UNIVERSITY OF THE FRASER VALLEY

OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE: December 1980
COURSE REVISED IMPLEMENTATION DATE: September 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 211	Theatre	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Acting III
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course will develop the skills needed to expand and enhance the power of an acting performance. Students learn how to define and animate interactions with other actors to build memorable characters, clarify tactics, and make strong creative choices that energize performances.

PREREQUISITES: THEA 112
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 this course, students will be able to:

- use the unique tools of the performer, including vocal, physical, imaginative and felt expressiveness, to expand and enhance the expressiveness and creativity of their acting (working on the self)
- demonstrate an understanding of and apply the processes of human interaction (working with others) by focusing on the connections made with other actors, especially through the application of such techniques as *situational playing* and *relacom* (relationship/communication)
- engage the techniques of choice-making required of a performing artist, thinker and creator (applying knowledge towards the production of effective results), focusing especially on developing a fuller range of strategies and tactics to overcome character obstacles and realize a character's objectives
- investigate diverse human interactions, value systems, life experiences and/or life circumstances different from one's own and apply the findings to the realization of character, especially by discovering meaningful emotional or psychological connections to the character's situation and expressing these connections vividly in performance (connecting the work to the wider world)
- apply acting-based textual analysis to work with an historical (Shakespearean) dramatic text and performance style (connecting the work to the wider world)
- apply the actor's responsibilities in rehearsal and performance, particularly in terms of responding to feedback, energizing one's own creativity, and working effectively with other actors to generate 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, scene-work, classical monologue preparation, class presentations, critique and discussion, 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:]*

Cohen, Robert. ***Acting Power***. Palo Alto: Mayfield, 1978.
Caldarone, Marina & Maggie Lloyd-Williams. ***Actions: The Actor's Thesaurus***. London: Nick Herne, 2004.
Pritner, Cal & Louis Colaianni. ***How to Speak Shakespeare***. Santa Monica: Santa Monica Press, 2001.

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)	30%
Classical Monologue Presentation	20%
Reading Journal	20%
Acting Journal	10%
Theatre Attendance & Review	10%
Class Participation	10%

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

1	Introduction; Situation, Context, Interaction
2	Winning; Feedback Loop
3	Relacom (Relationship and Communication)
4	Present Scene 1
5	Tactics 1
6	Tactics 2
7	Scene Coaching
8	Scene Coaching
9	Present Scene 2
10	Performing Shakespeare 1
11	Performing Shakespeare 2
12	Monologue Coaching 1
13	Monologue Coaching 2
14	Shakespeare Monologue Presentations