

COURSE IMPLEMENTATION DATE: January 1999
 COURSE REVISED IMPLEMENTATION DATE: January 2008
 COURSE TO BE REVIEWED: March 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: THEA 202	THEATRE	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	History of Theatre: Antiquity to the 18th Century	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course surveys key topics in the history of theatre from its origins to the 18th century. Specific topics drawn from the key areas of acting, audiences, theatre architecture, performance space, scenography, directing, and theatre criticism will be examined through a range of historical periods.

PREREQUISITES: THEA 101, or any six (6) credits of lower level Humanities or Social Sciences
 COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: _____ (Course #)	English (see Major, Drama concentration) (Department/Program)
(b) Cannot take: _____ for further credit. (Course #)	History (see program requirements) (Department/Program)

TOTAL HOURS PER TERM: 50	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:	LENGTH OF COURSE: _____
Lectures: 30 Hrs	HOURS PER DAY: _____
Seminar: 15 Hrs	
Laboratory: _____ Hrs	
Field Experience: _____ Hrs	
Student Directed Learning: _____ Hrs	
Other (Specify): 5 Hrs	
Attendance and analysis of live performanc	

MAXIMUM ENROLLMENT:	36
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every two years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	X Yes <input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	X Yes <input type="checkbox"/> No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ Bruce Kirkley	Chairperson: _____ Moira Gutteridge-Kloster
Department Head: _____ Ian Fenwick	Dean: _____ Eric Davis
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: Mar. 2, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Students in THEA 202 will:

- Develop a knowledge of specific periods and traditions in the history of theatre, such as: the ritual origins of theatre, the classical theatres of Ancient Greece and Rome, the Medieval theatre in Europe, the theatres of India (Sanskrit, Kathakali) and Japan (Noh and Kabuki), Renaissance theatre in Italy, England, and Spain; French Neoclassical theatre; English Restoration theatre.
- Recognize how major trends and issues in key areas of theatre - acting, audience, theatre buildings and performance spaces, scenography, directing - have evolved and unfolded throughout the history of the art form.
- Understand the contributions of key figures in theatre from its origins to the end of the 18th century.
- Develop an understanding of different critical and methodological approaches to the study of theatre both as an art form and as an historical construct.
- Develop research and critical writing skills.
- Understand how historical research applies to the creative process of theatre production.

METHODS:

Lectures, discussions, seminars, group exercises, attendance and analysis of live theatre performances.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

METHODS OF OBTAINING PLAR:

Portfolio review and exam

TEXTBOOKS, REFERENCES, MATERIALS:

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

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 I): From Antiquity Through the Eighteenth Century*. 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:]

The course will be arranged according to key topics or themes, which will be examined in relation to a range of historical periods. The topics to be studied may vary from year to year, but will always involve at least four of the following key areas: acting, audiences, theatre architecture and performance space, scenography, and directing. Specific topics that might be studied include: ritual and theatre, gender and performance, audience composition and behaviour, theatre architecture as a reflection of cultural and social values, the interplay of performance space and representational space (*locus* and *platea*), historical and cultural approaches to acting and/or to scenic design. Each topic will occupy at least two weeks, but no more than four weeks of class time. The course overall will examine substantially at least four major historical periods or traditions from the origins of theatre to the end of the 18th century.