GRADUATE COURSES IN DRAMA AND THEATRE, 2017-18

FALL TERM

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<tr>
<th>COURSE</th>
<th>TITLE</th>
<th>DESCRIPTION</th>
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<tr>
<td>DRAMA 601</td>
<td>Methods and Tools of Research</td>
<td>An examination of a variety of mostly critical resources available to theatre artists and researchers, the course discusses strategies and practices helpful in the finding, valuation, organization, documentation, and presentation of research material. We will also discuss and practice the role of theory in the study and practice of theatre, and hone our critical writing skills. Students will develop their thesis proposal during this course, fulfill the Ethics requirement, and get acquainted with grant applications. (The course is taught in conjunction with DRAMA 401 – Honours.)</td>
<td>Friday</td>
<td>TCA 203</td>
<td>Piet Defraeye</td>
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<td>DRAMA 608</td>
<td>Historical Approaches to Dramatic &amp; Theatrical Critical Theories</td>
<td>This seminar course is designed to introduce students to some of the major theoretical writings on drama, theatre and aesthetics, and to locate those theories in their historical and cultural context. Selections from some of the principal canonical theorists read in conjunction with seminal play texts will be used as a basis to reflect on the role that theatre played in the cultural life of respective time periods. Through class discussions, seminar presentations and various assignments, students will rethink the ways in which theories of representation and reception of theatre genres have changed over the centuries, and more specifically in recent times. Students will be required to frame their subjective responses to various historical dramatic genres and theatrical practices from contemporary postmodern and postdramatic perspectives.</td>
<td>Wednesday</td>
<td>TCA 203</td>
<td>Stefano Muneroni</td>
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<td>DRAMA 621</td>
<td>Indigenous Theatre, Performance and Politics</td>
<td>This course engages with Indigenous theatre, performance and politics in the context of Indigenous resurgence exemplified by the upcoming opening of an Indigenous Stage at Canada’s National Arts Centre, the ongoing Idle No More movement, and responses to the Truth and Reconciliation Commission Calls to Action. We will endeavor to acquire a working knowledge of the practices and perspectives of Indigenous theatre, performance, dramaturgy and criticism written by Indigenous practitioners within a historical materialist framework. Beginning from the lands on which we live, work and study, we will aim to understand the significance of performance in Indigenous cultures and politics as well as how this is connected to the development of professional Indigenous theatre in Canada. We will also explore our own positionalities in order to build respectful relationships based in temporal and spatial solidarities which centre and support Indigenous resurgence expressed through theatre and performance. Course materials are a combination of critical theory, play texts, performance attendance, recorded media as well as historical and political policy sources.</td>
<td>Monday</td>
<td>TCA 203</td>
<td>Selena Couture</td>
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NOTE: Graduate courses in Design for the Theatre, Lighting, Costume, and Scenepainting are available. Consent may be obtained through the Program Coordinator, gtondino@ualberta.ca.
DRAMA 623  Performance Studies: Contemporary Approaches

Since the rise of performance studies in the sixties, the focus has shifted to interdisciplinarity at the intersection of the humanities and social sciences and across artistic practice. Performance studies offer a diverse line of inquiry into performance and the everyday life, embodiment, ecological concerns, cultural and ethnographic lens; oral histories, historiographies, and the archive; visual culture, etc. The hallmark of performance studies that distinguishes it from theatre studies is its focus on theory and practice; the confluence of its local and global focus on and off stage; its attention to the body, embodiment and movement; its affective turn; its focus on space and place; its integration of the visual and the mediated in a media-saturated culture. This course will chart various contemporary methodologies in performance studies: postdramatic approaches; eco-critical methodologies; critical dance studies; orature and storytelling; digital and intermedia performance; Indigenous methodologies; spatial, and locative methodologies; cognitive and scientific approaches; gender, queer and trans approaches; critical race theories; performance as research method, etc.
Reading from Bruno Latour, Diana Taylor, Michel de Certeau, Erving Goffman, Richard Schechner, Rebecca Schneider, Thomas DeFrantz, José Esteban Muñoz, Baz Kershaw, Wendy Arons, L.T. Smith, Elinor Fuchs, etc.

Tuesdays, 1200 - 1450,  TCA 203  Instructor: Donia Mounsef

T DES 775  Advanced Topics in the History of Theatre Design

The course will focus on primary sources, drawings, sketches, and maquettes as well as photographs from actual productions. Main themes and trends will be examined, with the purpose of identifying the most current developments and their roots in the History of Scenography. The course is intended to provide both theoreticians and practitioners with insights into the major developments in theatre design in the twentieth century. The course structure will include 8 lectures, 3 Roundtable discussions as well as seminar presentations. This course is open to upper level students in Art History and History.

