

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 301		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Theatrical Modernisms Course Short Title: <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): English															
Calendar Description: Examines how concepts of modernism and post-modernism have affected contemporary performance practices in a range of cultures, including Indigenous and non-western modernisms. Note: This course is offered as THEA 301 and ENGL 365. Students may take only one of these for credit.																	
Prerequisites (or NONE):		One of the following: THEA 203, THEA 204, THEA 205, THEA 206, any 200-level course in ENGL, or 45 university-level credits.															
Corequisites (if applicable, or NONE):		NONE															
Pre/corequisites (if applicable, or NONE):		NONE															
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: ENGL 365 Dual-listed with: Equivalent course(s): <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 This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(Double-click on box to select it as checked.)</i> 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>(The specific topic will be recorded when offered.)</i>															
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Lecture/seminar hours</td><td style="text-align: center;">35</td></tr> <tr><td>Tutorials/workshops</td><td style="text-align: center;">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 style="text-align: right;">Total hours</td><td style="text-align: center;">60</td></tr> </table> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Lecture/seminar hours	35	Tutorials/workshops	25	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		Total hours	60	Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes Submit revised outline for rearticulation: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>	
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		Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		Expected Frequency of Course Offerings: Annually															
Department / Program Head or Director: Heather Davis-Fisch		Date approved: August 29, 2018															
Faculty Council approval		Date approved: September 14, 2018															
Dean/Associate VP: Jacqueline Nolte		Date approved: September 14, 2019															
Campus-Wide Consultation (CWC)		Date of posting: January 11, 2019															
Undergraduate Education Committee (UEC) approval		Date of meeting: February 1, 2019															

Learning Outcomes:

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

- Apply modernist and postmodernist dramatic and performance theory to the analysis of assigned plays and performances;
- Situate performances in historical, theoretical, cultural, and aesthetic context;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Evaluate key developments in the history of modern and postmodern theatre and performance;
- Explain how examples demonstrate key characteristics of modernism and postmodernism(s) and reflect broader theatrical movements and cultural values;
- Write a research paper, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively;
- Apply research methods as relevant to modern and postmodern performance (e.g. archival analysis, multimedia analysis, performance materialism); and
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions.

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.*)

Lectures, seminars, readings, discussions, audio-visual materials, guest speakers, presentations, and research projects.

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. Wedekind, F.	Spring Awakening	<input type="checkbox"/>	Farrar, Strauss, and Giroux	2014
2. Beckett, S	Endgame	<input type="checkbox"/>	Grove	2009
3. Pirandello, L	6 Characters in Search of an Author	<input type="checkbox"/>	Signet	1998
4. Jones, L.	The Dutchman and the Slave	<input type="checkbox"/>	Harper	1971

Required Additional Supplies and Materials (*Software, hardware, tools, specialized clothing, etc.*)

Plays and performance documents will be available on Blackboard.

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	55%	Project:	35%	Participation	10%
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Details (if necessary): Project is a research project culminating in a research essay. Assignments include play analysis, seminar presentation, praxis-based presentation.

Typical Course Content and Topics

Week 1: Introduction to course; what's modern?

Weeks 2–5: European modernisms

- The Avant-Garde: German expressionism, futurism, biomechanics, surrealism, Theatre of Cruelty; excerpts from *Twentieth-Century Theatre: A Sourcebook*; Wedekind, *Spring Awakening*
- Early modernism: pushing the bounds of realism; Chekhov, *The Three Sisters*
- High modernism: aesthetic explorations and transcendence; Pirandello, *Six Characters in Search of an Author*
- Late modernism: absurdism and meta-theatricality; Beckett, *Endgame*
- How to generate and articulate research questions
- How to develop a working bibliography

Weeks 6–9: "Other" modernisms

- Modernism and interculturalism; Artaud, *The Theatre and Its Double*; Brecht, "Alienation Effects in Chinese Acting"; Brook, *Mahabharata* (video)
- Black modernism; Baraka (Jones), *The Dutchman*; Soyinka, *The Lion and the Jewel*
- Feminism and modernism; Stein, *Four Saints in Three Acts*
- Indigenous modernism: Riggs, *The Cherokee Night*
- Modernism in the Arab world; al-Hakim, *The Sultan's Dilemma*
- Synthesizing sources
- Outlining complex arguments; using workshop activities to fine-tune ideas
- Communicating research to others

Weeks 10–13: After modernism

- Happenings and Performance Art: Kaprow, *Eighteen Happenings in Six Parts*; Cage, 4'33"; Dobkin, *How Many Performance Artists...*
- Intermediality: Wilson, *Einstein on the Beach*; Spiderwebshow, *The Revolutions*- Editing and revising strategies
- Peer review