

Department of English & Writing Studies  
Theatre Studies Program

**Theatre Studies 2201F (001)**  
**Understanding Performance**  
Fall 2025

**Instructor:** Dr M. J. Kidnie  
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**Office hours:** Mondays 1:30, and by  
appointment (Zoom)

**Prerequisites:** At least 60% in 1.0 of any 1000-level or above “E” or combination of two 1000-level or above “F/G” courses from any department in the following Faculties: Arts and Humanities, School of Humanities (Brescia), Information and Media Studies (FIMS), or Music; or from any of the following additional Departments: Anthropology, English (King's), English and Cultural Studies (Huron), History (Main and Affiliates), Philosophy (Affiliates), Political Science (Main and Affiliates), the Religious Studies (Affiliates), or permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Land Acknowledgement:

Western University is situated on the traditional territories of the Anishinaabeg, Haudenosaunee, Lunaapeewak and Attawandaron peoples, who have longstanding relationships to the land and region of southwestern Ontario and the City of London. The local First Nation communities of this area include Chippewas of the Thames First Nation, Oneida Nation of the Thames, and Munsee Delaware Nation. In the region, there are eleven First Nation communities and a growing Indigenous urban population. Western values the significant historical and contemporary contributions of local and regional First Nations and all of the Original peoples of Turtle Island (North America).

Course Description

This course will equip students with the primary tools necessary to conduct basic performance analysis. From costumes to lighting and sound effects to textual alterations, students will learn to analyze a production while exploring the social, political, and aesthetic meanings of the required texts. Much of our work will be pursued through hands-on engagement with live and archived theatre.

**Objectives:**

By the end of the course, successful students will be able to:

- Recognize and analyze the component parts of live or archived performance;
- Use specialized terminology relevant to the study of performance;
- Engage with scripts as blueprints for performance and theorize that interpretive strategy;
- Think critically about the reception of performance;
- Locate and search library databases to find critical and theoretical analyses relevant to a topic of study;
- Write an essay-style analysis, containing an effective thesis, about a piece of theatre.

Course Materials (all texts are required)

We will study the following plays on the course. We'll see all of them in performance (the asterisked ones live and the others recorded-as-live) and also study the first five as scripts in class. Purchase tickets to the live shows (instructions below) and get copies of the scripts (instructions below):

1. \*Shakespeare, *Macbeth* (Stratford Festival, Saturday, September 20, 8pm)
2. \**Anne of Green Gables*, dir. Kat Sandler (Stratford Festival, Tuesday, October 19, 2pm)
3. \*Henry Lewis, Henry Shields, and Jonathan Sayer, *The Play That Goes Wrong* (Grand Theatre, Tuesday, October 28, 7:30pm)
4. Inua Ellams, *Barber Shop Chronicles* (you can view the National Theatre's production by logging into Drama Online from the Weldon database collection)
5. Arthur Miller, *A View from the Bridge* (you can view the National Theatre's production by logging into Drama Online from the Weldon database collection)
6. \**Frozen*, Music and Lyrics by Kristen Anderson-Lopez & Robert Lopez, Book by Jennifer Lee (Grand Theatre, Tuesday, November 25, 7:30pm)

If you can't attend the scheduled performance date, please see the show at a time that works for you, but *before* we're due to discuss the production in class. Instructions on how to book tickets (and return bus transportation to the Stratford Festival) follow below.

Texts/Scripts (all texts are required reading)

Shakespeare, *Macbeth* (script available at <https://www.folger.edu/explore/shakespeares-works/as-you-like-it/read/> and at Bookstore)

Henry Lewis, Henry Shields, and Jonathan Sayer, *The Play That Goes Wrong* (script available through Drama Online)

Arthur Miller, *A View from the Bridge* (script available through Bookstore)

Inua Ellams, *Barber Shop Chronicles* (script available through Bookstore)

Lucy Maud Montgomery, *Anne of Green Gables* (novel available at Bookstore or [https://anneofgreengables.fandom.com/wiki/Read:Anne\\_of\\_Green\\_Gables](https://anneofgreengables.fandom.com/wiki/Read:Anne_of_Green_Gables) or you can listen to an online audiobook: <https://www.youtube.com/watch?v=Z5hA0jHKIW4>)

We will also be reading five essays that address specific topics in theatre studies. They can be downloaded from our Brightspace Resources page.

