

THEATRST 345S (01-17-21)
Advanced Acting: Modern Texts
TuTh 1:45-3:00

Type of Course: all classes **ONLINE**
 Online classes will be held via ZOOM.

Office Hours:

Storer Office Hours: T TH 11:35-1:30, or by appointment.

Professor **Jeff Storer**. Contact instructor at bear@duke.edu to schedule an appointment. (919-308-0057.)

Prerequisites: Intro to Acting 145S

Permission Required: Consent of Instructors

Classes for the **Spring 2021 term** will begin on **Thursday, January 21** and end on **Thursday, April 22**. Finals will be given for this class and will take place between 2:00-5:00 on **Thursday, April 29**.

All travel plans should be made accordingly. There will be no excused absences for missing the final.12/10/20

Synopsis of Course:

Advanced Acting: Modern Texts is an introduction to acting 20th century drama through the examination and development of performance choices by using scene/monologue study from Modern Texts. This course includes script analysis and research, performance exercises, monologue and scene work that lead the actor to discover the “world of the play” as explored by modern dramatists. Readings are from Bertolt Brecht (Theater for Pleasure or Theater for Instruction,) Caryl Churchill (*Cloud Nine*,) Maria-Irene Fornes (*Fefu and Her Friends*,) Harold Pinter (*Old Times, A Kind of Alaska, and New World Order*,) Sam Shepard (*True West*,) Tectonic Theater Project (*The Laramie Project*,) Anne Washburn (*Mr. Burns: a post-electric play*) and others. A balance between weekly reading assignments, writing and performance comprise the work required in this course. During the Spring 2021 semester 345S we will have four guest artists. The course will be taught entirely online.

Requirements:

Participation: On time attendance to class, attendance to required performances and workshops, collegiality and the willingness to engage in class activities are key to your participation grade. Note that there are no approved absences without prior consent of the instructor. If the instructor and student agree upon an approved absence (this includes all religious holidays, dean’s and athletic excuses) all work must still be completed and shown in class. Failure to meet fellow students for scheduled outside of class rehearsals will also affect this grade. When in doubt, ask. In the event you are not able to speak to me you may leave a message on my voice mail (919-308-0057.) **(Participation is worth 30% of your grade.)**

Attendance and lateness to class will figure prominently in Participation grade.

Written Work: During the course of the semester you will turn in 3 response papers (short essays) that will be graded and a 4th paper (non-graded.) The final essay will be your self-evaluation and letter grade, due on the last day of class.

Response papers are submitted to the “assignments” tab on Sakai no later than start of class time on the date it is due. Each paper should have **at least three research resources**. (Wikipedia does not count.) All resources must be correctly notated. See Research Documentation in this syllabus.*

This is a formal writing assignment which means that your citations, need to be consistent (The MLA Handbook is the preferred system, and is available on Sakai.) You will need to consult a minimum of at least three research sources, at least two of them originally in periodicals or books. Duke libraries will provide access to periodicals and books online and credentialed online sources (such as JSTOR. The best papers are likely to have the best sources, namely ones that come from well-informed websites, peer-reviewed journals (print or electronic) and high-quality publishers (academic or commercial) and stimulate thought in addition to providing facts. Specific movies, plays (in addition to those we read in class,) television and poetry may be used as 1 of your 3 sources.

Each entry should be approximately 2-3 pages, double-spaced, and typed (**turned in as a document or PDF with a 12 pt. font, Times New Roman and marked with assignment # and your last name (i.e. Assignment #1-Storer.)**)

Any late papers will be result in the loss of a letter grade, regardless the quality of the work. **(Writing Assignments will be worth 15% of your grade.)**

Performance Assignments: Full participation in class exercises and completion of all assigned performance studies is required. Any late work will result in the loss of a letter grade for that assignment, regardless the quality of the work.

All scenes and monologues must be approved by instructor. Your work will include:

- 1) reading and discussing plays,
- 2) research and text analysis,
- 3) performance,
- 4) class feedback sessions, and
- 5) possible re-working of scenes.

