

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> ENGL 361		<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>																	
<b>Course Full Title:</b> Canadian Drama																			
<b>Course Short Title (if title exceeds 30 characters):</b>																			
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> English																	
<b>Calendar Description:</b> This course offers a literary study of Canadian drama. Play selections will represent the history and diversity of Canadian drama, including the work of Indigenous and other minority playwrights. Students may be required to attend and analyze live performances.																			
<b>Prerequisites (or NONE):</b>		Any two 200-level English courses.																	
<b>Corequisites (if applicable, or NONE):</b>		NONE																	
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE																	
<b>Equivalent Courses (cannot be taken for additional credit)</b> Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		<b>Transfer Credit</b> Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OREg to submit to BCCAT): <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see <a href="http://bctransferguide.ca">bctransferguide.ca</a> .																	
<b>Total Hours: 60</b> <b>Typical structure of instructional hours:</b> <table border="1"> <tr> <td>Lecture hours</td> <td>20</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>35</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td>5</td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td><b>Total</b></td> <td><b>60</b></td> </tr> </table>		Lecture hours	20	Seminars/tutorials/workshops	35	Laboratory hours		Field experience hours	5	Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		<b>Total</b>	<b>60</b>	<b>Special Topics</b> Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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<b>Total</b>	<b>60</b>																		
		<b>Maximum enrolment (for information only):</b> 25 <b>Expected frequency of course offerings (every semester, annually, every other year, etc.):</b> Once every two years																	
<b>Department / Program Head or Director:</b> Hilary Turner		<b>Date approved:</b> January 2017																	
<b>Faculty Council approval</b>		<b>Date approved:</b> February 10, 2017																	
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> n/a																	
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> February 10, 2017																	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> March 24, 2017																	

**Learning Outcomes**

Upon successful completion of this course, students will be able to:

- Write literary analysis using appropriate scholarly conventions and research methods.
- Apply knowledge of diverse Canadian social, cultural and historical contexts to course materials.
- Synthesize secondary sources in written and oral work.
- Apply critical frames, including Indigenous epistemologies, to literary and performance analysis.
- Analyze personal responses to Canadian drama, explaining how drama evokes affective responses.
- Describe how performative and material conventions inform the meanings of a dramatic text.

**Prior Learning Assessment and Recognition (PLAR)**

☒ Yes ☐ No, PLAR cannot be awarded for this course because

**Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)**

Instructional methods will include class discussions, seminars, performance workshops, and lectures. Students may be required to attend and analyze a live production.

**Grading system:** Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☐

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)**

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Ed. Heather Davis-Fisch	Course pack, including: <i>The Theatre of Neptune in New France</i> , by Marc Lescarbot; <i>Tecumseh</i> , by Charles Mair; <i>The Sweet Girl Graduate</i> , by Sarah Anne Curzon; <i>Brothers in Arms</i> , by Merrill Denison; <i>Still Stands the House</i> , Gwen Pharis Ringwood; <i>At My Heart's Core</i> , by Robertson Davies; <i>The Farm Show</i> , <i>Theatre Passe Muraille</i> ; <i>Moonlodge</i> , Margo Kane	<input type="checkbox"/>		
2. Herbert, J.	<i>Fortune and Men's Eyes</i>	<input type="checkbox"/>	Grove	1968
3. Thompson, J.	<i>The Crackwalker</i>	<input type="checkbox"/>	Playwrights Canada	2010
4. Gale, L.	<i>Angelique</i>	<input type="checkbox"/>	Playwrights Canada	2000
5. David Moses, D.	<i>Almighty Voice and His Wife</i>	<input type="checkbox"/>	Playwrights Canada	2009

**Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)****Typical Evaluation Methods and Weighting**

Final exam:	20%	Assignments:	45%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Scene presentation/seminar:	15%	Analysis of live production:	20%	Other:	%	Total:	100%

**Details (if necessary):**

Short essay (1500 words)	15%
Longer essay (3000 words)	30%
Scene presentation/seminar presentation	15%
Analysis of a live production	20%
Final examination	20%

**Typical Course Content and Topics**

Week 1: Introduction, reading theatre and performance  
 Week 2: Contact performances: *The Theatre of Neptune in New France*; Indigenous perspectives on contact  
 Week 3: The imagined nation: *Tecumseh* and "closet drama"  
 Week 4: Social change and political satire: *The Sweet Girl Graduate*  
 Week 5: The unheroic north: *Brothers in Arms*  
 Week 6: Subtext, realism, and the well-made play: *Still Stands the House*  
 Week 7: "National" histories: *At My Heart's Core*  
 Week 8: Queer theatre: *Fortune and Men's Eyes*  
 Week 9: "Local" experiences: *The Farm Show*  
 Week 10: Psychological naturalism: *The Crackwalker*  
 Week 11: Intercultural theatre: *Angelique*  
 Week 12: Solo performance: *Moonlodge*  
 Week 13: Indigenous historiographies: *Almighty Voice and His Wife*