each team member has contributed to the creation of the performance and the elaboration of its thought work (in both presentation and Q&A) equitably;
- a willingness, individually and as a team, to reflect on both the good and the bad of the team's work, and to learn as a group from these reflections;
- the ability to weather group-work storms together, strategizing for better collaboration and seeking to improve the team's working dynamic as appropriate.



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## **8. Week by week schedule**

Our course will unfold in three broad sections:

### **SECTION ONE (WEEKS 2-8)**

**19<sup>th</sup> Century Realism and Naturalism: what happened when artists tried to put “real” things on stage?**

### **SECTION TWO (WEEKS 10-17)**

**Modernist responses to Realism: who decides what, or where, is “real”, or what “real” looks like?**

### **SECTION THREE (WEEKS 19-)**

**What’s real is our pain: from modern to global, script to verbatim, artist to audience.**

#### *Term One*

#### **Week 1 (4 September)**

Our objective this week: to make sure everyone understands the course’s layout, objectives, and intended outcomes, and to set some shared goals.

What to prepare: please read your syllabus thoroughly before you arrive!

#### **Week 2 (9+11 September)**

Our objective this week: a full introduction to “the modern” and what it meant at the theatre

What to prepare: read Hobsbawm; Solnit (both in your reader)

#### **Week 3 (16+18 September)**

Our objective this week: an introduction to Realism and Naturalism, via two of the most important texts associated with these early modernist movements in the theatre

What to prepare: read Zola (in your reader); Ibsen, *A Doll’s House*

#### **Week 4 (23 September; 25 September CLASS CANCELLED. It’s Rosh Hashanah!)**

Our objective this week: to build a deeper understanding of Naturalism’s interest in bioscience and social Darwinism, via one of the most notorious texts associated with the movement.

What to prepare: read Strindberg, *Miss Julie*; please also read Strindberg’s preface to the play, which will be important to our discussion. Our course edition has the preface included, but if yours does not it’s easily available online.



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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 Stanislavsky (in your reader); Chekhov, *The Seagull*

**Week 6 (7+9 October)**

Our objective this week: to begin developing the critical skills necessary to read a “performance text” (as opposed to a literary text), and to practice the skills necessary for a productive group discussion about a shared performance event.

What to prepare: watch *A Doll’s House*, dir. Carrie Cracknell (2012), available via Digital Theatre Plus (aka, the library website)

**Thursday: special treat TBA.**

**Week 7 (14+16 October) \*\*PERFORMANCE WORKSHOP 1\*\***

Our objective this week: to continue practicing the skills we started working on last week, as we observe one another’s performances and unpack their potential meanings via group discussion and Q&A. (See “Performance Workshops: What They Are/What You Do” in the syllabus for more information.)

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

**Week 8 (21+23 October)**

Our objective this week: an introduction to modern adaptations of classic Realist and Naturalist plays, as we begin to explore how these texts may become a vehicle for dramatists interested in representing contemporary political issues.

What to prepare: read Beagan, “Elder Up!” (in your reader); Beagan, *Miss Julie: Sheh’mah* (in *New Canadian Realisms: Eight Plays*)

**Thursday: special treat TBA.**

**Week 9 (28 October; 30 October IS STUDY BREAK)**

Our objective this week: to check in and make sure we are all still on the same page!

What to prepare: your questions about ANYTHING we have discussed in the course so far. If you find some of the material confusing, or are stuck on a representation of a character, or an idea, that doesn’t make sense to you, please bring your questions, comments, and concerns today.

**Week 10 (4+6 November)**

Our objective this week: an introduction to “epic realism”, as we try to understand some of the similarities and differences between Naturalism and Brecht’s brand of Realism.

What to prepare: read Brecht, theory selections (in your reader); Brecht, *Mother Courage*



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**Week 11 (11+13 November)**

Our objective this week: to explore Samuel Beckett's theatrical response to stage realism, and to begin to unpack the political potential of *anti*-realist aesthetics.

