Drama 402.3  Studies in Canadian Theatre

An examination of dominant trends in Canadian theatre practice.

Instructor: Moira Day

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Home: 653-4729

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http://www.ualberta.ca/~normang/Pika.html

Office Hours  Tues– 2:30-4:00, Wed- 11:30-1:00

Booklist

Plays


Secondary

Drama 402.3 Readings package

Grades and Course Information

**Grades**

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<th>Component</th>
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<td>Critiques</td>
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<td>Seminar</td>
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<tr>
<td>Essay (1000-1500 words each)</td>
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<td>Bibliography</td>
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<td>Images</td>
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Outside of class and office hours, I am usually most accessible by e-mail. Be sure to include the name of the course in the subject line so I know this is high priority and I will respond as quickly as possible either by e-mail or when I see you in class.

I will also be scheduling time to meet individually with students a week prior to seminar presentations, and will do an oral and written critique of their presentation at the times given on the handout.

Class participation requires regular attendance. **A student who misses for more than three unexcused absences a term will be docked 50% of the participation grade for that term. If you miss more than 1/3 of the classes in any term for any reason other than certifiable illness you will, at minimum, lose the full participation grade for that term.** (Please review the Attendance Requirement in All Drama Courses.) **Please phone or e-mail if you are unable to attend, preferably in advance of the absence.**

Attendance at student class seminars is compulsory because (1) these are graded "live" performances that can be negatively affected by poor audience and participation. For this reason, 5% OF YOUR OWN INDIVIDUAL GROUP GRADE WILL BE DOCKED FOR EVERY UNEXCUSED ABSENCE FROM A STUDENT SEMINAR. **IF YOU ARE ACTUALLY IN THE SEMINAR, YOU WILL LOSE 25% OF YOUR GROUP GRADE FOR AN UNEXCUSED NO-SHOW.**

Students are expected to be punctual and to submit all class work on time. Any requests for an extension must be submitted one week in advance of the formal deadline. Unexcused late assignments, except in the case of certifiable illness or death in the family, will be heavily penalized (10% per day deducted). **NO CLASS WORK WILL BE ACCEPTED BEYOND THE FINAL EXAM EXCEPT IN THE CASE OF AN OFFICIAL INCOMPLETE GRANTED BECAUSE OF ILLNESS OR DEATH IN THE FAMILY.**

**Fees**

Students should be aware that there is a $5.00 photocopy fee per term to be paid to the instructor by **September 19.**

**Important Deadlines**

If you find yourself in difficulties and are considering dropping the course late in the term, please come and talk to me first. If you decide to drop the course, please come and notify me so I can take your name off my record book. **(Sept. 18 Last day to change classes or withdraw without financial penalty. Sept 25. Last day to withdraw with 75% tuition credit. Oct. 2 Last day to withdraw with 50% tuition credit. Nov. 15. Last day to withdraw without academic penalty.) Instructor are NOT permitted to reschedule final exams at their own discretion. Please take heed of the final exam dates (Dec. 6 -21) and do not schedule other activities at that time.**

**Welcome on Board!**
**Important Dates**

**Critiques**

_Th Sept 19_  
*Ecstasy of Rita Joe* (Ryga) (e-book through library)

_Th Sept 26_  
*Les Belles Soeurs* (Tremblay) (e-book through library)

_Th Oct 3_  
*Billy Bishop Goes to War* (Gray) (e-book through library)

_Th Oct 10_  
*What Lies Before Us* (Panych) (e-book through library)

_Th Oct 31_  
*Beyond Mozambique* (Walker) (e-book through library)

_Th Oct 31_  
*The Art of War* (Walker) (e-book through library)

_Th Nov 7_  
*Love and Anger* (Walker) (e-book through library)

_Th Nov 14_  
*Better Living* (Walker) (e-book through library)

_Th Nov 21_  
*Warriors* (Garneau) (reserve reading room, library)

_Th Nov 28_  
*Café Daughter* (Williams) Winnipeg: Scirocco, 2013

**Reviews**

_Th October 10_  
*My Chernobyl* (Bushkowsky)

Or

_Th November 28_  
*Warriors* (Garneau)

