ORIGINAL COURSE IMPLEMENTATION DATE: September 2019

REVISED COURSE IMPLEMENTATION DATE:

COURSE TO BE REVIEWED (six years after UEC approval)**:** February 2025

Course outline form version: 10/27/2017

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 205	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Foundations of Performance Studies

Course Short Title: Found. of Performance Studies

(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Humanities	**Department (or program if no department):** Theatre

Calendar Description:

Introduces students to the interdisciplinary field of performance studies, situating performance as both an object of study and a lens through which to view the world.

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

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

Antirequisite Courses *(Cannot be taken for additional credit.)*

Former course code/number:

Cross-listed with:

Dual-listed with:

Equivalent course(s):

(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar hours	20
Tutorials/workshops	20
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours: Field trip	5
Total hours	**45**

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Special Topics

This course is offered with different topics:

☒ No ☐ Yes *(Double-click on box to select it as checked.)*

If yes, different lettered courses may be taken for credit:

☐ No ☐ Yes, repeat(s) ☐ Yes, no limit

(The specific topic will be recorded when offered.)

Transfer Credit

Transfer credit already exists: *(See **bctransferguide.ca**.)*

☒ No ☐ Yes

Submit revised outline for rearticulation:

☐ No ☒ Yes *(If yes, fill in transfer credit form.)*

Grading System

☒ Letter Grades ☐ Credit/No Credit

Expected Frequency of Course Offerings:

Every other year

Department / Program Head or Director: Heather Davis-Fisch	**Date approved:**	August 29, 2018
Faculty Council approval	**Date approved:**	September 14, 2018
Dean/Associate VP: Jacqueline Notle	**Date approved:**	September 14, 2019
Campus-Wide Consultation (CWC)	**Date of posting:**	November 30, 2018
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 studies 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 performance theory to a range of cultural phenomena;
- Demonstrate self-reflexivity in relation to course materials and own learning process;
- Define performance in two or more ways, drawing on the perspectives of different disciplines;
- Summarize key theories in the field of performance studies;
- Explain how performances can fulfill a range of social, cultural, political, and artistic functions;
- 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.)*

Lecture, class and small-group discussions, seminars, practice-based workshops, and field trips.

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.	Bial, H. , ed.	The Performance Studies Reader	☐	Routledge	2015
2.	Carlson, M.	Performance: A Critical Introduction, 3rd edition	☐	Routledge	2017
3.			☐		
4.			☐		
5.			☐		

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

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	60%	Field experience:	-%	Portfolio:	-%
Midterm exam:	-%	Project:	30%	Practicum:	-%	Participation:	10%
Quizzes/tests:	-%	Lab work:	-%	Shop work:	-%	Total:	100%

Details (if necessary): Assignments include reading responses and performance analysis. Project is a research project, including research question, annotated bibliography, and position paper. Participation mark includes contribution to praxis-based activities and class discussions.

Typical Course Content and Topics

Week 1: Overview of course (Jackson, Kirshenblatt-Gimblett)

Weeks 2–3: Performance in Indigenous Contexts (Robinson, Carter, Bhabha)

Weeks 4–6: The Performance of Culture: Anthropological and Ethnographic Approaches (Turner, Schechner, Fabian)

Weeks 7–9: Performance and Language (Austin, Butler, Parker and Sedgwick)

Weeks 10–12: Social Performance: Sociological and Psychological Approaches (Goffman, Geertz, Gabler)

Week 13: Conclusions