

COURSE IMPLEMENTATION DATE:	November 1980
COURSE REVISED IMPLEMENTATION DATE:	January 2011
COURSE TO BE REVIEWED:	November 2016
(six years after UPAC 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 112	Theatre	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Acting II	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course continues the development of the actor's internal and external resources, and introduces the fundamental techniques actors use to realize believable character interaction and create effective scenes.

PREREQUISITES: THEA 111
 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: 50

STRUCTURE OF HOURS:

Lectures:	10	Hrs
Seminar:	10	Hrs
Laboratory:	_____	Hrs
Field experience:	_____	Hrs
Student directed learning:	_____	Hrs
Other (specify): Studio	30	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____

Hours per day: _____

OTHER:

Maximum enrolment: 18

Expected frequency of course offerings: Annually

(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): **Ian Fenwick / Revised by Bruce Kirkley**

Department Head: **Bruce Kirkley**

Date approved: **October 2010**

Supporting area consultation (Pre-UPAC)

Date of meeting: **October 15, 2010**

Curriculum Committee chair: **John Carroll**

Date approved: **November 12, 2010**

Dean/Associate VP: **Jacqueline Nolte**

Date approved: **November 12, 2010**

Undergraduate Program Advisory Committee (UPAC) approval

Date of meeting: **November 26, 2010**

LEARNING OUTCOMES:

Upon successful completion of THEA 112, students will be able to:

- apply to their performances an understanding of how actors select and apply aspects of their own life experience and self-knowledge to the creation of character and performance, including vocal, physical, imaginative and felt expressiveness (working on the self)
- develop supportive and respectful working relationships with other actors in order to apply techniques such as *give-and-take* and *feedback loop* effectively in the preparation of a scene (working with others)
- employ techniques for making clear and coherent creative choices, focusing especially on how actors construct a through-line of objectives and obstacles to determine a character's actions (applying knowledge towards the production of effective results)
- sharpen and utilize their observation and study of human behavior and interaction, both the familiar as well as those that engage a set of value systems, life experiences and/or life circumstances different from their own, to inform characterization and scene development (connecting the work to a diverse world)
- fulfill the actor's responsibilities to the rehearsal process in terms of creating character, exploring and determining beats/objectives/obstacles, working with others, and participating in the formation of a successful ensemble performance (connecting the work to professional demands)

Note: these outcomes follow the objectives for training actors defined by the Association for Theater in Higher Education

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

Individual and group exercises, improvisation, demonstration, scene study and preparation, class presentations, critique and discussion, journaling, field observation and study, attendance and analysis of theatre performances.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s) ☒ Other (specify): Audition

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples for this course might be:]*

Robert Benedetti. *The Actor at Work*. Ninth Edition. Boston: Allyn & Bacon, 2005.

Charles McGaw, Kenneth L. Stilson, and Larry D. Clark. *Acting is Believing*. 9th Edition. Wadsworth, 2006.

SUPPLIES / MATERIALS:

Exercise mat and loose-fitting clothing required for classes.

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

Scene Presentations (2)	40%
Character Study or Book Review	10%
In-Class Quizzes	10%
Acting Journal	20%
Theatre Attendance & Review	10%
Class Participation	10%

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

- 1 Creative Space
Trust, Focus, "Other"
- 2 Scene Study I: Objectives & Tactics
- 3 Scene Study II: Expectations & Feedback Loop (Other); Getting Your GOTE (Goals/Others/Tactics/Expectations)
Rehearsal Technique
- 4 Scene 1 Coaching
- 5 Scene 1 Coaching
- 6 Scene 1 Presentations
- 7 Scene Study III: Choices & Through-line
- 8 Scene 1 Re-presentations
- 9 Character Inter/Action: Focus on the Other
- 10 Character Inter/Action: Internal Approaches
- 11 Character Inter/Action: External Approaches
More Rehearsal Technique
- 12 Scene 2 Coaching
- 13 Scene 2 Coaching
- 14 Scene 2 Presentations