(Performance Assignments will be worth 35% of your grade.

Additional Assigned readings: To be determined by Instructor.

Final Performance Project: Your final project in this class will be selected (and approved by instructor) from Anne Washburn’s Mr. Burns: a post-electric play.

(Final Projects will be worth 20% of your grade.)

Keep a hand-written journal which you need to bring to this class daily. This allows you to take notes on lectures, discussions and performances in this class. For each class your computer should be open to class syllabus on Sakai. Journals will not be turned in.

Grade Breakdown: Grade based on seriousness of approach, ability, effort, growth, the quality of participation, curiosity and passion. A grade will be given for each exercise and written assignment. If students are interested in the grades they are receiving for performance exercises and written work, they should make an appointment to discuss grades with the instructor. As suggested by the University, "A's" will be reserved for "Exceptional" work. There will be no re-writes on your written work.

Participation	30%
Written Work	15%
Performance Assignments	35%
Final Project	20%

Response Papers.

For each response paper you have the option of following 1 of 3 prompts. All three prompts require appropriately notated research resources. If you are choosing the 1st person writing exercise, research resources will go at the end of the document. You may not choose the 1st person option more than twice.

Prompts:

1.) Response Paper #1 (Due Date 02-09)

-First person writing based on your Laramie Project Character.

-What are ways in which the physical design/environment of The Laramie Project might reflect Brechtian influence. What are ways in which the actors inhabit the world of the play and employ the environment?

-How might the work of Stanislavsky be most effectively integrated into a Brechtian production?

2.) Response Paper #2 (Due Date 03-09)

-How is time, rhythm, and silence integrated into a Pinter text? How does punctuation affect an actor's performance?

-First person writing based on your Pinter Character.

-Compare and contrast the central characters in Pinter's early work, *The Dumb Waiter* and his later work, *The New World Order*. (Both available on Sakai.)

3.) Response Paper #3 (Due Date 03-25)

-Describe the Off and Off-Off Broadway scene of the mid 60's to mid 80's that nurtured playwrights like Adrienne Kennedy, Charles Ludlam, Amiri Baraka, Fornes and Shepard. Give specific examples (i.e. The expulsion of *The Crucible* from Broadway to downtown, Caffe Cino, the original performance of *HAIR in the Cheetah Lounge*, Hudson Poets Church, Joseph Chaikin, The Ridiculous Theatrical Company, for example. There are many interesting stories to draw from.)

-First person writing based on your Fornes/Shepard Character.

-How do PLACE:Environment/Given Circumstances influence the work of Fornes or Shepard?

4.) (Due Date 04-22.) Self Evaluation and letter Grade.

Performance Assignments:

- 1) Brecht Exercise. (7%) (Begin performing 01-28)
- 2) *The Laramie Project* monologue or scene. (7%) (Begin performing 02-04)
- 3) Pinter monologue or scene. (7%) (Begin performing 02-16)
- 4) *Fefu* or *True West* monologue or scene. (7%) (Begin performing 03-04)
- 5) *Cloud 9* monologue or scene. (7%) (Begin performing 03-23)

REQUIRED READING - DIVIDED INTO SIX UNITS. (All reading materials are available on Sakai or on unlimited access at the library:)

THE PLAYS and ESSAYS

- 1) BERTOLT BRECHT. *THE LARAMIE PROJECT* by Moises Kaufman.

(Read and ready to Discuss by 01-26:)

TO BEGIN. Excerpt from Artaud's *The Theater and Its Double* (1938). Pages A1-A7

Chronology of life and work and introduction vii-xxxvii (Sakai.)

Theatre for Pleasure or Theatre for Instruction Bertolt Brecht (1936.) (Sakai.)

Street Scene: A Basic Model for Epic Theatre Bertolt Brecht (Sakai.)

(Read and ready to Discuss by 01-28:)

The Laramie Project by Moises Kaufman (connected with our unit on Brecht.) We have unlimited access to the online book: <https://find.library.duke.edu/catalog/DUKE004788060>

- 2) HAROLD PINTER. *OLD TIMES. THE NEW WORLD ORDER. A KIND OF ALASKA.*

(Read and ready to Discuss by 02-11:)

The Prime of Harold Pinter by Mel Gussow (Sakai.)