**BOOKING STRATFORD TICKETS AND RETURN BUSSING:**

*Macbeth* and *Anne of Green Gables* are playing at the Avon Theatre. Students can choose one of three discounted price brackets (subject to availability – book early!):

B zone - \$50+tax

C zone - \$39+tax

Bravo zone - \$34+tax

The return bus to each show costs \$23.50 (tax included).

Phone 1-800-567-1600 and select "4" for Groups and Schools. Use a credit card to book tickets and bus transportation. Use promo code: TBD. Book early for best availability – the Stratford Festival will hold our booking until TBD and then release any unsold seats back to the general public.

**BOOKING GRAND THEATRE TICKETS:**

*The Play That Goes Wrong* and *Frozen* are playing at the Grand. To book, call the box office (519-672-8800) or go online ([grandtheatre.com](http://grandtheatre.com)) with a credit card and book your ticket at the Student Rush price of \$29.95. Book early for best availability – the Grand will hold our booking until TBD and then release any unsold seats back to the general public.

### Methods of Evaluation

The grade for the course will be arrived at as follows:

- 3 x 1,000-word production analysis (First: *Macbeth*, Second: *Play That Goes Wrong*, Third: *Frozen*, *Barber Shop Chronicles*, or *View from the Bridge*) – 45%
- Podcast on *Anne of Green Gables* (8-10 minutes, group project) – 15%
- Database search and article identification (2 articles required, with 30-word abstract of each indicating relevance to your research for Director's Notebook) – 5%
- Director's Notebook – 20%
- Participation (quizzes and in-class writing are rolled into grade) – 15%

Students are fully responsible for looking at and being familiar with the information posted on the department website.

### **Performance Analyses**

The purpose of these analyses is to strengthen your critical analysis of live performance. You will write an essay-style analysis of three performances we will see as a group on this course. Each analysis should be 1,000 words. Feel free to build into each analysis production information available in the theatre program and in available reviews. You might also consult production information available on the theatre's website.

Whether or not you liked the production is not especially relevant. This sort of evaluative judgement might emerge over the course of your essay, but the primary emphasis must be on *analysis*. How does this company use the resources available to them to create a particular effect or interpretation that you found striking? Your space is limited, and I would recommend focusing on one or two production choices that you consider especially important in terms of the company's staging (characterization, lighting effects, use of stage space, repeated gestures that seem to gain meaning as the show progresses, sets and props, period setting, etc).

In your essay, describe concisely the production choice(s) that caught your attention, and then analyse how it or they shaped a certain interpretation of the action, either in terms of the overall action, or in that particular scene. You might analyze the choices in terms of the tone of the production (happy, melancholy), power dynamics between characters on stage, individual characterisations, homoerotic tensions, the treatment of revenge – again, the potential interpretive significances are endless. The secondary reading assigned on this course will provide a fieldguide to the shape your writing takes, and you will gain confidence with this work as the term progresses!

Your essay will be graded according to the following criteria:

- An ability to notice and build into your analysis significant production details (40%);
- An ability to construct an argument that analyses how these specific staging choices shaped a particular interpretation (40%);
- An ability to communicate your insights effectively: I will be looking for grammatically correct sentences and coherent essay structure (10%);
- Scholarly presentation: proofread work, titles italicized, pages numbered, essay titled, footnotes and bibliography presented according to MLA guidelines, etc (10%).

