UNIVERSITY OF THE FRASER VALLEY

ORIGINAL COURSE IMPLEMENTATION DATE: May 2009
REVISED COURSE IMPLEMENTATION DATE: September 2019
COURSE TO BE REVIEWED (six years after UEC approval)**:** March 2025
Course outline form version: 05/18/2018

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: THEA 360	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: Special Topics in Performance Studies
Course Short Title: Spec. Top. Performance Studies
(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:

Provides students with an opportunity to explore a topic or specific area of performance studies and will vary with the instructor.

Note: This course will be offered under different letter designations (e.g. C-Z) representing different topics, and may be repeated for credit provided the letter designation differs.

Prerequisites (or NONE):	One of the following: THEA 203/ENGL 233, THEA 204/ENGL 234, 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: **THEA 359**
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 *(Double-click on boxes to select.)*
This course is offered with different topics:
☐ No ☒ Yes *(If yes, topic will be recorded when offered.)*

Independent Study
If offered as an Independent Study course, this course may be repeated for further credit: *(If yes, topic will be recorded.)*
☐ No ☐ Yes, repeat(s) ☐ Yes, no limit

Transfer Credit
Transfer credit already exists: *(See **bctransferguide.ca**.)*
☒ No ☐ Yes
Submit outline for (re)articulation:
☐ No ☒ Yes *(If yes, fill in transfer credit form.)*

Grading System
☒ Letter Grades ☐ Credit/No Credit

Maximum enrolment (for information only): 30

Expected Frequency of Course Offerings:
Every other year

Department / Program Head or Director: Heather Davis-Fisch	**Date approved:**	October 29, 2018
Faculty Council approval	**Date approved:**	November 2018
Dean/Associate VP: Jacqueline Nolte	**Date approved:**	November 2018
Campus-Wide Consultation (CWC)	**Date of posting:**	February 22, 2019
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	March 29, 2019

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;
- 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;
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions;
- Produce a research project, 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 the chosen topic and field;
- Communicate arguments orally and in writing, demonstrating fluency with scholarly voice and conventions;
- Situate the topic in historical, social, institutional, and cultural contexts; and
- Employ praxis-based methods to answer questions and solve problems.

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, and guest speakers..

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.)*
[Note: the reading list below is for example 1 in typical course content and topics]

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Cox, J., ed.	Seven Gothic Dramas, 1789–1825	☐	Ohio University Press	1993
2.	Cox, J., & Gamer, M., eds.	The Broadview Anthology of Romantic Drama	☐	Broadview Press	2003
3.		Course-pack	☐		
4.			☐		

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

Course content varies by instructor and topic.

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 1: Histories of Indigenous theatre; readings: Drew Hayden Taylor, “Alive and well: Native theatre in Canada”;

Tomson Highway, “On Native Mythology”

Week 2: 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 3: Gender and culture; readings: Geraldine Manossa, “The Beginning of Cree Performance Culture”; Tomson Highway, Dry Lips

Week 4: 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 5: Storytelling and textualization; readings: Daniel David Moses, “A Handful of Plays by Native Earthlings”; Spiderwoman Theater, Reverb-ber-ber-rations

Week 6: 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 7: Questions of genre; readings: Yvette Nolan, “Selling Myself: the Value of an Artist”; William S. Yellow Robe, The Independence of Eddie Rose

Week 8: Theatre and social intervention; readings: Marie Clements, The Unnatural and Accidental Women

Week 9: Drama and memory; reading: Drew Hayden Taylor, Girl Who Loved Her Horses

Week 10: Reclaiming/rewriting history; readings: Rob Appleford, “Daniel David Moses: Ghostwriter with a Vengeance”; Daniel David Moses, Almighty Voice and His Wife

Week 11: Strategies of resistance; reading: Monique Mojica, Princess Pocahontas and the Blue Spots

Week 12–13: Creative Research Presentations