

CAPILANO UNIVERSITY COURSE OUTLINES		
TERM: FALL 2016	COURSE NO: English 329	
INSTRUCTOR:	COURSE NAME: Literature and Performance	
OFFICE: LOCAL: E-MAIL:	SECTION NO(S):	CREDITS: 3
OFFICE HOURS:		

COURSE FORMAT

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15 week semester, which includes two weeks for final exams.

COURSE PREREQUISITES

45 credits of 100 level or higher coursework, including 6 credits of 100- or 200-level ENGL.

COURSE DESCRIPTION

This course examines a range of literary performance texts and practices and introduces analytical methods and theoretical perspectives with which to approach such works. Students will have the opportunity to take in performances through films, recordings, and attending local theatre.

COURSE LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

- 1) Perform effective close readings of dramatic and literary performance texts and engage with multiple texts through writing a series of reading responses.
- 2) Develop productive critical questions and demonstrate the ability to facilitate and respond effectively in a discussion format through leading discussion in pairs.
- 3) Demonstrate facility with analyzing a text in relation to key course terms and theories through writing a short analytical essay that engages at least one central course term.
- 4) Develop a research project and paper that demonstrates knowledge of central cultural and theoretical contexts informing a literary performance text, drawing on scholarly sources and topics discussed throughout the course.
- 5) Articulate scholarly perspectives in relation to their own contribution around a specific topic through the development of their research proposal and paper.

COURSE WEBSITE

The course website will host supplementary resources and can be found at www.moodle.capilanou.ca.

REQUIRED TEXTS

Alexie, Sherman. *Smoke Signals: A Screenplay*. New York: Miramax, 1998. Print.
 Brecht, Bertolt. *The Threepenny Opera*. New York: Arcade, 1995. Print.
 Lepage, Robert and Marie Brassard. *Polygraph*. London: Methuen, 2003. Print.
 Parks, Suzan-Lori. *Topdog/Underdog*. New York: Dramatists Play Service, 2004. Print.
 Thomas, Dylan. *Under Milkwood: A Play for Voices*. New York: New Directions, 1954. Print.
 Coursepack of additional texts and essays.

COURSE CONTENT

Week	Topics	Readings
Week 1	Course introduction Key terms Textuality + performance	Aristotle <i>Poetics</i> excerpt (Moodle) Patrice Pavis <i>Dictionary of the Theatre</i> excerpts (Moodle) Raymond Williams, "Argument: Text and Performance" (Coursepack)
Week 2	Epic theatre Performance + politics	John Gay <i>The Beggar's Opera</i> excerpt (Moodle) Bertolt Brecht "Epic Theatre" (Coursepack) Brecht <i>The Threepenny Opera</i>
Week 3	Collaboration Music + jazz	Brecht <i>The Threepenny Opera</i>
Week 4	Radio drama Sound + aurality	Samuel Beckett <i>All that Fall</i> (Coursepack) Beckett <i>Krapp's Last Tape</i> (Coursepack)
Week 5	Multi-vocality Narration	Dylan Thomas <i>Under Milkwood: A Play for Voices</i>
Week 6	Setting and spatial structures Characterization Repetition	Gertrude Stein essay "Plays" + "A Play Called Not and Now" (Coursepack)
Week 7	Fluxus Happenings Procedural composition Participatory performance	Yoko Ono + Jackson MacLow performance instruction excerpts (Coursepack)
Week 8	Seriality Digital characters Audience	Suzan-Lori Parks <i>365 Days/365 Plays</i> excerpts (Coursepack)
Week 9	Theatre + history Satire	Suzan-Lori Parks <i>Topdog/Underdog</i>
Week 10	Adaptation (screenplay)	Sherman Alexie short story "This is What It Means to Say Phoenix, Arizona" (Coursepack) + <i>Smoke Signals</i> screenplay
Week 11	Adaptation (film) <i>Smoke Signals</i> screening	<i>Smoke Signals</i>
Week 12	Expressionism Multi-media performance	Robert Lepage <i>Polygraph</i>
Week 13	<i>Polygraph</i> screening Course overview	<i>Polygraph</i>

Weeks 14 and 15	Final Exam Period	
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COURSE ASSIGNMENTS

Attendance and Participation: Please see description in “Operational Details” section of Course Outline below.

Discussion Leadership: On a rotating schedule (distributed for sign-up in week two), pairs will be responsible for leading the conversation for approximately 20 minutes. As a pair, students will present questions and facilitate discussion appropriate to the readings of the day. Students may present relevant contextual materials, activities, images, etc. if such materials enhance the discussion topics.

Reading Responses: Each of the four reading responses (with due dates TBA) should discuss the play under current consideration. In each response, choose a focus – such as a theme, a question, a prominent scene, a set of recurring elements, or a literary device – in relation to the text. Include both analysis of the text itself, with specific examples and details, and the student’s own thoughts and observations. Responses should be conceived of as more investigative and analytical than evaluative.

Analysis Essay: This short essay should investigate one of the selections by Brecht, Beckett, or Stein, focusing on and demonstrating facility with one of the key course terms discussed in relation to these pieces (such as epic, collaboration, or auralty).

Research Essay Proposal: The proposal should pose one or more research questions, describe the proposed contribution to the critical conversation surrounding the research topic, and briefly summarize the key critical texts the student plans to engage in the research essay.

Research Essay: The final essay should investigate and develop an argument about a significant aspect of one of the primary course texts, drawing on and dialoguing with course material and additional scholarly sources.

EVALUATION PROFILE

Attendance + Participation	10%
Discussion Leadership	15%
Four Reading responses (1 page each)	20%
Analysis Essay (4-5 pages)	20%
Research Essay Proposal (1 page)	5%
Research Essay (10-12 pages)	30%
Total	100%

GRADE PROFILE

A+	90 – 100%	B+	77 – 79%	C+	67 – 69%	D	50 – 59%
A	85 – 89%	B	73 – 76%	C	63 – 66%	F	0 – 49%
A-	80 – 84%	B-	70 – 72%	C-	60 – 62%		

OPERATIONAL DETAILS

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation, and other educational issues. These and other policies are available on the University website.

Attendance/Participation: Attendance and participation in class discussions are integral to student success in the course. Ten percent of the final grade will be based on both the frequency and quality of students’ comments, questions and observations. Quality is determined by, among other things, the relevance, insight and clarity of remarks.

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- Late Assignments: Late assignments will be penalized 5% a day for up to a week. Assignments will not be accepted seven days after the deadline without documentation of illness or emergency.
- English Usage: It is the responsibility of students to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for such errors in written assignments.
- Incomplete Grades: Given at the discretion of the instructor. Generally given only in medical emergencies or severe personal crises.
- The Writing Centre: The Writing Centre is located in FIR 402. Please make use of the resources there: students can find instructor feedback, a computer lab with a printer and many valuable handouts and books on all aspects of essay writing and grammar.
- Emergencies: Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.