OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE: January 2005
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 490	Theatre	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Directed Studies in Theatre
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course offers students the opportunity to pursue in-depth independent study of a particular issue, problem or topic in theatre not otherwise offered. Students develop detailed individual course proposals in consultation with a faculty member, indicating the readings or other study to be undertaken and how the course will be assessed.

Note: Students may take this course for credit more than once provided it is under different topics.

PREREQUISITES: Twelve theatre credits plus the written permission of both the instructor and the Department head. Students enrolled in the English Major Drama Concentration may also seek department permission to take this course.
Note: As of September 2015, prerequisites will change to the following: 33 credits of Theatre and a written contract between the student and supervising faculty member, signed by student, supervising faculty and department head.

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:		Hrs
Seminar:	**15**	Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:	**45**	Hrs
Other (specify):		Hrs

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

OTHER:
Maximum enrolment: 6
Expected frequency of course offerings: n/a
(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 8, 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:

- Define an area of interest and construct a plan of study in consultation with a faculty supervisor;
- Design a course project in a form acceptable to the instructor (extended paper, creative project);
- Conduct independent research and synthesize a substantial number of sources;
- Recognize and apply appropriate critical frames to the course project;
- Demonstrate advanced writing or performance competence as appropriate to the project;
- Engage in self-reflexive learning

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

Weekly discussions with faculty supervisor and, when appropriate, with others.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

☐ Other (specify):

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

TEXTBOOKS, REFERENCES, MATERIALS:

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

The student will develop a detailed reading list in consultation with the faculty member.

Example of texts for this course might be:
Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois University Press, 1983
Bly, Mark, ed. The Production Notebooks: Theatre in Process. Vol. II. New York: Theatre Communications Group, 2001.
Cardullo, Bert, ed. *What is Dramturgy?* New York: Peter Lang, 1995
Chemers, Michael M. *Ghost Light: An Introductory Handbook for Dramaturgy*. Carbondale: Southern Illinois UP, 2010.
Freeman, Neil, ed. *The Applause First Folio of Shakespeare in Modern Type*. New York: Applause, 2001.Hartley, Andrew James. *The Shakespearean Dramaturg: A Theoretical and Practical Guide*. New York: Palgrave Macmillan, 2005.
Hutton, James. trans. *Aristotle's Poetics*. New York: Norton, 1982.
Irelan, Scott R. and Anne Fletcher, Julie Felise Dubiner. *The Process of Dramaturgy: A Handbook*. Newburyport: Focus, 2010.
Kahn, David and Donna Breed. *Scriptwork: A Director's Approach to New Play Development*. Carbondale: Southern Illinois University Press, 1995
Literary Managers and Dramaturgs of the Americas. www.lmda.org/

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

To be determined in consultation with faculty member.

COURSE CONTENT:

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

Weeks One through Four
Survey the field of dramaturgy creating an annotated bibliography of the leading sources
Prepare a dramaturgical analysis of a Shakespeare play e.g. *Much Ado About Nothing*

Weeks Four through Six
Works closely with the director on preparing the text and background literary material of the Shakespeare play chosen by the department for production

Weeks Seven through Eleven
Attends rehearsal documenting the progress of the production and providing to the cast, designers and crew literary and historical resources

Weeks Twelve through Fourteen
Document the production process with particular emphasis on the evolution of the performance text. Conducts open seminar on the role of the dramaturg in a Shakespeare production.