

COURSE IMPLEMENTATION DATE: September 2014  
 COURSE REVISED IMPLEMENTATION DATE: \_\_\_\_\_  
 COURSE TO BE REVIEWED: September 2020  
*(six years after UEC 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

ENGL 234	English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	History of Theatre and Drama: 1642 to 1914	
	COURSE DESCRIPTIVE TITLE	

**CALENDAR DESCRIPTION:**

This course explores the evolution and diversity of theatre and drama from 1642 to 1914. It investigates the development and significance of a range of theatre forms and dramatic genres from different historical periods, which might include Restoration comedy, Neoclassical tragedy, Kabuki, Kathakali, Chinese opera, melodrama, and Realism. This course may involve field trips to plays in the Lower Mainland.

Note: This course is offered as THEA 204 and ENGL 234. Students may take only one of these for credit.

PREREQUISITES: THEA 101 and one 100-level ENGL course, ENGL 105 or higher; OR any two 100-level ENGL courses, ENGL 105 or higher.

COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

- (a) Replaces: \_\_\_\_\_  
 (b) Cross-listed with: THEA 204  
 (c) Cannot take: THEA 204 for further credit.

**SERVICE COURSE TO:** *(department/program)*

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

Lectures: 25 Hrs  
 Seminar: 15 Hrs  
 Laboratory: \_\_\_\_\_ Hrs  
 Field experience: \_\_\_\_\_ Hrs  
 Student directed learning: \_\_\_\_\_ Hrs  
 Other (specify): Field trip 5 Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 36

Expected frequency of course offerings: annually

*(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): Heather Davis-Fisch

Department Head: Bruce Kirkley

Campus-Wide Consultation (CWC)

Curriculum Committee chair: Amanda McCormick

Dean/Associate VP: Jacqueline Nolte

Undergraduate Education Committee (UEC) approval

Date approved: October 4, 2013

Date of meeting: November 1, 2013

Date approved: December 6, 2013

Date approved: December 6, 2013

Date of meeting: January 31, 2014

**LEARNING OUTCOMES:**

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

- Explain key developments in the history of theatre and performance from 1642-1914;
- Analyze the dramatic structure, characters, themes, and performance conventions in assigned plays;
- Summarize the central argument in works of dramatic and performance theory;
- Recognize relationships between dramatic texts and historical, social, cultural, or aesthetic contexts;
- Participate in discussions by responding to the arguments of others using evidence;
- Integrate secondary and primary source material into writing, using scholarly conventions of documentation;
- Communicate ideas orally and in writing, in a clear and well-organized manner

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

Lectures, class and small group discussions, guest lecturers, student presentations, field trips, practical workshops

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s)                      ☒ Portfolio assessment                      ☒ Interview(s)                      ☐ Other (specify):

☐ 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:]

Phillip Zarilli et. al. *Theatre Histories*. Routledge, 2009.

Jean Racine. *Phaedra*. Trans. Ted Hughes. Farrar, Straus & Giroux, 1999.

Aphra Behn. *The Rover*. Ed. Frederick M. Link. University of Nebraska, 1967.

Friedrich Schiller. *The Robbers*. Penguin, 1979.

Henrik Ibsen. *A Doll's House*. Dover, 1992.

Coursepack including images and excerpts from: Pierre Corneille, *Discourses*; Jeremy Collier, *A Short View of the English Stage...*; Li Yu, *Casual Expressions of Idle Feelings*; Victor Hugo, "Preface to Cromwell"; Friedrich Schiller, *The Stage as a Moral Institution*; Emile Zola, *Naturalism in the Theatre*; and the plays: Chikamatsu Monzaemon, *Love Suicides at Sonezaki*; Kong Shangren, *The Peach Blossom Fan*; C.P. Hazlewood. *Lady Audley's Secret*

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:**

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

Theoretical summary	15%
Scene analysis	15%
Annotated bibliography	10%
Position paper	20%
Group presentation	15%
Exam	25%

**COURSE CONTENT:**

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

Week 1: Introduction to theatre history and historiography

Week 2-3: Neoclassical tragedy: Jean Racine, *Phaedra*; Pierre Corneille, *Discourses*

Week 4-5: Restoration comedy: Aphra Behn, *The Rover*; Jeremy Collier, *A Short View of the English Stage...*

Week 6: Kabuki: Chikamatsu Monzaemon, *Love Suicides at Sonezaki*

Week 7: Chinese opera: Kong Shangren, *The Peach Blossom Fan*; Li Yu, *Casual Expressions of Idle Feelings*

Week 8: *Sturm und Drang* and Romanticism: Friedrich Schiller, *The Robbers*; Victor Hugo, "Preface to Cromwell"; Friedrich Schiller, *The Stage as a Moral Institution*

Week 9: Melodrama: C.P. Hazlewood, *Lady Audley's Secret*

Week 10: Indigenous performance practices during colonial period: guest speaker

Week 11-12: Realism and Naturalism: Henrik Ibsen, *A Doll's House*; Emile Zola, *Naturalism in the Theatre*

Week 13: Early avant-garde: readings from Zarilli