



ORIGINAL COURSE IMPLEMENTATION DATE: September 2014  
 REVISED COURSE IMPLEMENTATION DATE: January 2017  
 COURSE TO BE REVIEWED: (six years after UEC approval) September 2020  
 Course outline form version: 09/15/14

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

<b>Course Code and Number:</b> ENGL 234	<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>																
<b>Course Full Title:</b> History of Theatre and Drama: 1642 to 1914																	
<b>Course Short Title (if title exceeds 30 characters):</b>																	
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> English																
<b>Calendar Description:</b>  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.																	
<b>Prerequisites (or NONE):</b>	One of the following: (THEA 101 and one 100-level ENGL course numbered ENGL 105 or higher), or (two 100-level ENGL courses numbered ENGL 105 or higher), or (B or better in THEA 101), or (B or better in one 100-level ENGL course numbered ENGL 105 or higher).																
<b>Corequisites (if applicable, or NONE):</b>	NONE																
<b>Pre/corequisites (if applicable, or NONE):</b>	NONE																
<b>Equivalent Courses (cannot be taken for additional credit)</b> Former course code/number: Cross-listed with: <b>THEA 204</b> Equivalent course(s): <b>THEA 204</b> <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>	<b>Transfer Credit</b> Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input 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 <a href="http://bctransferguide.ca">bctransferguide.ca</a> .																
<b>Total Hours: 45</b> <b>Typical structure of instructional hours:</b> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr><td>Lecture hours</td><td style="text-align: center;">25</td></tr> <tr><td>Seminars/tutorials/workshops</td><td style="text-align: center;">15</td></tr> <tr><td>Laboratory hours</td><td></td></tr> <tr><td>Field experience hours</td><td></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: Field trip</td><td style="text-align: center;">5</td></tr> <tr><td style="text-align: right;"><b>Total</b></td><td style="text-align: center;"><b>45</b></td></tr> </table>	Lecture hours	25	Seminars/tutorials/workshops	15	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Field trip	5	<b>Total</b>	<b>45</b>	<b>Special Topics</b> 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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Laboratory hours																	
Field experience hours																	
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Online learning activities																	
Other contact hours: Field trip	5																
<b>Total</b>	<b>45</b>																
<b>Maximum enrolment (for information only):</b> 36  <b>Expected frequency of course offerings (every semester, annually, every other year, etc.):</b> Annually																	
<b>Department / Program Head or Director:</b> Hilary Turner	<b>Date approved:</b> January 27, 2016																
<b>Faculty Council approval</b>	<b>Date approved:</b> February 12, 2016																
<b>Campus-Wide Consultation (CWC)</b>	<b>Date of posting:</b> March 11, 2016																
<b>Dean/Associate VP:</b> Jacqueline Nolte	<b>Date approved:</b> February 12, 2016																
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b> May 20, 2016																

**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

**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, class and small group discussions, guest lecturers, student presentations, field trips, practical 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. Zarilli, P. et al	<i>Theatre Histories</i>	<input type="checkbox"/>	Routledge	2009
2. Racine, J. (trans. Ted Hughes)	<i>Phaedra</i>	<input type="checkbox"/>	Farrar, Straus & Giroux	1999
3. Behn, A.	<i>The Rover</i>	<input type="checkbox"/>	University of Nebraska	1967
4. Schiller, F.	<i>The Robbers</i>	<input type="checkbox"/>	Penguin	1979
5. Ibsen, H.	<i>A Doll's House</i>	<input type="checkbox"/>	Dover	1992

**6. 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*

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

n/a

**Typical Evaluation Methods and Weighting**

Final exam:	25%	Assignments:	75%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Other:	%	Other:	%	Other:	%	Total:	100%

**Details (if necessary):** Theoretical summary (15%), scene analysis (15%), annotated bibliography (10%), position paper (20%), group presentation (15%)

**Typical Course Content and Topics**

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