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FOR COURSE DESCRIPTIONS, PLEASE SEE INSERT.

DRAMA STUDIES PROGRAM

Coordinator: Gabrielle Houle
Email: drstcoord@glendon.yorku.ca
Office: 189 York Hall

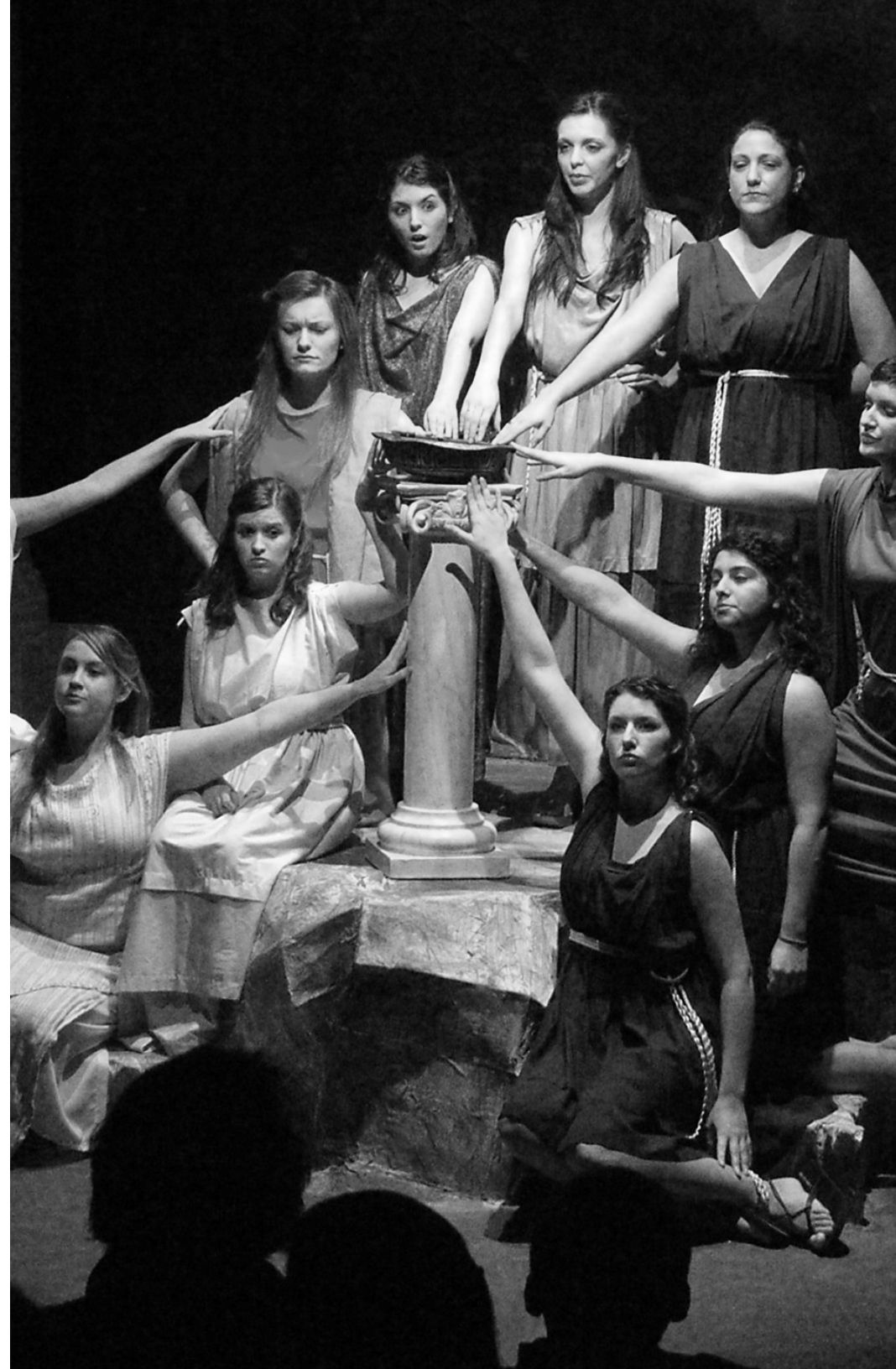
Administrative Assistant: Thérèse How
Drama Studies Office: 162 York Hall
Telephone: 416.487.6857
Fax: 416.487.6851
Email: drama@glendon.yorku.ca

ABOUT OUR PROGRAM

Glendon's Program in Drama Studies enables students to focus on dramatic literature, performance theory, and theatrical production to complete a BA degree. The Program recognizes drama as fundamentally distinct from other forms of literature in that it is written to be performed--that it is conditioned, defined and fulfilled in performance, whether in such "legitimate" venues as theatres or in other less traditional spaces such as galleries, cafes or, even, streets.

While Glendon's Drama Studies Program includes courses that emphasize practical production, it is not a "studio" program built around theatrical training. Rather, the Program educates students about the processes of theatre as they are practiced in Western cultures from Classical times to the present; it prepares them, in other words, to *appreciate* theatre as much as to create it.

It is important that students who enter Glendon's Drama Studies Program understand that they are joining a program, not a department. Rather than being "streamed" into one department that stresses disciplinary approaches and practices appropriate to theatre training, students in Drama Studies experience drama courses in a broad context of liberal arts in which the study of theatre is integrated with the study of language, literature, critical theory, performance media and genres (such as film, television, opera, etc.), as well as courses in other disciplines. Students may complete the requirements of the Program by taking drama courses in one language only, or in a combination of three languages (English, French and Spanish).



OUR PROFESSORS & INSTRUCTORS

ALEKSANDAR LUKAC

MA (Toronto), MFA (York)
 Course Director
 Telephone: 416.487.6732
 E-mail: alukac@yorku.ca
 Teaching and research areas: political theatre, performance techniques

DUNCAN APPLETON

Technical Coordinator, Theatre Glendon
 Course Director, 189A York Hall
 Telephone: 416.736.2100 ext: 88535
 E-mail: dappleton@glendon.yorku.ca
 Teaching and research areas: theatre

GUILLAUME BERNARDI

Doctorat 3ème cycle (Paris-Sorbonne), Maîtrise-ès-Lettres (Paris-Sorbonne)
 Associate Professor
 Telephone: 416.736.2100 ext. 66857
 E-mail: gbernardi@glendon.yorku.ca
 Teaching and research areas: Intercultural performances practices, Baroque theatre, Opera and Dance.

GABRIELLE HOULE

PhD (Toronto), MA (Laval, Québec), BA (Laval, Québec)
 Drama Studies Program Coordinator, 189 York Hall
 Telephone: 416.736.2100 ext. 88157
 E-mail: ghoule@glendon.yorku.ca
 Teaching and research areas: Theatre and Performance Studies, theatre history, masked performance, physical theatre, mask making, improvisation and Commedia dell'Arte.

JENNIFER R HEYWOOD

MA (Toronto)
 Course Director
 Courriel : heywood@yorku.ca
 Teaching and research areas : acting techniques, theatre history, languages

MATHEW KENSETT

Assistant Technical Coordinator, Theatre Glendon
 Telephone: 416.487.6722
 E-mail: mkensett@glendon.yorku.ca

WHAT CAN YOU DO WITH A DRAMA STUDIES DEGREE?

Studying in the Drama Studies Program will give you a comprehensive understanding of theatre and the performing arts. You will learn how to use a variety of framework, theoretical, historical and practical to understand how theatre functions. The program strives to give its students both an academic and a practical knowledge of theatre.

A Drama Studies Degree could lead to teaching theatre at high school and university level and to working in arts organizations. The skills learned in our production courses (collaborative spirit, problem solving, meeting goals and deadlines) are considered extremely useful in a wide variety of professions.

PROGRAM REQUIREMENTS

For detailed program requirements, please refer to the Undergraduate Calendar applicable to your year of entry.

COURSE SEQUENCING

Students interested in pursuing a major or honours degree in Drama Studies usually declare their interest upon entering their second year of study. While some 2000-level courses in the Programme are open to first-year students, they are best taken **after** first year when students have grown accustomed to university life and become better able to organize and manage their time commitments and scholarly responsibilities.

