

COURSE IMPLEMENTATION DATE:	January 1994
COURSE REVISED IMPLEMENTATION DATE:	January 2014
COURSE TO BE REVIEWED:	January 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 368	College of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Topics in Drama	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course examines 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 performance theory. Attendance at a live performance may be required.

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:	<u>30</u>	Hrs
Seminar:	<u>30</u>	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	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): Virgina Cooke (revised by Heather Davis-Fisch)

Department Head: John Pitcher

Date approved: April 29, 2013

Campus-Wide Consultation (CWC)

Date of meeting: n/a

Curriculum Committee chair: Tetsuomi Anzai

Date approved: May 10, 2013

Dean/Associate VP: Jacqueline Nolte

Date approved: May 10, 2013

Undergraduate Education Committee (UEC) approval

Date of meeting: June 21, 2013

LEARNING OUTCOMES:

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

1. Interpret dramatic literature/performance in relation to the topic or theme of the course.
2. Position themselves as audience for both text and performance of dramatic literature.
3. Write literary analysis using appropriate scholarly conventions and research methods.
4. Participate appropriately in class through informal discussions and/or formal presentations.
5. Apply knowledge of relevant social and historical contexts to course materials.
6. Conduct guided research and synthesize secondary sources in written and oral work.
7. Recognize and apply critical frames to literary analysis.
8. Analyze personal responses to literature, and demonstrate understanding of how literature evokes affective responses.

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

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.

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:*] **Topic 1: Anglo-Irish Drama**

Plays by Oscar Wilde, G.B. Shaw, 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.

Topic 2: Performance theory

Henry Bial, *The Performance Studies Reader*

Marvin A. Carlson, *Performance: An Introduction*

Course pack (see items indicated by "CP" in "Course Content" for possible inclusions)

Aphra Behn, *The Rover*

Dion Boucicault, *The Octoroon*

Nina Arsenault, *The Silicone Diaries*

John Krizanc, *Tamara*

Topic 3: Gothic theatre and performance

Seven Gothic Dramas 1789-1825. Ed. Jeffrey N. Cox

The Broadview Anthology of Romantic Drama. Eds. Jeffrey N. Cox and Michael Gamer

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Short essay:	20%
Longer essay/research paper:	30%
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:]

Topic 1: Anglo-Irish Drama

Week 1: Introduction to the course. Background to the emergence of Irish Nationalist Theatre.

Week 2: Oscar Wilde and GB Shaw: the stunning diaspora in London.

Weeks 3-6: The first Irish Renaissance and the founding of the Abbey Theatre. Plays and essays by W.B. Yeats, J.M. Synge, Augusta Gregory.

Weeks 7-8: Exploding the heroic myth. Plays by Sean O'Casey.

Weeks 9-10: Exploding every myth. Plays by Samuel Beckett.

Weeks 10-11: The Northern Irish Renaissance. Field Day Theatre and the plays of Brian Friel.

Weeks 12-13: Contemporary challenges to dramatic convention: women playwrights Gary Hines, Marie Jones, and the Druid Theatre.

Topic 2: Performance Theory

Week 1: What is Performance?

Week 2: Defining Performance Studies (Reading: Schechner, "Performance Studies: The Broad Spectrum Approach" in Bial; Kirshenblatt-Gimblett, "Performance Studies" in Bial).

Week 3: Definitions of Performance (Readings: Carlson, "What is Performance?"; Phelan, *Unmarked* (excerpt in CP)).

Week 4: Performance and Anthropology (Readings: Carlson, "The Performance of Culture: Anthropological and Psychological Approaches"; Fabian, "Theatre and Anthropology, Theatricality and Culture" in Bial).

Week 5: Social Performance (Readings: Carlson, "Performance in Society: Sociological and Psychological Approaches; Goffman "Performances: Belief in the Part One is Playing" in Bial).

Week 6: Linguistics and Performativity (Readings: Carlson, "The Performance of Language: Linguistic Approaches"; J. L. Austin, "How to do Things with Words: Lecture II" in Bial).

Week 7: Performing Gender (Readings: Butler: "Performative Acts and Gender Constitution" in Bial; Behn, *The Rover*).

Week 8: Performance and Race (Readings: Bhabha, "Of Mimicry and Man" in Bial; Conquergood, "Performance Studies: Interventions and Radical Research" in Bial; Boucicault, *The Octoroon*).

Week 9: Rhetorical Performance (Readings: O'Quinn, *Staging Governance* (excerpt in CP)).

Week 10: Performance Art (Readings: Carlson, "Performance Art"; Arsenault, *The Silicone Diaries*).

Week 11: Places and Spaces of Performance (Readings: Carlson, *Places of Performance* (excerpt in CP); Krizanc, *Tamara*).

Week 12: Remembering Performance (Readings: Schneider, "Performance Remains" (in CP)).

Week 13: Critiques of Performance Studies (Reading: McKenzie, "Is Performance Studies Imperialist?" (in CP)).

Topic 3: Gothic theatre and performance

Week 1: Introduction to Romantic and Gothic theatre.

Week 2: Romantic dramaturgy - *The Kentish Barons*.

Week 3: Staging taboos - *The Castle Spectre*.

Week 4: Spectacle and scenography – *Blue-Beard*.

Week 5: Women and the stage – *De Monfort*.

Week 6: Madness and psychological realism – *Orra*.

Week 7: Gothic tragedy and Gothic tragic heroes – *Remorse*.

Week 8: Generating affect – *Bertram*.

Week 9: Closet drama and antitheatrical criticism – *The Cenci*.

Week 10: Queer gothic? – *Sardanapalus*.

Week 11: The end of the gothic? – *Presumption*.

Weeks 12-13: Class presentations.