

School of English and Theatre Studies
University of Guelph
GRADUATE COURSE OFFERINGS – Winter 2016

THST*6210: Devising

Class Schedule: Wednesday 11:30 am – 2:20 pm

Room: Upper Massey, Massey Hall

Instructor: Judith Thompson

Devising is about creating the whole theatre experience, which includes research, writing, design, and performance.

The graduate students will each devise a solo play to be performed in the venue of their choosing at the six week mark.

Each student will choose a story, character, and a theme that will guide the play. The play can be written by the student alone, or devised through the editing of interviews.

There can be either one character or multiple characters, played by the same performer.

In the second six weeks of term, the class will devise a collective piece of theatre together, using class time to show the work, and consult with the instructor; there should be at least six hours of out of class rehearsal a week, working towards a performance with invited guests.

THST 6230: Performance and Difference

Class Schedule: Tuesday 2:30 pm – 5:20 pm

Room: MacN 201

Instructor: Mark Lipton

To analyze representations of the body in a variety of discourses, this course engages semiotic theory so as to examine the operations of explicit imagery within a complex web of attitudes and cultural practices. Semiotics is considered a method and practice and as contributing a sophisticated language for the important [tricky, thorny, sticky, prickly] subject of this course.

Ideologies of gender, the privatization of sexual activity, and the political uses of language are emphasized as influencing viewer-text interactions. Critical scholarship on the history of science and sex(ual construction) is utilized to investigate semiotic conventions deployed in speech about topics such as body politics, sexological imperatives, the cinematic body, erotic imagination, the proliferation of deviance, and intersecting structures on sex, gender, sexual orientation, race and class.

This semester addresses: 1) linguistic and non-linguistic representations of sexualities in mainstream and subcultural imagery, including pornography; 2) medical surveillance of women and persons with AIDS; and 3) technological/semiotic constructions of the body, including cosmetic and sex-change surgery. Finally, the course considers how its selected film and video texts contribute to and/or resist dominant regulatory discourses.

THST*6250: Bodies and Space in Performance

Class Schedule: Monday 11:00 am – 1:50 pm

Room: Backspace, Massey Hall

Instructor: Sky Gilbert

Creating Theatre of the Real: Confessional/Personal Performance

This is a practice-based course with a theoretical component that will climax with students each creating a piece of work (20 minutes minimum) at the end of the course for presentation to other students and the professor. In theatre lately we have seen the rise of 'reality theatre' – usually devised pieces that involve the actor/creators presenting themselves as being themselves in what is usually not a script, but instead dialogue presented as real conversation. Class experiments will involve rehearsing with self-presentation, theatricalized discussion, and critical consideration of the question 'what is real? what is honest?' As a theoretical accompaniment to practice, students will study various treatises on reality based art, including Oscar Wilde's *Decay of Lying* and the recent *Reality Hunger* by David Shields. A particular focus of our work will be Foucault's notion of parrhesia. We will study the notes of one of Foucault's final lectures on Diogenes and Alexander and the particular techniques of parrhesia. Students will be asked, in their final essay, to think about the possibilities for truth telling that are offered by reality theatre, lying, and parrhetic performance.

ENGL 6003: Problems of Literary Analysis

Class Schedule: Monday 11:30 am – 2:20 pm

Room: Macs 231

Instructor: Susan Brown

Networks are currently a subject of great cultural fascination as we move increasingly into a networked knowledge ecology based on the internet. Within literary and cultural studies, our longstanding interest in the relationships between local phenomena and larger contexts has led to numerous explanations across in a range of fields of the impacts of various kinds of networks, and networked technologies, in the past and the present. This course will explore approaches both theoretical and technological to literary and cultural networks, as well as considering the impact of networked technologies on what we can know and how we can know.

We will look at such questions as: What is a network? What kinds of networks (e.g. textual, intertextual, social, political, commercial) exist, what characteristics do they share and how do they differ? By what means can we explore or analyze a network? What do we gain from visualizing a network? We will look at a number of theories of networks originating from such fields as literary and cultural studies, sociology, and mathematics, including actor-network theory, and a number of technologies for exploring networks ranging from tools for network visualizations to semantic web tools.

The course will involve experimenting with a number of computational tools for representing, analyzing, and visualizing networks, and students will be required to engage in a project that employs one or more of these tools in a practical exploration of networked knowledge. No particular background in advanced mathematics or computer science is required for this course, but mathematical concepts and specific vocabulary with respect to graph theory will enter into our exploration of networks.

ENGL 6611: Topics in Women's Writings

Class Schedule: Tuesday 2:30 pm – 5:20 pm

Room: Macs 231

Instructor: Julie Cairnie

The British colonized Zimbabwe (under the direction of Cecil Rhodes) in the 1890's and land control has been a site of conflict from the 1890s to the present. Three *chimurengas* (or liberation wars) have been fought over this issue -- in the 1890s, from 1964-80, and from 2000 to the present. Writers have a lot to say about land issues, and are very attentive (deliberately or not) to the convergence of land issues with gender, race, and class issues. In this course we will examine the pivotal roles of women, white and black, in the land conflicts of Southern Rhodesia/Zimbabwe. We will study three distinct periods in the country's history and will look at the ways in which various perspectives and experiences contribute to our understanding of space and place. A lot of theoretical work has been produced in the last two decades that explores questions of race, gender, and land. The course will engage with a number of these theories as we explore the relationship between land and gender in Rhodesia and Zimbabwe in a range of texts from the 1890's to the present.

ENGL*6811 Special Topics in English /LACS*6200

Class Schedule: Thursday 2:30 pm – 5:20 pm

Room: MacK 020

Instructor: Pablo Ramirez

US and Canadian Latina/o Literature: Race, Collective Memory, and the Archive

Due to the steady migration of Latinas and Latinos into North America and the close proximity of Latin America, Latina/os have a long history of resisting citizenship's requirement that they contain their identities within the boundaries of the nation. When it comes to the question of Latina/os in the United States and Canada, both countries are uncomfortably faced with a series of critical questions. What are the political and ethical effects of having a group of people unable to imagine or narrate community and family solely within the borders of the nation? What happens when one traverses borders and gains two or more histories, two or more sets of memories? How do we address memories and histories that do not respect national borders and "migrate," disrupting official national histories and demanding different archives and collection practices? How can fiction participate in the formation of historical memory? What are the limits and benefits to such a literary intervention into the archive? This course will explore these questions by focusing on contemporary Latina/o fiction and examine how Latina/o cultural producers are addressing issues of history and memory in their work.