Please note that while fluidity of writing and good presentation will contribute to your grade for this assignment, the mark is heavily weighted towards an independent analysis of the production which is grounded in strong and detailed observation of production choices. "High-level", vague, or generalized comments about the script and/or observations about this production that heavily rely on phrasing found in published reviews (whether or not that phrasing

appears in quotation marks) will not be well rewarded and may open you to charges of plagiarism. Trust your instincts and your ability to (learn how to) analyze live performance. Document production details, reflect on what you thought the production had to say and how the creative team got that idea across, and construct your own independent 1,000-word argument.

I would recommend taking a notepad and pen into the theatre with you, so you can jot down striking details as they occur: you might otherwise have trouble remembering how exactly a scene or moment was played. You should also keep the theatre programme that you'll be given when you enter, as it will tell you who played which parts, who directed the show and wrote the music for it, and perhaps also provide some insight into what the company was trying to achieve. We'll discuss each of the productions in class.

### **Podcast**

Record a short podcast (8-10 minutes) on the production of *Anne of Green Gables* at the Stratford Festival with two partners. Your podcast should explore a particular perspective – pick a theme or concept or production/design feature that speaks to you and your partners and that you would like to discuss in conversation. The precise format of the podcast is up to you and your partners, but you should put your own creative stamp on it, and the inclusion of sound effects and music (for example) is welcome.

You will also individually complete a self- and partner-assessment spreadsheet, which gives all of you a chance to explain how, and how effectively, each of you contributed to the project. Your podcast is due October 31.

Feel free to produce this podcast using your laptops and/or phones, but please be aware that you can also borrow recording equipment from Arts and Humanities. Contact me if you'd like to borrow equipment and I'll connect you to the right person.

Imagine you're speaking to an interested but non-specialist audience comprised of listeners who go to the theatre, but who may not have caught this production of *Anne of Green Gables*. Each of you must contribute to the writing, recording, and/or editing of the podcast, and each of you must be audibly part of the final submission.

Consider the information you want to include, and shape this material in advance of recording so that each of you knows and has agreed to the direction you're taking as a group. Timing is an issue so you may wish to rehearse in advance, and trim and revise as necessary; you may choose to script the whole of the production in advance, rather than work from notes and cues. If you are using sound effects and/or music, make sure the volume is balanced.

Your podcast will be assessed on:

- production (is it a successful recording that can be shared? Are the voices audible, transitions among speakers smooth, and textual passages competently read?),
- structure (how well is the podcast script shaped? Does it have a recognizable beginning, middle, and end?),
- analysis (does the group demonstrate knowledge of the script, discuss staging choices in close detail, and provide persuasive, engaging interpretations of the production?)
- and creativity (does the podcast capture and sustain the listeners' attention? Has the group conceptualized a narrative framework to explain why these "experts" have come together to talk about the production?)

The self- and group-assessment spreadsheet must be completed by each of you. You can find the template in Brightspace Resources, in the podcast folder. Your assessment of your own and

your partners' performances and contributions will guide but not determine each student's final assessment. Your podcast project is not complete until you have completed and submitted the self- and group-assessment spreadsheet through Brightspace. The final grade will be 50% group assessment and 50% individual assessment.

*Podcast Groups: TBD*

### **Director's Notebook**

This assessment enhances your ability to imagine and analyse these plays as texts for performance. From any of the plays on the syllabus, choose a scene (no more than 200 lines from the Shakespeare play) on which to base your Director's Notebook. Think about how you would stage this scene if you were directing it. Start this project as soon as possible and update your ideas as you go along with notes from class, reflections on current affairs or modern political debates that resonate with the scene you've chosen, comments about past productions that incorporate similar moments, ideas that arise in class that you could adapt for your own purposes, etc.

