

COURSE IMPLEMENTATION DATE: January 2012
 COURSE REVISED IMPLEMENTATION DATE: _____
 COURSE TO BE REVIEWED: February 2017
(six years after UPAC approval) (month, year)

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

THEA 307	Theatre	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	World Theatre	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course explores the history, literature, and performance practices of a variety of non-European theatre traditions, which could include Asian, African, and Indigenous forms of performance. Students will develop a critical appreciation of non-Western performance traditions and broaden their awareness of the definitions of theatre throughout the world.

PREREQUISITES: THEA 101 or completion of 45 university-level credits, or instructor's permission.
 COREQUISITES:
 PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
 (b) Cross-listed with: _____
 (c) Cannot take: _____ for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	35	Hrs
Seminar:	20	Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify): workshops	5	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: **24**

Expected frequency of course offerings: Every other year
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☐ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☒ Yes ☐ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes ☒ No

Course designer(s): **Colleen Lanki**

Department Head: **Bruce Kirkley**

Supporting area consultation (Pre-UPAC)

Curriculum Committee chair: **John Carroll**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Program Advisory Committee (UPAC) approval

Date approved: **January 7 2011**

Date of meeting: **February 4, 2011**

Date approved: **February 11, 2011**

Date approved: **February 11, 2011**

Date of meeting: **February 25, 2011**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- outline and differentiate the history, social and performance contexts, and performance practices of a number of non-European theatre forms
- demonstrate an understanding of the aesthetic principles of these theatre forms and critically evaluate how they are used in performance
- analyze and differentiate the meaning of “performance” and “theatre” in an international context
- discern, analyze, and evaluate the global influences of these theatre forms

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, seminars, reading, discussions, audio-visual materials, guest speakers/performers, presentations, and written projects.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s) ☐ Other (specify):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples for this course might be:]*

This list is for a general Asian Theatre Survey, heavily focused on some of the major performance forms in East, South, and South-East Asia. Depending on the instructor's expertise, the focus could vary.

Indian Theatre: Traditions of Performance. Farley P. Richmond, Darius L. Swann, and Phillip B. Zarilli, eds. Honolulu: University of Hawaii Press, 1990.

Kathakali Dance-Drama: Where Gods and Demons Come to Play. Phillip B. Zarilli. London: Routledge, 2000.

On Thrones of Gold: Three Javanese Shadow Plays. James R. Brandon, ed. Honolulu: University of Hawaii Press, 1993.

Listening to Theatre: The Aural Dimension of Beijing Opera. Elizabeth Wichmann. Honolulu: University of Hawaii Press, 1991.

Eight Chinese Plays William Dolby. NY: Columbia University Press. 1978.

Japanese Nô Dramas, Royall Tyler, ed. and trans. London: Penguin Books, 1992.

The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism. Benito Ortolani. Princeton University Press, 1990.

Traditional Japanese Theater: An Anthology of Plays. Karen Brazell. NY: Columbia University Press, 1998.

Course Pack to be developed containing articles and play scripts.

SUPPLIES / MATERIALS:

Materials for final project (if necessary)

STUDENT EVALUATION: *[An example of student evaluation for this course might be:]*

Attendance and participation	10%
Exam #1 (midterm)	30%
Exam #2 (final)	30%
Final Paper/Project:	30%

COURSE CONTENT: *[Course content varies by instructor. An example of course content might be:]*

This example is a general Asian Theatre Survey, heavily focused on some of the major performance forms in East, South and South-East Asia. Depending on the instructor's expertise, the focus could vary.

Week 1: Introduction to the course

Week 2: INDIA: Natyasastra and characteristics of Indian Drama
INDIA: Kutiyattam

Week 3: INDIA: Kathakali

Week 4: INDONESIA: Gambuh (Bali)
INDONESIA: Topeng (Bali)

Week 5: INDONESIA: Wayang Kulit (Java)

Week 6: CHINA: Jingju 1

Week 7: CHINA: Jingju 2

Week 8: KOREA: Pongsan Talchum
KOREA: Pansori

Week 9: JAPAN: Noh and Kyôgen

Week 10: JAPAN: Kabuki

Week 11: JAPAN: Bunraku

Week 12: Final presentations

Week 13: Discussion on final presentations and traditional performances in contemporary contexts