

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 452		Number of Credits: 4 Course credit policy (105)																	
Course Full Title: Devised Theatre II																			
Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): Theatre																	
Calendar Description: An advanced exploration of devising methods. Students will apply improvisational and devising techniques to create, design, and refine devised performances. This course emphasizes collaborative and ensemble creation. Field trips to attend performances may be required. Note: Students with credit for THEA 353 cannot take this course for further credit.																			
Prerequisites (or NONE):		THEA 121, THEA 123, and THEA 352.																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: THEA 353 Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 80 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>5</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>35</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td>5</td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours: Studio</td> <td>35</td> </tr> <tr> <td>Total</td> <td>80</td> </tr> </table>		Lecture hours	5	Seminars/tutorials/workshops	35	Laboratory hours		Field experience hours	5	Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Studio	35	Total	80	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No 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>Note: The specific topic will be recorded when offered.</i>	
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Total	80																		
		Maximum enrolment (for information only): 24 Expected frequency of course offerings (every semester, annually, every other year, etc.): Every other year																	
Department / Program Head or Director: Heather Davis-Fisch		Date approved: November 2016																	
Faculty Council approval		Date approved: December 2016																	
Campus-Wide Consultation (CWC)		Date of posting: February 17, 2017																	
Dean/Associate VP: Jacqueline Nolte		Date approved: December 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: March 24, 2017																	

Learning Outcomes

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

- Evaluate contemporary approaches to devised theatre
- Explain how performance technologies can be integrated into devised performance
- Collaborate with designers to devise original performances
- Describe how theatre allows for engagement with local and global communities
- Demonstrate how theatre can be created from a range of materials and inspirations
- Collaborate effectively with an ensemble to create original performances
- Apply theories, practices, or ideas from other disciplines to the creation of theatre
- Apply critical criteria to critique and improve creative work
- Demonstrate self-reflexivity in evaluating their own contributions to ensemble creation
- Communicate clearly and professionally, in oral, non-verbal, and written 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)

Lectures, field trip(s), seminar, video/film screenings, studio labs, workshops.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

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. Heddon, D. and Milling, J.	Devising Performance	<input type="checkbox"/>	MacMillan	2006
2. Govan G.	Making a Performance	<input type="checkbox"/>	Routledge	2007
3. Diamond, D	Theatre for Living	<input type="checkbox"/>	Trafford	2007
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)**Typical Evaluation Methods and Weighting**

Final Exam:	%	Assignments:	40%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Participation:	10%	Performances/Presentations:	50%	Other: %		Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week 1: Introduction to devising performance II
 Week 2: Devising visual performance
 Week 3: How to devise with designers/objects/technology/multimedia
 Week 4: Contemporary devising and physical performance
 Week 5: Contemporary devising and postmodern performance
 Week 6: Performance proposals presentations with feedbacks
 Week 7: Devising performances ideation
 Week 8: Devising performances process
 Week 9: Devising performance iteration
 Week 10: Devising performance phase 1
 Week 11: Devising performance phase 2
 Week 12: Documentation and presentations
 Week 13: Wrap and review