

UNIVERSITY COLLEGE OF THE FRASER VALLEY

COURSE INFORMATION

DISCIPLINE/DEPARTMENT: English **IMPLEMENTATION DATE:** September 1998

Revised: _____

<u>English 368</u>	<u>Special Topics in Drama</u>	<u>4</u>
SUBJECT/NUMBER OF COURSE	DESCRIPTIVE TITLE	UCFV CREDITS

CALENDAR DESCRIPTION: This course is a literary study of selected dramatic works. It is organized around various forms, issues, regions, or critical approaches — as, for example, Theatre of Protest or Theatre of the Absurd.

RATIONALE: Besides Canadian Drama (Engl 361), English 368 is our only intensive study of drama at the upper level. It fills out our offerings for students who choose (after Shakespeare) drama as a concentration.

COURSE PREREQUISITES: Any two second-year level English courses (recommended for September 1998, required for September 1999)

COURSE COREQUISITES: None

HOURS PER TERM FOR EACH STUDENT	Lecture	30	hrs	Student Directed Learning	hrs
	Laboratory		hrs	Other - specify:	
	Seminar	25	hrs		
	Field Experience	5	hrs		
				TOTAL	60 HRS

MAXIMUM ENROLMENT: 25

Is transfer credit requested? ☒ Yes ☐ No

AUTHORIZATION SIGNATURES:

Course Designer(s): <u>V. Cooke</u>	Chairperson: <u>E. Davis</u>
	Curriculum Committee
Department Head: <u>R. Schuller</u>	Dean: <u>J.D. Tunstall</u>
PAC: Approval in Principle _____	PAC: Final Approval: <u>December 17, 1997</u>
(Date)	(Date)

English 368

NAME & NUMBER OF COURSE

SYNONYMOUS COURSES:(a) replaces N/A
(course #)(b) cannot take N/A for further credit
(course #)**SUPPLIES/MATERIALS:****TEXTBOOKS, REFERENCES, MATERIALS (List reading resources elsewhere)**

Sample texts for a course on the Theatre of Social Protest might include selections from Ibsen's 'social problem' plays; plays by Brecht (Mother Courage and her Children, or The Good Person of Setzuan); British protest theatre of the 1960's (Osborne or Wesker); works by leftist American playwrights (Clifford Odets or Arthur Miller); 'Black' protest plays by Lorraine Hansbury, Le Roi Jones or Athol Fugard; contemporary gay protest plays such as Angels in America. It would probably include samples of collective theatre by feminist or other groups.

Theoretical works might include Antonin Artaud's Theatre of Cruelty, Brecht's "On Experimental Theatre," or "A Short Organum for the Theatre," Robert Brustein's Theatre of Revolt and other works.

OBJECTIVES:

1. to foster students' reading and analysis of dramatic texts
2. to foster an understanding of themes and issues in drama and of the forms and techniques used by playwrights to convey those themes and issues
3. to aid students in their own research and analysis, and writing about literature

METHODS:

Lecture/seminar format

Attendance of one or more live performances

STUDENT EVALUATION PROCEDURE:

2 essays	45%
1 essay in conjunction with live performance	15%
final exam	20%
classroom discussion	10%
1 seminar presentation	10%

COURSE CONTENT

Course content will vary markedly with the "special topic" chosen. For a course in Theatre of Social Protest, focussing on 20th century drama, students might be introduced to the following.

- a) the movement from 19th century melodrama to theatre dealing with social problems
- b) anarchic theatre such as Dadaism
- c) agitprop theatre of the workers' movements
- d) Brecht's didactic Epic theatre
- e) plays from groups such as the "Living Theatre," which champion audience involvement
- f) the "Angry Young Man" plays of British writers such as Osborne and John Arden
- g) contemporary protest theatre of a variety of types (feminist, gay, etc.)

Of the literary genres, drama is the one most reflective of contemporary events and issues, and often seeks in performance to alter the social awareness of audiences. Students should become aware of the relationship between audience and text/performance, and of the irony involved when protest theatre becomes mainstream theatre.

However, this content is only a sample of one topic which might be explored in this course.