NOTE: You need to see both productions to get the full quiz mark, or arrange with the instructor to see an acceptable alternative if you cannot make both on the list. Evidence must include a ticket and a program for both productions. Without confirmation of the second production as well as the one reviewed, the review grade will be halved. (ie: 86% + 0 = 43%)
Group Seminars and Group Seminar-related Essays and Interviews

**Group 1**  
*George F. Walker – Absurdist Beginnings 1971-76*
- **Oct 15**: 1 week meeting. Initial bibliography due. AV requests due
- **Oct 22**: Seminar. Paper and bibliography due
- **Oct 29**: Electronic version with illustrations due
- **Nov 26**: Submission of individual annotated bibliographies, and research notes,
- **Dec 3-4**: Interview with instructor

**Group 2**  
*George F. Walker – Cops, Robbers and Criminal Geniuses 1977-83*
- **Oct 22**: 1 week meeting. Initial bibliography due. AV requests due
- **Oct 29**: Seminar. Paper and bibliography due
- **Nov 5**: Electronic version with illustrations due
- **Nov 26**: Submission of individual annotated bibliographies, and research notes,
- **Dec 3-4**: Interview with instructor

**Group 3**  
*George F. Walker – Darkest Toronto 1984-2000*
- **Oct 29**: 1 week meeting. Initial bibliography due. AV requests due
- **Nov 5**: Seminar. Paper and bibliography due
- **Nov 12**: Electronic version with illustrations due
- **Nov 26**: Submission of individual annotated bibliographies, and research notes,
- **Dec 3-4**: Interview with instructor

**Group 4**  
*George F. Walker – The East End Plays: On Beyond Chekhov 1984-91*
- **Oct 29**: 1 week meeting. Initial bibliography due. AV requests due
- **Nov 12**: Seminar. Paper and bibliography due
- **Nov 18**: Electronic version with illustrations due
- **Nov 26**: Submission of individual annotated bibliographies, and research notes,
- **Dec 3-4**: Interview with instructor
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<td>Sept. 5</td>
<td><strong>Introduction - Canadian Drama 1606-1914</strong></td>
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<td><strong>Canadian Drama 1914-1950</strong></td>
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<td>The Investigator (Ship)</td>
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<td><strong>Canadian Drama 1950-1970</strong></td>
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<td>*The Ecstasy of Rita Joe (Ryga)</td>
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<td><strong>Alternative Canadas – French Canada 1606-1960</strong></td>
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<td>Québec – 1606-1960 (readings package)</td>
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<td>*Les Belles Soeurs (Tremblay)</td>
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<td><strong>Canadian Drama 1970-1984</strong></td>
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<td><strong>Alternative Canadas – The Post-colonial Voice</strong></td>
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<td><strong>George F. Walker</strong></td>
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<td><strong>Group 1: George Walker – Absurdist Beginnings 1971-76</strong></td>
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<td>Beyond Mozambique *The Art of War (Walker)</td>
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<td><strong>Group 4: George Walker – East End Plays: On Beyond Chekhov 1984-91</strong></td>
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<td><strong>Alternative Canadas – French Canada 1606-1960</strong></td>
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<td>19</td>
<td>Québec – 1960-1986 (readings package)</td>
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<td>*Warriors (Garneau)</td>
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<td><strong>Alternative Canadas - First Nations and Gender</strong></td>
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<td>26</td>
<td>Alternative Canadas - First Nations (Rubin *404) and Gender (Rubin *362)</td>
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<td>28</td>
<td>*Café Daughter (Williams)</td>
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<td>Dec 3</td>
<td>Conclusion</td>
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Rubin Readings

Stirrings of Independence 1916-1929

The prospects of a Canadian drama (1922) / Vincent Massey 50-62
A national drama league (1928) / H. A. Voadan 75-77

Moving Towards A National Theatre 1930-1955

*The Canadian theatre (1936) / H. Granville-Barker 112-18
*The Canadian theatre and the Irish exemplar (1938) / John Coulter 119-24
Canada, triumph and a tent, 1952-1953 (1953)/ James Forsyth 190-97


