

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 360		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Special Topics in Performance Studies Course Short Title: Spec. Top. Performance Studies <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: Provides students with an opportunity to explore a topic or specific area of performance studies and will vary with the instructor. Note: This course will be offered under different letter designations (e.g. C-Z) representing different topics, and may be repeated for credit provided the letter designation differs.																	
Prerequisites (or NONE):		One of the following: THEA 203/ENGL 233, THEA 204/ENGL 234, 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: THEA 359 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 <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, 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	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 type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit	
		Lecture/seminar hours	35														
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Other contact hours:																	
Total hours	60																
Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <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>																	
Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
		Maximum enrolment (for information only): 30 Expected Frequency of Course Offerings: Every other year															
Department / Program Head or Director: Heather Davis-Fisch		Date approved: October 29, 2018															
Faculty Council approval		Date approved: November 2018															
Dean/Associate VP: Jacqueline Nolte		Date approved: November 2018															
Campus-Wide Consultation (CWC)		Date of posting: February 22, 2019															
Undergraduate Education Committee (UEC) approval		Date of meeting: March 29, 2019															

Learning Outcomes:

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

- Apply knowledge of the major concepts, principles, and theoretical perspectives relevant to the chosen topic;
- Analyze course themes and concepts in group discussions, studio work, performance, and/or writing;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions;
- Produce a research project, 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 the chosen topic and field;
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions;
- Situate the topic in historical, social, institutional, and cultural contexts; and
- Employ praxis-based methods to answer questions and solve problems.

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, and guest speakers..

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.*)

[Note: the reading list below is for example 1 in typical course content and topics]

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Cox, J., ed.	Seven Gothic Dramas, 1789–1825	<input type="checkbox"/>	Ohio University Press	1993
2. Cox, J., & Gamer, M., eds.	The Broadview Anthology of Romantic Drama	<input type="checkbox"/>	Broadview Press	2003
3.	Course-pack	<input type="checkbox"/>		
4.		<input type="checkbox"/>		

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

n/a

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 include: reading responses, student-led seminar on assigned text, praxis-based presentations. Project is a research project culminating in a research paper.

Typical Course Content and Topics

Course content varies by instructor and topic.

Example 1: Gothic and Romantic Theatre

Week 1: Overview of Eighteenth Century Theatre

Week 2: Theatre as popular culture; reading: John Home, Douglas

Week 3: Defining the Gothic; reading: Hannah More, Percy

Week 4: Women and the Romantic stage; reading: Hannah Cowley, Albina, Countess of Raimond

Week 5: Gothicism and Romanticism; reading: Matthew Lewis, The Castle Spectre; workshop class

Week 6: Staging Taboos: critical responses to The Castle Spectre

Week 7: Scenographic spectacles; reading: George Colman the Younger, Blue Beard

Week 8: Orientalism and performance; Lord Byron, Sardanapalus

Week 9: Romantic acting theories; reading: Joanna Baillie, De Montfort

Week 10: Theatre and affect; reading: Robert Maturin, Bertram; workshop class

Week 11: Performing colonization; reading: Richard Brinsley Sheridan, Pizarro

Week 12: Gothic tragedy; reading: Percy Shelley, The Cenci; workshop class

Week 13: Gothic parodies; reading: Richard Brinsley Peake, Presumption; or, The Fate of Frankenstein

Example 2: Contemporary Indigenous Theatre

Week 1: Histories of Indigenous theatre; readings: Drew Hayden Taylor, "Alive and well: Native theatre in Canada"; Tomson Highway, "On Native Mythology"

Week 2: The "beginning" of native theatre in Canada?; readings: Floyd Favel Starr, "The theatre of orphans/Native languages on stage"; Tomson Highway, The Rez Sisters

Week 3: Gender and culture; readings: Geraldine Manossa, "The Beginning of Cree Performance Culture"; Tomson Highway, Dry Lips

Week 4: Theatre and the land; readings: Ric Knowles, "Translators, Traitors, Mistresses, and Whores: Monique; Mojica and the Mothers of the Métis Nations"; Tunooniq Theatre, Changes and In Search of a Friend

Week 5: Storytelling and textualization; readings: Daniel David Moses, "A Handful of Plays by Native Earthlings"; Spiderwoman Theater, Reverb-ber-ber-rations

Week 6: Desire, sexuality, and colonization; readings: Sheila Rabillard, "Absorption, Elimination and the Hybrid: Some Impure Questions of Gender and Culture in the Trickster Drama of Tomson Highway"; Floyd Favel Lady of Silences

Week 7: Questions of genre; readings: Yvette Nolan, "Selling Myself: the Value of an Artist"; William S. Yellow Robe, The Independence of Eddie Rose

Week 8: Theatre and social intervention; readings: Marie Clements, The Unnatural and Accidental Women

Week 9: Drama and memory; reading: Drew Hayden Taylor, Girl Who Loved Her Horses

Week 10: Reclaiming/rewriting history; readings: Rob Appleford, "Daniel David Moses: Ghostwriter with a Vengeance"; Daniel David Moses, Almighty Voice and His Wife

Week 11: Strategies of resistance; reading: Monique Mojica, Princess Pocahontas and the Blue Spots

Week 12–13: Creative Research Presentations