

Department of English & Writing Studies

**ENGLISH 3556E: 20<sup>TH</sup> CENTURY DRAMA**  
**2015-16 ACADEMIC YEAR**  
**TUESDAY 9:30-11:30; THURSDAY 9:30-10:30**  
**AHB 2R21**

### 1. Course Description

It's 2015. The biggest news happens online. I watch movies through Netflix and "TV" via iTunes. Elections are fought on Facebook and Twitter. So who cares about *the theatre*? Why are people still going – sometimes in huge numbers?

This year's 20th-Century Drama aims to answer these questions, and more. What does theatre give us that no other media technology can? How does it address some of the most politically pressing, socially urgent ideas the modern period has faced?

As we survey the role drama has played in the public sphere through the long modern age (roughly 1880 to now), we will: encounter the original "reality" TV; talk about how modern artists and writers grappled with the politics of staging violence for mass consumption in the period following the world wars; and think about the techniques today's dramatists and performers use to engage with contemporary political challenges, like neoliberalism and globalization.

Could it be that the wireless world needs the power of *live* performance more than ever?

**Note:** Drama is the name for the literary genre associated with live, theatrical performance; in this class we will read plays, but we will also learn to read performances – multi-sensory, live events that require us to be alive to the meanings of gesture, music and sound, set and design, and much more. Your skills as a critical reader will be invaluable in this work, but be prepared for it to be somewhat different from what you are used to in other English classes.

### 2. Meet your Teaching Team

**Instructor:** Dr Kim Solga ([ksolga@uwo.ca](mailto:ksolga@uwo.ca))

**TA:** Meghan O'Hara ([mohara4@uwo.ca](mailto:mohara4@uwo.ca))

#### Kim's office hours

AHB 3G14

Tuesdays 12pm-1pm; Thursdays 11am-1pm (other times by appointment; just email + ask)

Kim also writes a teaching blog; find it at <http://theactivistclassroom.wordpress.com>. If you want to know what to expect from this class, start there.

### 3. Our course on the web

**OWL:** for stuff like messages, assignments, other essentials; this is your class "dashboard".

**Our class blog:** <http://moderndramaatwestern.wordpress.com>, for class prep, supplementary material, in-class work, events postings, etc. This is the course "newsfeed".

**Note:** You will be invited to join the blog as a contributor; when you receive your email invite, please follow the prompts to activate your account and join the site.

#### 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.

##### *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 and their contexts
- develop the capacity to critique a piece of theatre as both a written text and a work made for performance;
- develop strong team-work skills;
- improve their research, writing, and editing skills;
- improve their public presentation skills;
- improve their time-management habits;
- 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;
- undertake at least two field trips to see professional, live theatre;
- write routinely both in class and after class – for yourself, not (just) for grades;
- work frequently in groups, in a structured and thoughtful way;
- participate in peer-evaluation exercises throughout the year;
- participate in time-management exercises in the second half of the year;
- participate in three performance workshops, which will be evaluated based on critical thought work, effort and team work – *not* on acting ability!

**Note:** These are the “official” objectives and outcomes for our course, set by Kim. Basically, they are goals, and a rough road map to get us there. But what are *your* goals for the course? Have a think – we will ask you to set at least one in our first classes together.

#### 5. Required Texts

##### a) Plays\*

- Barker and Solga, *New Canadian Realisms: Eight Plays* (Playwrights Canada, ISBN-13 9781770910737)\*\*
- Beckett, *The Collected Shorter Plays* (Grove, 2010, ISBN-10: 0802144381)
- Brecht, *Mother Courage and Her Children* (Methuen student ed, trans. Kushner et al, ISBN-10: 1408111519)
- Chekhov, *The Seagull* (trans Martin Crimp, Faber and Faber, ISBN-10: 0571234666)
- Churchill, *Top Girls* (Methuen student ed., 2008, ISBN-10: 1408106035)
- Gambaro, *Information for Foreigners: Three Plays* (trans and ed Marguerite Feitlowitz, Northwestern UP, ISBN 0810110083)
- Ibsen, *A Doll's House* (adapted Simon Stephens, Methuen, ISBN-10: 1472526414)
- Strindberg, *Miss Julie and Other Plays* (Oxford, 1998 ed., ISBN 0-19-283317-0)



-  Young Jean Lee, *The Shipment and Lear* (TCG, 2010, ISBN-10: 1559363568)
-  Washburn, *Mr Burns: A Post-Electric Play* (Oberon, 2014, ISBN-10: 1783191406)

\* We know this is a lot of books; rest assured we do *not* expect you to buy them all if you don't want to, or can't. Each of these texts is on reserve at the library, stocked in the bookstore, or you can of course grab cheap ppb copies or Kindle copies online. (Do mind the editions we have specified; get those if you are able to, or ask us if you are unsure.) If you're in a pickle drop by Kim's office; she often has spare copies of stuff and is happy to loan books.