Stratford after fifteen years (1968) / Nathan Cohen 252-69
*The regional theatre system (1985)/ Mark Czarnecki 270-83
*Creeping toward a culture : the theatre in English Canada since 1945 (1974) / Don Rubin 307-20
The invisible country (1976) / S. M. Crean 321-29
*What is a Canadian Play? (1974)/Ken Gass 330-34
Henrik Ibsen on the necessity of producing Norwegian drama (1977) / John Palmer 335-36

Alternative Canadas – The Post-colonial Voice 1984-2010

*The Toronto movement (1983) / Don Rubin 380-88
*Toronto's alternates : changing realities (1979) / Ken Gass 389-95
*Living with risk : Toronto's new alternate theatre (1983) / Patricia Keeney 396-03
*National theatre, national obsession (1990) / Alan Filewod 408-16

Alternative Canadas - First Nations

*On Native Mythology (1987) / Tomson Highway 404-07

Alternative Canadas – Gender

*Why Don't We Write (1985) / Margaret Hollingsworth 362-67
Topics

1. **George F. Walker – Absurdist Beginnings 1971-76**  Oct 22
   George F. Walker was born in the Eastend of Toronto, a working class neighborhood, in 1947. In the early 1970s, he was working as a cabdriver, when he saw a notice from Factory Theatre soliciting new scripts – and a playwright was born. Discuss the first phase of Walker’s career as an absurdist playwright fostered by the Toronto nationalist, avant-garde theatre movement and Factory Theatre in particular between 1971-76, and his continuing close association with Factory Theatre beyond that time. Examine his early body of plays (*Prince of Naples* (1971) *Ambush at Tether’s End* (1971) *Sacktown Rag* (1972) *Bagdad Saloon* (1973), *Ramona and the White Slaves* (1976) with a particular emphasis on *Beyond Mozambique* (1974), as his first attempt to deal with Chekhov’s *Three Sisters*.
   
   Group reads: *Prince of Naples, Sacktown Rag, Bagdad Saloon, Beyond Mozambique, Ramona and the White Slaves*
   Class reads *Beyond Mozambique*

2. **George F. Walker – Cops, Robbers and Criminal Geniuses 1977-83**  Oct 29
   Beyond 1976, Walker began to expand his popular appeal by fixing his chaotic, absurdist vision in more recognizable structures like the revenge tragedy (*Zastrozzi, the Master of Discipline* (1977), and 1950s film noir (*Theatre of the Film Noir* 1981). However, with the Power plays, he began to first examine, over a cycle of plays, the recurrent figure of the futile, liberal idealist battling the larger forces of fascism, and socio-economic evil in a more recognizable contemporary society (*Gossip* 1977, *Filthy Rich* 1979), *The Art of War* 1983). Discuss the transition in Walker’s work against the background of the changing times in Toronto and the Toronto theatre scene between 1976-1983.
   
   Group reads: *Zastrozzi, the Master of Discipline, Theatre of the Film Noir, Gossip, Filthy Rich, The Art of War*
   Class reads *The Art of War*
3. **George F. Walker – Darkest Toronto 1984-2000  Nov. 5**

Between 1984 and 2000, Walker developed a cycle of thirteen plays, often with interlinking characters, set implicitly in East End Toronto. The East End Plays Part I (*Criminals in Love* 1984, *Better Living* 1986, *Escape from Happiness*, 1991) that deal specifically with the fortunes of a dysfunctional family attempting to work its way through to redemption; The East End Plays Part II (*Beautiful City* 1987, *Love and Anger* 1989, *Tough!* 1993) that deal with other groups of characters, some from the first set of plays, also searching for personal and social solutions to fragmentation, violence and social marginalization in a threatening environment; *Suburban Hotel* (*Problem Child, Criminal Genius, Risk Everything, Adult Entertainment, Featuring Loretta, The End of Civilization* 1997) a bleaker cycle of six plays all set in the same hotel room, again involving at least some characters from the East End plays; and *Heaven* (2000), in which heaven supplies no better answers to human life than the East End does. Discuss the integration of earlier characters, motifs and themes in Walker’s more mature work, and arguably a growing pessimism against the growing violence, complexity and anxiety of contemporary life in Toronto and beyond between 1984-2000.

