

Department of English, Theatre, Film & Media
THEATRE Courses
2019-2020

(PLEASE NOTE: this course list is subject to change without notice. Please see Aurora Class Schedule for up-to-date information.)

Courses spanning BOTH terms

THTR 1220

Fall + Winter (6)

Introduction to Theatre

Multiple sections / instructors

THTR 2150

Fall + Winter (6)

Theatrical Techniques: Onstage

Dr. Margaret Groome / Dr. William Kerr

(ask about auditions!)

THTR 2160

Fall + Winter (6)

Theatrical Techniques: Backstage

TBA

(ask about interviews!)

FALL COURSES

THTR 2470

Fall (3)

Fundamentals of Dramatic Analysis

Dr. William Kerr

This course aims at developing critical and analytic skills specific to the understanding of dramatic texts, through an introduction to key concepts, terminology and critical methods.

THTR 2600 (xENGL) Special Studies 1: Canadian Theatre

Fall (3)

Katrina Dunn

This course will explore the history of Canadian Theatre and study a selection of notable plays and theatre works that mark significant moments in the development of the country's theatrical life. Beginning with pre-contact Indigenous performance forms, the course will chart the transposition of European stage conventions to the settler culture of colonial Canada. It will explore why a distinctly Canadian theatre took so long to develop and detail the internal and external pressures that finally yielded a body of Canadian work that is diverse, complex and often contested, and that has had considerable impact on the world stage. It will map the breadth of theatrical practice that characterizes the country, take an in-depth look at representative works of some of Canada's most significant playwrights, and follow the re-emergence of Indigenous Theatre as a powerful force in the nation's theatrical identity. Woven throughout the course will be a focus on theatre's unique contribution to historiography: the why and how of (re)telling history from multiple points of view.

THTR 2600 T02

Fall (3)

Special Studies 1: Playwriting

TBA

THTR 2600 T03 Special Studies 1: Dramaturgy

Fall (3) Dr. William Kerr

THTR 3610 xENGL Special Studies 3: Jacobean Drama

Fall (3) Dr. Glenn Clark

This course will introduce students to the exciting and sometimes bizarre English drama written during the reign of King James, 1603 to 1625. We will examine a variety of non-Shakespearean Jacobean plays representing a range of generic forms, theatre companies, and theatrical spaces. We will develop working definitions of the dramatic genres and sub-genres which appear to have had the greatest theatrical and social impact during this period, including satire, city and citizen comedy, tragi-comedy and court tragedy, and we will explore the ways in which these dramatic types are linked and, often, mingled. At the same time, we will seek to understand some of the ways in which the themes and forms of these plays reflect and contribute to the social and political concerns of the period, including absolutism, marketing and commodification, gender instability, urban development, and religious diversification. Plays will likely include *Volpone*, *The Roaring Girl*, *The Changeling*, and *The Duchess of Malfi*.

WINTER COURSES

THTR 2600 xENGL Special Studies 1: Shakespeare: Performance History and Criticism

Winter (3) Dr. Margaret Groome

Performance criticism has become one of the fastest growing and "cutting edge" areas in Shakespeare Studies. Therefore in this course it is the performance texts of 7 plays by Shakespeare which are the focus of study. We will consider the unique insights that are afforded by considering the performance history of these plays, from Shakespeare's time to the present day. We will begin by examining the conditions of production in Shakespeare's time and then consider major changes that have occurred in staging, actors' and directors' interpretations, and in the dramatic texts themselves. For example, in 1681 Nahum Tate "adapted" King Lear, rewriting the end so that Lear does not die, and his version was used in every performance of the play until 1838. Accounting for such changes will involve discussing the different social, political, and economic contexts in which Shakespeare's works have been produced through various centuries. The course will be informed by theories of New Historicism, Cultural Materialism and Semiotics. Plays to be studied will likely include *Much Ado About Nothing*, *The Taming of the Shrew*, *Richard 11*, *King Lear*, *Macbeth*, *Titus Andronicus*, and *The Winter's Tale*. Scenes from film and television versions of the plays will be shown.

THTR 3470 Text and Performance: TBA

Winter (3) Dr. William Kerr

THTR 3610 xENGL **Special Studies 3: Comedy on the Restoration Stage**

Winter (3)

Dr. Erin Keating

When the first woman stepped onto the English public stage in 1660, she was not merely playing the role of Desdemona; she was performing a role never before seen in England: the professional actress. Studying signature roles, satirical pamphlets, actress memoirs, and other aspects of the fan culture that grew up around the first celebrity actresses in the Restoration and early eighteenth-century, this class will investigate the ways that both society and actresses themselves sought to control and define their public personas. Alongside the primary texts, we will read selections from theatre historians and from current theorists of performance, sexuality, queerness, and affect.

THTR 3620 **Special Studies 4: Advanced Directing - New Play Directing**

Winter (3)

Katrina Dunn

This course will build upon the fundamentals of direction learned in Theatrical Techniques: Onstage THTR 2150. A topics course, in 2020 Advanced Directing will expand on the basic working methods of the director, focusing on their role in the development of new plays. The crafting of original work into premiere performances that introduce new ideas and voices into the cultural milieu is some of the most exciting and precise work directors can do. The course will explore a broad range of theatre work under the banner of new play. This will include playwright-focused text-based work, the adaptations of literary texts, the development of new musicals, and the role of the director in collective and devised work. We will explore the building of collaborative relationships with playwrights, dramaturgs, performers and composers, the shaping of long-term development scenarios using a multitude of workshopping techniques, and the visioning of dynamic premieres to ensure the success of new plays. The term's work will culminate in the direction of staged readings of new writing by playwriting students as part of the Theatre Season's Fire in the Hole bi-annual event.