

COURSE IMPLEMENTATION DATE:	May 2009
COURSE REVISED IMPLEMENTATION DATE:	September 2015
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: 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**

Campus-Wide Consultation (CWC)

Curriculum Committee chair: **Amanda McCormick**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Education Committee (UEC) approval

Date approved: **October 2013**

Date of meeting: **November 1, 2013**

Date approved: **December 6, 2013**

Date approved: **December 6, 2013**

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 Questions 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