Your project will be in four parts, with an optional fifth part:

1. Think like a director. You want to know more about your play – its original historical moment, its themes, its stage history, etc. Decide which research angle interests you the most and use the Weldon databases to locate TWO peer-reviewed articles. Read them, write down their bibliographical details following the MLA guidelines, and write a 30-word abstract of each of them. Submit this part of your assignment by November 17.
2. Choose the theatrical space in which your "production" will be staged. The most important decision is the shape of the stage: proscenium, thrust, outdoor, traverse, in-the-round, promenade? Sketch this space (stage space and audience space) for inclusion in your notebook. Refer to it often as you develop your staging, especially in terms of thinking about set design, props, and audience sightlines. Your staging must not ignore, and ideally should make creative use of, the constraints and opportunities imposed by the space.
3. Photocopy or keyboard the section of text you're presenting. You should feel free to cut or rearrange the text, even add lines to it. This is *your* production.

You will annotate this text in the manner of a stage manager with marginal instructions that are keyed to the text by numbers. These marginal instructions will cue lighting changes, set changes, music cues, entrance of key props, movement by actors across or around the stage, and significant (not incidental) gestures.

4. Write a 1,000-word essay that briefly describes and analyses your production choices. Begin by situating your staging of this scene in terms of the scene's relation to the rest of the production. What is your directorial "take" on the play? What are the central themes, images, and/or concepts that this staging is designed to explore? Then describe the particular staging choices you're introducing to this passage, and analyse how they contribute to the overall production goals. Where you make use of secondary sources, document your research thoroughly.

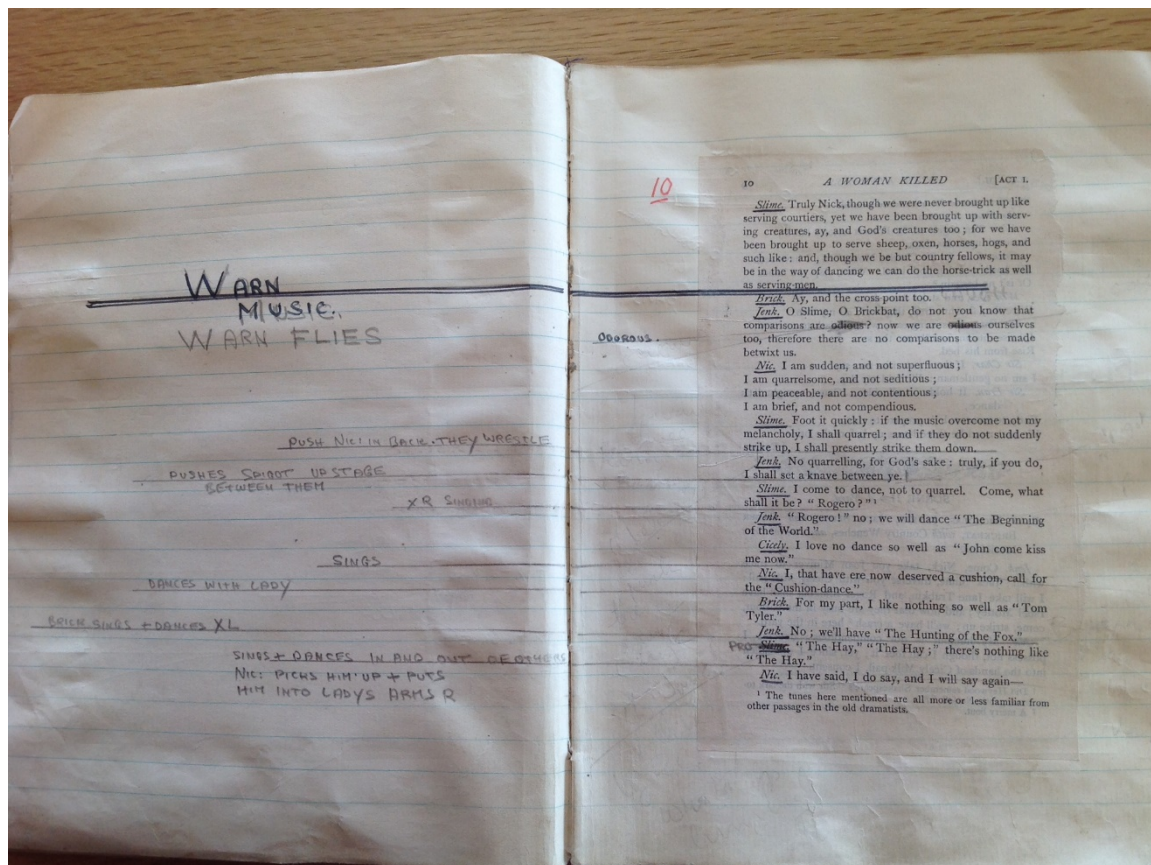
OPTIONAL: Feel free to add other materials such as photographs, illustrations of props, an illustration of the set (if there is one), costume sketches and swatches of material, music suggestions, dance choreography, a diary of ideas tracking your work in progress, and/or

