### FALL TERM

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>DRAMA 601</td>
<td>Methods and Tools of Research</td>
<td>An examination of a variety of mostly critical resources available to theatre artists and researchers, the course discusses strategies and practices helpful in the finding, valuation, organization, documentation, and presentation of research material. We will also discuss and practice the role of theory in the study and practice of theatre, and hone our critical writing skills. Students will develop their thesis proposal during this course, fulfill the Ethics requirement, and get acquainted with grant applications. (The course is taught in conjunction with DRAMA 401 – Honours.)</td>
<td>Friday</td>
<td>1300-1550</td>
<td>TCA 203</td>
<td>Piet Defraeye</td>
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<tr>
<td>DRAMA 608</td>
<td>Historical Approaches to Dramatic &amp; Theatrical Critical Theories</td>
<td>This seminar course is designed to introduce students to some of the major theoretical writings on drama, theatre and aesthetics, and to locate those theories in their historical and cultural context. Selections from some of the principal canonical theorists read in conjunction with seminal play texts will be used as a basis to reflect on the role that theatre played in the cultural life of respective time periods. Through class discussions, seminar presentations and various assignments, students will rethink the ways in which theories of representation and reception of theatre genres have changed over the centuries, and more specifically in recent times. Students will be required to frame their subjective responses to various historical dramatic genres and theatrical practices from contemporary postmodern and postdramatic perspectives.</td>
<td>Wednesday</td>
<td>1300 - 1550</td>
<td>TCA 203</td>
<td>Stefano Muneroni</td>
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<td>DRAMA 621</td>
<td>Indigenous Theatre, Performance and Politics</td>
<td>This course engages with Indigenous theatre, performance and politics in the context of Indigenous resurgence exemplified by the upcoming opening of an Indigenous Stage at Canada’s National Arts Centre, the ongoing Idle No More movement, and responses to the Truth and Reconciliation Commission Calls to Action. We will endeavour to acquire a working knowledge of the practices and perspectives of Indigenous theatre, performance, dramaturgy and criticism written by Indigenous practitioners within a historical materialist framework. Beginning from the lands on which we live, work and study, we will aim to understand the significance of performance in Indigenous cultures and politics as well as how this is connected to the development of professional Indigenous theatre in Canada. We will also explore our own positionalities in order to build respectful relationships based in temporal and spatial solidarities which centre and support Indigenous resurgence expressed through theatre and performance. Course materials are a combination of critical theory, play texts, performance attendance, recorded media as well as historical and political policy sources.</td>
<td>Monday</td>
<td>1300 - 1550</td>
<td>TCA 203</td>
<td>Selena Couture</td>
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</tbody>
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**NOTE:** Graduate courses in Design for the Theatre, Lighting, Costume, and Scenepainting are available. Consent may be obtained through the Program Coordinator, rps@ualberta.ca.
GRADUATE COURSES IN DRAMA AND THEATRE, 2017-18

FALL TERM (cont.)

**DRAMA 623 Performance Studies: Contemporary Approaches**

Since the rise of performance studies in the sixties, the focus has shifted to interdisciplinarity at the intersection of the humanities and social sciences and across artistic practice. Performance studies offer a diverse line of inquiry into performance and the everyday life, embodiment, ecological concerns, cultural and ethnographic lens; oral histories, historiographies, and the archive; visual culture, etc. The hallmark of performance studies that distinguishes it from theatre studies is its focus on theory and practice; the confluence of its local and global focus on and off stage; its attention to the body, embodiment and movement; its affective turn; its focus on space and place; its integration of the visual and the mediated in a media-saturated culture.

This course will chart various contemporary methodologies in performance studies: postdramatic approaches; eco-critical methodologies; critical dance studies; orature and storytelling; digital and intermedia performance; Indigenous methodologies; spatial, and locative methodologies; cognitive and scientific approaches; gender, queer and trans approaches; critical race theories; performance as research method, etc.

Reading from Bruno Latour, Diana Taylor, Michel de Certeau, Erving Goffman, Richard Schechner, Rebecca Schneider, Thomas DeFrantz, José Esteban Muñoz, Baz Kershaw, Wendy Arons, L.T. Smith, Elinor Fuchs, etc.

Tuesdays, 1200 - 1450, TCA 203 Instructor: Donia Mounsef

**T DES 775 Advanced Topics in the History of Theatre Design**

The course will focus on primary sources, drawings, sketches, and maquettes as well as photographs from actual productions. Main themes and trends will be examined, with the purpose of identifying the most current developments and their roots in the History of Scenography. The course is intended to provide both theoreticians and practitioners with insights into the major developments in theatre design in the twentieth century. The course structure will include 8 lectures, 3 Roundtable discussions as well as seminar presentations. This course is open to upper level students in Art History and History.

Tuesday, 1200 – 1450, FAB 3-92 Instructor: Guido Tondino

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