UCFV
UNIVERSITY COLLEGE of the FRASER VALLEY

OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 1994
COURSE REVISED IMPLEMENTATION DATE:	September 2008
COURSE TO BE REVIEWED:	March 2012
(four years after UPAC approval)	*(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

THEA 352	Theatre	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UCFV CREDITS

Playmaking I
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course is an introduction to the diverse theories and multiple practices of playmaking. Beginning with a survey of contemporary playmaking activity, students will investigate in-depth two or three processes currently practiced to create theatre including forum and image theatre, ritual, and self- scripting. Workshop sessions will explore the application of these approaches to the creation of theatre performances.

PREREQUISITES: THEA 211 or 45 university-level credits
COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces:
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **90**

STRUCTURE OF HOURS:

Lectures:	**3**	Hrs
Seminar:	**35**	Hrs
Laboratory:	**45**	Hrs
Field experience:	**7**	Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **24**
Expected frequency of course offerings: Every other year
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☒ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

Course designer(s): **Ian Fenwick**

Department Head: **Ian Fenwick**	Date approved: **Jan. 24, 2008**
Supporting area consultation (UPACA1)	Date of meeting: **Feb. 8, 2008**
Curriculum Committee chair: **Moira Gutteridge-Kloster**	Date approved: **Feb. 15, 2008**
Dean/Associate VP: **Dr. Eric Davis**	Date approved: **Mar. 6, 2008**
Undergraduate Program Advisory Committee (UPAC) approval	Date of meeting: **Mar. 28, 2008**

LEARNING OUTCOMES:

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

- Demonstrate knowledge of contemporary playmaking theory and practice
- Explain how theatre can be used as a tool for social change
- Demonstrate how theatre can be created from personal experience
- Create theatre performances through the application of playmaking processes
- Participate as a member of a group in the creation of original theatre performances
- Demonstrate the analytical skills required to critique, support and defend their creations

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, videos, field trips, seminar, studio labs.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☒ Other (specify): Studio demonstration

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Augusto Boal, Theatre of the Oppressed (London, Pluto Press, 1979)
Augusto Boal, Games for Actors and Non-Actors (London, Routledge, 2002)
Jack Poggi, The Monologue Workshop (New York, Applause, 1990)

SUPPLIES / MATERIALS:

Yoga mat, movement wear, theatre tickets.

STUDENT EVALUATION: *[An example of student evaluation for this course might be:]*

Reading journal	10%
Report	10%
Image and forum project	20%
Ritual project	20%
Self scripting	20%
Class journal	20%

COURSE CONTENT: *[Course content varies by instructor. An example of course content might be:]*

Week One – Introducing and defining Playmaking
Week Two – Contemporary Playmakers and performance (including field trip)
Week Three – Theatre of the Oppressed and Augusto Boal
Week Four – Image Theatre
Week Five – Forum Theatre
Week Six – Forum Theatre continued
Week Seven – Forum Theatre performance and critique
Week Eight – Ritual Theatre
Week Nine – Creating a theatre performance from the rituals of daily life
Week Ten – Coaching ritual creation
Week Eleven – Ritual performance and critique
Week Twelve – From Thespis to Spalding Gray – self scripting
Week Thirteen – Self scripting workshop and coaching
Week Fourteen – Presentations and critique (exam block)