anything else that seems relevant to the impact of your staging in performance.

Your Director's Notebook will be assessed according to the following criteria:

- The quality and relevance of the research articles you locate using Weldon databases;
- The extent to which your production choices are appropriate to and make use of the specific theatrical space in which you propose to stage the imagined production;
- The extent to which your production choices offer an insightful interpretive reading of the passage, especially in relation to the rest of the play;
- The extent to which your thinking about the staging you devise is in dialogue with past productions and/or with scholarly examinations of the play;
- The creativity of your production choices;
- An ability to articulate effectively the interpretive significances of the choices you make, to document your secondary reading in a scholarly manner, and to present your argument without errors of presentation.

SAMPLE OPENING FROM PROFESSIONAL PROMPTBOOK:



SAMPLE FACING PAGES FROM STUDENT DIRECTOR'S NOTEBOOK (one page follows another as displayed in this syllabus – usually they're positioned as facing pages, with notes about movement and other stage business and/or lighting and sound cues on the left and the script with corresponding numbers on the right):



LEFT SIDE OF OPENING:

⑦ Angie sits

(CS) X → CSL (sits in desk chair)

⑧ marlene (CS) X → CSL

(leans against desk)

⑨ marlene picks up coffee, sips it, places it back down

⑩ marlene walks to coffee machine

(CSL) X → USR

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RIGHT SIDE OF OPENING:

**Marlene** Well you found me.

⑥ **Angie** Yes.

**Marlene** So where's your mum? Are you up in town for the day?

**Angie** Not really.

⑦ **Marlene** Sit down. Do you feel all right?

**Angie** Yes thank you.

⑧ **Marlene** So where's Joyce?

**Angie** She's at home.

**Marlene** Did you come up on a school trip then?

**Angie** I've left school.

**Marlene** Did you come up with a friend?

**Angie** No. There's just me.

**Marlene** You came up by yourself, that's fun. What have you been doing? Shopping? Tower of London?

⑨ **Angie** No, I just come here. I come to you.

**Marlene** That's very nice of you to think of paying your aunty a visit. There's not many nieces make that the first port of call. Would you like a cup of coffee?

⑩



### Additional Information

#### **Late Paper Policy**

If you submit a paper after the due date, the paper will be counted as late. The grade will be reduced by a penalty of two marks (2%) for each calendar day that it is late.

Extensions will only be considered if supported by a request for accommodation sent by students' Academic Counsellors in their home faculty (see below, "Academic Consideration").

### Statements

#### **Academic Consideration**

Students may request academic consideration in cases of extenuating circumstances – that is, personal circumstances beyond the student's control that have a **substantial but temporary** impact on the student's ability to meet essential academic requirements.

1. Requests for academic consideration are made to the Academic Advising office of the student's Faculty of Registration.
2. Requests for academic consideration include the following components:
  - a. Self-attestation signed by the student;
  - b. Indication of the course(s) and assessment(s) relevant to the request;
  - c. Supporting documentation as relevant.

