**OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)**

COURSE IMPLEMENTATION DATE: January 1999
COURSE REVISED IMPLEMENTATION DATE: September 2012
COURSE TO BE REVIEWED: February 2018
*(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 399 | THEATRE | 4 |
|---|---|---|
| COURSE NAME/NUMBER | FACULTY/DEPARTMENT | UFV CREDITS |

Intermediate Practicum in Theatre
COURSE DESCRIPTIVE TITLE

**CALENDAR DESCRIPTION:**

This course provides students with opportunities to develop theatre skills and knowledge by undertaking intermediate responsibilities and research for a UFV Theatre production, such as: acting in a substantial role; stage managing; assistant designing for costume, set, or lighting; designing for sound, projections, props, or makeup. Each production represents a unique project in which students will be assigned specific production roles; however, students may only take this course for credit once.

PREREQUISITES: THEA 199 or 299. Admission only by department permission.
Note: As of September 2013, both THEA 199 and 299 will be required prerequisites.
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:** 90

STRUCTURE OF HOURS:

| | | |
|---|---|---|
| Lectures: | | Hrs |
| Seminar: | 10 | Hrs |
| Laboratory: | | Hrs |
| Field experience: | | Hrs |
| Student directed learning: | | Hrs |
| Other (specify): Studio | 80 | Hrs |

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

**OTHER:**
Maximum enrolment: 6
Expected frequency of course offerings: every semester
*(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 Bruce Kirkley)**

| | | | |
|---|---|---|---|
| Department Head: | **Bruce Kirkley** | Date approved: | **November 4, 2011** |
| Supporting area consultation (Pre-UEC) | | Date of meeting: | **November 18, 2011** |
| Curriculum Committee chair: | **Tetsuomi Anzai** | Date approved: | **December 9, 2011** |
| Dean/Associate VP: | **Jacqueline Nolte** | Date approved: | **December 9, 2011** |
| Undergraduate Education Committee (UEC) approval | | Date of meeting: | **February 3, 2012** |

**LEARNING OUTCOMES:**

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

- conduct research relevant to their roles and responsibilities in a theatre production
- demonstrate knowledge of applicable research resources available to theatre practitioners
- explain research findings to other members of the production team in a clear, articulate manner
- synthesize theoretical knowledge with practical application in the realization of a character or design, or in the management of a production team
- originate a performance grounded in a thorough application of acting techniques (actors)
- develop and realize an intermediate level theatrical design, or a component of a larger design (designers)
- organize and lead a small to medium ensemble production team (stage managers)
- assess and adjust to audience responses and feedback during a performance run
- evaluate and critique their contributions to a theatre production

**METHODS:** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Participation in the theatre performance process. Depending on a student's role in the production, this participation may include: rehearsals; production meetings; workshops; design consultation and review; design realization; performances; audience talkback sessions; etc.

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s) ☐ Portfolio assessment ☐ Interview(s)

☐ Other (specify):

☒ PLAR cannot be awarded for this course for the following reason(s): Since this is a process based practicum course, credit can only be evaluated and awarded based on a student's actual participation in the process.

**TEXTBOOKS, REFERENCES, MATERIALS:** *[Textbook selection varies by instructor. Examples for this course might be:]*

Script for the show being produced (varies); Coursepack including job description, production etiquette guidelines, safety and security guidelines, student success guidelines; Coursepack including design concepts and selected readings related to the play in production.

**SUPPLIES / MATERIALS:**

Varies depending on a student's specific role in the production and the unique requirements of specific plays, but could include: exercise mats, water bottles, makeup kits for actors; "blacks" for stage managers; sketching supplies and software for assistant designers and designers.

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

20% Journal
20% GOTE Sheet and Script Analysis (actors); Production and/or Design Documents (stage managers, designers)
40% Primary Project: Performance, Design, Stage Management
10% Acting Reflection or Self-Critique; Production Report; Design Reflection or Self-Critique
10% Participation (includes completion of practicum hours; demonstration of teamwork, reliability and professionalism)

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

Depending on a student's role in the production, she or he will contribute a minimum of 90 hours participating in all or part of the following four phases of the production process:

1. Pre-production (3-4 weeks): research, production organization, auditions, design meetings, etc.
2. Production Preparation (7-8 weeks): rehearsals; production meetings; workshops; design consultation and review; design realization; etc.
3. Performance Run (2-3 weeks): participation in the run of the performance, including audience talkback sessions.
4. Post-production (1 week): reflection on what was learned; recommendations for future improvement.