Group reads: *Love and Anger, Tough!, Suburban Hotel (Criminal Genius, The End of Civilization), Heaven*

Class reads *Love and Anger*


*Better Living* (1986) has been described as Walker’s own version of Chekhov’s *Three Sisters* as reset in East End Toronto in the 1980s. Significantly, he was to adapt another 19th century masterpiece, Turgenev’s 1862 novel *Sons and Lovers* into his highly successful drama, *Nothing Sacred* (1988) only two years later. At the same time, the next two plays, he was to write, *Beautiful City* (1987), *Love and Anger* (1989), were to pick up marginal characters in *Better Living* to continue discussing the larger social themes of oppression and alienation in the play. Discuss *Better Living* as both family drama, with some antecedents in Chekhov, and as social and economic critique of contemporary Toronto and of the anxiety of modern living, using Walker’s unique blend of popular culture, wit, absurdism, violence and physical image as honed from earlier drama. Also discuss it briefly in the context of the other two plays, *Criminals in Love* (1984) and *Escape from Happiness* (1991), Walker has written on the same family.

Group reads: *Criminals in Love, Better Living, Escape from Happiness, Nothing Sacred, Beautiful City*

Class reads *Better Living*
Guidelines for Group Presentations

Outlines for Group Projects

Objectives

The purpose of this project is to help students apply the general knowledge of theatre history they have acquired in the lectures and readings to a more focused in-depth study of one aspect of theatre history.

This project will involve

(I) A group presentation of the group’s research into the subject.
Each speaker will talk 10-20 minutes on an area of the topic they have individually researched.

(II) A practical application and demonstration and demonstration of that research.
This should occupy 5-10 minutes of the period. It can involve (1) a live reading or staging of a scene or part of a scene or (2) the use of audio or visual materials to demonstrate elements of the lecture or (3) any combination of the same. It can be placed at the start or the end of the seminar or dispersed throughout it.

(III) A bibliography of the research sources consulted in the project
This should include all primary and secondary sources – in terms of plays, books, articles, websites, audio-visual materials consulted in the researching the topic – organized into proper MLA format.

By doing this exercise you will:

(1) deepen your own knowledge of an important aspect of theatre history by finding and accessing a wide variety of library, archival and electronic sources on the subject

(2) sharpen your ability to recognize, analyse and understand the relationship between theatre and the larger technical, social, political, economic and cultural forces shaping and being shaped by it

(3) sharpen your ability to communicate that knowledge to others by:

- working effectively with others within the context of a research/production team to divide up the topic, share information as you find it, then organize and present it effectively in an oral situation

- effectively share your research and insights with your fellow students in an interesting, engaging fashion that both teaches them about the subject and intrigues them to want to know even more about it.

- creating an informed bibliography on the subject so that others can pursue the topic further on their own

Time Frame

Sample schedule

3 weeks   Establish overall schedule. Exchange phone numbers and e-addresses. General areas of research for group members established

2 weeks   Research your individual areas. Keep track of overall research. Adjust people’s assignments or areas of research as needed. If you have any questions or concerns be sure to raise them with the instructor. She is more than willing to give you help or guidance with the topic.

1 week   Group meeting with the instructor. Everyone should be present, and you should be able to outline for me how the whole presentation is going to work and what sources you are using to research it. A preliminary bibliography (worth 2% of the seminar mark) should be submitted to me to check over for completeness and stylistic accuracy. This is the time to voice any needs
or concerns you have going into the home stretch, double-check with me that my lecture materials won’t overlap with yours, and that you’re aware of all the materials at your disposal. This is also the time to tell me about any a-v needs you may have.

2 days

Arrange to have any handouts given to the instructor if you need them run off for the seminar. Finalize any changes to a-v arrangements

Seminar

Preliminary bibliography returned. **Essay and bibliography due**

2-3 weeks

Individual research materials, and personal annotated bibliography submitted. Oral interview by instructor with every group member for wrap-up and assessment.

3-4 week

Written group critique with letter grade. Research materials returned

**Selection of Students**

Students will work in pairs or small groups. While students will be allowed to choose their own group, it is suggested that they try to strike a balance between production and academically-oriented members in their group, since skills in both areas will be needed. It is also wise to try to co-ordinate schedules with other group members well in advance.