Requests without supporting documentation are **limited to one per term per course**.

Instructors may designate one assignment or assessment as exempt from this allowance. In this course, requests for academic consideration pertaining to the podcast **must** be accompanied by supporting documentation.

Assignments with flexible deadlines and any term work that does not count towards the course grade are **not** eligible for additional consideration.

Documentation for medical illness, when required, includes the completion of a [Western Student Medical Certificate \(SMC\)](#) or, where that is not possible, equivalent documentation, by a health care practitioner.

Requests linked to examinations scheduled by the Office of the Registrar during official examination periods as well as practice laboratory and performance tests typically scheduled in the last week of term **always** require formal supporting documentation.

#### **Attendance**

Attendance is mandatory in all classes and tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination, and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

### **Gender-Based and Sexual Violence**

Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

[https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).

### **Intellectual Property/Copyright**

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

### Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#).

### **Religious Accommodation**

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

### Academic Integrity Tutorial

All students are required to enroll in and complete the Centre for Teaching and Learning's Academic Integrity Tutorial. To access the tutorial, please use the link provided in the Resource tab in the course OWL site. Once the tutorial has been completed, you will receive a downloadable certificate. You must upload the certificate and submit it through the course Assignments tab in order to complete this assignment. The tutorial must be completed by Friday in the second week of term. This tutorial is mandatory in order for you to complete and pass the course. If you have completed the tutorial already for another course, you may upload the same certificate for this course; you do not need to repeat the tutorial.

### Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

### **Plagiarism**

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism includes, but is not limited to, the unauthorized use of AI tools such as ChatGPT to create content that is submitted as one's own. In this course, students are permitted to use AI tools exclusively for information gathering and preliminary research purposes. Students must however critically evaluate the obtained information, exercise independent thinking, and engage in original research to synthesize and develop their own ideas, arguments, and perspectives. The use of AI tools can serve as a starting point for exploration, however students are expected to uphold academic integrity by appropriately attributing all sources and avoiding plagiarism. Assignments should reflect the student's own thoughts and independent written work.

### **Plagiarism Checking**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

### Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

### Schedule of Classes and Assignments

Production analyses: September 29, November 14, December 8

Podcast: October 31

Research assignment for Director's Notebook: November 17

Director's Notebook: November 28

Participation:

- Quizzes: November 10, November 26
- In-class writing: September 17, October 15

### **Timetable**

#### **SEPTEMBER**

Week 1

8 Introduction

10 Shakespeare, *Macbeth*

**REQUIRED READING:** *Macbeth*

Week 2

15 Play into Performance – stage directions. *Macbeth*.

**REQUIRED READING:** Mick Wallis and Simon Shepherd, "Getting Started," in *Studying Plays* (London: Arnold, 1998), pp. 1-11

17 *Macbeth*. In-class writing assignment.

SATURDAY, SEPTEMBER 20, 8pm – STRATFORD THEATRE TRIP –  
*Macbeth*, dir. Robert Lepage

Week 3

22 Post-performance discussion (*Macbeth*)

24 Play in Parts. *Macbeth*.

Week 4

#### **SEPTEMBER/OCTOBER**

29 Theatrical Spaces. First performance analysis due (*Macbeth*).

**REQUIRED READING:** Christopher Balme, "Spaces and Places," in *The Cambridge Introduction to Theatre Studies* (Cambridge UP, 2008), pp. 47-62

1 Bodies in Performance. Workshop.

**REQUIRED READING:** Gay McAuley, "Energized Space: Moving Bodies," in *Space in Performance: Making Meaning in the Theatre* (Ann Arbor: U Michigan P, 2000), pp. 90-125.