\*\**Wow, Kim! Are you making money from us?* Sadly, no. My most recently royalty statement reported a whopping \$7.00. It's not a lucrative gig; Roberta and I 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.)

## b) Other stuff

There are two other "required" items for this course:

-  **regular readings**, specified in your week-by-week schedule, which will be available to you free of charge as (copyright-compliant) PDF copies via OWL;
-  **two field trips to see theatre**, one per term. You will be required to spend some money on the ticket and travel costs for this, but our goal will be to keep that cost as reasonable as possible. Watch OWL and the course blog in the coming weeks for more information!

## 6. Assessment

### a) The Basics

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

- performance response (**5%**)
- theatre review (based on one of our field trips) (**5%**)
- research paper (**15%**)
- contributions to supplementary course reader (2 @ 5% each, for a total of **10%**)
- performance workshops (2 @ 10% each, for a total of **20%** – group grade)
- peer evaluation (2 @ 5% each, for a total of **10%**)
- final exam (**35%** – department rule. Sigh.)

See below, under "Specifics", for due dates.

**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.

**b) The Specifics****PERFORMANCE RESPONSE (5%)****800-1000 WORDS (MIN/MAX)****DUE: FRIDAY 6 NOVEMBER, 11:55PM, VIA OWL**

This performance response paper will be your opportunity to demonstrate how well you have learned to read performances – as opposed to just written plays. It will be based on work we see and discuss in our first performance workshop. **Detailed instructions for this assignment, including the rubric we will use to grade it**, will be available on Thursday 15 October.

**THEATRE REVIEW (5%)****800-1000 WORDS (MIN/MAX)****DUE: EITHER FRIDAY 11 DECEMBER, 11:55PM, VIA OWL****OR FRIDAY 29 JANUARY, 11:55PM, VIA OWL**

Your theatre review will be based on your viewing of one of our two field trip productions: *Julie* at Canadian Stage, or *The Gay Heritage Project* at Buddies in Bad Times. You get to decide which production you'd like to review, and thus when you would like your review to be due. **Expect detailed information about the review task, its grading rubric, as well as some review-writing practice in class on 24 November.**

**RESEARCH PAPER (15%)****2500-3000 WORDS (MIN/MAX)****DUE: YOUR CHOICE OF FRIDAY 11 MARCH, FRIDAY 18 MARCH, OR FRIDAY 1 APRIL****ALL AT 11:55PM, VIA OWL**

Your research paper will require you to engage with secondary source material in response to a multi-pronged research question; it will also require you to create a time-management plan, to check your real-time progress against that plan regularly, and to reflect on your real vs ideal time management practice as part of your final essay assignment.

**Detailed instructions for your research paper, including information on the time management component of the task, as well as the rubric we will use to grade the paper, will be available in class on 28 January.** At that time you will also choose for yourself among the three possible due dates for this assignment. You will then be required to stick to that due date as you would for any other.

**CONTRIBUTIONS TO OUR SUPPLEMENTARY COURSE READER (10%)****2 CONTRIBUTIONS @ 500 WORDS EACH****DUE: ONE PER SEMESTER; WE WILL EACH CHOOSE SLOTS IN THE SECOND WEEK OF CLASS.****YOUR CONTRIBUTION WILL BE DUE VIA OWL ON THE MONDAY OF YOUR WEEK(S), AT 12PM.**

If you click on "Supplementary Course Reader, 2014" you will see the handiwork of last year's Teaching Assistant, Madison Bettle, who created a wealth of extra knowledge to share with the students in last year's iteration of the course. This year, inspired by Madison's fine example, we will create our own supplementary reader.

The task is basic, but incredibly valuable to our shared learning. You will select one day each semester for which you would like to contribute an entry in the course reader. You will then choose one of the available topics that go with that day. Leaving yourself plenty of time to do some research, you will write 500 words to introduce your classmates to your topic.

There are two slots per week; you can work with the other person booked into your week, if you so desire, or you can work alone. (If you choose to work together, you will receive the same mark regardless of your individual contributions.) Feel free to use any sources you like – including some of Madison's helpful information from last year – but you must acknowledge all your sources fairly, as you would in any written paper.

