

UNIVERSITY COLLEGE OF THE FRASER VALLEY

COURSE INFORMATION

DISCIPLINE/DEPARTMENT: Theatre **IMPLEMENTATION DATE:** November 1980

Revised: 1996

<u>Theatre 102</u>	<u>Introduction to Theatre II</u>	<u>3</u>
SUBJECT/NUMBER OF COURSE	DESCRIPTIVE TITLE	UCFV CREDITS

CALENDAR DESCRIPTION:

Surveys the development of theatre arts from the 17th century to modern times. Lectures, seminars, workshops, play readings, films, and theatre visits are part of the course.

RATIONALE:

COURSE PREREQUISITES: Theatre 101

COURSE COREQUISITES: N/A

HOURS PER TERM FOR EACH STUDENT	Lecture	30	hrs	Student Directed	
	Laboratory		hrs	Learning	hrs
	Seminar	15	hrs	Other - specify:	
	Field Experience	10	hrs		hrs
				TOTAL	55

MAXIMUM ENROLMENT: 35

Is transfer credit requested? Yes No

AUTHORIZATION SIGNATURES:

Course Designer(s): Bruce Kirkley **Chairperson:** D. Gibson
Curriculum Committee

Department Head: Ian Fenwick, BA, MFA **Dean:** J.D. Tunstall, PhD

PAC: Approval in Principle _____ **PAC: Final Approval:** _____
(Date) (Date)

Theatre 102
NAME & NUMBER OF COURSE

SYNONYMOUS COURSES:

(a) replaces _____
(course #)

(b) cannot take _____ for further credit
(course #)

SUPPLIES/MATERIALS:

TEXTBOOKS, REFERENCES, MATERIALS (List reading resources elsewhere)

REQUIRED TEXTS:

Brockett, Oscar. *The Essential Theatre* (Fifth Edition). HBJ.
Moliere. *Tartuffe*. Translator Richard Wilbur. HBJ.
Ibsen, Henrik. *A Doll's House*. Penguin.
Brecht, Bertolt. *Mother Courage*. Translator, Ralph Manheim. Arcade.
Beckett, Samuel. *Krapp's Last Tape*. Grove.
Churchill, Caryl. *Top Girls*. Methuen.
Highway, Tomson. *The Rez Sisters*. Fifth House.

OBJECTIVES:

- Introduction to some of the major historical movements in Western theatre and drama from the 17th century to the present.
- Explore representative plays and their relationship with the larger culture and society from which it sprang.

METHODS:

Lectures, seminars, discussions, films, slides, audio tapes.

STUDENT EVALUATION PROCEDURE:

Marks, Assignments and Deadlines:

10% Class Participation (includes 5% for ushering)
20% Seminar
20% Review of a play or other theatrical performance
5% Theatre Attendance
20% In-class Tests. Midterm and lateterm: 10% each.

NAME & NUMBER OF COURSE

STUDENT EVALUATION PROCEDURE (contd.)

- 25% Final Project. All projects must be approved by the instructor. Students may choose any one of the following options:
- a. Research Essay (2000 words): Some topics will be provided, although students may design a topic of their own in consultation with the instructor.
 - b. Director's or Designer's Study detailing how you would direct or design one of the plays studied this term.
 - c. Creative Theatre Project: Construct a detailed model of a set or theatre, write a one-act play, develop a complete acting analysis for a major character, mount an in-class performance of a short scene. (Only students not currently registered in a UCFV acting course may undertake an acting project.) When deciding on a creative project, please stick to the historical periods being studied in class. In any case, all projects must be approved by the instructor well in advance.
 - d. Participation in a major capacity (minimum 60 hours), either backstage or onstage, in either *The Tempest* or *The Glorious 12th*. (Note: work on *Glorious 12th* must be completed prior to the due date.) A short oral report detailing what you learned from the experience is required in the final class or exam period.

Final projects are due in the examination period. No extensions are possible and attendance at the examination class is mandatory. Failure to attend the examination class will result in a zero for this component of the course.

COURSE CONTENT

Theatre 102 surveys Western theatre and drama from the 17th Century to the present, focusing primarily on the 20th Century. The objective of the course is to introduce you to some of the major historical movements in this very diverse and exciting period of theatre history. Beginning with a major play and playwright from each movement, we will explore how this play is representative of the larger culture and society from which it sprang. The plays and historical movements we will study are as follows:

French Comedy and Italian Commedia dell'arte: Moliere's *Tartuffe*
Naturalism, Realism and Melodrama: Henrik Ibsen's *A Doll's House*
Epic Theatre: Bertolt Brecht's *Mother Courage*
Theatre of the Absurd: Samuel Beckett's *Krapp's Last Tape* and *Embers*
Feminist Theatre: Caryl Churchill's *Top Girls*
Canadian Theatre and Multiculturalism: Tomson Highway's *The Rez Sisters*

We will discuss these plays both as drama and as theatre, in addition to exploring the theatrical, cultural and historical contexts from which they sprang. The methods of the course will include seminars, discussions, lectures, films, slides and audio tapes. In addition, there will be some playreading in class, some acting and voice work, and some group exercises.

Theatre-going is an integral component of the course work, and everyone is required to attend at least three plays during the semester. Students may attend any kind of live theatre performance that interests them — including mime, dance, opera or musical theatre. Please note that this requirement is worth 5% of the total grade, and 2% points will be deducted for each play not seen, up to the maximum of 5%. This means that if a student sees only one play, he/she will receive only 1%; if two, 3%. Programmes and ticket stubs proving attendance at three plays must be submitted no later than the last day of class. Points will only be given if you provide the necessary proof.