In general, Drama Studies courses follow a sequence that is organized to guide students through increasing levels of complexity. This sequence is indicated by the numerical prefixes of each course. **Students are encouraged to take courses in the specified numerical sequence**, recognizing that 2000-level courses precede 3000-level courses for sound pedagogical and practical reasons.

Further, students are strongly advised to take **ONLY ONE PRODUCTION COURSE PER YEAR**. To be specific: students should NOT take more than one of the following courses in any given year for each course has a rigorous and time-consuming production component : *DRST 2617 6.00 (EN) (Performing Texts: An Introduction)*; *DRST 2615 6.00 (FR) (Molière, homme de théâtre)*; *DRST 3640 6.00 (FR) (L'art dramatique: texte et production)* ; *DRST 3955 6.00 (EN) (Approaches to Theatre)*.

Students interested in developing a course as an independent study may do so **in their final, graduating year upon approval by the Programme Coordinator**. The rubrics for these courses are as follows: *DRST 3100 3.00/6.00 (EN/FR)* and *DRST 4100 3.00/6.00 (EN/FR)*.

COURSE LISTINGS

ONLY THOSE COURSES IN BOLD PRINT ARE OFFERED IN 2015-2016

GL/DRST 1000 6.00 (EN)	Here and Now: Understanding Live Theatre
GL/DRST 1000 6.00 (FR)	Ici et maintenant: introduction à l'art théâtral
GL/DRST 1200 6.00 (EN)	Smoke and Mirrors: An Introduction to Technical Theatre (Administered by DRST)
GL/DRST 1210 3.00 (EN)	Performance I (Administered by DRST)
GL/DRST 1210 3.00 (FR)	Arts de la scène I (Administré par DRST)
GL/DRST 1215 3.00 (BI)	Performance II / Arts de la scène II (Administered by DRST)
GL/DRST 2615 6.00 (FR)	Molière, homme de théâtre (Administré par DRST, co-inscrit avec FRAN 2615 6.00 (FR))
GL/DRST 2617 6.00 (EN)	Performing Texts: An Introduction (Administered by DRST)
GL/DRST 2632 6.00 (EN)	Western Drama : Ancient to Modern (Administered by EN)
GL/DRST 2634 6.00 (EN)	Spatiality and Spatial Representation (Administered by MDS)
GL/DRST 2635 6.00 (EN)	Modern and Contemporary Drama (Administered by EN)
GL/DRST 2645 6.00 (FR)	Par delà le réalisme: l'art dramatique au XX^e siècle (Administré par DRST, co-inscrit avec

	FRAN 2645 6.00 (FR))
GL/DRST 3000 6.00 (EN)	Digital Stages: An Introduction to Scenography and 3D Computer Aided Design
GL/DRST 3100 3/6.00 (EN)	Individual Studies (Administered by DRST)
GL/DRST 3100 3/6.00 (FR)	Travail individuel (Administré par DRST)
GL/DRST 3205 6.00 (EN)	Shadows and Fog: The Artistry of Technical Theatre (Administered by DRST)
GL/DRST 3210 3.00 (EN)	Theatre Performance Outdoors (Administered by DRST) *Offered in summer 2015
GL/DRST 3600 3.00 (FR)	La Dramaturgie du XVII^e siècle (Administré par FRAN, co-inscrit avec FRAN 3600 3.00 (FR))
GL/DRST 3602 6.00 (FR)	Opéra et histoire (Administré par MDS, co-inscrit avec HUMA 3602 3.00 (FR))
GL/DRST 3610 6.00 (FR)	Théâtre québécois (Administré par FRAN, co-inscrit avec FRAN 3610 6.00 (FR))
GL/DRST 3620 6.00 (EN)	Reading Shakespeare (Administered by EN)
GL/DRST 3622 6.00 (EN)	Postcolonial Drama in English (Administered by EN)
GL/DRST 3625 3.00 (EN)	Early English Drama: The Middle Ages (Administered by EN)
GL/DRST 3627 3.00 (EN)	Out of the Mainstream: Canadian Drama on the Margins

	(Administered by EN)
GL/DRST 3630 3.00 (EN)	Early English Drama: Shakespeare's Contemporaries (Administered by EN)
GL/DRST 3635 6.00 (EN)	Modern and Contemporary Drama (Administered by EN)
GL/DRST 3640 6.00 (FR)	Art dramatique: texte et production (Administré par DRST, co-inscrit avec HUMA 3640 6.00 (FR))
GL/DRST 3641 3.00 (FR)	Le Théâtre musical du Moyen-Âge de nos jours (Administré par FRAN, co-inscrit avec FRAN 3641 3.00 (FR))
GL/DRST 3650 3.00 (FR)	Théâtre français du XX ^e siècle (Administré par FRAN, co-inscrit avec FRAN 3650 3.00 (FR))
GL/DRST 3681 6.00 (FR)	La Méditerranée au cinéma (Administré par HUMA, co-inscrit avec HUMA 3681 6.00 (FR))
GL/DRST 3925 3.00 (FR)	Le français des stars (Administré par FRLS, co-inscrit avec FRLS 3925 (FR))
GL/DRST 3950 6.00 (EN)	English-Speaking Theatre in Canada (Administered by EN, cross-listed with EN/HUMA 3950 6.00 (EN))
GL/DRST 3955 6.00 (EN)	Approaches to Theatre (Administered by DRST, cross-listed with EN/HUMA 3955 6.00)
GL/DRST 4100 3/6.00 (EN)	Individual Studies (Administered by DRST)
GL/DRST 4100 3/6.00 (FR)	Travail individuel (Administré par DRST)

GL/DRST 4200 3.00 (BI)	The Stage Director's Process / Le Processus du metteur-en-scène (Administered by DRST)
GL/DRST 4605 6.00 (EN)	Spanish and/or Latin American Theatre (Administered by HISP, cross-listed with SP 4605 6.00)
GL/DRST 4606 6.00 (EN)	Cinema in Spain and Latin America (Administered by HISP, cross-listed with SP 4606 6.00 (EN) formerly SP/DRST 4635 6.00)
GL/DRST 4612 3.00 (FR)	Théâtre du XVIII ^e siècle (Administré par FRAN, co-inscrit avec FRAN 4612 3.00 (FR))
GL/DRST 4615 3.00 (FR)	Théâtre du XIX ^e siècle (Administré par FRAN, co-inscrit avec FRAN 4615 3.00 (FR))
GL/DRST 4617 3.00 (FR)	Les genres dans les littératures orales d'Afrique francophone sub-saharienne (Administré par FRAN, co-inscrit avec FRAN 4615 3.00 (FR))
GL/DRST 4619 6.00 (EN)	Performing the Baroque (Administered by DRST)
GL/DRST 4620 6.00 (EN)	Contemporary Women Playwrights (Administered by EN, cross-listed with CDNS/EN/WMST 4620 6.00 (EN))
GL/DRST 4621 3.00/6.00 (EN)	Current Intercultural Performance Practices (Administered by DRST, cross-listed with EN/HUMA 4621 3.00/6.00 (EN))
GL/DRST 4625 6.00 (EN)	Imagining the Past : Literary Uses of History (Administered by EN)
GL/DRST 4645 3.00 (EN)	Canadian Drama on the Margins (Administered and crosslisted by EN)

LIST OF RELATED COURSES

A related course is a course not otherwise on the drama studies listing in which the instructor permits the student to do at least 50 percent of the course work from a drama studies perspective. For this purpose both the permission of the drama studies coordinator and the consent of the instructor are required on a form provided through the program office. Courses so far identified as related courses include:

GL/EN 3230 6.00 (EN)	Restoration and 18 th Century Literature
GL/EN 3260 3.00 (EN)	Media
GL/EN 4230 6.00 (EN)	Literary and Dramatic Criticism
GL/EN 4345 3.00 (EN)	Imagining the Past: Literary uses of History in the Renaissance
GL/FRAN 3630 3.00 (FR)	Renaissance française : humanistes et voyageurs
GL/FRAN 4625 3.00 (FR)	Littérature franco-ontarienne
GL/HUMA 3635 3.00 (FR)	Renaissance française : poètes et mystiques
GL/HUMA 3910 3.00 (FR)	Cinéma québécois
GL/HUMA 3915 3.00 (FR)	Cinéma français

INDIVIDUAL STUDIES / HONOURS THESIS & GUIDELINES

DRST 3100 3.00/6.00 / DRST 4100 3.00/6.00:

Students do independent reading and research together with written assignments under the guidance of a member of the College. All Individual Studies in Drama Studies at Glendon are subject to specific regulations which the programmer will supply on request. (Since there is no assurance that a proposed project will be accepted, the student is encouraged to enroll in another course until a decision is made concerning the proposal).