The Writer on His Work: Pinter (Sakai.)

Writing for the Theater (1962) (Sakai.)

The New World Order: A Sketch by Harold Pinter (Sakai.)

A Kind of Alaska by Harold Pinter. (Sakai.)

Old Times by Harold Pinter. We have unlimited access to this online book: <https://find.library.duke.edu/catalog/DUKE004802540>

The Dumb Waiter by Harold Pinter (OPTIONAL.) (Sakai)

- 3) MARIA IRENE FORNES. *FEFU AND HER FRIENDS* AND SAM SHEPARD. *TRUE WEST*

(Read and ready to Discuss by 02-25:)

MARIA IRENE FORNES

Creative Danger (Fornes on Fornes) (Sakai)

Maria Irene Fornes Interview (1987) (Sakai)

The State of Grace: Maria Irene Fornes at Sixty-Two by Bonnie Maranca (Sakai)

Sontag on Fornes (OPTIONAL.) (Sakai)

***Fefu and Her Friends* by Maria Irene Fornes.** We have unlimited access to this online book:
<https://find.library.duke.edu/catalog/DUKE004770588>

Fefu and Her Pleasures, American Theater Magazine
<https://www.americantheatre.org/2021/01/08/fe-fu-and-her-pleasures/>

SAM SHEPARD

Shepard.Paris Review 1997. (Sakai)

Sam Shepard, Actor and Pulitzer-Winning Playwright, Is Dead at 73. (Sakai)

***True West* by Same Shepard.** We already have unlimited access to this online book:
<https://find.library.duke.edu/catalog/DUKE004829766>

4) CARYL CHURCHILL

(Read and ready to Discuss by 03-16:)

Casebook on Churchill: Introduction to Cloud Nine (1983) (Sakai)

The Writer and Her Work (Sakai)

On Cloud Nine (Sakai)

***Cloud Nine* by Caryl Churchill.** We have unlimited access to this online book:
<https://login.proxy.lib.duke.edu/login?url=https://ebookcentral.proquest.com/lib/duke/detail.action?docID=1359691>

5) Guest Artists Master Classes.

(Read and ready to Discuss by T.B.A.:)

6) MR BURNS: A POST ELECTRIC PLAY.

(Read and ready to Discuss by 04-15:)

Mr. Burns: A post electric play. (Sakai)

American Theater Magazine <https://www.americantheatre.org/2015/11/17/an-evolving-mythology-how-mr-burns-challenged-capital-stage-and-its-audience/> An Evolving Mythology: How 'Mr. Burns' Challenged Capital Stage and Its Audience (continued...one more.)

The Simpsons' as a Text for the Ages. (Sakai)

NOTES FOR BRECHT PREPARATION:

The following excerpts are from the dramaturgical notebook of Jules Odendahl-James for The Laramie Project

*This week's bit of Brecht comes from a poem titled "Speech to Danish Working-Class Actors on the Art of Observation" written between 1934 and 1936 around the time of the writer's exile to Denmark in the wake of Hitler's rise to power in Germany. (Brecht's German citizenship was revoked in 1935.) I believe this piece could be classified as something in the vein of Brecht's "Lehrstück" or "learning plays," which are imagined, and conducted, as quite literally **political** theater. Audiences are encouraged to engage the stories directly, suggesting actions or commenting upon events (like a Greek chorus), even asked to prepare their "roles" before a production as co-actors, co-producers of the "on-stage" scenes. Augusto Boal's forum theater would be considered as another step in the evolution of this kind of theater.*

In their introduction to Bertolt Brecht Poems 1913-1956 John Willett and Robert Manheim note that Brecht's exile poetry was based on "politically-grounded private experience" (xviii) with a strict adherence to dealing with "precise tangible facts" (xx).

