

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 314		Number of Credits: 4 Course credit policy (105)																	
Course Full Title: Postmodern Approaches to Physical Performance																			
Course Short Title (if title exceeds 30 characters): Physical Performance																			
Faculty: Faculty of Humanities		Department (or program if no department): Theatre																	
Calendar Description: Students will explore and apply postmodern approaches to physical acting, psychophysical action, and composition, and examine their implications for actors.																			
Prerequisites (or NONE):		One of the following: THEA 211, THEA 215, or (THEA 112 and THEA 250).																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 80 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>10</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>35</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours: Studio</td> <td>35</td> </tr> <tr> <td>Total</td> <td>80</td> </tr> </table>		Lecture hours	10	Seminars/tutorials/workshops	35	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Studio	35	Total	80	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Other contact hours: Studio	35																		
Total	80																		
		Maximum enrolment (for information only): 24 Expected frequency of course offerings (every semester, annually, every other year, etc.): Every other year																	
Department / Program Head or Director: Heather Davis-Fisch		Date approved: November 2016																	
Faculty Council approval		Date approved: December 2016																	
Campus-Wide Consultation (CWC)		Date of posting: February 17, 2017																	
Dean/Associate VP: Jacqueline Nolte		Date approved: December 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: March 24, 2017																	

Learning Outcomes

Upon successful completion of this course, students will be able to:

- Explain the concepts, principles, and theoretical perspectives of postmodern physical theatre and performance
- Execute kinesthetic and psychophysical approaches to performance based on postmodern approaches, such as Viewpoints and Grotowski
- Analyze canonical texts in order to deconstruct or adapt such texts
- Use the body to make precise and confident choices, driven by physical impulses and external stimuli
- Perform both repeatable and improvised physical scores with precision
- Employ acting techniques to balance execution of actions with immediate responses to present circumstances
- Collaborate effectively as part of ensemble, by applying techniques to build mutual trust, respect, and support
- Give constructive critique on their own and others' work
- Refine a performance by responding constructively to feedback

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)

Physical and vocal exercises, group work, demonstrations, coaching, presentations, seminars.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

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.)	Current ed.	Publisher	Year
1. Bogart, A.	The Viewpoints Book	<input checked="" type="checkbox"/>	Theatre Communications Group	2005
2. Bogart, A.	A Director Prepares	<input checked="" type="checkbox"/>	Routledge	2003
3. Meisner, S	Sanford Meisner on Acting	<input checked="" type="checkbox"/>	Vintage	1987
4. Wangh, S.	An Acrobat of the Heart	<input checked="" type="checkbox"/>	Vintage	2000
5.		<input type="checkbox"/>		

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

Loose-fitting clothing are essential and exercise mat is optional for class exercises.

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	30%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Participation:	10%	Presentations and performances:	40%	Journal:	20%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week 1: Intro to Viewpoints, Grotowski, and Presence

Week 2: Physical Viewpoints

Week 3: Vocal Viewpoints

Week 4: Viewpoints composition: instructor demo; Reading panel assignment

Week 5: Scene analysis

Week 6: Obstacles and habits

Week 7: Postmodern approaches to scene analysis and psychophysical action

Week 8-10: Scene study and critique

Week 11-12: Script analysis and deconstruction; postmodern approaches to text

Week 13: Final Presentations