UNIVERSITY OF THE FRASER VALLEY

ORIGINAL COURSE IMPLEMENTATION DATE: September 2014
REVISED COURSE IMPLEMENTATION DATE: September 2019
COURSE TO BE REVIEWED: (six years after UEC approval) February 2025
Course outline form version: 09/15/14

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 204	**Number of Credits:** 3 Course credit policy (105)
Course Full Title: Performance History II: 1600-1900 **Course Short Title (if title exceeds 30 characters):** Performance History II	
Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

Examines how theatre and performance traditions developed in diverse geographic and cultural contexts, from 1600-1900. Examples from Indigenous cultures of Turtle Island will be included.

Note: Field trips outside of class time may be required. Please refer to department website for field trip scheduling information.

Note: This course is offered as THEA 204 and ENGL 234. Students may take only one of these for credit.

Prerequisites (or NONE):	15 university-level credits.
Corequisites (if applicable, or NONE):	NONE
Pre/corequisites (if applicable, or NONE):	NONE

Equivalent Courses (cannot be taken for additional credit)
Former course code/number:
Cross-listed with: **ENGL 234**
Equivalent course(s): **ENGL 234**
Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.

Transfer Credit
Transfer credit already exists: ☒ Yes ☐ No
Transfer credit requested (OReg to submit to BCCAT):
☐ Yes ☒ No (if yes, fill in transfer credit form)
Resubmit revised outline for articulation: ☐ Yes ☒ No
To find out how this course transfers, see **bctransferguide.ca**.

Total Hours: 45
Typical structure of instructional hours:

Lecture hours	15
Seminars/tutorials/workshops	25
Laboratory hours	
Field experience hours	
Experiential (practicum, internship, etc.)	
Online learning activities	
Other contact hours: Field trip	5
Total	**45**

Special Topics
Will the course be offered with different topics?
☐ Yes ☒ No
If yes, different lettered courses may be taken for credit:
☐ No ☐ Yes, repeat(s) ☐ Yes, no limit
Note: The specific topic will be recorded when offered.

Maximum enrolment (for information only): 36

Expected frequency of course offerings (every semester, annually, every other year, etc.): Annually

Department / Program Head or Director: Heather Davis-Fisch	**Date approved:**	August 29, 2018
Faculty Council approval	**Date approved:**	September 14, 2018
Campus-Wide Consultation (CWC)	**Date approved:**	September 14, 2019
Dean/Associate VP: Jacqueline Nolte	**Date of posting:**	January 11, 2019
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	February 1, 2019

Learning Outcomes

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

- Research a topic in performance history between 1600 and 1900, by selecting a topic, articulating a question, identifying relevant primary and secondary sources, evaluating source material, and sharing findings with peers;
- Articulate a simple argument in writing, following scholarly conventions, in a clear and well-organized manner;
- Participate in praxis-based exercises;
- Apply historical theories of performance to theatrical examples;
- Demonstrate self-reflexivity in relation to course materials and own learning process;
- Explain key developments in performance history from 1600 to 1900;
- Recognize relationships between theatre and performance and historical, social, cultural, and aesthetic contexts;
- Describe several ways that different cultures preserve evidence of past performances of the past (e.g. oral history, photographs, audio recordings, textual records); and
- Contribute to class discussions of course materials.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

Lectures, class and small group discussions, guest lecturers, student presentations, field trips, and practical workshops.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Zarilli, P. et al	*Theatre Histories*	☐	Routledge	2009
2.	Wasserman, J.	*Spectacle of Empire*	☐	Talonbooks	2006
3.	Sheridan, R.B.	*Pizarro*	☐	Broadview	2017
4.	Braddon/Roberts	*Lady Audley's Secret*	☐	Broadview	2013
5.	Ibsen, H.	*A Doll's House*	☐	Dover	1992
6.	Course pack: Roach, *Cities of the Dead;* Taylor, *The Archive and the Repertoire*; Carlson, ed., *You Are Asked to Witness*; Archibald, *Indigenous Story-work*; Corneille, *Discourses*; Corneille, *The Cid;* Collier, *A Short View of the English Stage*; Behn, *The Rover*; Chikamatsu, *Love Suicides at Sonezaki* Zola, *Naturalism in the Theatre*.				

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)

n/a

Typical Evaluation Methods and Weighting

Final exam:	25%	Assignments:	-%	Midterm exam:	-%	Practicum:	-%
Quizzes/tests:	-%	Lab work:	-%	Field experience:	-%	Shop work:	-%
Presentation:	30%	Reading summaries:	15%	Research project:	30%	Total:	100%

Details (if necessary): Research project including research question, annotated bibliography, and secondary source summary components. Exam is a creative, in-class exam.

Typical Course Content and Topics

Week 1–2: Introduction to theatre history and historiography (Roach and Taylor)

Weeks 3–4: Indigenous storytelling and contact performance (*Theatre of Neptune in New France*)

Weeks 5–7: Neoclassical Theatres: conventions, genres, the role of the state (*The Cid*, *The Rover,* Love Suicides)

Weeks 8–11: Performance and cultural change: colonialism and gender (*Pizarro*, *Lady Audley's Secret*, *A Doll's House)*

Week 12–13: Exam preparation and presentation