Tuesday, 1200 – 1450,  FAB 3-92  Instructor: Guido Tondino

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WINTER TERM

DRAMA 617     Production Dramaturgy

A dramaturg brings a unique blend of historical and critical expertise, highly sensitive people-skills, and a capacity for wildly imaginative research to the process of making theatre. This course will explore three dimensions of the dramaturg’s role: the dramaturg and the text; the dramaturg and the production; and the dramaturg and the institution. Students will hone their abilities to generate close readings of text; understand collaborative relationships with members of the production team; and develop inventive outreach initiatives to bridge the production and its audience. Emphasis is placed on the dramaturg as a vital creative force in the pre-production and production process as well as in the theatre profession at large. In class, we will develop a methodology together for approaching work as a dramaturg. Students will then apply these tools to a full dramaturgical casebook created for a paper project on a chosen play. The course will culminate in a formal presentation on the curated casebook materials, which will also be submitted for review.

Fridays, 1pm – 4pm, TCA 203
Instructor: Dana Tanner-Kennedy

DRAMA 624     Contemporary Performance & the Body on Stage

This graduate seminar course developed by Dr. Piet Defraeye and Associate Professor Lin Snelling looks at the various layers of meaning experienced as we work with critical theory, contemporary dramaturgy and a physical application of these principals. If we allow ourselves to move and speak theoretically inside the frame of a seminar; how can we take this experiential knowledge into performance and production dramaturgy? The body can then offer an intuitive/intelligent framework that invites a physical perspective into the embodiment of our thought process. How does the intelligence of the body integrate with the architectures of theatrical spaces and create collision and confluence points?

In the spirit of exploration, relationship, and involvement, and the interweaving of the physical and intellectual we hope to benefit and stimulate creative thinking and moving; the final goal of the seminar is to gain a different, renewed perspective on one’s own creative process and methodologies. The course also surveys contemporary practices in Theatre and Dance Creation by established artists. It combines studio work with intense reading and discussion. Please note it is FOUR hours, weekly.

Wednesday, 1300 – 1650   FAB 2-43   Instructors: Piet Defraeye & Lin Snelling

WINTER TERM (cont)

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DRAMA 622 Operetta: A Central European Rival of the American Musical

The reviewer of The Times wrote on a Hungarian operetta production (Kálmán’s Countess Maritza) that it has been “honest joy of escapist fun with women’s large hats, knee breeches, champagne, dances, and a musical goulash crammed with hot tunes.”[1] The course examines those theatrical, cultural, and emotional attributes of Central European operetta that have kept this entertainment form alive. When and why could Austro-Hungarian operetta become a rival of American Musical? Interpreting this branch as a theatrical tradition, we will use the following approaches:

Theatre History: We will outline the development of Austro-Hungarian operetta whose flourishing coincided with the urbanization and modernization of the late 19th early 20th century Vienna and Budapest. Operettas by Strauss, Kálmán, and Lehár have become determining elements of Central European mass culture and gained access to collective memory of this region.

Performance Studies: Although operetta is a (light) musical genre, we will concentrate on its performance tradition (comic acting style, schematic plot, stock characters). In order to understand the fascination created by certain operetta productions we will examine some recordings representing different trends in operetta mise en scène.

Cultural Transfer: The artistic and cultural influence of Central European operetta has been spreading by cosmopolitan theatre networks (agencies, stars, etc.) Based on the concept of “theatrical commodification” (Christopher B. Balme) we will discuss the mechanisms of international operetta trade in different socio-cultural periods.

Mondays, 12:00 – 14:50 TCA 203 Instructor: Dr. Gyöngyi Heltai, Visiting Professor

T DES 575 History of Dress and Décor I: Sumer to the Italian Renaissance

Given the interdisciplinary scope of this course, graduate students from other departments are strongly encouraged to register.

This intensive course is a survey of style as displayed in dress, architecture, and decorative art from the Sumerians to the Renaissance. The course provides an overview of the historic cultures which have exerted prominent and sustained influence over the styles of design in the West. Using extensive primary source documentation, the course will examine the progression and elaboration of major styles, within the frame work of the social and political forces which shaped them. The course is highly visual and will deepen the understanding of the pervasive power of style and image, while also equipping students with the appropriate terminology to critically discuss and analyse dress, architecture and interior design.

Tuesdays, Thursdays, 1400 – 1520 HC 2-21 Instructor: Robert Shannon

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