A. PREAMBLE

In general, Drama Studies' Independent Study courses allow students to pursue in-depth, supervised study of a specific area of interest that they develop and identify through their previous course work in the programme. Because ISP (Independent Study Project) courses assume considerable prior experience of drama as both a genre of literature and a variety of performance, the programme primarily grants permission to enrol in ISPs to students who major or honour in DRST; it occasionally makes exceptions to allow students who minor in DRST to register for an ISP as well.

Usually, students enrol in DRST Independent Studies in the year in which they intend to graduate: i.e., those taking a 3-year general degree enrol in DRST 3100 during their last (usually third) year; those students taking a 4-year honours degree enrol in DRST 4100 during their last (usually fourth) year. In rare circumstances, a student may be allowed to take both DRST 3100 and DRST 4100 (in separate years), **providing the focus of study in each course is significantly different from the other.** The nature of the work proposed by the student determines the duration of the course and the number of credits (3 or 6) allotted to it.

The reading and research that a student undertakes in a DRST Independent Study regularly, though not essentially, facilitates practical work in the theatre, as well as written assignments—hence the moniker “Independent Study **Project**” (ISP) with which the course is more widely known. The exact nature of this practical work, as well as the proportion of the student's grade that it constitutes, is negotiated and agreed upon by the student and his or her prospective supervisor **prior** to enrolling in the course, as is the case with all the other components of the ISP. **In no case**

shall the practical component of the ISP be worth more than 50 percent of the student's final grade in the course.

B. REGISTRATION PROCEDURE

Students intending to enrol in a DRST ISP indicate their interest to the Co-ordinator of DRST (or his or her designate) at an advising session in the Spring preceding their graduating year. Usually, this session occurs in March or April during the "3-stop" advising exercise, but it can occur earlier or later as well. Once a student has achieved permission from the Co-ordinator, s/he may include DRST 3100 or 4100 on his or her study list that the Co-ordinator or DRST advisor subsequently signs. The student does not receive a registration number for the course that will allow him or her to enrol during the summer, however; this part of the registration procedure is completed the following September when decisions regarding all DRST ISP proposals are processed prior to the commencement of classes (see note 4, following). As a result, students who choose to include an ISP on their Study Guide are encouraged to enrol in an additional course in case their proposal is rejected; as the calendar stipulates: "Since there is no assurance that a proposed project will be accepted, the student is encouraged to enrol in another course until a decision is made concerning the proposal."

During the summer, the student prepares a draft of the proposed ISP according to the guidelines listed in C below. Ideally, in preparing this draft, otherwise known as "the proposal," the student consults with the professor(s) who agrees to supervise the course. Thus, during this summer, the student also identifies an appropriate supervisor for the project, one whose willingness and availability to undertake ISP supervision the student must guarantee. In this regard, students should keep in mind that **only full-time faculty members are allowed to supervise DRST Independent Studies courses.**

In late August or early September, students who remain interested in enrolling in a DRST ISP meet with the Co-ordinator of DRST to discuss the draft of the proposal that they have prepared in consultation with their proposed supervisor during the summer. At this time, students discuss with the Co-ordinator the scheduling of any practical work they propose to do, as well as the substance of their study. Shortly thereafter, they are informed of the results of their application. When a proposal that requires production time, space and money is approved, the student also is informed of his or her budget and facilities allocation at this time.

Once a student receives approval for his or her proposal, s/he completes five copies of its final description, each to be signed by the Co-ordinator of DRST, the ISP faculty supervisor, and the student. Upon receipt of one of these copies, the Office of Student Programmes gives the student a pin number to complete the process of registering in the course. The other four copies of the project are distributed to the

Co-ordinator of DRST, the faculty supervisor, the Administrative Assistant of DRST, and the student.

C. PROPOSAL COMPONENTS

1. A course title, which must include no more than 40 characters (including spaces);
2. A course description that identifies the focus of study and the primary elements of the course; this description must be no longer than 40 words;
3. A rationale for the course that explains the student's reasons for constructing it;
4. A brief course outline that provides a chronology of study;
5. A grading schedule that identifies all assignments and the percentage of the final grade allotted to each;
6. A short list of resources to be used, including a bibliography.

ACADEMIC ADVISING & RESOURCES

Glendon's Office of Academic Services provides a range of registration and support services to students. This office is responsible for maintaining the integrity of student academic records and offers information on University and College rules and regulations, courses and registration, grade reporting and degree audit, graduation and transcripts, and academic advising. You will be able to obtain information on all academic matters from initial registration through to graduation.

ACADEMIC SERVICES

C102 York Hall
2275 Bayview Avenue
Toronto, Ontario
M4N 3M6
Canada

Telephone: 416.487.6715

Fax: 416.487.6813

Email: acadservices@glendon.yorku.ca

Website: www.glendon.yorku.ca/acadservices

QUICK LINKS:

Undergraduate Calendar: <http://calendars.registrar.yorku.ca>

Lecture Schedule: <https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm>

Policies, Procedures and Regulations (incl. Academic Honesty):

<http://www.yorku.ca/secretariat/policies/index-policies.html>

COURSE DESCRIPTIONS DESCRIPTIONS DES COURS

DRST 1000 6.00 (EN) HERE AND NOW: UNDERSTANDING LIVE THEATRE

This course offers an introduction to live theatre performance: its history, theory, and practices. As a foundation course for theatre studies, it teaches how to analyze live performance. Attending and reviewing theatre performances is an essential component of the course.

Administered by DRST

DRST 1000 6.00 (FR) ICI ET MAINTENANT : COMPRENDRE L'ART THÉÂTRAL

Ce cours offre une introduction théorique, historique et méthodologique au théâtre. Il s'agit d'un cours de base en art dramatique enseignant des techniques d'analyse du spectacle aux étudiants. Dans le cadre de ce cours, les étudiants devront visionner des extraits vidéo de pièces de théâtre, voir des spectacles à Toronto et faire des lectures hebdomadaires.

Administré par DRST

DRST 1200 6.00 (EN) SMOKE AND MIRRORS: AN INTRODUCTION TO TECHNICAL THEATRE

This course aims to give students an introduction to some of the basic components of the process of theatrical production, including scenery, lighting, sound, multi-media, properties, and production stage management. Students will apply their new skills to support at least one Glendon drama studies production.

Course credit exclusion: GL/DRST 2200 6.00.

Instructor: TBA
Administered by DRST

DRST 1210 3.00 (EN) PERFORMANCE I

This course acquaints students with key elements of performance through the study of written texts and practical exercises. After introducing major concepts central to all the performing arts, it focuses on fundamentals specific to text-based performance.

To acquaint students with key concepts in performance, the course first examines the fundamental elements of the performing arts such as the performer and her/his body, the performer/audience relationship, the nature of the performance space, the temporality and ephemerality of the performance act, and the socio-historic positioning and cultural parameters in which performance occurs. It then moves to consider elements and issues specific to text-based performance. The originality of the course lies in its consideration of performance in relation to the precepts and theories of fields such as anthropology and cultural studies rather than its use of more traditional approaches that relate performance to literary studies and/or theatre history. After introducing the basic concepts of performance, the course uses practical exercises to explore them more fully, thus helping students to realize in practice what they have studied in theory.

Offered in Fall term
Instructor: TBA
Administered by DRST

DRST 1210 3.00 (FR) ARTS DE LA SCÈNE I

Ce cours familiarise les étudiants avec les éléments du jeu théâtral par l'étude de textes et d'exercices pratiques. Après avoir présenté les grands concepts essentiels pour tous les arts du spectacle, l'accent sera mis sur certains éléments fondamentaux du jeu scénique.

Le cours comporte des composantes pratiques et théoriques. Les lectures incluront des écrits d'acteurs et de metteurs en scènes contemporains ainsi que des textes théoriques. Ce cours familiarise les étudiants avec des techniques de jeu et l'interprétation du texte. Les étudiants interpréteront des textes de styles variés qui conduiront à la présentation d'un projet personnel.

