

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 105		Number of Credits: 3 Course credit policy (105)															
Course Full Title: Reading and Writing About Drama Course Short Title: Reading & Writing About Drama <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
Faculty: Faculty of Humanities		Department (or program if no department): Theatre															
Calendar Description: <p>Examines diverse examples of dramatic literature as both literary genre and blueprint for performance, including examples of Indigenous drama or performance texts. Emphasis is on developing a vocabulary for discussing drama, analyzing formal and literary elements of drama, and writing about drama for academic and popular contexts.</p> <p>Note: Students with credit for ENGL 130 cannot take this course for further credit.</p>																	
Prerequisites (or NONE):		(C+ or better in English Studies 12, English First Peoples 12, English 12, or English Literature 12) or (CPT score of 48 or better) or (evidence of any test score or course grade listed under the Degree/diploma-level English language proficiency standards in the UFV academic calendar at www.ufv.ca/calendar/current/General/EnglishProficiency.htm).															
Corequisites (if applicable, or NONE):																	
Pre/corequisites (if applicable, or NONE):																	
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): ENGL 130 <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Special Topics <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>															
		Independent Study If offered as an Independent Study course, this course may be repeated for further credit: <i>(If yes, topic will be recorded.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit															
		Transfer Credit Transfer credit already exists: (See bctransferguide.ca .) <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Submit outline for (re)articulation: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>															
		Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		Maximum enrolment (for information only): 25 Expected Frequency of Course Offerings: Annually <i>(Every semester, Fall only, annually, etc.)</i>															
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>20</td> </tr> <tr> <td>Tutorials/workshops</td> <td>25</td> </tr> <tr> <td>Supervised laboratory hours</td> <td></td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total hours</td> <td>45</td> </tr> </table>		Lecture/seminar hours	20	Tutorials/workshops	25	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		Total hours	45	Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	
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Department / Program Head or Director: Heather Davis-Fisch		Date approved: October 2020															
Faculty Council approval		Date approved: October 23, 2020															
Dean/Associate VP:		Date approved: October 23, 2020															
Campus-Wide Consultation (CWC)		Date of posting: December 4, 2020															
Undergraduate Education Committee (UEC) approval		Date of meeting: February 26, 2021															

Learning Outcomes:

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

- Explain basic literary and dramatic elements of a script, including genre, dramatic structure and plot, language, and characters.
- Outline the relationships between scripts, performance practices, and production choices.
- Relate plays to their social, cultural, and artistic contexts.
- Identify what distinguishes dramatic literature from other forms of literature.
- Compare specific elements of different plays.
- Express a simple argument in writing, using evidence to support opinions and citing sources following MLA guidelines for documentation.
- Demonstrate competence in writing processes, including generating ideas, drafting, soliciting feedback, revising, editing, and proofreading.
- Formulate questions about plays that can be addressed through textual analysis or further research.
- Present ideas and factual information to peers in formal and informal contexts.

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.*)

Lecture, discussion, guest lecturers, writing workshops.

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. Wasserman, J. (ed.)	Modern Canadian Plays, Volume 2 (5 th Edition)	<input checked="" type="checkbox"/>	Talonbooks	2013
2. Shakespeare, W.	Othello	<input checked="" type="checkbox"/>	Folger	2004
3. Pierre, J.	Shakespeare's Nigga	<input type="checkbox"/>	Playwrights Canada Press	2013
4. Osawabine, J. & Hengen, S. (eds.)	Stories from the Bush – The Woodland Plays of De-ba-jeh-mu-jig Theatre Company	<input checked="" type="checkbox"/>	Playwrights Canada Press	2009

Typical Evaluation Methods and Weighting

Final exam:	20%	Assignments:	70%	Field experience:	%	Portfolio:	%
Midterm exam:	%	Project:	%	Practicum:	%	Participation:	10%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary): Assignments include in-class writing, presentations, and both formal and informal writing.

Typical Course Content and Topics

- Week 1 How does theatre tell stories? Writing: getting started.
- Week 2 *Kim's Convenience*. Conventions of realism. Interculturalism. Writing: how to identify your main idea. Response 1: personal reflection.
- Week 3 *Kim's Convenience*. How do playwrights tell us about characters? Writing: developing an argument.
- Week 4 *7 Stories*. Philosophy and theatre, relationships between character and existentialism. Writing: creating an outline, workshop for informal writing assignment 1. Response 2: character analysis. Performance workshop.
- Week 5 *7 Stories*. How do playwrights construct stories: comparing climatic, episodic, and non-linear structures. Writing: effective introductions. Informal writing assignment 1 due.
- Week 6 *Harlem Duet*. Representations of space, place, and time. Generating questions about drama. Writing: review assignment 1, supporting ideas. Response 3: dramatic structure. Performance workshop.
- Week 7 *Othello*. Genres: histories and characteristics of dramatic genres. Writing: body paragraphs, strong transitions,
- Week 8 *Shakespeare's Nigga*. Postmodernism and performance, intertextualism. Writing: editing and proofreading, workshop for informal writing assignment 2. Response 4: personal reflection.
- Week 9 *Shakespeare's Nigga*. Performance as social intervention. Writing: MLA format. Informal writing assignment 2 due.
- Week 10 *Ali & Ali and the aXes of Evil*. Reading drama vs. watching theatre. Technologies in performance. Response 5: Genre. Performance workshop.
- Week 11 *Ali & Ali and the aXes of Evil*. How does theatre create meaning for audiences? Material conditions of theatre. Writing: formal conventions.
- Week 12 *The Edward Curtis Project*. "We have to stand": Indigenous theatre in Canada. Writing: formal argumentation and evidence, workshop for formal essay. Response 6: themes.
- Week 13 *The Edward Curtis Project*. Digital technologies and theatre, interdisciplinary performance in Canada. Writing: creative writing workshop. Formal essay due.