Week 5

6 Audiences

**REQUIRED READING:** Susan Bennett, from *Theatre Audiences* (London: Routledge, 1997), pp. 125-65

8 Semiotics of Performance. (Sampling stagings for analysis in class.)

**REQUIRED READING:** Elaine Aston and George Savona, "Semiotics of Performance", in *Theatre as Sign System* (Routledge, 1992), pp. 99-122

Week 6

13 THANKSGIVING MONDAY – NO CLASS

15 Lucy Maud Montgomery, *Anne of Green Gables*, adapted by Kat Sandler. In-class writing assignment based on Chapters 24 and 33.

**REQUIRED READING:** Lucy Maud Montgomery, *Anne of Green Gables*. I recommend reading the

book or you might listen to an audiobook (<https://www.youtube.com/watch?v=Z5hA0jHKIW4>). Just don't try to "familiarize yourself" with the novel by watching a film adaptation.

SUNDAY, OCTOBER 19, 2pm – STRATFORD THEATRE TRIP –  
*Anne of Green Gables*, dir. Kat Sandler

Week 7

20 Post-performance discussion (*Anne of Green Gables*)

22 *Anne of Green Gables* and theatrical adaptation. Research skills: database searching.  
Podcast preparation.

Week 8

OCTOBER/NOVEMBER

27 *The Play That Goes Wrong*

TUESDAY, OCTOBER 28, 7:30pm – GRAND THEATRE TRIP –  
*The Play That Goes Wrong*, dir. Rebecca Northan and Bruce Horak with Ellis Lalonde

29 *The Play That Goes Wrong* and post-performance discussion. Planning Directors' Notebooks.

Podcast due October 31 (*Anne of Green Gables*)

NOVEMBER 3-9 – READING WEEK

Week 9

10 Arthur Miller, *A View from the Bridge*. Quiz.

**REQUIRED READING:** *A View from the Bridge*

12 *A View from the Bridge* and post-performance discussion. Research skills: database searching.

**REQUIRED VIEWING:** *A View from the Bridge*, National Theatre production (available through Drama Online in Weldon databases)

November 14: Second performance analysis due (*The Play That Goes Wrong*)

Week 10

17 Workshop on Directors' Notebooks. Research article assignment due.

19 Inua Ellams, *Barber Shop Chronicles*

**REQUIRED READING:** Inua Ellams, *Barber Shop Chronicles*

Week 11

24 *Barber Shop Chronicles*

26 Post-performance discussion (*Barber Shop Chronicles*). Quiz. Disney's *Frozen*.

**REQUIRED VIEWING:** *Barber Shop Chronicles* (available through Drama Online in Weldon databases)

November 28: Directors' Notebooks due.

Week 12  
DECEMBER  
1 Disney's *Frozen*

TUESDAY, DECEMBER 2, 7:30pm – GRAND THEATRE TRIP –  
*Frozen*, dir. Rachel Peake

3 Post-performance discussion (*Frozen*)

8 Course wrap-up. Third performance analysis due (*Frozen*, *Barber Shop Chronicles*, or *View from the Bridge*).

#### BOOKING TICKETS AT THE STRATFORD FESTIVAL

The price of the theatre ticket for *Richard II* is \$27.12 (tax incl.) and return bus transportation from Western is \$26.

The price of the theatre ticket for *Rent* is as follows (you pick your preferred price range – a block of seats are being held for us, though, in the C zone):

Bravo zone = \$21 plus 13% tax

**C zone = \$23 plus 13% tax**

B zone \$37 plus 13% tax

A zone \$39 plus 13% tax

A+ zone \$78 plus 13% tax

To book your Stratford theatre tickets and bus transportation: Phone 1-800-567-1600, and navigate to “Groups and Schools”. When you get to a representative, quote the promo code I’ve given you – you’ll need a credit card. Be sure to ask for transportation.

#### BOOKING TICKETS AT THE GRAND THEATRE

The price of the theatre ticket for *Kim's Convenience* is \$25. I need to collect that money from you and place a block booking with the Grand. You can give me cash or send the money by Interac (mjkidnie@uwo.ca).