Offert à l'automne.
Instructor: TBA
Administered by DRST

DRST 1215 3.00 (BI) PERFORMANCE II / ARTS DE LA SCÈNE II

This course builds on Performance I/Arts de la scène I. It pursues at a more advanced level the study of major concepts central to the performing arts, and the practice of performance exercises. It prepares the students to deal with text and acquaints them with various performance styles. / Ce cours renforce les acquis du cours Performance I/ Arts de la scène I. Il poursuit à un niveau plus avancé l'étude des concepts fondamentaux des arts de la scène et la pratique d'exercices. Il initie les étudiants au travail sur le texte et à différents styles de jeu théâtral.

The course has practical and theoretical components. The readings will include major texts from theatre practitioners and some theoretical works. The course will introduce the issues arising from performing text. The exercises will lead to a personal project presentation. The students will be introduced to the notion of performance styles and will be asked to explore those concepts practically.

Offered in winter term/Offert en hiver

Instructor: TBA

Prerequisite: *DRST 2210 3.00*

Administered by DRST

DRST 2615 6.00 (FR) MOLIERE, HOMME DE THÉÂTRE

Ce cours aborde l'œuvre de Molière en soulignant trois dimensions complémentaires de la carrière du grand homme de théâtre : l'écrivain, l'acteur et le chef de troupe.

Le but de ce cours est d'étudier les différents aspects de la carrière théâtrale de Molière: Molière acteur et l'influence des comédiens italiens sur son travail, Molière chef de troupe et enfin, Molière dramaturge. Nous étudierons plusieurs pièces de Molière qui illustreront les différents genres qu'il a abordés. La deuxième partie de l'année sera consacrée à la production d'une des pièces étudiées: ça sera l'occasion pour les étudiants de mettre en pratique les choses apprises pendant le premier semestre.

Ce cours est réservé aux étudiants de 2^e et 3^e années.

Professeur: TBA

Co-inscrit avec FRAN 2615 6.00 ; administré par DRST

DRST 2617 6.00 (EN) PERFORMING TEXTS: AN INTRODUCTION

The course examines the theoretical and practical questions involved in the staging of a play. It focuses specifically on the issues and operations that take place when a

text is expressed into non-verbal systems of signs (acting, scenography, costume and lighting designs etc).

The course has two components, one practical and one theoretical. One semester is dedicated to a theatre production. Participation to the production is mandatory. The other semester is dedicated to deepening and solidifying practical and theoretical knowledge about the relationship between performance and text, through script analysis, readings, discussions and essay writing. Developing performance literacy through theatre viewing (either live or on DVD) and review writing is another major goal of this semester.

Instructor: TBA

Prerequisite: *DRST 2210 3.00 or DRST 2215 3.00 or permission of the Program.*

Cross-listed with EN 2617 6.00; administered by DRST

DRST 2632 6.00 (EN) WESTERN DRAMA: ANCIENT TO MODERN

The course provides a text-based study of major theatrical achievements from early Greece to the late nineteenth century. This study situates the plays within cultural and historical contexts while focusing on practices of theatrical staging.

Course Credit exclusion : GL/EN 2610 3.00 and GL/EN 2612 3.00

Cross-listed with EN 2617 6.00; administered by DRST

DRST 2634 6.00 (EN) SPATIALITY AND SPATIAL REPRESENTATION

This course intends to hone spatial dexterity. Following debates of absolute and relative space, topics will include: spatial cognition; imagined spaces and their psycho-spiritual dimensions; time space and performance; constructed real and virtual spaces; conventions of spatial modeling and aesthetic representations.

Theories of absolute and relative space, the vestibular system, interesting cosmological spaces, imaginary space and protection, time space, the cultural implications of mathematical space, all about scale, the three-dimensional/real space model in art and science, drafting conventions and other two-dimensional models, a questions of perspective: east and west, a brief history of performance space, cinema/set geography and continuity, digital space, what is virtual space? Name its species, egocentric space and architecture, access: the Canadian national building code.

Each semester, the student will produce:

1. A 10pp MLA scholarly, personal narrative of one's experience of a given space.

2. A set of diagrams of a chosen space “shadowing” a modeling system studied in class
 3. A second MLA or APA paper in which the student applies the course material in a manner relevant to their own major.
- 1-3: 21% each; Final 25%; Weekly attendance sheet: 1% each = 12%; for a total of 100% per semester

Crosslisted with HUMA
Administered by MDS

DRST 2635 6.00 (EN) MODERN AND CONTEMPORARY DRAMA

This study of modern and contemporary drama in Europe and North America relates the practice of theatrical production to the literary features of plays within their historical and cultural contexts.

The course aims to give students an understanding and appreciation of modern and contemporary dramatic literature. Beginning with selected texts from Ibsen and Chekhov, the course studies the major movements in late 19th and 20th century theatre, including Naturalism, Expressionism, Epic theatre, theatre of Cruelty, and Theatre of the Absurd. The study of each movement is accompanied by appropriate and representative dramas. Attention will also be paid to selected theoreticians, directors and other theatre companies and professionals that have influenced the course of modern theatrical presentation and play making. Second term will look at more contemporary works and include discussion of developments in philosophy, politics and the arts and social sciences that have been of particular importance for contemporary theatrical movements or for individual playwrights and their plays.

Course Credit Exclusion: GL/EN 2530 6.00 and GL/EN 2630 6.00.
Cross-listed with EN; administered by EN

DRST 2645 6.00 (FR) PAR DELÀ LE RÉALISME : L'ART DRAMATIQUE FRANÇAIS AU XX^E SIÈCLE

Étude de la production et de la théorie théâtrale au XX^e siècle en France et au Québec. La première partie du cours explore tout particulièrement des réalisations qui illustrent l'anti-réalisme à la fois dans les textes et dans la production théâtrale. La seconde partie du cours est consacrée à la production d'une pièce au Théâtre Glendon étudiée dans la première partie.

Co-inscrit avec HUMA et FRAN 2645 6.00; administré par DRST

DRST 3000 6.00 (EN) DIGITAL STAGES: AN INTRODUCTION TO SCENOGRAPHY AND 3D COMPUTER AIDED DESIGN

This course introduces students to the history and concerns of theatrical scenography, and gives them the opportunity to acquire some of the basic techniques of creating 3D virtual models using Computer Aided Design (CAD) software.

DRST 3100 3.00 / 6.00 (EN) INDIVIDUAL STUDIES

Students do independent reading and research together with written assignments under the guidance of a member of the College. All Individual Studies in Drama Studies at Glendon are subject to specific regulations which the program will supply on request. (Since there is no assurance that a proposed project will be accepted, the student is encouraged to enrol in another course until a decision is made concerning the proposal).

Administered by DRST

DRST 3100 3.00 / 6.00 (FR) TRAVAIL INDIVIDUEL

Tout étudiant choisit un programme d'étude individuelle qu'il mènera à bien sous la direction d'un professeur du collège. Attention : tous les « Travaux individuels » offerts dans le cadre d'Études d'arts dramatiques à Glendon sont régis par des règlements précis, que le secrétariat du programme tient à la disposition des étudiants. (Étant donné qu'il n'existe aucune garantie que ce projet soit accepté, on conseille vivement à l'étudiant de s'inscrire dans un autre cours jusqu'à ce qu'une décision soit prise.)

Administré par DRST

DRST 3205 6.00 (EN) SHADOWS AND FOG: THE ARTISTRY OF TECHNICAL THEATRE

This course increases students' understanding of the artistry of contemporary theatrical production as it is practiced at Theatre Glendon through collaborative hands-on experience, individual creative expression, and research-based critical assessment.

