

COURSE IMPLEMENTATION DATE:	November 1980
COURSE REVISED IMPLEMENTATION DATE:	May 2014
COURSE TO BE REVIEWED:	May 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 112	Theatre	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
Essentials of Acting		
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course introduces students to the fundamental techniques actors use to create dramatic characters and effective performances. This course may involve fieldtrips to see plays in the Lower Mainland.

**PREREQUISITES:** THEA 111. Note: As of May 2015, prerequisites will change to the following: THEA 111 with a minimum grade of B, or audition.

**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:** 45

**STRUCTURE OF HOURS:**

Lectures:	10	Hrs
Seminar:		Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify): Studio	35	Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course: \_\_\_\_\_

Hours per day: \_\_\_\_\_

**OTHER:**

Maximum enrolment: 24

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): **Bruce Kirkley**

Department Head: **Bruce Kirkley**

Campus-Wide Consultation (CWC)

Curriculum Committee chair: **Amanda McCormick**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Education Committee (UEC) approval

Date approved: **October 2013**

Date of meeting: **October 11, 2013**

Date approved: **November 8, 2013**

Date approved: **November 8, 2013**

Date of meeting: **November 22, 2013**

**LEARNING OUTCOMES:**

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

- Describe two or more methods by which actors create dramatic characters;
- Explain how research can contribute to the creation of a dramatic character;
- Analyze a dramatic script in order to identify information about a character, his/her relationships to other characters, and how his/her circumstances change over the course of a play's plot;
- Apply knowledge gathered from script analysis to the enactment of a dramatic character;
- Engage a set of value systems, life experiences, and/or life circumstances different from their own to inform characterization and scene development;
- Observe body language and speech variations to recognize subtexts in human behavior and interactions;
- Apply knowledge of basic vocal techniques to the performance of a dramatic scene;
- Demonstrate control over use of gestures, blocking, and body language in the performance of a dramatic scene;
- Respond to critique from self, peers, and instructor constructively, using critique to improve performance
- Contribute effectively to a creative ensemble by fulfilling the actor's responsibilities to the rehearsal process;

**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

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

**TEXTBOOKS, REFERENCES, MATERIALS:** *[Textbook selection varies by instructor. An example of texts might be:]*

Robert Benedetti. The Actor at Work. 10th Edition. Boston: Allyn & Bacon, 2008.

Charles McGaw, Kenneth L. Stilson, and Larry D. Clark. Acting is Believing. 11th Edition. Wadsworth, 2012.

**SUPPLIES / MATERIALS:**

Exercise mat, water bottle 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	20%
Reading Responses	20%
Theatre Attendance and 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 and Tactics
- 3 Scene Study II: Expectations and Feedback Loop; GOTE (Goals/Others/Tactics/Expectations); Rehearsal Technique
- 4 Scene 1 Group Coaching and Critique
- 5 Scene 1 Group Coaching and Critique
- 6 Scene 1 Presentations
- 7 Scene Study III: Choices and 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 Group Coaching and Critique
- 13 Scene 2 Group Coaching and Critique
- 14 Scene 2 Presentations