**Evaluation:**

Each student will be evaluated according to their individual contribution to the project and by the effectiveness and quality of the team results. Teamwork marks are distributed evenly to each member of a group. Individual marks will be assigned separately.

**Teamwork:**

**Group work (45% of term mark)**

**Seminar 10%**

All students are expected to contribute to and take part in the group seminar. 50% of the grade will be assigned to content (accuracy, depth and comprehensiveness of material presented) and 40% to presentation (effective organization and structuring of the material, pacing of the presentation, and clarity, variety and expressiveness of delivery) 10% to effective use of handouts and other illustrative aids.

**Essay 20%**

This should be a composite essay assembled by the group out of their own research for the topic, that will become part of the study guide. While it is acceptable to divide the article into separately-authored subsections that define and contain a particular person’s individual research, each section should still read as a coherent whole with a clearly defined introduction, clearly defined throughlines and conclusion, and be co-ordinated with the other sections. It should also be referenced properly with a properly organized and structured bibliography in MLA style. A hardcopy should be submitted at the time of the presentation (10%), backed up by a finished electronic copy with illustrations (10%) within three days of the presentation

**Bibliography mark 5%**

This draft should show substantial improvement over the first draft in response to the suggestions, corrections and revisions of the instructor. The final bibliography mark will be based on the completed bibliography in article. Annotations are not required at this point. (Note again that 2% of the bibliography mark will be deducted if a preliminary bibliography is not submitted at the time of the first group meeting, and is missing from the first draft of the paper.) **Group bibliographies based solely on websites and containing less than seven substantial books and/or articles will not be accepted. Significant irregularities or inconsistencies in style and format will be heavily penalized.**
**Images 10%**

This should largely be based on images from the presentation that can be used to illustrate your article. Note that illustrations and photos need to be the public domain because of copyright reasons. Also be careful to clearly label all photos and images, and arrange them in an appropriate order so the reader knows what he or she is looking at, and their connection to your article.

**Individual Evaluation:**

**Written work (10% of term mark)**

Individual research notes, annotated bibliography based on your own research. Wrap-up interview.

**Responsibilities of the Instructor:**

**Project Facilitation:**

- to provide a general overview of project, including outcomes and expectations
- be in attendance during scheduled classes to help all groups on an informal basis
- to provide additional guidance and direction as necessary to individual members and the group as a whole.
- will meet once a week with individual group leaders to check on the progress of the group. A week before the presentation, the group should meet formally with me to review progress, submit AV needs, and a preliminary bibliography.
- will meet with members individually at an agreed on time after presentation to give an oral evaluation of their project work. A final written evaluation will be given a week after all written materials have been submitted.

**Individual responsibilities:**

Each group should have:

1. **Team Leader**
   - establishes timelines for meeting objectives in consultation with research and production co-ordinator. Meets regularly with instructor to discuss progress of group and any problems and needs that require her attention. Supplies contact sheet of phone numbers and ensures that any handouts to be run off for class are submitted to me on time, or otherwise arranged. Submits bibliography and research materials for his/her part of the presentation at the end of the project.

2. **Research co-ordinator(s)**
   - takes responsibility for ensuring that research elements of the group presentation are being fairly distributed and accomplished on time. Responsible for setting deadlines for academic work with the team leader, and monitoring individual progress of members with their academic work. Also responsible for submitting bibliography at the one-week mark and setting up any rehearsals for the group presentation. Keep individual logs of their own overall work and the group's work being done in the research area up to date.
Presentations

Practical Tips:

1. Practice reading your material OUT LOUD (preferably before a sympathetic audience) and projecting from the diaphragm. Nerves often cause us to "speed up" or become a bit "breathy" and familiarity with your material will help you to be a more relaxed, confident speaker capable of making effective eye contact with your audience. Also time your talk before you give it. Inexperienced presenters are often surprised either at how much time is left over at the end of their material - or more commonly - how much material is left at the end of their time.

