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 206	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Dramaturgy

Course Short Title: Dramaturgy

(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:

A thorough introduction to dramaturgy, the study of drama in literary and historical contexts. Emphasis is on analysis of dramatic structures and dramaturgy as an applied, practical skill.

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

Prerequisites (or NONE):	THEA 101 or any first-year ENGL course numbered 104 or higher.
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 Nolte	**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:

- Annotate a section of script by generating questions; identifying relevant primary, secondary, and reference sources; evaluating source materials, and explaining findings in writing;
- Articulate a simple argument in writing, following scholarly conventions, in a clear and well-organized manner;
- Define key terms and concepts in script analysis, especially those related to dramaturgical structure;
- Identify the dramaturgical and generic characteristics of scripts from diverse cultures and historical periods, including characters, language, structural conventions, and themes;
- Explain significant features of a script for different audiences, e.g. directors, actors, academics, audience members;
- Demonstrate self-reflexivity in relation to course materials and own learning process;
- Recognize relationships between dramatic texts and performances and historical, social, cultural, and aesthetic contexts; 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.)*

Lecture, class and small-group discussions, presentations, field trips, and videos of performances.

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.	Pavis, P.	Dictionary of the Theatre	☐	UTP	1998
2.	Sophocles	*Oedipus Rex*	☐	Oxford UP	1988
3.	Behn, A.	Emperor of the Moon	☐	Broadview	2011
4.	Wilde, O.	*The Importance of Being Earnest*	☐	Broadview	2009
5.	Pinter, H.	*Betrayal*	☐	Faber	2013
6.	Kane, M.	Moonlodge	☐	PDF	

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

n/a

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	85%	Field experience:	-%	Portfolio:	-%
Midterm exam:	15%	Project:	-%	Practicum:	-%	Other:	-%
Quizzes/tests:	-%	Lab work:	-%	Shop work:	-%	Total:	100%

Details (if necessary): Assignments include: dramatic structure analysis (15%), genre analysis (15%), annotated scene (15%), production package (for actors, directors, or designers) (group assignment) (20%), audience website (20%)

Typical Course Content and Topics

Week 1: History of dramaturgy

Week 2–3: Overview of western genres, dramatic structures

Weeks 4–5: Aristotelian dramaturgy and classical tragedy: Dramatic structure analysis on *Oedipus*

Weeks 6–7: Accounting for the performing body: Genre analysis on *Emperor of the Moon*

Weeks 8–9: Researching a text: Language, cultural references, social context: Annotated scene from *The Importance of Being Earnest*

Weeks 10–11: Disrupting the well-made play: Actors' package on *Betrayal*

Weeks 12–13: Indigenous dramaturgy: Audience website on *Moonlodge*