OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE: May 2009
COURSE REVISED IMPLEMENTATION DATE: September 2014
COURSE TO BE REVIEWED: September 2020
(six years after UEC 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 360	Theatre	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Selected Topics in Theatre Studies
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course provides students with an opportunity to explore a topic or specific area of theatre studies and will vary with the instructor. Different topics will be identified by adding a letter to the course numbers, e.g., 360C, 360D.

PREREQUISITES: THEA 211 or 45 university-level credits. Note: As of September 2015, prerequisites will change to the following: One of the following: THEA 203/ENGL 233, THEA 204/ENGL 234, or 45 university-level credits.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces: **THEA 359**
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	**20**	Hrs
Seminar:	**20**	Hrs
Laboratory:	**15**	Hrs
Field experience:	**5**	Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **30**
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): **Heather Davis-Fisch**

Department Head:	**Bruce Kirkley**	Date approved:	**October 2013**
Campus-Wide Consultation (CWC)		Date of meeting:	**November 1, 2013**
Curriculum Committee chair:	**Amanda McCormick**	Date approved:	**December 6, 2013**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**December 6, 2013**
Undergraduate Education Committee (UEC) approval		Date of meeting:	**January 31, 2014**

LEARNING OUTCOMES:

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

- Apply knowledge of the major concepts, principles, and theoretical perspectives relevant to the chosen topic;
- Explain the relationship between the chosen topic and relevant historical, social, political, or aesthetic contexts;
- Relate performance theory and performance practice in scholarly or creative activities;
- Analyze course themes and concepts in group discussions, studio work, performance, and/or writing;
- Demonstrate self-reflexivity and intellectual curiosity in relation to course material;
- Produce a research project, following a process that includes identifying a research question, locating and evaluating source material, and synthesizing multiple sources effectively;
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions

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

Lectures, videos, field trips, seminar, studio labs.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☒ Other (specify): Studio demonstration

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. Two examples of texts for this course might be:]

Example 1: Gothic and Romantic Theatre
Jeffrey N. Cox, ed. *Seven Gothic Dramas, 1789-1825*
Jeffrey N. Cox and Michael Gamer, eds. *The Broadview Anthology of Romantic Drama*
Coursepack of primary sources relevant to assigned plays (play reviews, images, playbills, contemporary theatre criticism)

Example 2: Contemporary Indigenous Theatre
Rob Appleford (ed.), *Aboriginal Drama and Theatre*
Tomson Highway, *Dry Lips Oughta Move to Kapuskasing*
Tomson Highway, *The Rez Sisters*
Monique Mojica and Ric Knowles (eds.), *Staging Coyote's Dream* (Vol. 1)
Tunooniq Theatre, *Changes*
Tunooniq Theatre, *In Search of a Friend*

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Reading journal:	15%
Analytic essay:	15%
Group presentation:	15%
Leading class discussion:	15%
Research project:	40%

COURSE CONTENT:

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

Example 1: Gothic and Romantic Theatre
Week 1: Overview of Eighteenth Century Theatre
Week 2: Theatre as popular culture; reading: John Home, *Douglas*
Week 3: Defining the Gothic; reading: Hannah More, *Percy*
Week 4: Women and the Romantic stage: reading: Hannah Cowley, *Albina, Countess of Raimond*
Week 5: Gothicism and Romanticism: reading: Matthew Lewis, *The Castle Spectre*; workshop class
Week 6: Staging Taboos: critical responses to *The Castle Spectre*
Week 7: Scenographic spectacles; reading: George Colman the Younger, *Blue Beard*
Week 8: Orientalism and performance; Lord Byron, *Sardanapalus*
Week 9: Romantic acting theories; reading: Joanna Baillie, *De Montfort*
Week 10: Theatre and affect; reading: Robert Maturin, *Bertram*; workshop class
Week 11: Performing colonization; reading: Richard Brinsley Sheridan, *Pizarro*
Week 12: Gothic tragedy; reading: Percy Shelley, *The Cenci*; workshop class
Week 13: Gothic parodies; reading: Richard Brinsley Peake, *Presumption; or, The Fate of Frankenstein*

Example 2: Contemporary Indigenous Theatre
Week one: Histories of Indigenous theatre; readings: Drew Hayden Taylor, “Alive and well: Native theatre in Canada”; Tomson Highway, “On Native Mythology”
Week two: The “beginning” of native theatre in Canada?; readings: Floyd Favel Starr, “The theatre of orphans/Native languages on stage”; Tomson Highway, *The Rez Sisters*
Week three: Gender and culture; readings: Geraldine Manossa, “The Beginning of Cree Performance Culture”; Tomson Highway, *Dry Lips*
Week four: Theatre and the land: readings; Ric Knowles, “Translators, Traitors, Mistresses, and Whores: Monique Mojica and the Mothers of the Métis Nations”; Tunooniq Theatre, *Changes* and *In Search of a Friend*
Week five: Storytelling and textualization; readings: Daniel David Moses, “A Handful of Plays by Native Earthlings”; Spiderwoman Theater, *Reverb-ber-ber-rations*
Week six: Desire, sexuality, and colonization; readings: Sheila Rabillard, “Absorption, Elimination and the Hybrid: Some Impure Questios of Gender and Culture in the Trickster Drama of Tomson Highway”; Floyd Favel *Lady of Silences*
Week seven: Questions of genre; readings: Yvette Nolan, “Selling Myself: the Value of an Artist”; William S. Yellow Robe, *The Independence of Eddie Rose*
Week eight: Theatre and social intervention; readings: Marie Clements, *The Unnatural and Accidental Women*
Week nine: Drama and memory; reading: Drew Hayden Taylor, *Girl Who Loved Her Horses*
Week ten: Reclaiming/rewriting history; readings: Rob Appleford, “Daniel David Moses: Ghostwriter with a Vengeance”; Daniel David Moses, *Almighty Voice and His Wife*
Week eleven: Strategies of resistance; reading: Monique Mojica, *Princess Pocahontas and the Blue Spots*
Week twelve and thirteen: Creative Research Presentations