Such a use of the imagination to explain and expand bald reality is one of Brecht's genuinely scientific gifts. (xxi)

Because Brecht sees himself as educating worker/actors), this piece smacks a bit of paternalism and is threaded through with Brecht's Marxist idealism. That said, I think his description of observation is a fruitful and his image of the actor as a worker is one that I hold as valuable even if he's addressing a very different kind of worker-actor in 1930s Denmark.

This poem is 7 pages long. I'm beginning about 1/3 of the way in and will make cuts (referenced by the [...] markings) intermittently.

You, actor Must master the art of observation Before all other arts.

For what matters is not how you look but What you have seen and can show us. What's worth knowing Is what you know. People will observe you to see How well you have observed. The man who only observes himself however never gains Knowledge of men. He is too anxious To hide himself from himself. And nobody is Cleverer than he himself is.

So your schooling must begin among Living people. Let your first school Be your place of work, your dwelling, your part of the town. Be the street, the underground, the shops. You should observe All the people there, strangers as if they were acquaintances, but Acquaintances as if they were strangers to you.

[...]

Nor should you forget the pictures on screen and newspaper page. See how they walk and speak, those rules Who hold the threads of your fate in their white and brutal hands. You should inspect such people exactly. And now Imagine all that is going on around you, all those struggles Picturing them just like historical incidents For this is how you should go on to portray them on the stage: The fight for a job, sweet and bitter conversations Between the man and his woman, arguments about books Resignation and revolt, attempt and failure All these you will go on to portray as historical incidents.

[...]

In order to observe One much learn how to compare. In order to compare One must have observed. By means of observation Knowledge is generated; on the other hand knowledge is needed For observation. And He observes badly who does not know How to use what he has observed. The fruit grower Inspects the apple tree with a keener eye than does the walker But no one can see man exactly unless he knows it is Man who is the fate of man.

The art of observation Applied to man is but a branch of the Art of dealing with men. Your task, actors, is to be Explorers and teachers of the art of dealing with people. Knowing their nature and demonstrating it you teach them To deal with themselves. You teach them the great art Of living together.

[...]

And already Many of you are studying the laws of men's life together, already Your class is determined to master its problems and thereby The problems of All mankind. And that is where you The workers' actors, as you learn and teach Can play your part creatively in all the struggles Of men of your time, thereby Helping, with the seriousness of study and the cheerfulness of knowledge To turn the struggle into common experience and Justice into a passion.

Portrayal of Past and Present in One**

Whatever you portray you should always portray As if it were happening now. Engrossed The silent crowd sits in the darkness, lured Away from its routine affairs. Now The fisherman's wife is being brought her son whom The generals have killed. Even what has happened In her room is wiped out. What is happening here is Happening now and just the once. To act in this way Is habitual with you, and now I am advising you To ally this habit with yet another: that is, your

acting should At the same time express the fact that this instant On your stage is often repeated; only yesterday You were acting it, and tomorrow too Given spectators, there will be a further performance. Nor should you let the Now blot out the Previously and Afterwards, nor for that matter whatever Is even now happening outside the theatre and is similar in kind Nor even things that have nothing to do with it all – none of this Should you allow to be entirely forgotten. So you should simply make the instant Stand out, without in the process hiding What you are making it stand out from. Give your acting That progression of one-thing-after-another, that attitude of Working up what you have taken on. In this way You will show the flow of events and also the course Of your work, permitting the spectator To experience this Now on many levels, coming from Previously and Merging into Afterwards, also having much else now Alongside it. He is sitting not only In your theatre but also In the world.

****John Willett, translator. Attributed to poems Brecht wrote between 1947-1953.**

Weigel's Props**

Just as the millet farmer picks out for his trial plot

The heaviest seeds and the poet

The exact words for his verse so

She selects the objects to accompany

Her characters across the stage.

The pewter spoon

Which Courage sticks

In the lapel of her Mongolian jacket, the party card

For warm-hearted Vlassova and the fishing net

For the other, Spanish mother or the bronze bowl

For dust-gathering Antigone.

