UNIVERSITY OF THE FRASER VALLEY

ORIGINAL COURSE IMPLEMENTATION DATE: September 2007
REVISED COURSE IMPLEMENTATION DATE: January 2020
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 401	**Number of Credits:** 4 Course credit policy (105)

Course Full Title: Performance Theory
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:

This course introduces students to critical theory, performance theory, and their application to theatre, dramatic literature, and performance. Students will become familiar with a range of theoretical and methodological approaches to theatre and performance studies.

Note: Field trips to attend performances may be required.

Prerequisites (or NONE):	One of: THEA 301, THEA 302, THEA 303, THEA 304, THEA 305, THEA 306, THEA 307, THEA 360, or 60 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	30
Tutorials/workshops	30
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): 24

Expected Frequency of Course Offerings:
Every two years

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:

- Demonstrate familiarity with a range of major theoretical perspectives, such as semiotics, phenomenology, deconstruction and poststructuralism, theories of gender, postcolonial theory, critical race theory;
- Apply concepts from theoretical readings to the analysis of live performances and of dramatic and performance texts;
- Lead and critically reflect on "praxis" based activities, exploring the relationship between performance theory and performance practice;
- Demonstrate self-awareness by critically locating self in relation to readings and performances;
- Recognize the "real-world" applications and implications of critical and performance theory, with particular emphasis on the implications of critical and performance theory for historically marginalized groups;
- Contribute to the development of an intellectual community through participation in class seminars and activities outside of class (for example, reading groups, reading disciplinary journals, attending cultural events in Vancouver and Fraser Valley);
- Identify a research problem arising from critical and performance theory and develop a praxis-informed research methodology appropriate to research problem; and
- Effectively present research both orally and in writing.

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, performance/praxis workshops, and discussions.

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.)
1.	Coursepack	Course-pack containing: Suzan-Lori Parks, Venus; Mark Fortier, "Theatre, Life and Language;" Ferdinand de Saussure, "Course in General Linguistics;" Charles Peirce, "Collected Papers;" Michel Foucault, "Panopticism" and "The 'Other' Victorians;" Terry Eagleton, from Literary Criticism; Diana Taylor, from The Archive and the Repertoire; Joseph Roach, "Slave Spectacles and Tragic Octoroons;" E. Patrick Johnson, from Appropriating Blackness; Shannon Jackson, "White Noises;" Eric Lott, "Love and Theft;" Stuart Hall, "Race the Floating Signifier;" Ruth Frankenberg, "Mirage of an Unmarked Whiteness;" Gayatri Spivak, from Can the Subaltern Speak?; Edward Said, from Orientalism; Taiaiake Alfred and Jeff Corntassel, "Being Indigenous;" Eve Tuck and K. Wayne Yang, "Decolonization is Not a Metaphor;" Judith Butler, "Performative Acts;" Laura Mulvey, "Visual Pleasure;" Arlie Hochschild, "Feeling Management;" Sara Ahmed, from Queer Phenomenology.

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Cost of theatre tickets and travel as far as Vancouver to attend productions.

Typical Evaluation Methods and Weighting

Assignments:	55%	Project:	35%	Seminar presentation:	10%	Total:	100%

Details (if necessary): Typical assignments include: performance analysis (15%), performance pitch (15%), weekly writing assignments (25%).

Typical Course Content and Topics

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

Week 1: Semiotics and Phenomenology — Mark Fortier, "Theatre, Life and Language," Ferdinand de Saussure, "Course in General Linguistics," Charles Peirce, "Collected Papers"
Week 2: Deconstruction and Discipline — Terry Eagleton, from Literary Criticism, Michel Foucault, "Panopticism" and "The 'Other' Victorians"
Week 3: Acts of Transfer — Diana Taylor, from The Archive and the Repertoire
Week 4: Genealogies of Performance — Joseph Roach, "Slave Spectacles and Tragic Octoroons"
Week 5: Politics of Authenticity — E. Patrick Johnson, from *Appropriating Blackness* and Shannon Jackson, "White Noises"
Week 6: Minstrelsy and Racial Production — Eric Lott, "Love and Theft"
Week 7: Racializaiton — Stuart Hall, "Race the Floating Signifier," and Ruth Frankenberg, "Mirage of an Unmarked Whiteness"
Week 8: Postcoloniality — Gayatri Spivak, from *Can the Subaltern Speak?* and Edward Said, from *Orientalism*
Week 9: Decolonization and Indigenous Resurgence — Taiaiake Alfred and Jeff Corntassel, "Being Indigenous," and Eve Tuck and K. Wayne Yang, "Decolonization is Not a Metaphor"
Week 10: Constructing Gender — Judith Butler, "Performative Acts," and Laura Mulvey, "Visual Pleasure"
Week 11: Affect — Arlie Hochschild, "Feeling Management"
Week 12: Queer Phenomenology — Sara Ahmed, from Queer Phenomenology
Week 13: Conclusions and Final Presentations