



**EFFECTIVE: SEPTEMBER 2004**  
**CURRICULUM GUIDELINES**

A. Division: **INSTRUCTIONAL** Effective Date: **September, 2004**

B. Department / Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS** Revision  New Course

If Revision, Section(s) Revised: **C, H, I, J**

Date of Previous Revision: **February 4, 2003**

Date of Current Revision: **September 2004**

C: **THEA 2310** D: **ACTING FOR THE STAGE: LEVEL III** E: **3**

Subject & Course No.	Descriptive Title	Semester Credits
<b>F:</b> Calendar Description:	<p>This course continues to explore the actor's internal and external resources for the creation of character. Students participate in scenes and dramatic exercises with emphasis on script analysis, historical research, and acting styles appropriate to specific plays, playwrights, and genres.</p>	
<b>G:</b> Allocation of Contact Hours to Type of Instruction / Learning Settings	<b>H:</b> Course Prerequisites:	<b>THEA 1210</b>
	<b>I:</b> Course Corequisites:	<b>THEA 2311</b>
	<b>J:</b> Course for which this Course is a Prerequisite	<b>THEA 2410</b>
	<b>K:</b> Maximum Class Size:	<b>22</b>
<p><b>G:</b> Primary Methods of Instructional Delivery and/or Learning Settings:</p> <p><b>Lecture / Workshop</b></p> <p>Number of Contact Hours: (per week / semester for each descriptor)</p> <p><b>Lecture: 1 hour per week</b>  <b>Workshop: 5 hrs per week</b></p> <p>Number of Weeks per Semester:</p> <p><b>15 weeks per semester</b></p>		
<p><b>L:</b> PLEASE INDICATE:</p> <p><input type="checkbox"/> Non-Credit</p> <p><input type="checkbox"/> College Credit Non-Transfer</p> <p><input checked="" type="checkbox"/> College Credit Transfer: Requested <input checked="" type="checkbox"/> Granted <input type="checkbox"/></p> <p>SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (<a href="http://www.bccat.bc.ca">www.bccat.bc.ca</a>)</p>		

**M:** Course Objectives / Learning Outcomes

Upon completion of this course, the successful student should be able to:

- a. develop a knowledge of internal and external resources available and necessary for the effective creation of a character, including script analysis and historical research techniques
- b. learn and apply appropriate terminology and vocabulary of acting for the stage
- c. become familiar with the elements of specific historical and contemporary acting styles in relation to specific plays and playwrights
- d. learn and apply specific resources to the development and effective presentation of character.

**N:** Course Content:

Students will continue to become familiar with the internal and external resources available to the actor for the effective creation of character. They will learn specific techniques for script analysis and for historical research regarding specific plays, playwrights, and acting styles. They will learn specific terminology and vocabulary appropriate to the acting profession including terms and definitions relating to specific historical and contemporary acting styles and specific playwrights and plays. Students will learn to apply appropriate resources to the development and playing of characters from specific historical and contemporary acting genres. Students will rehearse and play in major performance projects.

Historical & Contemporary Styles (specific genres to be selected by the instructor and included on course outline)

- a) Shakespeare
- b) Canadian Content – Murrell, Walker, Tremblay, Panych, Thompson, Clarke, Pollock, Bushkowsky
- c) Farce
- d) Realism – Ibsen, Chekov, Synge, Williams
- e) Absurdist and PostRealism – Pinter, Mamet, Beckett
- f) Epic Theatre – Brecht
- g) Physical Metaphor – Artaud, Grotowski

**O:** Methods of Instruction

1. Lectures will explore the theoretical aspects of stage acting including detailed examination of specific historical and contemporary acting styles and specific playwrights. Lectures will also include extensive use of appropriate vocabulary and terminology with respect to stage acting.
2. In the classroom/studio, students will work on practical exercises in the development of character. Students will be required to work individually as well as in small and large groups in the preparation and performance of a number of major acting projects. Students will rehearse and perform monologues and scenes from plays and playwrights with regard to their specific historical or contemporary relationship to changing acting styles.

**P:** Textbooks and Materials to be Purchased by Students

A list of recommended textbooks and materials is provided on the Instructor's Course Outline, which is available to students at the beginning of each semester. Example: Harrop, John and Epstein, Sabin R. *Acting With Style*. Allyn & Bacon, 2000.

**Q:** Means of Assessment

## Attendance (10%)

Due to the fact that this is a studio course, full attendance and regular punctuality is mandatory. The following deductions will apply: 3% off the final mark per missed class and .5% off the final mark per late class.

## Written Journal (5%)

Students are expected to keep a journal for this course. Student reflections on class material, projects and exercises should be recorded at appropriate times throughout the semester. The instructor is most interested in seeing how the student is able to express his or her understanding of how to apply the class work to practical acting events.

**Attitude/Participation/Progress (10%)**

Students are expected to approach their work in a mature and professional manner. Promptness, out-of-class preparation, and consideration of others will be reflected in this mark.

Students are expected to participate fully in all aspects of the work, not only as solo and/or ensemble performers but also as constructively critical audience members whose individual observations and opinions are valuable. Students will be assessed on an ongoing basis according to level of commitment and dedication to the process of class work and practical application of techniques.

**Presented Work (60%)**

Students will be assessed on their individual progress toward achieving course objectives with regard to presentations of some or all of the following: prepared improvisations, monologues, small and large group exercises and major performance projects. The weighting and number of Presented Work assignments shall be determined by the instructor but shall correspond to the following guideline:

Up to 3 assignments x 5%  
 Up to 4 assignments x 10%  
 Up to 3 assignments x 15%

**Quizzes on lecture and textbook material (15%)**

Attendance	10%
Attitude/Participation/Progress	10%
Journal	5%
Presented Work	60%
Quizzes	15%
TOTAL	100%

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

No.

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 Course Designer(s)

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 Education Council / Curriculum Committee Representative

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 Dean / Director

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 Registrar