Impossible to confuse

The split bag which the working woman carries

For her son's leaflets, with the moneybag

Of the keen tradeswoman.

Each item In her stock is hand picked: straps and belts

Pewter boxes and ammunition pouches; hand picked too

The children and the stick which at the end

The old woman twists through the draw-rope

*The Basque woman's board on which she bakes her bread And the Greek woman's board of shame,
strapped to her back*

*With holes for her hands to stick through, the Russian's Jar of lard, so small in the policeman's hand;
all*

Selected for age, function and beauty

By the eyes of the knowing

The hands of the bread-baking, net weaving

Soup-cooking connoisseur

Of reality.

**Translated by the late Brecht scholar [John Willett](#), this poem appears in his edited volume Bertolt Brecht Poems: 1913-1956 (1979). I've not found a specific year for the original text; Willett attributes it to poems written by Brecht between 1947-1953

ADDITIONAL NOTES AND THOUGHTS:

regarding *The Laramie Project* from the essay featuring Emily Mann's directing of *The Execution of Justice*.

Emily Mann directing *The Execution of Justice* (a docudrama documenting the brutal murders of Mayor Moscone of San Francisco and Harvey Milk (first elected gay supervisor of San Francisco.)

She speaks of a "A series of reflective surfaces", a "collective witnessing"

Famed acting coach and author Robert Benedetti speaks of : "An action performed quickly is a different action performed slowly."

In the case of "Execution" Mann is the playwright: The playwright's intention is to remain faithful to "what was said and meant"

Witnessing and testifying. (*Laramie*)

“One who is called upon to be present at a transaction in order to attest to what took place.”

“Think the thoughts because we are watching you think, watching a whole community think.....a collective witnessing.”

BRECHT ASSIGNMENT

Prepare a story to tell the class. Using the assigned readings as a source, employ at least four techniques that might be considered “Brechtian”. No more than five minutes in length.

This should be a story about something you witnessed or care deeply about. The story should have some personal significance to you as well as social significance. You should have a strong opinion about some aspect of the story. Some documentable form of research should figure into your presentation. You will be asked to share in writing (turned in by class time on the day you perform) and verbally at least three research sources. Some of the ideas you might explore (and there are many more:)

-explore the possibilities of Zoom and the classroom visual screen.

-imitation.

-transportation to the third person (“he said, she said”.)

-transportation into the past.

-charts, graphs, labels, visual aids.

-CAREFULLY selected props and costumes- less is better.

(“workman-like props” that have a very specific purpose to what
you want to communicate to us).

-demonstration.

-repetition.

-focus on rhythm, time or space.

-re-enactment (as in “crime re-enactment.”)

-ritual.

-circus, vaudeville, cabaret, or song.

Remember for both the preparation of your monologue/scene and this assignment: You should be both entertaining AND instructive. You must UNDERSTAND what you are doing in order to be UNDERSTOOD. You must be able to justify any choice in terms of its purpose. You must start with a desire to communicate a PERSONAL point of view.

Spring 2021 Calendar for 345S
1:45-3:00.

UNIT ONE. BERTOLT BRECHT/THE LARAMIE PROJECT

Week 1

Thursday, January 21.

Introduction to course. Being in control of the screen. Research and Producing Work more quickly.

ASSIGN READING: BERTOLT BRECHT. ARTAUD. (Read and ready to Discuss by 01-26:)

Excerpt from Artaud's *The Theater and Its Double* (1938). Pages A1-A7

Chronology of life and work and introduction vii-xxxvii (Sakai.)

Theatre for Pleasure or Theatre for Instruction Bertolt Brecht (1936.) (Sakai.)

Street Scene: A Basic Model for Epic Theatre Bertolt Brecht (Sakai.)

Coming up: *THE LARAMIE PROJECT* by Moises Kaufman.

Week 2

Tuesday, January 26.

Discuss Brecht Essays and *The Laramie Project*. Beginning discussion of what scenes and monologues you would like to perform,

ASSIGN READING: *THE LARAMIE PROJECT*.