Students work on three projects during the year, each relating to a different production included in the Theatre Glendon season. The first assignment, the “Shadow” project, worth 30% in total, requires students to create an alternate design concept for one of the productions being mounted, a design that they must

present (or pitch) in class. At a preliminary stage of its conceptualization, students outline to the instructor their research and creative process in a journal worth 10%. To conclude the project, they present their designs, worth 20%, by using a combination of three media: scaled drawings (introduced in DRST 2200); a scaled model (maquette); or a 3D CAD computer file using Google Sketch-up (to be taught in class). The students' second major project, "Fog of war," also worth 30%, requires them to work collaboratively on an aspect of a production presented in the Theatre Glendon season. This work could include stage management, the construction or painting of scenery, costumes or properties, or hands-on work in lighting, sound, or multi-media. The third project, worth 20%, takes the form of a written critique of another Theatre Glendon production, one in which the student must reference resources (which will be made available) such as the performance itself, photos, drawings, the prompt script, and interviews. Short in-class quizzes related to an assigned series of readings constitute another 10% of the students' grade, with the final 10% allotted for attendance and class participation. The language of instruction is English, but the language of the productions to which the students are assigned could be English, French, or Spanish, depending on the students' preferences and the content of the Theatre Glendon season. Classroom discussion focuses on the historical contexts of the season's shows, detailed instruction in production skills (building on the work of DRST 2200), and analysis of relevant examples of design and production criticism.

Prerequisite : *DRST 2200 6.0*
Administered by DRST

DRST 3210 3.00 (EN) THEATRE PERFORMANCE OUTDOORS

Open Air Theatre has a storied history. This summer course explores the specific needs of open air performance. It has an academic component that focuses on the various open-air performance traditions. It culminates in a performance on the Glendon campus.

The course examines the theoretical and practical questions involved in the staging of a play outdoors. The course has two components one practical, and one theoretical. The academic part of the course is dedicated to deepening and solidifying theatrical and historical knowledge about open air theatrical performance traditions (Greek and Roman Theatre, Commedia dell' Arte; Shakespeare's Globe etc.) through readings, discussions, and essay writing. The other component is an open air theatre production on the Glendon campus. Participation to the production is mandatory. Developing performance literacy through theatre viewing, either live or on DVD, and review writing is another important goal of this course.

Evaluation: Class production: 30% (15% for the rehearsal process, 15% for the production week.); class participation: 10%; theatre review: 10%; class test: 20%; final essay: 30%.

Offered in summer term
Administered by DRST

DRST 3600 3.00 (FR) DRAMATURGIE DU XVII^E SIÈCLE

Ce cours porte sur le théâtre du « Grand Siècle ». Seront étudiées certaines œuvres de Corneille, Molière et Racine aussi bien que quelques pièces baroques et les théories de Boileau sur le théâtre.

Cours incompatible : *GL/FRAN 3250 3.00*
Co-inscrit avec GL/FRAN 3600 3.00 ; cours administré par FRAN

DRST 3602 6.00 (FR) OPÉRA ET HISTOIRE

« L'opéra est la mise en scène de nos désirs. » C'est aussi le lieu où s'affrontent des enjeux divers: politiques, sociaux, idéologiques. À travers l'écoute attentive--enracinée dans l'Histoire--de plusieurs opéras célèbres, on se propose d'étudier la relation existant entre cette forme d'art et nos fantasmes individuels ou collectifs.

Co-inscrit avec HUMA 3602 6.00 (FR) ; administré par HUMA

DRST 3610 6.00 (FR) LE THÉÂTRE QUÉBÉCOIS

Étude structurale et thématique de certaines œuvres des auteurs les plus marquants du théâtre québécois.

Cours incompatible : *FRAN 3360 3.0(FR)*
Co-inscrit avec FRAN 3610 6.0(FR) ; administré par FRAN

DRST 3620 6.00 (EN) READING SHAKESPEARE

A study of a representative selection of Shakespeare's playtexts, with particular attention to how we produce their meanings.

"Reading isn't concerned with truth or with objective validity any more than love or hatred are; reading is simply the confluence of a text and an individual sensibility... It seems self-evident that there is

no single interpretation for any line of text... The great pleasure in rereading a play like Hamlet is that it is never the same play twice.” (Bert O. States, “Hamlet” and the concept of character, xxii)

This course studies how theatrical and interpretive meanings are made through various ways of reading Shakespearean scripts: from historical imaginings of their original stage performances, to stage performances that might be given today, to the interpretive performances we produce as students of dramatic literature and culture whenever we read, and write about, the plays. Approximately eight Shakespearean scripts are studied.

Cross-listed to EN 3620 6.00; administered by EN

DRST 3622 6.00 (EN) POSTCOLONIAL DRAMA IN ENGLISH

This course examines contemporary English-speaking postcolonial drama issuing from one or a combination of the following regions: South and West Africa, Southeast Asia, India, Australia, New Zealand, the Caribbean and Canada.

A study of contemporary international plays, performance practices, and related theoretical texts, with a focus either on a single postcolonial nation or a combination of nations*

Versions of this course will vary from year to year, but the following concerns will normally be addressed:

- The influence of postcolonial English-speaking plays on contemporary world theatre
- Issues such as globalization, race, class, gender, sexual identity raised by or affecting writing and producing of postcolonial drama
- Related issues regarding media, representation, and nationalism
- The impact of postcolonial drama from abroad on Canadian theatre practitioners and audiences

*including Canadian plays by First Nations writers or writers from the African diaspora

Cross-listed with EN and administered by EN

DRST 3625 3.00 (EN) EARLY ENGLISH DRAMA: THE MIDDLE AGES

The early development of English drama from the Biblical cycles of the medieval craft guilds and the moralities and interludes, through to the humanist drama of the early 16th century.

Prerequisite : GL/EN 2510 6.00 or equivalent or permission of the instructor

Degree Credit Exclusion : GL/EN 3520 3.00
Crosslisted with EN; administered by EN

DRST 3627 3.00 (EN) OUT OF THE MAINSTREAM: CANADIAN DRAMA ON THE MARGINS

This course studies plays by minority artists who dramatise their stories and their issues from the unique perspective of their particular marginalised group.

Brief survey of the range and variety of perspectives to be considered, including post-colonialism, race, gender, sexuality, religion and class. Survey of recent developments in the appearance on mainstream stages of the marginalised voices previously absent.

Scrutinising of plays as both literary and performative texts in order to evaluate their thematics as well as their theatricality. Exploring the elements of the particular cultures that emerge and tracing the appearance of important themes and genre conventions.

Cross listing(s): GL/CDNS/DRST/WMST
Administered by EN

DRST 3630 3.00 (EN) EARLY ENGLISH DRAMA: SHAKESPEARE'S CONTEMPORARIES

Major comedies and tragedies from the flowering of the London professional theatre between 1576 and 1642.

Shakespeare was not the sole theatrical event of the Elizabethan-Jacobean period. Indeed, he was just one of many flourishing playwrights in what is rightly called the greatest flowering of the theatre in English history. This course celebrates some of the finest work of his contemporaries: city comedies, with their broad satiric exuberance, and brooding and manic Jacobean and Caroline tragedies. The stress is on the text as blueprint for the theatrical event, and students are, as always, urged to see as much early theatre as possible.

Offered in winter term

Degree credit exclusion: GL/EN 3525 3.00.

Prerequisite: GL/EN 2510 6.00 or equivalent, or permission of the instructor.

Cross-listed to EN 3630 3.00, administered by EN

DRST 3635 6.00 (EN) MODERN AND CONTEMPORARY DRAMA

This study of modern and contemporary drama in Europe and North America relates the practice of theatrical production to the literary features of plays within their historical and cultural contexts.

Degree credit exclusion : GL/EN 2530 6.00, GL/EN 2630 6.00 and GL/en 2635 6.00

Administered by EN.

DRST 3640 6.00 (FR) L'ART DRAMATIQUE: TEXTE ET PRODUCTION

Le but du cours est d'apporter des connaissances générales sur le théâtre et d'amener les participants à explorer leurs possibilités d'expression créatrice. Ils auront de plus l'occasion de se familiariser concrètement avec toutes les disciplines d'une production théâtrale lors d'un spectacle public.

Professeur : à pourvoir

Co-inscrit avec FRAN; administré par DRST.

DRST 3641 3.00 (FR) THÉÂTRE MUSICAL

Ce cours propose un survol de la musique théâtre en France du XIV^e au XX^e siècle : *entremets* du Moyen-âge et de la Renaissance, comédies-ballets de Molière, opéras et opérettes du XIX^e, théâtre musical d'inspiration américaine et cinéma contemporain.

