

UNIVERSITY COLLEGE OF THE FRASER VALLEY

COURSE INFORMATION

DISCIPLINE/DEPARTMENT: Theatre IMPLEMENTATION DATE: November 1980

Revised: 1995

Theatre 112
SUBJECT/NUMBER OF COURSE

Acting II
DESCRIPTIVE TITLE

3
UCFV CREDITS

CALENDAR DESCRIPTION:

Continuation of the development of acting skills begun in Acting I. Students will participate in scenes from major dramatic works.

RATIONALE: To further develop student knowledge and skill of the acting process.

COURSE PREREQUISITES: Theatre 111

COURSE COREQUISITES:

HOURS PER TERM FOR EACH STUDENT	Lecture		hrs	Student Directed	
	Laboratory	60	hrs	Learning	hrs
	Seminar		hrs	Other - specify:	
	Field Experience	10	hrs		hrs
				TOTAL	70 HRS

MAXIMUM ENROLMENT: 18

Is transfer credit requested? ☒ Yes ☐ No

AUTHORIZATION SIGNATURES:

Course Designer(s): Lynne Wells Chairperson: J.D. Tunstall, PhD
Curriculum Committee

Department Head: Ian Fenwick, BA, MFA Dean: J.D. Tunstall, PhD

PAC: Approval in Principle _____ PAC: Final Approval: 1995
(Date) (Date)

SYNONYMOUS COURSES:

- (a) replaces _____
(course #)
- (b) cannot take _____ for further credit
(course #)

SUPPLIES/MATERIALS:

TEXTBOOKS, REFERENCES, MATERIALS (List reading resources elsewhere)

Textbook: McGaw, Charles and Larry D. Clark, Acting is Believing, 6th Edition), HBJ.

Constantin Stanislavski, An Actor Prepares

Brian Way, Development Through Drama

Hughes Mearns, Creative Power

Stephen Nachmanovitch, Free Play: Improvisation in Life and Art

Keith Johnstone, Impro.

Kenneth Branagh, Beginning

OBJECTIVES:

- C To learn relaxation techniques which help the student become aware of the energies needed to free the natural actor/actress, and how to animate these energies;
- C To develop the student's ability to draw on personal resources (memories, observations, moods, emotions) for acting purposes;
- C To learn how to construct a through-line of intentions and obstacles for monologues and scenes, and to develop a sense of how this technique would be applied to a character's role in the play as a whole;
- C To learn the crucial importance of ensemble playing by working on the connections made with other actors/actresses, especially through the application of such techniques as give-and-take and the feedback loop;
- C To learn how creative/imaginative exploration, acting methods, and physical training are applied in rehearsals, focusing particularly on the actor's responsibilities to the rehearsal process in terms of creating character, exploring and determining intentions/obstacles, working with objects, and participating in the formation of a successful ensemble performance.

METHODS:

- C Progressive vocal and movement exercises.
- C Progressive relaxation exercises.
- C Improvisation with specific objectives related to the acting problem.
- C Written assignments in character and scene analysis.
- C Scene work from major dramatic works.
- C Demonstrations.
- C Videos

STUDENT EVALUATION PROCEDURE:

Class Participation	10%
Assigned Acting Exercises	15%
In-class Quiz	5%
Class Journal	15%
Review of an approved book on acting	10%
Scene #1	15%
Scene #2	20%
Ushering	5%
Theatre Attendance	5%

Final scenes will be presented in the examination period. No extensions are possible and attendance at the examination class is mandatory. Failure to attend the examination class will result in a zero for this component of the course.

COURSE CONTENT

1. Getting Into the Part:
 - a) Inner characterization and outer form
 - b) Character and motivation
 - c) Naming the motivating force: what the character wants
 - d) Analysing the role
2. Getting Into Character:
 - a) The part as units of action
 - b) Characterization through externals
 - c) Relating characterization to motivation
3. Getting Into the Play:
 - a) Defining the dramatist's intention: the spine of the play
 - b) Interpreting the play: the duality of the actor

COURSE CONTENT (contd.)

4. Interpreting the Lines:
 - a) Finding the sub-text of the lines
 - b) Finding the verbal action
 - c) Relating the lines to motivation
 - d) Relating lines to the dramatist's meaning
 - e) Motivating long speeches

5. Speaking the Lines:
 - a) Understanding the words
 - b) Handling the sentence structure
 - c) Making contrasts

6. Movement in Characterization:
 - a) Physicalization of emotion
 - b) Physicalizing attitudes
 - c) Physical attributes
 - d) Developing character agility

7. Refining Awareness:
 - a) Listening
 - b) Seeing, not staring
 - c) Verbal agility
 - d) Contact
 - e) Silence