(Read and ready to Discuss by 01-28:)

The Laramie Project by Moises Kaufman (connected with our unit on Brecht.) We have an unlimited access to the online book: <https://find.library.duke.edu/catalog/DUKE004788060>

Thursday, January 28.

Begin to Perform Brecht Exercises. (1-5)

Week 3

Tuesday, February 2.

Perform Brecht Exercises. (6-10)

February 2. Drop/Add Ends.

Thursday, February 4.

Begin to Perform Laramie Monologues.

ASSIGN READING: Pinter

(Read and ready to Discuss by 02-11:)

Week 4

Tuesday, February 9.

Laramie Monologues. Choose Pinter Scenes.

RESPONSE PAPER #1 DUE. UPLOADED TO ASSIGNMENTS TAB IN SAKAI. By 1:45 p.m.

UNIT TWO. HAROLD PINTER.

Thursday, February 11.

Discuss Plays and Articles re: Pinter.

February 15. Registration for Summer Begins.

Week 5

Tuesday, February 16.

Pinter Scenes. 1st Showing.

ASSIGN READING: FORNES AND SHEPARD.

(Read and ready to Discuss by 02-25:)

Thursday, February 18.

Pinter Scenes. 1st Showing.

Week 6

Tuesday, February 23.

Pinter Scenes. Final Showing. Choose Pinter/Fornes Scenes.

UNIT THREE. OFF-BROADWAY. FORNES AND SHEPARD.

Thursday, February 25.

Discuss Fornes and Shepard Plays and Articles.

Week 7

Tuesday, March 2.

Work on Fornes/Shepard.

Thursday, March 4.

Fornes/Shepard 1st Showings.

ASSIGN READING: CHURCHILL

(Read and ready to Discuss by 03-16:)

March 5.

Last Day Midterm grades.

Week 8

Tuesday, March 9.

Fornes/Shepard 1st Showings.

RESPONSE PAPER #2 DUE. UPLOADED TO ASSIGNMENTS TAB IN SAKAI. By 1:45 p.m.

Thursday, March 11.

Fornes/Shepard 2nd Showings. Choose Churchill Scenes.

UNIT FOUR. CARYL CHURCHILL.

Week 9

Tuesday, March 16.

Discuss Churchill plays and articles.

Thursday, March 18.

Work on Churchill.

Week 10

Tuesday, March 23.

1st Showing Churchill.

ASSIGN READING: MR. BURNS and guest artist prep materials.

(Read and ready to Discuss by 04-15:)

Thursday, March 25.

1st Showing Churchill.

RESPONSE PAPER #3 DUE. UPLOADED TO ASSIGNMENTS TAB IN SAKAI. By 1:45 p.m.

Week 11

Tuesday, March 30.

2nd Showing. Churchill.

UNIT FIVE. GUEST ARTIST.

Thursday, April 1.

Guest Artist. Patrese McClain.

Week 12

Tuesday, April 6.

Guest Artist. Mike Wiley.

Thursday, April 8.

Guest Artist. Caroline Clay.

April 10. Snow Day.

Week 13

Tuesday, April 13.

Guest Artist. Shaun Heard.

UNIT SIX. T.B.D.

Thursday, April 15.

Discuss and Prep. Final Scenes/Monologues.

April 17. Snow Day.

Week 14

Tuesday, April 20.

1ST Showings before finals.

Thursday, April 22.

1ST Showings before finals.

Self Evaluation and letter Grade Due.

RESPONSE PAPER #4 DUE. UPLOADED TO ASSIGNMENTS TAB IN SAKAI. By 1:45 p.m.

April 23.

Classes End.

April 27-May 1st Final Exams:

345 Final: April 29th 2:00-5:00

May 9th. Graduation.

***RESEARCH DOCUMENTATION:**

1) The *MLA Handbook* is preferred system.

2) Please keep in mind that the purpose of documentation is both to give credit to your sources and to allow others to use you as a source in their own research. The second purpose is mostly moot now but becomes important in business, law, grant writing, graduate school, etc. If we cannot go to a book or a website and locate the facts/opinions/quotations in your paper, the documentation has not met its purpose.

