

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 365	English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
History of Theatre and Drama: 1914 to the Present		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course explores the evolution and diversity of theatre, drama, and performance from 1914 to the present, investigating major trends and issues in theatre and drama and their significance within the context of larger cultural and historical changes. This course may involve fieldtrips to plays in the Lower Mainland.

Note: This course is offered as THEA 301 and ENGL 365. Students may take only one of these for credit.

PREREQUISITES: THEA 203 and THEA 204; or one of THEA 203 or THEA 204, plus one 200-level course in ENGL; or two 200-level courses in ENGL.

COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
 (b) Cross-listed with: THEA 301
 (c) Cannot take: THEA 301 for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures: 20 Hrs
 Seminar: 20 Hrs
 Laboratory: 15 Hrs
 Field experience: _____ Hrs
 Student directed learning: _____ Hrs
 Other (specify): Fieldtrips 5 Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 25

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:

- Evaluate key developments in the history of theatre and performance from 1914 to the present;
- Apply dramatic theories to the analysis of assigned plays and performances;
- Explain how dramatic texts and theatrical movements reflect historical, social, cultural, and aesthetic values;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Produce a research project, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively;
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions

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

Small-group and class discussions, seminars, workshops, guest lecturers, student presentations, field trips, lectures.

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 might be:]

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

G.B. Shaw. *Heartbreak House*. Book Jungle reprint, 2008.

Luigi Pirandello. *6 Characters in Search of an Author*. Signet, 1998

Bertolt Brecht. *Galileo*. Grove, 1994.

Harold Pinter. *Betrayal*. Grove, 1979.

Heiner Muller. *Hamletmachine*. PAJ, 2001.

Peter Brook. *The Mahabharata*. HarperCollins, 1989.

Monique Mojica. *Princess Pocahontas and the Blue Spots*. Women's Press Literary, 1991.

Coursepack with theoretical readings and primary source documents, including the plays Oscar Ryan et. al. *Eight Men Speak* and Athol Fugard. *The Island* and excerpts from Antonin Artaud, *The Theatre and Its Double*; Bernard Shaw, *Tolstoy: Tragedian or Comedian*; Bertolt Brecht, *The Modern Theatre is the Epic Theatre*; Wole Soyinka, *Drama and the African World-view*; Augusto Boal, *The Theatre of the Oppressed*; Tomson Highway, "On Native Mythology"

SUPPLIES / MATERIALS:

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

Reading response journal:	20%
Theoretical analysis of assigned play:	15%
Research project:	40% (includes proposal (5%), working bibliography (5%), outline (5%), final essay (20%), and micro-lecture (5%))
Group presentation:	15%
Mini-seminar:	10%

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

Week 1: Introduction to the course and theatre historiography

Week 2-3: The Avant-Garde: Antonin Artaud, *The Theatre and Its Double*

Week 4: Early Modernism and Realism: George Bernard Shaw, *Heartbreak House*; George Bernard Shaw, *Tolstoy: Tragedian or Comedian*

Week 5: High Modernism: Luigi Pirandello, *6 Characters in Search of an Author*

Week 6: Brecht and Epic Theatre: Bertolt Brecht, *Galileo*; Bertolt Brecht, *The Modern Theatre is the Epic Theatre*

Week 7: Reworking Modernism: Harold Pinter, *Betrayal*

Week 8-9: Political theatres and social intervention: Oscar Ryan et. al, *Eight Men Speak*; Augusto Boal, *The Theatre of the Oppressed*

Week 10: Theatre and Globalization: Athol Fugard, *The Island*; Wole Soyinka, *Drama and the African World-view*

Week 11: Postmodernism: Heiner Muller, *Hamletmachine*

Week 12: Intercultural Theatre: Peter Brook, *The Mahabharata*

Week 13: Indigenous Theatre in Canada: Monique Mojica, *Princess Pocahontas and the Blue Spots*; Tomson Highway, "On Native Mythology"