ORIGINAL COURSE IMPLEMENTATION DATE: September 2006
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 305	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: Theatre for Young Audiences
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:

Investigates the purpose, philosophy, and methods for creating theatrical performances for or with young audiences, ranging from very young children to older adolescents. Explores the history of theatre for young audiences, significant scripts, devising and adapting stories, and the professional theatre.

Prerequisites (or NONE):	One of 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 Notle	**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:

- Situate TYA performances in historical, theoretical, social, and cultural context;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Employ praxis-based methods to answer questions and solve problems;
- Discuss significant developments in TYA across Canada;
- Describe what makes TYA a unique form of theatre and performance (e.g. with reference to working methods, business/funding practices, creative process, relationship to audience);
- Collaborate in creative problem solving, demonstrating interpersonal communication skills, consensus-building, and active listening;
- Apply critical concepts related to TYA to plays and performances;
- Analyze the impact of TYA on child development.
- 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 TYA (e.g. embodied pedagogy, action-based research methods); 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.)*

Lecture, class and small-group discussions, and presentations.

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.	Foon, D.	New Canadian Kid/Invisible Kids	☐	Playwrights Canada	1989
2.	Taylor, D. H.	The Boy in the Treehouse/Girl Who Loved Horses	☐	Talonbooks	2017
3.	Stucky, N. and Wimmer, C.	Teaching Performance Studies	☐	Southern Illinois UP	2002
4.	Wise, J. and Jerke, L.	Liz Gorrie and the Kaleidoscope Alternative	☐	TRIC 36.1	2015
5.	Penny, R.	Just for Them: Lynda Hill on Diversity and Theatre for Young Audiences	☐	Alt.theatre 10.2	
6.	Wood, D. and Grant J.	Theatre for Children: A Guide to Writing, Adapting, Directing and Acting		Ivan R. Dee	1999

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 TYA project proposal, praxis-based presentations, analysis of case studies, and journaling. Project is a research project culminating in a research paper.

Typical Course Content and Topics

Week 1: Intro to Theatre for Young Audiences

Week 2–3: Historical overview of theatre and performances for young audiences; how to generate and articulate research questions

Weeks 4–5: Spectatorship in TYA – What do children respond to?; how to develop a working bibliography

Weeks 6–7: Adapting sources and devising for and with young audiences; synthesizing sources

Weeks 8–9: Intercultural and Indigenous performance for young audiences; outlining complex arguments; using workshop activities to fine-tune ideas; communicating research to others

Weeks 10–11: The business of TYA in Canada; editing and revising strategies; peer review

Weeks 12–13: TYA as a unique genre of theatre and performance