Ce cours met en lumière l'importance de la performativité dans plusieurs œuvres et genres littéraires français. Il propose une étude des modalités d'insertion musicale dans plusieurs genres théâtraux au cours de plusieurs périodes historiques. Le cours donne aux étudiants l'occasion de découvrir plusieurs grandes œuvres littéraires : les ballades de Guillaume de Machaut, les comédies-ballets de Molière, les opéras et opérettes du XIX^e siècle (souvent inspirés de nouvelles ou de romans contemporains) ainsi que des adaptations théâtrales de grands romans comme *Notre Dame de Paris*. En soulignant la dimension spectaculaire de ces œuvres, ce cours permettra aux étudiants de visualiser le produit fini visé par l'auteur, et les formera à l'analyse des éléments non textuels des œuvres dramatiques, et de leur impact sur le *sens* de la pièce.

Évaluation : 3 contrôles continus (3 x 10% =) 30% ; 1 test de mi-session 20% ; 1 dissertation 30% ; 1 examen final 20%

Prérequis : GL/Fran 2335 6.00 ou permission du Département

Co-inscrit avec FRAN ; administré par FRAN

DRST 3650 3.00 (FR) LE THÉÂTRE FRANÇAIS DU XX^E SIÈCLE

Études de la dramaturgie française au XX^e siècle, les développements dans le théâtre et la place du théâtre dans les grands mouvements intellectuels et culturels du siècle. Lecture de pièces choisies d'auteurs tels que Paul Claudel, Jean Anouilh, Albert Camus, Jean-Paul Sartre, Eugène Ionesco, Jean Genet, Samuel Beckett.

Professeur : à pourvoir

Co-inscrit avec FRAN ; administré par FRAN

DRST 3681 6.00 (FR) LA MÉDITERRANÉE AU CINÉMA

« La Méditerranée parle avec de nombreuses voix » (Fernand Braudel). Ce cours confronte des films de cinéastes contemporains originaires des divers pays méditerranéens afin de mettre en évidence les relations, les similitudes et les contrastes qui unissent cette région complexe.

Ce cours a un double objectif pédagogique. Un premier objectif est de familiariser les étudiants à un champ d'études qui s'est beaucoup développé ces dernières années, les Études Méditerranéennes. Le cours, divisé en deux parties, aborde ainsi d'une part *Les Visions du passé* et d'autre part *Les Crises et transformations contemporaines*. Le cours s'appuie non seulement sur les films mais fait aussi référence à des textes essentiels pour l'étude de la Méditerranée.

Le second objectif pédagogique est d'inviter les étudiants à réfléchir sur le rôle de plus en plus important que joue le cinéma comme moyen d'analyse de situations politique, sociale, et culturelle, mais également sa fonction dans la création de la mémoire collective. Le cours fournit des outils pour l'analyse des films et du langage cinématographique.

Échelle d'évaluation : Comptes rendus de film : 30% (3 x 10%) ; examens en fin de semestre : 30% (2 x 15%) ; dissertation finale : 30% ; présence et participation au cours : 10%

Co-inscrit avec ILST et HUMA ; administré par HUMA

DRST 3925 3.00 (FR) LE FRANÇAIS DES STARS

Ce cours a pour objectif de travailler prononciation et élocution par le biais du français oral des milieux littéraire, théâtre/cinématographique et médiatique. Il présente l'évolution de la prononciation et de l'élocution françaises et invite les étudiants à réciter des poèmes, déclamer des tirades et présenter l'actualité.

Ce cours a pour but de sensibiliser les étudiants non-francophones aux différents registres du français oral dans les milieux littéraire, théâtral/cinématographique et médiatique. Ils étudieront d'abord les différences entre l'élocution habituelle et l'élocution poétique, et apprendront à lire correctement la poésie et les paroles de poèmes mis en musique. Ceci leur donnera les outils nécessaires pour étudier la déclamation théâtrale dans toute sa diversité historique. À l'aide de ressources audiovisuelles, les étudiants découvriront la déclamation traditionnelle, pratiquée pendant l'âge classique, et étudieront son évolution au fil des siècles, jusqu'au style de jeu « naturaliste » de notre époque. Enfin, ils étudieront la diction et l'élocution médiatiques (radio et télévision), du début du XX^e siècle à nos jours. Le cours fera grand usage des ressources audiovisuelles, permettant aux étudiants de voir et d'entendre l'évolution de l'art oratoire français à l'aide de musique, d'enregistrements audio, de films et de pièces de théâtre (dont des reconstitutions historiques de pratiques dramatiques anciennes), et de productions médiatiques anciennes et actuelles. L'évaluation se fera principalement par le biais de travaux oraux, et les étudiants auront à réciter des textes en suivant l'exemple d'extraits audiovisuels.

Co-inscrit avec FRAN; administré par FRAN.

DRST 3950 6.00 (EN) ENGLISH-SPEAKING THEATRE IN CANADA

A study of the development and present state of the English-speaking theatre in Canada, focusing on the major companies and the emergence of contemporary Canadian drama.

The aim of this course is to study the development and the current situation of English-speaking theatre in Canada. While looking closely at representative works by selected individual playwrights, the course will also consider issues such as the role of theatre companies in the country (their growth and impact); regional distinctions and disparities; early and recent economic realities; prevailing theatrical and dramatic concerns, and the emerging character of new Canadian drama.

Evaluations will be based on written assignments such as theatre reviews, and a final exam. Students will be required to attend productions off-campus at their own expense.

Professor : C Zimmerman

Cross-listed with *GL/EN/HUMA 3950 6.00*

Administered by EN

DRST 3955 6.00 (EN) APPROACHES TO THEATRE

This course will introduce students to theatre by the study of theoretical and practical approaches to production. First-term classes and workshops will culminate in a second-term production.

This course introduces students to theatre by considering both theoretical and practical approaches to production. Several approaches to theatre - for instance realism and expressionism - form the basis of seminar discussion and workshop practice. During second term this study is applied to the production of a text chosen to fit the talents, expertise and interests of the class. Students will be evaluated on their participation in seminars, workshops, and the second term production which they must monitor in a journal. A short paper also will be assigned in first term. Students should note that in the first term there is a mandatory evening workshop in addition to the afternoon seminar. (Paper 25%, journal 25%, participation 50%). **The second-term stage production requires a relatively heavy commitment of extra time from all students in the course.**

Open only to 3rd and 4th year students

Course Director: TBA

Cross-listed with EN/HUMA 3955 6.00 (EN); administered by DRST

DRST 4100 3.00 / 6.00 (EN) INDIVIDUAL STUDIES

Students do independent reading and research together with written assignments under the guidance of a member of the College. All Individual Studies in Drama Studies at Glendon are subject to specific regulations which the program will supply on request. (Since there is no assurance that a proposed project will be accepted, the student is encouraged to enrol in another course until a decision is made concerning the proposal).

Administered by DRST.

DRST 4100 3.00 / 6.00 (FR) TRAVAIL INDIVIDUEL

Tout étudiant choisit un programme d'étude individuelle qu'il mènera à bien sous la direction d'un professeur du collège. Attention : tous les « Travaux individuels » offerts dans le cadre d'Études d'arts dramatiques à Glendon sont régis par des règlements précis, que le secrétariat du programme tient à la disposition des étudiants. (Étant donné qu'il n'existe aucune garantie que ce projet soit accepté, on conseille vivement à l'étudiant de s'inscrire dans un autre cours jusqu'à ce qu'une décision soit prise.)

Administré par DRST.

DRST 4200 3.00 (BI) THE STAGE DIRECTOR'S PROCESS / LE PROCESSUS DU METTEUR-EN-SCÈNE

This course introduces approaches towards directing, with an eye towards the relationship between director and actor. Students acquire skills through hands-on directorial experience. / Ce cours présente diverses approches de la mise en scène et, se concentre sur la relation entre le metteur en scène et l'acteur. L'apprentissage inclut des expériences pratiques.

Offered in Fall/offert à la session d'automne.

Prerequisite : At least *two* of the following : GL/DRST 2200 6.00, GL/DRST 2210 3.00, GL/DRST 2615 6.00, GL/DRST 2617 6.00 or permission of the Department.
Administered by DRST/administré par DRST

DRST 4605 6.00 (EN) SPANISH AND/OR LATIN AMERICA THEATRE

This course is designed to study selected plays from Spain and/or Latin America in the context of aesthetic movements and socio-political events. Connections will be made between reading/performance and drama/theatre theory and its practice. In the second semester students will apply skills learned in the first semester by mounting a theatrical production.

