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

Course Full Title: Canadian Performance Histories

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):** Theatre

Calendar Description:

This course examines the diverse histories of performance and theatrical practices in the lands now known as Canada. It also considers how performance historiography has developed since 1867.

Prerequisites (or NONE):	One of the following: THEA 203, THEA 204, THEA 205, THEA 206, 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:

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:

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:

- Situate performances in historical, social, institutional, and cultural contexts;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Employ praxis-based methods to answer questions and solve problems;
- Identify key features of narratives accounting for the development of theatre and performance practice in Canada;
- Explain the roles theatre and performance play in the construction of national identities and ideas of nation.
- 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 performance history (e.g. textual analysis, close reading, archival analysis, praxis-based research); 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.	Davis-Fisch, H. ed.	Canadian Performance Histories and Historiographies	☒	Playwrights Canada	2017
2.	Davis-Fisch, H. ed.	Past Lives: Performing Canada's Histories	☒	Playwrights Canada	2017
3.			☒		
4.			☐		
5.			☐		

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

n/a

Typical Evaluation Methods and Weighting

Final exam:	-%	Assignments:	55%	Field experience:	-%	Portfolio:	-%
Midterm exam:	-%	Project:	35%	Practicum:	-%	Participation:	10%
Quizzes/tests:	-%	Lab work:	-%	Shop work:	-%	Total:	100%

Details (if necessary): Assignments include: reading responses, student-led seminar on assigned text, praxis-based presentations. Project is a research project culminating in a research paper.

Typical Course Content and Topics

Week 1: Macro-Narratives: the "Maturation" of Canadian Theatre

Week 2–4: Our Home On Native Land: Indigenous Representation in the Nineteenth Century (Kovacs, "Beyond Shame and Blame…"; Mair, *Tecumseh*; Davies, *At My Heart's Core*); how to generate and articulate research questions

Week 5–6: Settling, Staging, and Imagining the Nation and Its Boundaries (Schweitzer, "Three Sentences"; Johnson, "Shield us from this Base Ridicule"; Denison, *Alexander Mackenzie*; Filewod, "Affect and the Unproduced") ; how to develop a working bibliography

Weeks 7–8: Canadian Sovereignty and Exclusions from the Nation (Lindgren, "Beyond Primary Sources"; Whittaker, "Un/disciplined Re/collections…"; Riley "Invisibility and Early New Play Dramaturgy"; Pollock, *The Komagatu Maru Incident*); synthesizing sources; outlining complex arguments; using workshop activities to fine-tune ideas

Weeks 9–11: Thinking/Rethinking Québec (Roddick, *The Birth of Montreal*; Jubinville, "Theatre in the New World: Troubles in Modernity"; Nolette, "Chiac and the Linguistic Detour…"; Gale, *Angelique*); communicating research to others; editing and revising strategies; peer review

Weeks 12–13: Performing Futurity: Re-Worlding in the Twenty-First Century (Carter, Recollet, and Robinson, "Interventions in the Maw of Old World Hunger…"; LaFlamme, "BC Aboriginal Theatre History…"; Dandurand, *Please Do Not Touch the Indians*)