



ORIGINAL COURSE IMPLEMENTATION DATE: September 2014
 REVISED COURSE IMPLEMENTATION DATE: September 2017
 COURSE TO BE REVIEWED: (six years after UEC approval) March 2023
 Course outline form version: 09/15/14

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: THEA 316		Number of Credits: 4 Course credit policy (105)																	
Course Full Title: Special Topics in Acting and Performance																			
Course Short Title (if title exceeds 30 characters): Special Topics in Performance																			
Faculty: Faculty of Humanities		Department (or program if no department): Theatre																	
Calendar Description: <p>This course provides students with an opportunity to explore a topic or specific area of acting or performance and will vary with the instructor.</p> <p>Note: This course may involve field trips to see plays in the Lower Mainland.</p> <p>Note: This course will be offered under different letter designations (e.g. C-Z) representing different topics.</p>																			
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 checked="" type="checkbox"/> Yes <input type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input 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>15</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>30</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td>5</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, student directed learning</td> <td>30</td> </tr> <tr> <td>Total</td> <td>80</td> </tr> </table>		Lecture hours	15	Seminars/tutorials/workshops	30	Laboratory hours		Field experience hours	5	Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Studio, student directed learning	30	Total	80	Special Topics Will the course be offered with different topics? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input checked="" type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Other contact hours: Studio, student directed learning	30																		
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 the selected area of theatre and performance.
- Participate in a creative process involving exploration, experimentation, public performance, critique (from self, peers, and instructor), and revision.
- Employ creative strategies and critical reasoning to adapt to challenges encountered during creative process.
- Demonstrate physical and vocal dexterity in relation to the selected area of study.
- Demonstrate self-reflexivity and self-awareness in relation to selected area of study.
- Communicate effectively and professionally in written, verbal, and non-verbal languages.

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)

This course focuses primarily on studio classes related to the selected area of acting or performance. Methods may include acting/performance exercises, group work, coaching, presentations, and 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)

See required additional supply section for sample texts corresponding to each example of special topic.

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)Texts for Example 1: Clowning and Physical Comedy

Scenarios of the Commedia dell'Arte (PDF)

The Pochsy Plays by Karen Hines, Coach House 2004

The Anger in Ernest and Ernestine Leah Cherniak, Martha Ross, Robert Morgan, PCP 2005

Texts for Example 2: Stage and Screen Combat for the Actor

J. Allen Suddeth. Fight Directing for the Theatre. 2nd Edition. Portsmouth, NH: Heinemann, 1996.

Jonathan Howell. Stage Fighting: A Practical Guide. Ramsbury, UK: Crowood, 2008.

FDC (Fight Directors Canada) Basic Actor Combatant Glossaries

FDC Policies and Procedures

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	90%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Participation:	10%	Other:	%	Other:	%	Total:	100%

Details (if necessary):

Assignments will vary depending on course topic.

Sample assignments for Example 1: Clowning and Physical Comedy sample assignments

Solo performance project 25%

Pair performance 25%

Final performance 40%

Sample assignments for Example 2: Stage and Screen Combat for the Actor

Unarmed combat presentation 25%

Sword/weapon presentation 1 20%

Sword/weapon presentation 2 20%

Final performance (practical exam) 25%

Typical Course Content and TopicsExample 1: Clowning and Physical Comedy

Weeks 1-3: Historical approaches to physical comedy - Commedia dell'arte

Weeks 4-6: Intercultural approaches to clowning, including Indigenous clowning

Week 7-9: Lecoq method, Philippe Gaulier method The Anger in Ernest and Ernestine

Week 10-12: Richard Pochinko Pochsy's lips; Pockinko method and Indigenous traditions

Week 13: Prep for final performances

Exam: Final performances

Example 2: Stage and Screen Combat for the Actor

- Week 1: Introduction to Combat as Physical Dialogue; Expressive Qualities of the Body; Unarmed Techniques
- Week 2: Development of Physical Awareness and Partnering through Safety Techniques; Unarmed Techniques
- Week 3: Fight Choreography: Storytelling Qualities of the Physical Character; Unarmed Techniques: Scene Presentations
- Week 4: Introduction to Terminology and Internationally Recognized Glossary of Terms; Introduction to Sword
- Week 5: History of Stage Combat: Influence and Development in Canadian Theatre; Sword Techniques
- Week 6: Acting the Fight: Introduction to Cadence, Tempo, and Physical Choices; Sword Techniques
- Week 7: Vocal Score in Combat: Breath, Sound, and Pitch as Storytelling Tools in Fight Choreography; Sword Techniques - Scene Presentations
- Week 8: Fight Directors Canada: Policies and Procedures; Industry Standards of Practice and Safety; Introduction to Quarterstaff: Ambidextrous Movement Techniques and Non-Conventional Movement Styles
- Week 9: Biomechanics: Shape, Physical Strength, and Adapting For Injury; Quarterstaff Techniques
- Week 10: Understanding Partnering: Fear and Trust in New Settings; Creating a Safe Physical Environment; Quarterstaff Technique Presentations
- Week 11: Review of Safety and Glossary Terms; Preparing for Presentation and Performance; Understanding Body Memory
- Week 12: Rehearsals and Review
- Week 13: Rehearsal; Practical and Written Examinations in three Weapon Systems; Testing for Professional Certification with Fight Directors Canada