Prerequisite: GL/SP 3000 6.00 and GL/SP 3300 6.00 or GL/LIN 3300 6.00 and GL/SP 3400 6.00 or permission of the Department.

Course credit exclusion: GL/SP/DRST 4618 6.00.

Language of instruction: Spanish.

Crosslisted with SP; administered by SP.

DRST 4606 6.00 (EN) CINEMA IN SPAIN AND LATIN AMERICA

The course studies major accomplishments in Spanish film, from the cinema of Luis Buñuel to the main trends in contemporary Spain. The course also studies a selection of Latin American cinema, including classic and recent films from Mexico, Argentina and Cuba. Films with English subtitles.

Prerequisite: GL/SP 3000 6.00 and GL/SP 3300 6.00 or GL/LIN 3300 6.00 and GL/SP 3400 6.00 or permission of the Department.

Course credit exclusion: GL/SP/DRST/HUMA 4635 6.00.

Language of instruction: Spanish/English.

Crosslisted with SP; administered by SP.

DRST 4612 3.00 (FR) THÉÂTRE DU XVIII^E SIÈCLE

Ce cours se veut une étude de l'évolution du théâtre au XVIII^e siècle : ses enjeux, ses querelles et ses tentatives de refléter des réalités nouvelles, comme la lutte philosophique, la montée de la bourgeoisie et les valeurs contestataires qui vont préparer la Révolution française.

Co-inscrit avec GL/Fran 4612 3.00 (FR) ; administré par FRAN

DRST 4615 3.00 (FR) THÉÂTRE DU XIX^E SIÈCLE

Étude du théâtre du XIX^e siècle dans ses principales manifestations : le Romantisme qui conteste le code esthétique du classicisme ; le théâtre sentimental et la comédie bourgeoise qui reflète la nouvelle classe dominante ; le théâtre naturaliste et la farce, puis le renouveau du genre à la fin du siècle.

Co-inscrit avec GL/Fran 4615 3.00 (FR) ; administré par FRAN

DRST 4617 3.00 (FR) LES GENRES DANS LES LITTÉRATURES ORALES D'AFRIQUE FRANCOPHONE SUB-SAHARIENNE

Ce cours vise à explorer les caractéristiques théoriques et linguistiques des divers genres dans les littératures orales d'Afrique francophone sub-saharienne. Nous nous intéresserons particulièrement aux panégyriques, aux épopées, aux chants, aux proverbes, aux récits de vie, etc.

Offert à l'hiver.

Co-inscrit avec GL/Fran 4617 3.00 (FR) ; administré par FRAN

DRST 4619 6.00 (EN) PERFORMING THE BAROQUE

This course has two components. First, it offers historical and analytical tools to study the play, spectacles and performance practices of the Baroque. The student then stage key scenes to explore the interaction between original contemporary practices.

The course examines the theatrical culture of Baroque era and its performance today. It pursues in parallel academic and performance work. In the academic session, students are introduced to a wide range of texts (plays, description of spectacles, acting manuals...) and documents (images, video recording of performances) from a range of Baroque era authors/performances (1600-1700) from various countries (England, France, Italy, Spain and its colonies). The students are also provided with critical tools to deal with this complex material.

This portion of the course includes lectures, class discussions, attendance at one performance, and viewing and comparing video recording of productions of works from the Baroque era. On the practice-based activities that include scene work (text and movement), videotaping of the staged material (while reflecting on the practice of filming performance) and developing design material. The students can choose to perform the scenes either in their original language or in translation.

Evaluation scheme: 1. Performance Review (10%); 2. In class test (20%); 3. Concluding Essay (20%); 4. Academic Class Participation (10%); 5. Performance Class Participation (10%) 6. Final Performance Project (30%); Overall Total: 100%

Prerequisite: GL/EN/DRST 2612 or DRST 2615 or EN/DRST 3620 or EN/DRST 3625 or EN/DRST 3630 or permission of the program
Cross-listed with EN; administered by DRST

DRST 4620 6.00 (EN) CONTEMPORARY WOMEN PLAYWRIGHTS

This course studies selected plays by contemporary American, British, and Canadian women playwrights. Primary methodology is close reading. Attention will also be paid to how theatrical and cultural contexts and material circumstances are embedded in the representations of gender.

1. **FIRST TERM:** Selections from Canadian playwrights
2. **SECOND TERM:** Works from C Churchill, S Daniels and T Wertebaker (GB); N Shange, P Vogel, Suzan-Lori Parks (USA) and others, time permitting.

Same as: WMST/CDNS/EN 4620 6.00

Degree credit exclusions: *EN/WMST 3011 6.00 (00-01); EN/CDNS 3010 6.00A/WMST 3800 6.00 (98-99); EN/CDNS/WMST 4012 3.00 (Fall 95)*

Crosslisted with EN; administered by EN

DRST 4621 3.00 / 6.00 (EN) CURRENT INTERCULTURAL PERFORMANCE PRACTICES

Intercultural theatre practices have become a major phenomenon on the world stage. This advanced course provides an historical and theoretical framework to understand these intercultural practices and examines how these practices shape performances and productions today.

The course will have three focal points:

- (1) the study of the history and theory of intercultural theatre in Western Theatre in general and Canada in particular. Special attention will be given to key theorists

(e.g. Antonin Artaud) and practitioner (e.g. Peter Brook, Ariane Mnouchkine, Robert Lepage ...)

(2) the study of a number of plays in which the intercultural performance elements determine the writing and the production style.

(3) the study of intercultural performance practices in selected Canadian examples.

Attending live performances in Toronto and analyzing such performances will be an essential component of the course. When the course is offered as a six-credit course, the second semester will be dedicated to the production of an intercultural play and to the practical exploration of intercultural performance practices.

Crosslisted with EN and HUMA
Administered by DRST

DRST 4625 6.00 (EN) IMAGINING THE PAST: LITERARY USES OF HISTORY

The course explores the literary uses of history and the meaning of historical memory in English literature of the sixteenth and seventeenth centuries by focusing on a variety of authors and popular Renaissance literary forms.

Prerequisite: GL/EN 3220 6.00 or GL/EN 3620 6.00 or GL/EN 3630 3.00 or permission of the Department.

Co-requisites: GL/EN 3220 6.00 and GL/EN 3620 6.00.

Course credit exclusion: GL/EN 4345 3.00 or GL/EN 4345 6.00.

Crosslisted with EN; administered by EN.

DRST 4645 3.00 (EN) CANADIAN DRAMA ON THE MARGINS

This course studies plays by minority artists who dramatize their stories and their issues from the unique perspective of their particular marginalized group.

Course credit exclusion: GL/EN 3627 3.00/6.00.

Crosslisted with EN; administered by EN.

DESCRIPTIONS OF RELATED COURSES DESCRIPTIONS DES COURS CONNEXES

EN 3230 6.00 RESTORATION & 18TH CENTURY LITERATURE

A study of the literature of the 18th century. Students have the opportunity to select authors for study in depth.

Course credit exclusions: AP/EN 3500 3.00 and AP/EN 3501 3.00 (together).
Administered by EN

EN 3260 6.00 MEDIA

This examination of the mass media relates theories of subject-formation to the production and reception of film and video texts.

