

**ANG 724 LA DRAMATURGIE CANADIENNE COMPARÉE
(3 crédits)**

PRÉALABLE : aucun

Nombre limite : aucun

DESCRIPTEURS :

Objectifs : Déterminer les parallèles, contrastes et différences essentielles entre les deux dramaturgies. Ces différences sont-elles vraiment imputables à une approche dramaturgique idoine à chaque culture, ou au contraire sont-elles plutôt le fruit d'une recherche individualisée des auteurs?

Contenu : Étude comparative du traitement dramatique des thèmes dans un corpus de six pièces canadiennes-anglaises et six pièces canadiennes-françaises.

AUTRES INFORMATIONS GÉNÉRALES

Pour vérifier si cette activité pédagogique est offerte à la présente session, consulter l'horaire sur le site du Département des arts, langues et littératures à la rubrique Étudiants actuels <https://www.usherbrooke.ca/dall/etudiants-actuels/>

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Specific objectives

- To study modern English Canadian and Québécois dramas in relation to one another and in relation to dramas from around the world.
- To study these dramas as the work of particular playwrights and, therefore, in relation to their careers and influence as writers and artists.
- To study these plays in relation to the history of the theatre, in particular the modern theatre and the history of the theatre in Canada and Québec.
- To analyse these plays in relation to the particular historical and cultural contexts within which they were written and performed.
- To consider these plays as the subjects and the products of adaptation and intertextuality.
- To study these plays in terms of various theories of performance, theatre, dramaturgy and literature and in relation to particular theories and styles of theatre of which they shows signs of influence.
- To analyse these plays as treatments of examples of particular themes and issues such as history and historiography, modernism, postmodernism and postcolonialism, intertextuality, feminism, social justice and cultural nationalism.

Content

The following plays will be studied in the pairings indicated :

- i) Gratien Gélinas' *Tit-Coq* and Robertson Davies' *Fortune, My Fool*
- ii) Marcel Dubé's *Un matin comme les autres* and Carol Bolt's *One Night Stand*
- iii) George Ryga's *The Ecstasy of Rita Joe* and Claude Gauvreau's *Les oranges sont vertes*
- iv) Michel Tremblay's *À toi, pour toujours, ta Marie-Lou* and David Fennario's *Balconville*
- v) Denise Boucher's *Les fées ont soif* and Rick Salutin's *1837 : The Farmers' Revolt*
- vi) Anne-Marie MacDonald's *Goodnight Desdemona* and Marie Lagere's *C'était avant la guerre à l'Anse-à-Gilles*
- vii) Michel Marc Bouchard's *Les muses orphelines* and Wendy Lill's *Glace Bay Miners' Museum*

Pedagogical Method

The course will be given in seminar style with students presenting brief papers to open class discussion. Students may, if they wish, present a synthesized, abstract version of their presentations available on the Comparative Canadian Drama Internet message board before the seminar presentation and/or offer other kinds and sources of information that may be of interest to the seminar.

Other members of the seminar are encouraged to offer some reaction to the presenter's message board submission and likewise add information.

Each presentation should introduce a playwright and a play. Each play should be analysed and interpreted as a literary work, but also in terms of its historical, cultural, theatrical and intellectual (theoretical) significance and contexts. Each presenter should prepare a number of

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relevant questions concerning the playwrights and their works to address to the seminar and be prepared to moderate the ensuing discussion.

The plays will be studied in pairs and a consistent question of each seminar will be the advantages and disadvantages, utility or futility of considering these plays in parallel and, at the same time, what other comparative contexts might be worth consideration in the study of these plays.

Workload (in addition to the required reading and research)

- i) **two** seminar presentations
- ii) a 3000-to-5000-word research paper
- III) active participation in and contributions to the seminar

Evaluation

Participation	20%
Presentations	30%
Term Paper	50%

Texts

Bolt, Carol. *One Night Stand*

Bouchard, M.M. *Les muses orphelines*

Boucher, D. *Les fées ont soif*

Davies, R. *Fortune, My Foe*

Dubé, M. *Un matin comme les autres*

Gauvreau, C. *Les oranges sont vertes*

Gélinas, G. *Tit-Coq*

Laberge, M. *C'était avant la guerre à l'Anse-à-Gilles*

Lill, W. *Glace Bay Miners' Museum*

MacDonald, A. *Goodnight Desdemona (Good Morning Juliet)*

Tremblay, M. *À toi, pour toujours, ta Marie-Lou*

Wasserman, J. *Modern Canadian Plays Vol. 1* (contains *Ecstasy of Rita Joe*, *Balconville* and *1837*)