

COURSE IMPLEMENTATION DATE:	December 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 212	Theatre	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Acting IV	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course focuses on the techniques actors use to create vivid characterizations, sustain complex roles, and audition successfully. Students will learn how to create complex characterizations, interpret and perform classical texts, employ auditioning and career building skills, and undertake the challenges of the extended role.

PREREQUISITES: THEA 211  
 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:

- apply self-knowledge, observation and imagination to analyse and realize a role from the specific point of view of the character
- employ the unique tools of the performer in realizing the character's point of view, including vocal, physical, imaginative and felt expressiveness (working on the self)
- employ techniques to intensify their interactions with other actors, such as planting and playing against obstacles in others, and defining others in ways that animate and energize characterization (working with others)
- demonstrate greater ease and flexibility in playing a variety of choices by charting an extended range of strategies and tactics to overcome obstacles and realize a character's objectives (applying knowledge towards the production of effective results)
- analyze a classical dramatic text in order to grasp the value systems, life experiences and/or life circumstances of a complex character different from one's own self, and discover meaningful psychological and emotional connections to the character's situation, and express these connections vividly in performance (connecting the work to a diverse world)
- employ some of the unique tools actors need to audition successfully
- employ some of the key tools and strategies for self-promotion needed to pursue a professional acting career, including designing effective resumes and websites, choosing head-shots and photographs, and working with agencies
- demonstrate professionalism when fulfilling the actor's responsibilities in rehearsals and performances, focusing particularly on responding to direction, responding to audiences, working with an entire production team, energizing one's own creativity, and working effectively with others to generate a successful ensemble performance (connecting the work to the demands of the profession).

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, classical scene study, contemporary and classical audition preparation, class presentations, audition presentations, one-act play performance, 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
- ☐ PLAR cannot be awarded for this course for the following reason(s):

### TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts 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 Colaiaanni. **How to Speak Shakespeare**. Santa Monica: Santa Monica Press, 2001.

John Russell Brown, ed. **Shakescenes: Shakespeare for Two**. New York: Applause, 1992.

Michael Shurtleff. **Audition**. New York: Bantam, 1978.

### SUPPLIES / MATERIALS:

Exercise mats and loose-fitting clothing required for classes. Head-shots and resumes required for audition presentations.

### STUDENT EVALUATION:

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

Shakespeare Scene	20%
Audition	20%
One Act Play (Directors' Festival)	30%
Quizzes	10%
Class Participation	10%

**COURSE CONTENT:**

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

- 1 Introduction
- Character 1: The Character's Viewpoint
- 2 Character 2: Planting Obstacles
- Scene Study: Interpreting Classical Texts
- 3 Shakespeare Scene Coaching 1
- 4 Shakespeare Scene Coaching 2
- 5 Shakespeare Scene Presentation & Feedback
- 6 Audition and Self-Promotion
- 7 Audition Coaching 1
- 8 Audition Coaching 2
- 9 Audition Presentation
- 10 Audition Feedback & Discussion
- The Extended Role: One Act Play (Directors' Festival)
- 11 One Act Play Coaching 1
- 12 One Act Play Coaching 2
- 13 Character 3: Endowing the Other
- Directors' Festival Update
- 14+ One Act Play Tech & Dress Rehearsal Period
- One Act Play Performance: Directors' Festival
- One Act Play Wrap, Strike, Feedback