**PERFORMANCE WORKSHOPS (20% - GROUP GRADE)**

**2 PERFORMANCES PER GROUP, @ 10% EACH**

**DUE: SEE THE WEEK-BY-WEEK SCHEDULE FOR YOUR GROUP'S PW DATES**

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 semester one and twice in semester two we will turn our long Tuesday class into a 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 detailed feedback and a grade at the end of both workshops in which your group stages a scene; each of these grades will be worth 1/2 of your final performance mark. Don't worry – we aren't grading your acting! 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.

**PEER EVALUATION (10%)**

**2 EVALUATIONS @ 5% EACH**

**DUE: WE WILL COMPLETE THESE IN CLASS IN THE FINAL WEEKS OF EACH SEMESTER**

We will do a lot of group work in this class, not least in the performance workshops that form a core part of each semester's labour. And don't worry: Kim knows group work IS HARD. (She was once one of those people who hated group work, too. It's true.) But that doesn't mean working in pairs, groups, and teams isn't a fact of working life; it's worth learning to do efficiently, fairly, and well, because it's not disappearing anytime soon.

In order to ensure we get the most out of our group work experiences, we will evaluate one another, in our groups, at the end of each semester. (Kim and Meghan will oversee this work, in order to ensure balance and fairness.) Part of your peer evaluation grade will be based on the quality of the feedback you offer to your group-mates; part of it will be based on the feedback you receive, and on how well you integrate that feedback into your own group work practice. Much more information about this process will be forthcoming in the middle of our first semester, when we do a peer-evaluation dry run.

**c) Submission guidelines for written assignments**

- all written material (performance response; theatre review; research paper; supplementary course contributions) **must be submitted via OWL** by the date/time specified above;
- **late papers are penalized at 2% per day**, with the following exception: if you would like to take the weekend (for papers due on a Friday), you will be penalized a flat rate of 3% if your paper arrives by 11:55pm on the Sunday. You decide if this “extension” is worth it to you. There’s no reason to request it formally; it’s simply there if you want it.
- **Papers more than seven (7) days late** will be accepted up to the final day of the semester in which they are due, **but will be eligible for a grade of no more than 50%.**
- **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 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)*
- **You will know in advance the criteria – called a rubric – by which all of your written assignments will be graded.** This information will typically be handed out along with assignment topics or guidelines, on dates specified above under b). If you are unsure about an assignment’s rubric, you have the right to ask about it at any time.
- 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 see one of us if you are unsure whether or not you are citing a source properly.
- 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.

## 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 play texts, and thereby to dig deeply into some of the social, political, aesthetic, and ethical issues those texts bring up.





What is “poor theatre” in this case? Its 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, in our performance workshops, our focus will be on *thought work*.** This is work you and your group-mates do well in advance of your two performance dates, 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 as well as on your performance proper.

### *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. You can talk about your research question in the Q&A following your performance, and/or post it to the class blog before the performance workshop.
- **a blog post**, discussing your group’s research question, and sharing some aspects of your group’s process in making 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. **Note that your blog post will not be separately graded, but your grade and feedback for your performance cannot be finalized until your post is up.**

### *When they happen*

-  Tuesday 27 October 2015 (Groups 1,2, 3 perform; prompt is *Mother Courage*)
-  Tuesday 17 November 2015 (Groups 4, 5, 6 perform; prompt is *Miss Julie*)
-  Tuesday 26 January 2016 (Groups 1, 2, 3 perform; prompt is *Information for Foreigners*)
-  Tuesday 22 March 2015 (Groups 4, 5, 6 perform; prompt is *Mr Burns*)

*How they work*

Each workshop is structured this way: a group performs; when they are 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, we share our written reflections and develop one or two good questions to ask the performance team during the Q&A. (Kim and Meghan help out with this process.) The performers return for a Q&A about their work; this discussion segment is led by another group and moderated by Meghan or Kim. The total time spent on each performance/group's work will be approximately half an hour.

*How they are graded*

A performance that achieves a "B" (75%) or higher should at minimum demonstrate the following characteristics:

- The performance offers evidence of time and effort spent on details, including evidence that it has been rehearsed and (within the scope of the assignment) polished;
- The research question is clear, interesting, and has been revised or considered from different angles (IE: it has been *edited* over the course of experimentation);
- The presentation and the Q&A suggest each group member has contributed fairly to the creation of the performance and the exploration of its research question. During the Q&A, each member of the group makes an effort to contribute, and no member monopolizes the discussion;
- The group is willing, in the Q&A as well as in the required blog post, to reflect on both the good and the bad of their work, and to learn as a group from the process.

**8. An important note on attendance, and on class ethos**

20<sup>th</sup> Century Theatre is not just a class; it's a community. We work together, with Kim and Meghan as our guides, to develop shared knowledge. In order for this to work, we all need to contribute our share.