What to prepare: watch *Play* and *Not I* (available on 2-hour loan from the library; we need to share so please consider going with your group to look at the videos)

**Week 12 (18-20 November)**

Our objective this week: to continue our investigations of the deliberately un-real, with a specific focus on the ethics of making the theatrical experience violent or "cruel".

What to prepare: read Artaud; Castelluci (both in your reader)

**NB:** there's a lot of Castelluci's work with Societas Raffaello Sanzio on the web, some of which we will look at in class; feel free to snoop around and see what you turn up.

**Week 13 (25+27 November) \*\*PERFORMANCE WORKSHOP 2\*\***

Our objective this week: to continue building and developing our critical skills for reading performance texts; to work particularly on strong teamwork skills (listening, sharing labour, building collaborative questions, making room for quieter voices) during our discussion/Q&A periods.

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

**Week 14 (2 December) \*\*PAPER 2 WORKSHOP\*\***

Our objective this week: to work together to build the beginnings of strong essays! We will spend the full two hours this week working together on improving our performance response essay-writing skills.

What to prepare: bring two clean copies of the introduction to your original performance response paper (the one you handed in on 24 October); please also bring a preliminary thesis statement for your next performance response, on a clean sheet of paper with the draft thesis typed at the top.

Important note: today we will also complete a peer feedback exercise, assessing our group work during term one. This will be an opportunity for you to give some constructive critique to your fellow group members and to come to a consensus on how you feel you've done so far as a team. You'll also set some goals for term two. Nothing to prepare for this exercise; just bring your honesty and generosity.





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

**Professor Kim Solga** ([ksolga@uwo.ca](mailto:ksolga@uwo.ca))  
**TA Madison Bettle** ([mbettle@uwo.ca](mailto:mbettle@uwo.ca))

**Week 15 (6+8 January)**

Our objective this week: to review *both* Naturalism *and* its “discontents” (IE: what we studied last term) by looking at a contemporary play that blends the two in unexpected ways.

What to prepare: read Liitaja/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 20<sup>th</sup> 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 perspective. How is this week’s feminism like *and* unlike what we encountered last week?

What to prepare: read Parks, “Possession” (in your reader); Parks, *Venus*

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

Our objective this week: we’ve had two workshops so far; you know the lay of the land, and you’ve done some concentrated work on your group’s team skills. This time around, focus on *deepening* and *nuancing* the questions that you bring to the event. If you are performing, spend extra time developing your group’s research question, and maybe consider re-thinking it as you work through your performance’s creation. 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)



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**Week 21 is READING WEEK!**

**Week 22 (24+26 February)**

Our objective this week: to compare the strengths and weaknesses of each of Redhill's and Ehn's different approaches to staging genocide.

What to prepare: read Redhill, *Goodness*; video clips TBA.

**Week 23 (3+5 March)**

Our objective this week: to create a working definition of "political theatre" for right now.

What to prepare: read Hare, *Stuff Happens*

**Week 24 (10+12 March) \*\*PERFORMANCE WORKSHOP 4\*\***

Our objective this week: it's our last performance workshop! This week, let's put everything we learned from the experience of our previous workshops into play and knock it out of the park.

What to prepare: Groups 4, 5 and 6 will each offer a 10-minute performance based on *Goodness*. (Option to go for *Maria Kizito* if you're feeling lucky. It's happened before!) Groups 1, 2 and 3 will lead the discussion with questions and commentary.

**Week 25 (17+19 March)**

Our objective this week: full circle, back to the realest of the real. What can *London Road* tell us about the legacy of Naturalism in our new century? Is this form of reality-based theatre "better"? Why or why not?

What to prepare: read Blythe and Cork, *London Road*; soundtrack listening TBA.

**Week 26 (24+26 March)**

Tuesday: Final group presentations – mock/practice version (no prep required!)

Thursday: Final essay workshop (prep TBA)

**Week 27 (31 March+ 2 April)**

Tuesday: Final group presentations – for real!

Thursday: Final group peer assessment and group work debrief

**Week 28 (7 April)**

Rewind, Review, Revise, and a fond farewell (with cake!)

*Have a brilliant summer!*