Administered by EN

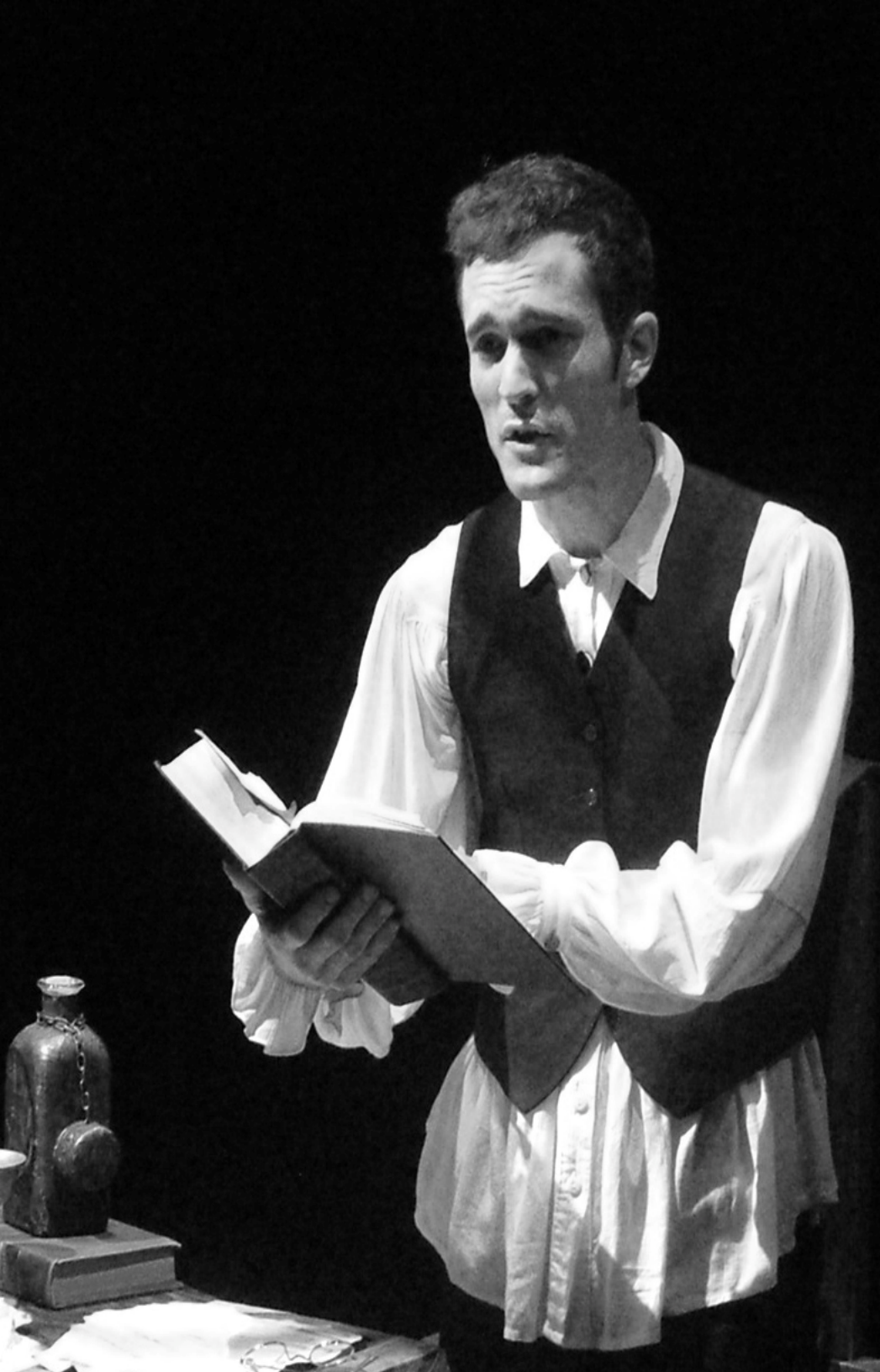
EN 4230 6.00 LITERARY AND DRAMATIC CRITICISM

A study of the major texts of criticism from the classical to the post-modern period.

What are critics and what do they do? Are they losers who get their kicks out of knocking genuinely creative people? Are they parasites feeding off the host of literature? Are they, as Oscar Wilde maintained, more creative than novelists or poets or painters? Are they, as the post-modernists maintain, power-crazed toadies of the ruling elite? This course has answers, but the questions begin with Plato and Aristotle and continue all the way to the spring of 2005.

The course works better when participants are widely read in English Literature of many periods.

Note: The readings for this course *are highly challenging*.
Administered by EN



EN 4345 3.00 IMAGINING THE PAST: LITERARY USES OF HISTORY IN THE RENAISSANCE

This course studies one of the most popular dramatic genres of the English Renaissance.

By focusing on Marlowe's Edward II, Shakespeare's Henry VI trilogy, Richard III, King John, Julius Caesar, and Coriolanus, we will investigate the meaning of "history" and its multiple uses in early modern England. We will examine the cultural importance of historical memory for the early modern English articulation of nationhood and various theories of prudent governance, and study the playwrights' interrogation of these paradigms of nationalist and political thought in their plays. Taking Renaissance poetics and rhetorical theory as our point of departure, we will explore the rhetorical and performative aspects of the plays, but we will also pay attention to Marlowe and Shakespeare as readers and interpreters of historical source-narratives.

Administered by EN

FRAN 3630 3.00 RENAISSANCE FRANÇAISE : HUMANISTES ET VOYAGEURS

Découvrir le monde et se découvrir : deux grands thèmes complémentaires du XVI^e siècle qu'on étudiera, d'une part, à travers des oeuvres d'auteurs comme Jacques Cartier, Rabelais, Labé et Montaigne, et d'autre part à travers les beaux-arts et la cartographie.

Condition préalable : GL/Fran 2335 6.00 ou permission du département d'études françaises.

Administré par FRAN

FRAN 4625 3.00 LITTÉRATURE FRANCO-ONTARIENNE

Étude d'œuvres de tous genres (littérature intimiste, essai, roman, théâtre, poésie, conte et nouvelle) qui illustrent les temps forts de la littérature franco-ontarienne. Étude du temps, de l'espace, du point de vue de la narration. Rappel de quelques mythes universels ou particuliers au pays. Place que convoite le héros franco-ontarien dans une société où il est en position minoritaire.

Œuvres au programme : Bellefeuille, R., J.-M. Dalpé & R. Marinier. Les Rogers ; Dalpé, J.-M. Les murs de nos villages ; Dalpé, J.-M. Gens d'ici ; Dalpé, J.-M. Le chien ; Dalpé, J.-M. & J. Haentjens. 1932, la ville du Nickel : Une histoire d'amour

sur fond de mines ; Desbiens, P. L'homme invisible/The Invisible Man ; Éthier-Blais, J. Fragments d'une enfance ; Karch, Pierre, Baptême ; Ouellette, Michel, French Town ; Paiement, André. Lavalléville ; Poliquin, Daniel. L'écureuil noir. Administré par FRAN

HUMA 3635 3.00 RENAISSANCE FRANÇAISE : POÈTES ET MYSTIQUES

L'expression de l'amour humain et divin et de l'amitié est au cœur de la création littéraire, artistique et musicale de la Renaissance française. Étude d'œuvres choisies des trois disciplines qui illustrent ces thèmes, en mettant l'accent sur des œuvres littéraires.

Cours incompatible : AP/FR 4310 6.00.

Administré par HUMA

HUMA 3910 3.00 CINÉMA QUÉBÉCOIS

Le cinéma francophone a réellement débuté au Québec dans les années 50. C'est au cours des années 60, avec l'impulsion donnée à la société québécoise par la « Révolution tranquille » qu'il se développe et acquiert une reconnaissance internationale. Ce cours étudie le développement du cinéma francophone au Québec depuis ses débuts jusqu'à aujourd'hui. On retrace notamment l'apport du cinéma direct et documentaire, le développement du cinéma de fiction, le rôle des organismes gouvernementaux et privés. On accorde une place importante aux principaux réalisateurs, aux questions thématiques, sociologiques et économiques. On brosse également un bref aperçu du cinéma francophone canadien hors Québec, réalisé en Acadie, en Ontario et dans l'Ouest canadien. Quatre heures par semaine (incluant la projection d'un film).

Offert à la session d'hiver

Co-inscrit avec FRAN et SOSC ; administré par HUMA

HUMA 3915 3.00 CINÉMA FRANÇAIS

Le cinéma français a dominé le cinéma mondial au moment de sa naissance. Il n'occupe plus aujourd'hui cette première place mais demeure, par son constant renouvellement, un cinéma national parmi les plus riches et surtout les plus neufs du monde. Le cours se propose de donner un panorama du développement esthétique, des recherches et des spécificités de chaque période, et des apports particuliers des principaux réalisateurs. Après avoir dégagé les caractéristiques du langage cinématographique grâce à l'analyse des problèmes posés par l'adaptation

d'œuvres littéraires (ex. le travail de Jean Renoir), le cours s'attachera à situer les films dans leur contexte social, économique et politique.

Offert à la session d'automne

Co-inscrit avec FRAN ; administré par HUMA