2. A "live" audience often has to be "cued" more clearly and more often as to where the presentation is going, than a reading audience. A reader can return to puzzle out obscure or difficult passages he/she missed on the first read-through, or was too hurried to absorb properly; a "live" audience has to "get it" the first time or it's gone. So organize well, making your key points or thesis clear early on in the talk, and don't be afraid to highlight or reinforce them as you go on.

3. Humor is fine, but avoid flippancy; if you don't appear to take your subject and yourself seriously and with some enthusiasm, your audience won't take it and you seriously either. At the same time, be careful of being overly dry and emotionally "distanced" from your material. What registers as a desirable state of "objectivity" in the written medium can register on a live audience as disinterest, flatness or lack of engagement with them and/or your subject.

4. Review all your notes before you go in to the presentation and practical assignment, and have them close at hand when you go in. If people get interested in what you've said in the talk they will probably want to ask larger, more general questions about the subject or ask you to elaborate on specifics or details. Also, let people know if questions are welcome during the talk, or if you would prefer them to wait until afterwards.

5. The same plethora of facts, figures, statistics, dates and names that may delight a reader, may leave a listener numb and reeling. These are often better included in the handout for quick reference, or chalked up on the board.

6. Be considerate of your fellow-presenters and remember to function as a team. Review and be familiar with each other's material so you can eliminate unnecessary repetition of information and draw larger connections and links between each other's individual research sections. Listen attentively while your fellow-presenters are talking and be considerate of time limits.
The Critique

The critique should serve as a considered response to the material you are reading for class. It is meant to (a) clarify and focus your own thinking about the material and (b) help initiate class discussion. It should about 250-300 words long and not exceed one page in length. It can expand on one point at length or deal with two or three smaller ones (much more than that and you may be spreading yourself too thin.) It should be submitted at the end of the class when it is due, and will be returned at the time of the next class. If you are unable to attend the class in person, please arrange for the critique to appear even you can't.

Things you may want to comment on:

(1) how the reading illuminates or clarifies for you certain historical, literary or social themes and concerns we have raised in class.

(2) where you find interesting comparisons or contrasts between what you see here and what you have discovered in other of your areas of study or experience.

(3) how this reading sheds a new light on other literary material we have studied in the class.

(4) something about the reading that particularly excited or interested you and you would like to share with others.

(5) something that particularly intrigued or puzzled you and you would like to know more about

(6) something that particularly bothered you or that you disagreed with, and would like to see addressed by the class as a group.

At its best, it should read as an informal but short personal essay that develops your idea, thesis, argument, query or quibble in a clear, articulate and concise fashion. Humor, and poetic or metaphoric personal touches are fine - it is a personal essay after all - but only as long as they support and advance the ideas you are trying to express and do not become a substitute for them. As with an exam or quiz, I will not be putting a high premium on formal style and mechanics, but I do expect the critique to be clear, neat and legible, and will be paying close attention to how well you express, develop and argue your thoughts in writing.
The Review

The review will focus on the local performance of a Canadian play, as written for an arts magazine or journal outside of the province. (Programs and tickets for the events should also be submitted as part of the assignment). It should provide a concise (3-5 pages), lively and informed analysis of the production that aims at the following functions. **NOTE: You need to see both productions to get the full quiz mark, or arrange with the instructor to see an acceptable alternative if you cannot make both on the list. Evidence must include a ticket and a program for both productions. Without confirmation of the second production as well as the one reviewed, the review grade will be halved. (ie: 86% + 0 = 43%)**

1. **To entertain the general reader or listener**

   Like the editorial or feature column, the review functions as a short personal essay that seeks to entertain and instruct by presenting an informed opinion on issues of immediate concern to both the writer and his or her readership.

2. **To inform the potential audience member of what is currently on the market**

   On a fundamental level, the review serves as a consumer guide telling the reader the name of the play or event, the name of the company, individual or theatre producing it, the dates and times the event is running, and the building or theatre space where it is being produced. It also gives the reader a general idea of what kind of entertainment it is: i.e.: musical, opera, tragedy, comedy, premiere of a new work, revival of an older work. Finally, it tells the consumer whether the reviewer thinks the production is worth catching and which audience (if any) is most likely to enjoy it.

