

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 307		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Intercultural Theatre and Performance Course Short Title: Intercultural Performance <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: A critical study of contemporary intercultural performance practices, considering the interactions between European and non-European forms. Students will explore the challenges and importance of intercultural theatre and performance in Canada.																	
Prerequisites (or NONE):		One of the following: THEA 203, THEA 204, THEA 205, THEA 206, 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: 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"> <tr> <td>Lecture/seminar hours</td> <td>35</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>60</td> </tr> </table>		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: (See bctransferguide.ca) <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: Every other year															
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															

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Learning Outcomes:

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

- Apply relevant theories (e.g. interculturalism, globalization, cosmopolitanism and postcolonialism) to examples of intercultural performance;
- Situate performances in historical, cultural, and theoretical context, with particular emphasis on how colonialism, imperialism, globalization, and decolonization have influenced intercultural theatre practice over time;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Employ praxis-based methods to answer questions and solve problems;
- Differentiate between models and practices of interculturalism in diverse cultures (e.g. Asian, African, Middle Eastern, and Indigenous), particularly with reference to Indigenous performance practices and approaches to adaptation;
- Discuss how cultural appropriation can arise in intercultural performance contexts;
- 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 intercultural performance (e.g. autoethnography, textual analysis, materialist performance analysis);
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions; and
- Explain how intercultural theatre and performance have evolved in Canada, with reference to recent examples.

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. Knowles, R	Performing the Intercultural City	<input type="checkbox"/>	Michigan	2017
2. Pavis, P	The Intercultural Performance Reader	<input type="checkbox"/>	Routledge	1996
3. Verdecchia, G	Fronteras Americanas	<input type="checkbox"/>	Talonbooks	2012
4. Yee, D.	Carried Away on the Crest of a Wave	<input type="checkbox"/>	Playwrights Canada	2014
5. Clements, M.	Burning Vision	<input type="checkbox"/>	Talonbooks	2010

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

PDFs of plays, e.g. *Banana Boys*, *Boys With Cars*, *Scorched*, available on Blackboard.

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	55%	Field experience:	-%	Portfolio:	-%
Midterm exam:	-%	Project:	35%	Practicum:	-%	Participation:	10%
Quizzes/tests:	-%	Lab work:	-%	Shop work:	-%	Total:	100%

Details (if necessary): Assignments may include: reading responses, performance analysis, and seminar-style presentations. Project is a research project culminating in a research paper.

Typical Course Content and Topics

Week 1: Introduction to the course, historical contexts in world theatre and intercultural performance. Knowles.

Weeks 2–3: Unidirectional interculturalism: the tourist, ethnographic, and festival gazes. Readings from Pavis: Schechner and Pavis, Brook, Williams, Carlson, Mnouchkine; how to generate and articulate research questions

Week 4: Interculturalism and anthropology. Readings from Pavis: Grotowski, Barba

Week 5–6: Critiques of interculturalism. Readings from Pavis: Feral, Sun and Fei, Watson, Bharucha; how to develop a working bibliography

Week 7–12: Case studies of intercultural theatre in Canada and seminar presentations

- Week 7 – Borders and Frontiers - Verdecchia, *Fronteras Americanas*; synthesizing sources
- Week 8 – Globalization - Yee, *Carried Away on the Crest of a Wave*; outlining complex arguments; using workshop activities to fine-tune ideas
- Week 9 – Colonialism and Decolonization – Clements, *Burning Vision*; communicating research to others
- Week 10 – Diaspora – Aureus, *Banana Boys*; editing and revising strategies
- Week 11 – Migration – Mouwad, *Scorched*; peer review
- Week 12 – Multiculturalism – Majumdar, *Boys With Cars*

Week 13: Conclusions