Kim and Meghan come fully prepared, and on time, to each class; we ask that you do the same.

If you arrive for class unprepared, you may be asked to leave the class for the duration of the day.

There is no grade for attendance in this class, but we *will* take attendance in each class.

These are the house attendance rules:

- You are permitted **THREE** unexcused absences each semester.
- If you exceed this, you automatically forfeit your peer evaluation grade for the semester.
- If you exceed **SIX** unexcused absences over the course of the year, you will be barred from writing the final exam. (<http://www.uwo.ca/modlang/undergraduate/policies.htm>)

If you need to be excused from a class, due to illness or other significant extenuating circumstances, please see your academic counselor – and let Kim know, too.



## 9. Week by week schedule

### *Term One*

#### **Week 1 (10 September)**

What's on tap: making 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 (15+17 September)**

What's on tap: an introduction to the world of "modern" theatre; an introduction to your performance group and to our group work labour

What to prepare: read Hobsbawm; Solnit (both are PDF downloads via OWL, in the folder "PDF Readings" under "Resources")

#### **Week 3 (22+24 September)**

What's on tap: an introduction to Realism and Naturalism on the stage

What to prepare: read Ibsen, *A Doll's House*; Zola (PDF via OWL)

#### **Week 4 (29 September + 1 October)**

What's on tap: this week we begin learning how to "read" theatre effectively, using the Young Vic theatre's 2012 production of *A Doll's House* as our raw material

What to prepare: watch *A Doll's House*, dir. Carrie Cracknell (2012), available via Digital Theatre Plus (Web link via OWL; find it in the links folder under "Resources")

#### **Week 5 (6 + 8 October)**

What's on tap: an introduction to modern acting, and its important connections to Realism and Naturalism at the theatre

What to prepare: read Chekhov, *The Seagull*; Stanislavsky, "Action, If, Given Circumstances" and "Perspective of the Actor and the Role" **ONLY** – skip the middle part! (PDF via OWL)

#### **Week 6 (13+15 October)**

What's on tap: **Performance Workshop dry run!** This week we will go through the motions of preparing for your first Performance Workshop, coming up in two weeks' time. We will use *The Seagull* as our raw material on Tuesday. On Thursday, we will debrief our work, and talk about how to turn your observations from our class performances into your performance response paper. (You will receive instructions for the PR paper on Thursday as well.)

What to prepare: Before class on Tuesday, please get together with your group-mates at least once, for at least an hour. Talk about *The Seagull* – what you liked, didn't like, what interested you about it and about our discussion of it last week. Select a scene, or portion of scene(s), you'd like to work on during our dry run. Be sure to bring that stuff with you to class!

#### **Week 7 (20+22 October)**

What's on tap: Brecht vs Stanislavsky! Naturalism vs "epic" realism!

What to prepare: read Brecht, *Mother Courage and Her Children*; Brecht, "The Street Scene" and "Alienation Effects in Chinese Acting" (PDF via OWL)

**Week 8 (27 October)**

What's on tap: **TUESDAY** is **Performance Workshop #1**, based on *Mother Courage and Her Children* (Groups 1, 2, and 3 will perform; groups 4, 5, and 6 will lead discussion)

**THURSDAY** is Study Break - no class

What to prepare: unless you're performing, not a darn thing. Freedom!

**Week 9 (3+5 November)**

What's on tap: **first group work check-in and "mock" evaluation**; rampant misogyny (with intelligent critique!)

What to prepare: read Strindberg, *Miss Julie* – the preface and the play (both are included in the edition we've specified for the course, but the preface is also available online)

**Week 10 (10+12 November)**

What's on tap: oh, Julie! There are SO MANY contemporary adaptations of *Miss Julie* – it's more popular today than ever. Why?

What to prepare: read Beagan, *Miss Julie: Sheh'mah* (in *New Canadian Realisms*); Nolan (PDF via OWL); Miller (link via OWL)

**Week 11 (17+19 November)**

What's on tap: What would *you* do with *Miss Julie*?

**TUESDAY** is **Performance Workshop #2**, based on *Miss Julie* (Groups 4, 5 and 6 will perform; groups 1, 2 and 3 will lead discussion)

**THURSDAY** is **Field Trip #1**: no class in the day. We travel in the evening to Toronto to see *Julie*, a contemporary opera by Philippe Boesmans, at Canadian Stage. (Travel info TBA)

What to prepare: unless you are performing, nothing. Though you might consider reading up on Boesmans' opera! Start at [www.canadianstage.com](http://www.canadianstage.com).