3. **To preserve, promote and advance high artistic standards in the community one serves**

   Most critics feel a strong responsibility to both educate audience members about, and hold creative artists accountable to high aesthetic standards, as the critic understands them. This understanding is ideally based on a comprehensive understanding and knowledge of the theatre, both past and present, local and internationally.

   **A. Literary or dramaturgical criticism**

   The reviewer tries to give the reader some idea of what criteria should be used to determine the quality of a good dramatic script. If the production features the revival, adaptation or translation of an older work, the critic may talk about its production history and of notable past interpretations of the play, its main critical features, its strengths and weaknesses as a staged work and the reasons for reviving or adapting the play at this time and in this place. If it is a new work, the critic may in fact devote a substantial part of the column to discussing the literary and dramatic merits of the work especially if the play is by a new writer who is being heard on stage for the first time. Alternatively, if it is a new work by a playwright who has been produced before, the reviewer may also discuss the play in terms of what the writer has done up to this point and what new developments or directions (if any) this work suggests he/she may be moving in.

   **B. Performance criticism**

   The reviewer tries to give the reader some idea of what criteria should be used to determine the quality of a good theatrical performance. Quite aside from the quality of the script the reviewer will also comment on the validity of this particular interpretation of it and the ability of the interpreters to effectively realize that vision in concrete production terms (1) the effectiveness of the director's interpretation of the script and his/her ability to realize that vision utilizing all the elements of the production's performance (2) the effectiveness of the actors to interpret their roles both individually and in ensemble with the other actors using the concrete modes of voice, body and movement (3) the effectiveness of the costume and set designer to interpret and realize the script in visual terms (4) the effectiveness of sound, music and lighting in the production to create mood and atmosphere and enhance performance and (5) the effectiveness or appropriateness of the theatre space to the work being performed in it.

4. **To argue for the continuing survival, expansion and transformation of the theatre as an important part of the larger psychological, cultural and political life of a people**

   The most powerful and influential critics - both currently and historically - have tended to justify the importance of the theatre within the context of the larger cultural, political, socio-economic, psychic and intellectual development of a given people or place. While critics of this kind can talk very astutely about a particular performance or script, their writing is often equally concerned with questions about how the particular event or play sheds light on larger social, cultural or aesthetic concerns relevant to the reviewers’ readership.
Plays in Saskatoon - September to December, 2013
* Canadian play  ** New Saskatchewan play, translation or adaptation

September
Sept 18-Oct 6
*My Chernobyl (Bushkowsky) Persephone RAC Mainstage

October
Oct 7-11
*Water Under the Bridge (Washburn/Costello) SNTC/Carousel Studio 914

Oct 9-19
Eurydice (Ruhl) Greystone (U of S Drama Dept) South Studio

Oct 10-13, 17-20
Beirut (Bowne) Live Five Refinery

Oct 23-Nov 3
*A Man A Fish (St. Bernard)(world premiere) Persephone Deep End RAC Backstage

Oct 23-24
*Alice in Wonderland (Carroll/ Bélanger) Persephone Youth RAC BackStage

Oct 26
*Alice au pays des merveilles (Carroll/ Bélanger) La Troupe /Théâtre Tout à Trac! RAC BackStage
(French only)

Oct 30-Nov 17
*Chelsea Hotel: The Songs of Leonard Cohen (Cohen/Powers)
Firehall/ Persephone Deep End RAC BackStage

November
Nov 14-17
The Phantom Tollbooth (Juster/Nanus) Newman Players (U of S) STM

Nov 14-17, 21-24
*Warriors (Garneau) Live Five Refinery

Nov 15-17
*One (Soleymanlou) la Troupe/ Théâtre Orange noyée Studio 914
English surtitles 15, 8:00, 17, 2:00

Nov 20-30
*Better Living (Walker) Greystone (U of S Drama Dept) South Studio

Nov 27-Dec 15
*The Black Bonspiel of Wullie MacCrimmon (Mitchell) Persephone RAC Mainstage

Nov 28-Dec 7
**Mekiwin: The Gift (Peeteetuce) SNTC Studio 914
(in Cree with English subtitles)

December
Dec 15-16
*Aga-Boom (Bogatirev) Persephone Youth Broadway