UNIVERSITY COLLEGE of the FRASER VALLEY

UPAC FORM #2 (Page 1)

COURSE IMPLEMENTATION DATE: January 2008
COURSE REVISED IMPLEMENTATION DATE:
COURSE TO BE REVIEWED: November 2009
(Four years after UPAC final approval date) (MONTH YEAR)

OFFICIAL 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 and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **THEATRE**

THEA 451		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

DIRECTING II
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course continues the exploration of the fundamentals of directing introduced in Theatre 450. Students will investigate directing history and theory from 1960 to the present and engage in workshop sessions in the application of directing practice Each student will prepare and present a one act play for public performance.

PREREQUISITES: **THEA 450**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: _____ *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **90**
STRUCTURE OF HOURS:

Lectures:	**15**	Hrs
Seminar:	**30**	Hrs
Laboratory:		Hrs
Field Experience:		Hrs
Student Directed Learning:		Hrs
Other (Specify): Workshop	**45**	Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE:
HOURS PER DAY:

MAXIMUM ENROLLMENT: **24**
EXPECTED FREQUENCY OF COURSE OFFERINGS: **Every other year**

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

AUTHORIZATION SIGNATURES:

Course Designer(s): Ian Fenwick
Chairperson: Raymond Welch *(Curriculum Committee)*
Department Head: Ian Fenwick
Dean: Eric Davis
UPAC Approval in Principle Date:
UPAC Final Approval Date: December 7, 2005

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

1. Learn how a director works effectively as part of a creative team
2. Deepen understanding of how to stage a scene and assist actors in the development of character
3. Learn to choose, analyze, cast and rehearse a one act play for public performance
4. Extend understanding of the directing process as applied to the musical and Greek tragedy
5. Improve research, leadership and presentation skills

METHODS:

Lectures, seminars, workshops, videos

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Portfolio review and exam

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

In Contact With the Gods? Directors Talk Theatre by Maria M. Delgado and Paul Heritage, Manchester: Manchester University Press, 1996

Notes on Directing by Frank Hauser and Russell Reich, New York: RcR Creative Press, 2003

Orestes by Euripides translated by William Arrowsmith, New York: Washington Square Press, 1968

SUPPLIES / MATERIALS:

Cost of travel and tickets to three professional theatre productions

STUDENT EVALUATION:

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

Quiz	10%
Report on Director	20%
Production concept	20%
Play analysis	15%
Final Project	35%

COURSE CONTENT:

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

Week One – Workshop exploring the director's creative process; working with the design team

Week Two – The director today – theory and practice from 1960 to the present

Week Three – The director today continued

Week Four – The director's preparation – a classic Greek play

Week Five – Staging a classic Greek play

Week Six - One act play analysis and preparation of prompt script

Week Seven – Workshop on casting and auditions; select cast for one act presentations

Week Eight – Workshop exploring the use of sound and music in theatre production; production scheduling

Week Nine – Directing the musical and opera

Week Ten – Workshop on rehearsal techniques

Week Eleven – Coaching sessions

Week Twelve – Workshop on working with technical elements, cueing, communication; confronting specific challenges

Week Thirteen – Coaching Sessions

Week Fourteen – Final presentations