GRADUATE COURSES IN DRAMA AND THEATRE, 2018-19

FALL TERM

**DRAMA 601  Methods and Tools of Research**

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.)

Friday, 1300-1550, TCA 203  Instructor: Piet Defraeye

**DRAMA 609  Historical Approaches to Dramatic & Theatrical Critical Theories**

Focusing on major points of contact between modern and contemporary critical theory and theatre and performance studies, this course charts major critical approaches to theatre and performance, including structuralism, semiotics, psychoanalysis, feminism, deconstruction, post-modernism, post-colonialism, gender, queer and trans theories, new-media theory, ideological and cultural materialism, ethnic, diaspora, post-colonial and critical race theories, etc. The range of critical and cultural perspectives will be applied not only to the analysis of theatrical texts, but also to performance texts, devised theatre, site-specific, immersive, intermedia performance, and the post-dramatic.

Tuesday, 1200 – 1450  TCA 203  Instructor: Piet Defraeye

**DRAMA 621  Studies in Canadian Theatre, Performance and Politics**

This course engages with issues of Canadian national arts infrastructure, funding and ideas of nation-building as 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. Readings interweave Francophone, Anglophone and Indigenous theatre and theory, and respond to the TRC Call to Action 63.3 to “build student capacity for intercultural understanding, empathy, and mutual respect.” The course will aim to support theatre artists and scholars to work in respectful relations across intercultural difference.

Wednesday, 1300 - 1550  TCA 203  Instructor: Selena Couture

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  Intermediality in Theatre and Performance

Theatre, technology, and the media have always had a complex relationship, since at least the development of technology in the modern period and its integration into live performance. Robert Lepage even claimed that “theatre is implicitly linked to technology.” The proliferation on stage of intermedial and visual performances has had a large impact on the way theatre is written, created, and consumed. Theatre practices today include overt forms of technology: screens, projections, internet, motion capture, MUVE, 3-D, etc. New hybrid forms of theatre and performance alternately called multimedia performance, mediated theatre, postdramatic theatre, intermedial theatre, digital performance, virtual theatre, and cyborg theatre have emerged. This course examines the theatre’s implicit and explicit link to technology and the media from an aesthetic, structural, and ideological perspective. We will investigate the difference between “synthetic, transformational & ontological" intermedialities by creating and challenging taxonomies of multimedia performance. We will answer the following questions: what are the objectives, modalities and effects of intermedial performances? How does theatre dramatize technology? How does technology mediatize theatre? Is the opposition of liveness and mediation that distinguishes theatre from media arts a valid one in the 21st century? Has the theatrical text transformed in response to the new ways that intermedial performances tell stories and create narrative? Do the different strands of multimedia/intermedial performance practices merge or collide renegotiating the boundaries between acting, dramaturgy, spatial and design elements, and the audience? What happens to the body in performance when it is no longer assumed to move in the exclusive domain of liveness?

Monday, 1200 – 1450     TCA 203   Instructor: Donia Mounsef

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DRAMA 507     Intergenerational Theatre

This a combined graduate and undergraduate course, with CSL (Community Service Learning) designation, in which students are fully integrated with the theatre creation and performance process of GeriActors & Friends, an Edmonton-based and internationally known intergenerational theatre company. Students play leadership roles in the devising of new dramatic material based on stories and issues that emerge from the company. Students will research similar companies in North America and the UK, and investigate the theory and strategies that underpin this form of community-based theatre. The overall intention of the course is for graduate students to be able to independently conduct storytelling and play-creation workshops with seniors.

GeriActors & Friends started in 2001. Recent plays include Claire and Jacob, about ‘coming out’ in later life, Reading the Signs, about giving up driving, Sanctuary, about senior abuse, and We Decide….based on King Lear, about maintaining agency in older age, based on Shakespeare’s Lear. The GeriActors are seniors from the SAGE Seniors Association, and the Friends are students and alumni from the U of A.

