

COURSE IMPLEMENTATION DATE:	January 1998
COURSE REVISED IMPLEMENTATION DATE:	September 2010
COURSE TO BE REVIEWED:	February 2014
(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

ENGL 361	Faculty of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Canadian Drama	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course offers a literary study of drama as it has developed in Canada, with emphasis on plays written since the 1960s and the emergence of a national and nationalist theatre. Play selections will feature a variety of forms (e.g. collaborative theatre, one-person shows, radio drama) and themes, and will include the works of major Canadian playwrights. Texts may be chosen to complement live performances of Canadian plays by university and professional theatre companies. Students may be required to attend and analyze a live performance.

PREREQUISITES: Any two 200-level English courses

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: 60

STRUCTURE OF HOURS:

Lectures:	30	Hrs
Seminar:	25	Hrs
Laboratory:		Hrs
Field experience:	5	Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 25

Expected frequency of course offerings: Once every two years
 (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): **Dr. Virginia Cooke**

Department Head: **John Carroll**

Supporting area consultation (Pre-UPAC)

Curriculum Committee chair: **John Carroll**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Program Advisory Committee (UPAC) approval

Date approved: **February 5, 2010**

Date of meeting: **February 12, 2010**

Date approved: **February 12, 2010**

Date approved: **February 12, 2010**

Date of meeting: **February 26, 2010**

LEARNING OUTCOMES:

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

1. delineate the major forces and conventions which have shaped the development of drama in Canada;
2. understand and appreciate the range and diversity of styles, structures, modes of creation, issues, and themes manifested in Canadian theatre;
3. demonstrate an enhanced ability to read and analyse drama with scholarly sophistication;
4. employ secondary sources to support a sustained reading of Canadian plays;
5. demonstrate their ability to write intelligently about drama;
6. analyze a live performance of Canadian theatre with an understanding of both elements of performance and of the material and cultural aspects of a dramatic production.

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

The primary methods will be a combination of lectures and seminar presentations by students. Guest lecturers may include playwrights or directors. Students may also be required to attend and analyze a live production.

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:]

Ed. Jerry Wasserman, *Modern Canadian Plays*, Vol. I and II

And/or individual plays by significant Canadian playwrights such as

Michel Tremblay, George Walker, Judith Thompson, Tomson Highway, Sharon Pollock, David French, Djanet Sears, Joan MacLeod, Daniel McIvor, George Ryga

Reference books:

Anthony, Geraldine, ed. *Stage Voices: 12 Canadian Playwrights Talk about their Lives and Work*, 1978.

Appleford, Rob, ed. *Aboriginal Drama and Theatre*, 2005.

Astle, Robert. *Theatre without Borders*, 2002.

Bains, Yashdip S. *English Canadian Theatre, 1765-1826*, 1998.

Ball, John, and Richard Plant. *Bibliography of Theatre History in Canada: The Beginnings through 1984*, 1993.

Bennett, Susan, ed. *Feminist Theatre and Performance*, 2006.

Benson, Eugene, and Leonard Conolly, eds. *Oxford Companion to Canadian Theatre*, 1989.

Conolly, L.W., ed. *Canadian Drama & the Critics*, 1987.

Donohue, Joseph J, and Jonathan Weiss, eds. *Essays on Modern Quebec Theatre*, 1995.

Doucette, Leonard E. "Theatre" in *French Canada: Laying the Foundation, 1606-1867*, 1984.

Filewod, Alan. *Collective Encounters: Documentary Theatre in English Canada*, 1987.

Filewod, Alan. *Performing Canada: the Nation Enacted in the Imagined Theatre*, 2002.

Glaap, Albert-Reiner. *On Stage and Off-Stage: English Canadian Drama in Discourse*, 1996.

Hodkinson, Yvonne. *Female Parts: the Art and Politics of Female Playwrights*, 1991.

Johnston, Denis. *Up the Mainstream: the Rise of Toronto's Alternative Theatres, 1968-1975*, 1991.

Moynagh, Maureen, ed. *African-Canadian Theatre*, 2005.

Much, Rita, ed. *Women on the Canadian Stage*, 1992.

Rudakoff, Judith, and Rita Much, eds. *Fair Play: 12 Women Speak*, 1990.

Ryan, Toby Gordon. *Stage Left: Canadian Workers' Theatre, 1929-1940*, 1981.

Usmiani, Renate. *Second Stage: the Alternative Theatre Movement in Canada*, 1983.

Wagner, Anton, ed. *Contemporary Canadian Theatre: New World Visions*, 1985.

Wagner, Anton, ed., *Establishing our Boundaries: English Canadian Theatre Criticism*, 1999.

Wallace, Robert, and Cynthia Zimmerman, eds. *The Work: Conversations with English-Canadian Playwrights*, 1982.

Wasserman, Jerry. *Spectacle of Empire: Marc Lescarbot's Theatre of Neptune in New France*, 2006.

Zimmerman, Cynthia. *Playwriting Women: Female Voices in English Canada*, 1994.

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Short essay (1500 words)	15%
Longer essay (3000 words)	30%
Scene presentation/seminar presentation	15%
Analysis of a live production	20%
Final examination	20%

COURSE CONTENT:

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

- Weeks 1-4: 1960s & 70s: the emergence of professional theatre in English and French Canada:
David French, *Of the Fields Lately*: consideration of memory play, naturalism, family dynamics
Michel Tremblay, *Les Belles Soeurs*: a new voice & “a bomb in the family unit”
Toronto Workshop Productions, *Ten Lost Years*: collaborative political theatre
Essays by Anton Wagner and Don Rubin
- Week 5: Back in time: Excerpt from Wasserman on *The Theatre of Neptune in New France* by Marc Lescarbot
(Coursepack)
Reuben Ship, *The Investigator* (Coursepack); the “Golden Age of Radio”
- Week 6: Contemporary radio drama: *Afghanada*
1930s Toronto Workers’ Theatre *Eight Men Speak* (Coursepack); activist and agit prop theatre
- Week 7: Contemporary activist theatre:
Headlines Theatre background; excerpt from *The Living Theatre* (Coursepack)
Guest: David Diamond of Headlines Theatre, Vancouver
- Week 8: Weeks 8-13 will turn the focus to contemporary Canadian theatre (from 1980 to the present),
highlighting the social issues that Canadian dramatists present, and the varied forms of theatrical
representation.

The Aboriginal experience: Tomson Highway, *The Rez Sisters*
- Week 9: The urban experience: Judith Thompson, *Lion in the Streets*
- Week 10: Spotlight on racism: Djanet Sears, *Harlem Duet*
- Week 11: The immigrant experience—and the one-man show:
Guillermo Verdecchia, *Fronteras Americanas*
- Week 12: Black humour for dark problems: George Walker, *Problem Child*
- Week 13: The feminist experience: Linda Griffiths, *Age of Arousal*
Comparison with its source, George Gissing’s *The Odd Women*