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: 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 301	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: Theatrical Modernisms
Course Short Title:
(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):** English

Calendar Description:

Examines how concepts of modernism and post-modernism have affected contemporary performance practices in a range of cultures, including Indigenous and non-western modernisms.

Note: This course is offered as THEA 301 and ENGL 365. Students may take only one of these for credit.

Prerequisites (or NONE):	One of the following: THEA 203, THEA 204, THEA 205, THEA 206, any 200-level course in ENGL, or 45 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: **ENGL 365**
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	35
Tutorials/workshops	25
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours:	
Total hours	**60**

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:
Annually

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:** 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:

- Apply modernist and postmodernist dramatic and performance theory to the analysis of assigned plays and performances;
- Situate performances in historical, theoretical, cultural, and aesthetic context;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Evaluate key developments in the history of modern and postmodern theatre and performance;
- Explain how examples demonstrate key characteristics of modernism and postmodernism(s) and reflect broader theatrical movements and cultural values;
- Write a research paper, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively;
- Apply research methods as relevant to modern and postmodern performance (e.g. archival analysis, multimedia analysis, performance materialism); and
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions.

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, seminars, readings, discussions, audio-visual materials, guest speakers, presentations, and research projects.

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.	Wedekind, F.	Spring Awakening	☐	Farrar, Strauss, and Giroux	2014
2.	Beckett, S	Endgame	☐	Grove	2009
3.	Pirandello, L	6 Characters in Search of an Author	☐	Signet	1998
4.	Jones, L.	The Dutchman and the Slave	☐	Harper	1971

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

Plays and performance documents will be available on Blackboard.

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	55%	Project:	35%	Participation	10%

Details (if necessary): Project is a research project culminating in a research essay. Assignments include play analysis, seminar presentation, praxis-based presentation.

Typical Course Content and Topics

Week 1: Introduction to course; what's modern?

Weeks 2–5: European modernisms

- The Avant-Garde: German expressionism, futurism, biomechanics, surrealism, Theatre of Cruelty; excerpts from *Twentieth-Century Theatre: A Sourcebook*; Wedekind, *Spring Awakening*
- Early modernism: pushing the bounds of realism; Chekhov, *The Three Sisters*
- High modernism: aesthetic explorations and transcendence; Pirandello, *Six Characters in Search of an Author*
- Late modernism: absurdism and meta-theatricality; Beckett, *Endgame*
- How to generate and articulate research questions
- How to develop a working bibliography

Weeks 6–9: "Other" modernisms

- Modernism and interculturalism; Artaud, *The Theatre and Its Double*; Brecht, "Alienation Effects in Chinese Acting"; Brook, *Mahabharata* (video)
- Black modernism; Baraka (Jones), *The Dutchman*; Soyinka, *The Lion and the Jewel*
- Feminism and modernism; Stein, *Four Saints in Three Acts*
- Indigenous modernism: Riggs, *The Cherokee Night*
- Modernism in the Arab world; al-Hakim, *The Sultan's Dilemma*
- Synthesizing sources
- Outlining complex arguments; using workshop activities to fine-tune ideas
- Communicating research to others

Weeks 10–13: After modernism

- Happenings and Performance Art: Kaprow, *Eighteen Happenings in Six Parts*; Cage, *4'33"*; Dobkin, *How Many Performance Artists…*
- Intermediality: Wilson, *Einstein on the Beach*; Spiderwebshow, *The Revolutions*- Editing and revising strategies
- Peer review