You may find the following helpful:

1) **The “but everything comes from sources” issue.** When writing your response paper, it’s pretty normal for almost everything in the paper to come from sources. It’s tempting to document only quotations, which indeed must be clearly documented. But certain kinds of factual information must be documented as well.

A good rule is to document information you would be unlikely to know on your own – unless you happened to know it without any source, in which case no documentation would be needed. In general, you do not have to document information that comes within the realm of common knowledge or is repeated in multiple sources: for example, the date a specific museum was opened; the precise date of the Kennedy assassination.

Still, we all encounter situations when we have no factual knowledge about a subject before we did research and draw multiple bits of factual information from the same source or from several sources. One way to handle this is to include an endnote that says something like: “All information about the Metropolitan Museum’s directors comes from [enter source/s in normal endnote form]. Another is to have a parenthetical reference at the end of a paragraph or section that includes a statement like: Barr, pp. 1-20. All the factual information in this paragraph comes from this source.]

2) **The internet.** Most of you will use internet sources and should follow the *MLA Handbook* in documenting those sources. There can be special problems: for example, websites typically do not reproduce page numbers available in original sources. Follow a standard system to indicate location. For your purposes right now, identifying the website will usually be sufficient. But be aware that websites sometimes disappear and, in more advanced work, it is usually considered necessary to consult the original and to supply page references.

3) **Striking a balance between kinds of sources.** As indicated on the syllabus, you should always have some sources from periodicals or books, even if accessed digitally. Shorter internet sources are more likely to be inaccurate than print sources and internet sites tend to deal in 1-2 page information “bits.” You are encouraged to work in a library, bookstore, or research center because it allows for a wide range of discovery that is part of the research experience. You all have access to New York’s various research collections.

Be careful not to use outdated sources (for example, a history of “current” fashion published in 1952). The range and quality of the sources you consult contributes to the grade received on a research paper: Wikipedia, for example, may be consulted but does not count as a source. Guidebooks and publications such as *Time Out* should be considered lightweight sources and supplemented with those having more substance.

4) You should pay attention to guidelines for the number of internet sources versus sources

originally in print required for each assignment. You are **always** free, and indeed encouraged, to use more than the minimum number of sources. Multiple sources usually make for a better paper.

Station Eleven by Emily St. John Mandel
2014 National Book Award Finalist
A New York Times Bestseller

An audacious, darkly glittering novel set in the eerie days of civilization's collapse, *Station Eleven* tells the spellbinding story of a Hollywood star, his would-be savior, and a nomadic group of actors roaming the scattered outposts of the Great Lakes region, risking everything for art and humanity.

Spanning decades, moving back and forth in time, and vividly depicting life before and after the pandemic, this suspenseful, elegiac novel is rife with beauty. As Arthur falls in and out of love, as Jeevan watches the newscasters say their final good-byes, and as Kirsten finds herself caught in the crosshairs of the prophet, we see the strange twists of fate that connect them all. A novel of art, memory, and ambition, *Station Eleven* tells a story about the relationships that sustain us, the ephemeral nature of fame, and the beauty of the world as we know it.

“AN INCOMPLETE LIST:

No more diving into pools of chlorinated water lit green from below. No more ball games played out under floodlights. No more porch lights with moths fluttering on summer nights. No more trains running under the surface of cities on the dazzling power of the electric third rail. No more cities. No more films...

No more pharmaceuticals. No more certainty of surviving a scratch on one's hand, a cut on a finger while chopping vegetables for dinner, a dog bite.

No more countries, all borders unmanned.

No more fire departments, no more police. No more road maintenance or garbage pickup.

No more Internet. No more social media, no more scrolling through litanies of dreams and nervous hopes and photographs of lunches, cries for help and expressions of contentment and relationship-status updates with heart icons whole or broken, plans to meet up later, pleas, complaints, desires, pictures of babies dressed as bears or peppers for Halloween.”

An Excerpt from *Station Eleven*, Emily St. John Mandel