In the past, students have come from Drama, Education, Human Ecology, Women’s and Gender Studies, Native Studies, Public Health, and Ethnomusicology.
For further information consult the GeriActors website: (www.geriactors.ca) or email David Barnet (dbarnet@ualberta.ca).

Tuesday, 1300 – 1520 in FAB (TBA), Thursday 1315 – 1545 at SAGE downtown

Instructor: David Barnet

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WINTER TERM

**DRAMA 622  Intercultural Theatre**

This seminar engages both the rich theoretical literature about intercultural theatre and the fascinating stage productions that in recent years have been created “at the crossroads of cultures,” to quote Patrice Pavis. Students will learn about the ‘appropriation’ risks of intercultural theatre, the different types of theatrical interculturalism, the future of intercultural performance in a global world, the decolonizing values of this type of theatre, and the relations between intercultural and diasporic performances. In the first part of the course, students will engage with the early interculturalism of G. Craig, A. Artaud, E. Barba, and B. Brecht; familiarize themselves with the critical frameworks of R. Schechner, and R. Bharucha; and investigate intercultural productions staged by Ariane Mnouchkine, R. Auletta, and Peter Brook. In the second half, they will study current theories of interculturalism by R. Knowles, J. Lo and M. Gilbert, B. Marranca and G. Dasgupta, E. Fischer-Lichte, and C. Balme. This seminar will look at significant examples of intercultural theatre in Canada, as well as plays from the Americas, Asia, Africa, and Europe, including those of C. Moraga, L. Alfaro, A. Césaire, J. Carriere, Border Crossing Theatre, D. Sears, Hsing-Kuo, and D. Walcott, to mention a few. As a way to apply the theories learned in class, the students will pitch their ideas for an intercultural production they would ideally like to stage as directors, dramaturges, or designers.

Thursday, 1400 – 1650    TCA 203  Instructor: Stefano Muneroni

**DRAMA 624  Models of Dramatic Structure**

Every play has a structure, the specific arrangement of its constituent parts into a unified whole. For theatre practitioners, learning to view play texts through the lens of their structural properties remains one of the most essential tools to grasping their meaning and understanding how they work in performance. Through the study of some significant plays and important critical and theoretical documents, this seminar will cover various Western models of dramatic structure and the ways in which dramatic works can be analyzed structurally. It will include close examination of various prevalent dramatic structures in Western theatre from classical Greece to the modern era, and some of the historical, political, and cultural conditions in which they evolved. Students will contend with these structural models and representative plays not only in their original contexts, but also as a means of discovering how to make the work come alive in contemporary productions.

Wednesday, 1200 - 250    TCA 203  Instructor: David Kennedy

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DRAMA 690  Theatre for Change in Communities: Theory and Practice in Context

This seminar and lab will examine theories and principles behind a variety of approaches to community-based theatre and theatre for social change. Seminars and case studies will introduce and extend students’ knowledge of a large swath of global theatre practice -- theatre created and used to express citizen realities and promote community-based social action. We’ll look at Canadian and International examples of compelling theatre for, with and by communities. Theories of art, popular culture, participation, change, and agency will inform theatrical case studies, to examine contexts, intentions, processes and forms of these kinds of theatre. The course will feature a series of four experiential workshops that will provide some core methods for using theatre in community research, creation and action. As this is an investigation of theory and practice, students will design projects, to consider context, intention and methodologies, as well as to examine current challenges in the field. As a culminating assignment, student teams will have an opportunity to engage with a social action agency to design, lead and reflect on a short theatre workshop or event which aligns with the organizations’ goals for change.

There will be 4 Labs and interaction with a community organization, times TBA.

NOTE: This course has a Community Service Learning (CSL) component. In order to best align community organizations and your interests, please contact the instructor to fill in a short info form for CSL (jselman@ualberta.ca)

Tuesday, 1200 - 250 TCA 203 Instructor: Jan Selman

T DES 675  History of Dress & Décor II - The Northern Renaissance to the Present

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 Renaissance to the present day. 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 analyze dress, architecture and interior design.

Tuesday and Thursday 1400 - 1520 TBA Instructor: Robert Shannon

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