**Week 12 (24+26 November)**

What's on tap: we will debrief our visit to the opera (!), and also begin thinking about what makes a good "theatre review" (as opposed to "performance response"). On Thursday, we will turn to Samuel Beckett; please be ready for reading out loud together! (No, really.)

What to prepare: come ready to write throughout class on Tuesday. On Thursday, please remember to a copy of of Beckett's *Collected Shorter Plays*.

**Week 13 (1+3 December)**

What's on tap: Samuel Beckett, Antonin Artaud: two very different post-realists.

What to prepare: watch Beckett's *Ohio Impromptu* and *Not I* (links via OWL); read Artaud (PDF via OWL)

**Week 14 (8 December)**

What's on tap: last day before the break! We'll finish looking at Artaud, and we will complete our second group check-in and **first proper peer evaluation (worth 5% of your overall grade)**.

We will also eat some cake\* – because, you know, holidays!

What to prepare: if you have not yet read the Artaud article assigned last week, please do so now.

\*Feel free to bring some cake! Kim will too. We'll be sure to ask if there are nut or other allergies in class, but try to err on the safe side if you bring baking from home!

*Term Two***Week 15 (5+7 January)**

What's on tap: returning to Naturalism, queerly. As we leave the world of modernism behind, we'll spend some time thinking about what legacies Realism and Naturalism gave to the avant-garde artists of the later 20<sup>th</sup> century

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

**Week 16 (12+14 January)**

What's on tap: **TUESDAY** is **Field Trip #2**: *The Gay Heritage Project* at Buddies in Bad Times. **IN CLASS on TUESDAY** we will figure out exactly where we are going, and why that matters.

**On THURSDAY**, we will debrief the performance, and talk about theatres as community spaces for men and women on the margins of mainstream society.

What to prepare: read the chapter from Muñoz, *Cruising Utopia* (PDF via OWL)

**Week 17 (19+21 January)**

What's on tap: environmental theatre, state terrorism, and the political power of performance

What to prepare: read Gambaro, *Information for Foreigners*; Taylor, "Violent Displays" (in your assigned edition of the play – there's a copy on reserve at Weldon if you need it!)

**Week 18 (26+28 January)**

What's on tap: **TUESDAY** is **Performance Workshop #3**, based on *Information for Foreigners* (Groups 1, 2, and 3 will perform; groups 4, 5, and 6 will lead discussion)

**THURSDAY** you will receive information about your research essay and select your due date; we will also undertake our first (and most important) time management exercise in class.

What to prepare: unless you are performing, nothing. Read ahead!

**Week 19 (2-4 February)**

What's on tap: the return of Bertolt Brecht!

What to prepare: read Churchill, *Top Girls*; Diamond (PDF via OWL)

**Week 20 (9-11 February)**

What's on tap: feminism is so 1982, right? Or: how to perform *Top Girls* today

What to prepare: watch *Girls on Top* (link via OWL); read McRobbie (PDF via OWL)

**Week 21 is READING WEEK!****Week 22 (23-25 February)**

What's on tap: staging race, part 1 (or, playing it straight up)

What to prepare: read Anthony, *Da Kink in My Hair* (in *New Canadian Realisms*)

**Week 23 (1+3 March)**

What's on tap: staging race, part 2 (or, f\*\*\*ing it up)

What to prepare: read Young Jean Lee, *The Shipment*; watch *The Shipment* (link via OWL)

**Week 24 (8+10 March)**

What's on tap: all things research essay! If you've not started yet, we'll get you moving!

What to prepare: TBA – keep your eyes on OWL and your ears on the blog.

**Week 25 (15+17 March)**

What's on tap: something completely different. (Trust me: it's better than green beer.)

What to prepare: read Washburn, *Mr Burns: A Post-Electric Play*

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

What's on tap: TUESDAY is Performance Workshop #4, based on *Mr Burns* (Groups 4, 5 and 6 will perform; groups 1, 2 and 3 will lead discussion)

THURSDAY we will begin our final peer evaluations. Please do not miss this session!

What to prepare: unless you are performing, nothing. On Thursday, be prepared to complete some writing in relation to the peer evaluation process, which you will hand in at the end of class.

**Week 27 (29+31 March)**

What's on tap: the year that was, the Final that will be!

TUESDAY there is no class – instead, each performance group will attend a private meeting with Kim and Meghan to complete the peer evaluation process.

THURSDAY we begin our exam review.

**Week 28 (5 April)**

What's on tap: course evaluations, The Final, Demystified, and a fond farewell. With cake!

What to prepare: TBA. We are going to create the final exam together (no, really), so you'd better bring some ideas + questions!

*Thanks for being part of the class. Have a wonderful summer!*

*Kim + Meghan*