

COURSE IMPLEMENTATION DATE: September 1998
 COURSE REVISED IMPLEMENTATION DATE: September 2011
 COURSE TO BE REVIEWED: November 2016
(six years after UPAC 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

THEA 201	Theatre	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
History of Theatre: 19th Century to the Present		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course introduces the innovations and insights which have shaped the art of theatre from the 19th century to today, investigating major trends and issues in theatre, and their significance within the context of larger cultural and historical changes.

PREREQUISITES: THEA 101, or any six university-level credits
 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: 50

STRUCTURE OF HOURS:

Lectures: 30 Hrs
 Seminar: 20 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: 36
 Expected frequency of course offerings: Every other year
(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): <u>Bruce Kirkley</u>	Date approved: <u>October 2010</u>
Department Head: <u>Bruce Kirkley</u>	Date of meeting: <u>October 15, 2010</u>
Supporting area consultation (Pre-UPAC)	Date approved: <u>November 12, 2010</u>
Curriculum Committee chair: <u>John Carroll</u>	Date approved: <u>November 12, 2010</u>
Dean/Associate VP: <u>Jacqueline Nolte</u>	Date of meeting: <u>November 26, 2010</u>
Undergraduate Program Advisory Committee (UPAC) approval	

LEARNING OUTCOMES:

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

- identify and explain major trends and issues in theatre from the early 19th century to the present day
- identify and evaluate the contributions of key figures in the theatre during the period of study
- demonstrate a coherent knowledge of significant developments in theatre, such as: diverging approaches to acting methods and styles; the rise of the modern director; the displacement of the playwright as the creative centre of the theatre; the impact of postcolonial and postmodern perspectives on theatre
- describe the commonalities, divergences and interplay between theatre and emerging media such as film, radio, television, and digital media
- apply different critical and methodological approaches to the study of theatre both as an art form and as an historical construct
- practice sound research and critical writing skills, particularly as these apply to the study of theatre history
- apply historical research to the creative process of theatre production, especially in acting, design, and directing

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

Presentations, demonstrations, discussions, seminars, class exercises, analysis of live theatre performances.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s) Portfolio assessment Interview(s) Other (specify):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples for this course might be:]*

Richard Drain, ed. *Twentieth Century Theatre: A Sourcebook*. London: Routledge, 1995.

A.M. Nagler. *A Sourcebook in Theatrical History*. New York: Dover, 1959. (A classic and widely recognized collection of original documents in theatre history)

Jennifer Wise & Craig S. Walker, eds. *The Broadview Anthology of Drama (Volume II): The Nineteenth and Twentieth Centuries*. Peterborough: Broadview Press, 2003.

Course-pack containing essays, reviews, excerpts from key texts, photographs, etc.

SUPPLIES / MATERIALS:

None

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

Seminar	20%
Essay	25%
Midterm	20%
Final exam	25%
Class participation	10%

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

Trends and issues in the history of theatre from the early 19th century to the present will be explored by investigating four major topics, with each topic comprising from two to four weeks of study.

The Path of Realism: the search for realistic representation in the theatre, focusing on such topics as: the naturalistic experiments of Andre Antoine's Théâtre Libre, Constantin Stanislavski's search for a system of realistic acting, the scenic illusionism of David Belasco and Robert Edmund Jones, and the eventual assimilation of theatrical realism by the cinema.

The Political Theatre: the development of theatre as a vehicle for social and political change, from the *verfremdungseffekt* of Bertolt Brecht's epic theatre, the collective creation of Joan Littlewood's Theatre Workshop, to the political empowerment of Augusto Boal's Theatre of the Oppressed and feminist theatres such as Great Britain's Monstrous Regiment or Canada's Nightwood Theatre.

The Antirealist Revolt: the revolts against the realistic stage, from the symbolist theatre of Maeterlinck and Yeats, the expressionism of Strindberg and O'Neill, to Antonin Artaud's Theatre of Cruelty, the absurdist theatre of Ionesco and Beckett, and Jerzy Grotowski's search for the spirituality of the body in his Poor Theatre.

The Postmodern Experience: the tensions generated by an emerging global culture and the continuing resistance and vitality of localized cultures: the intercultural theatre of Eugenio Barba, Ariane Mnouchkine, and Peter Brook; the impact of new technologies and media in Robert Wilson or Robert Lepage's Theatre of Images; the revival of aboriginal voices and stories in the theatre of Tomson Highway and the Native Earth Performing Arts Company; experiments in site-specific theatre and collective creation.