

COURSE IMPLEMENTATION DATE: January 1994
 COURSE REVISED IMPLEMENTATION DATE: May 2007
 COURSE TO BE REVIEWED: February 2011
 (Four years after UPAC final approval date) (MONTH YEAR)

OFFICIAL 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 and the material will vary
 - see course syllabus available from instructor

FACULTY/DEPARTMENT:	Faculty of Arts and Applied Arts - English	
ENGL 368		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Special Topics in Drama	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION: This course offers a literary study of selected dramatic works which are organized around a single topic. The topic might be a theme such as Theatre of Social Protest, a form or genre such as Theatre of the Absurd, a region such as Anglo-Irish drama, or a critical approach such as Metatheatre.

PREREQUISITES: **Any two 200-level English courses.**
 COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: _____ (Course #)	_____
(b) Cannot take: _____ for further credit. (Course #)	_____

TOTAL HOURS PER TERM: 60	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:	LENGTH OF COURSE: _____
Lectures: 30 Hrs	HOURS PER DAY: _____
Seminar: 30 Hrs	
Laboratory: _____ Hrs	
Field Experience: _____ Hrs	
Student Directed Learning: _____ Hrs	
Other (Specify): _____ Hrs	
Attendance & analysis of life performance	

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every two years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input type="checkbox"/> Yes <input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ Virginia Cooke	Chairperson: _____ Moir Kloster (Curriculum Committee)
Department Head: _____ Jim Andersen	Dean: _____ Eric Davis
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: Feb. 2, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Students who successfully complete English 368 should

- demonstrate a knowledge of a body of dramatic works that fall under the selected topic
- have a grasp of current theoretical approaches to the study of dramatic works
- have achieved some understanding of the forms and structure of drama related to the selected topic
- show enhanced ability to read, analyze, and write critically about literature, particularly dramatic literature

METHODS:

The class will combine lecture, discussion, and seminar presentations. Where appropriate, video, oral readings, or scene presentations may be used. Attendance at a live performance may be required.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) Yes No

METHODS OF OBTAINING PLAR:

Individual portfolio assessment.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Sample texts for a course on Anglo Irish drama might include plays by Oscar Wilde, W.B. Yeats, J.M. Synge, Lady Gregory, Sean O'Casey, Brendan Behan, Samuel Beckett, Brian Friel, Conor McPherson, Marie Jones, the Druid Theatre, or others.

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Written essay assignments	50%
Analysis of a live performance	15%
Seminar presentation	15%
Final exam	20%

COURSE CONTENT:

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

Course content will vary with the "special topic" chosen. For a course in Anglo Irish drama, focusing primarily on theatre since the "Irish Renaissance" of the early 1900s, students might be covering the following content:

- a) The "stage Irishman" stereotype in British literature
- b) Oscar Wilde: the Irishman who out-Englished the English
- c) The Irish Renaissance and the founding of the Abbey Theatre: plays and essays by W.B. Yeats, J.M. Synge, Lady Gregory
- d) Exploding the heroic myth: Sean O'Casey's Juno and the Paycock, The Plough and the Stars, Cock-a-doodle Dandy
- e) Exploding every myth: Samuel Beckett's Waiting for Godot, Endgame, Play
- f) The contemporary renaissance: Field Day Theatre and Brian Friel's Translation, Faith Healer, Dancing at Lughnasa
- f) Where the girls are: plays by Gary Hines and Marie Jones and the Druid theatre