

THFM-2101-003 & 072L (6 credit hours)

ACTING THEORY AND PRACTICE

Fall/Winter 2013-14
Class/Lab: TTh 11:30 am - 1:45 pm
Room: 2T05
Teaching Assistant: TBA

Instructor/**Fall**: Shelagh Carter
Office: 4T08
Office Hours: By Appointment
Phone: 786.9489
E-Mail: s.carter@uwinnipeg.ca

Instructor/**Winter**: Kendra Jones
Office: TBA
Office Hours: TBA
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COURSE DESCRIPTION

This course is designed to provide students with both theoretical knowledge and practical, working experience of the major movements of contemporary acting and actor training, and to develop student competence in the practical application of these principles. Emphasis will be placed on the work of Konstantin Stanislavski and his artistic and pedagogical descendants. The course will also explore other major approaches to acting as applicable to a variety of theatrical styles and aesthetics, both historic and current.

The focus of the Fall Term will be on theories and methods of actor development: with a specific eye toward sensitivity to impulse, receptivity, and playing action. In the Winter Term the course will focus more on what the actor enacts, exploring a variety of methodologies, styles and aesthetics that include but go beyond Realism.

Classes will consist of lectures, discussions, extensive exercises, and student presentations preceded by group seminars.

Labs will emphasize scene and monologue study and will also include exercises and discussions which connect theoretical to the practical components of the course. As a course requirement, to support self-evaluation, and be referenced in individual meetings with the instructor, the student will keep a journal. It will be the basis of a self-reflective essay assignment. The essay will take the form of a portfolio showcasing the student's engagement with the material throughout the course.

Students will be required to participate in departmental productions, see details below.

REQUIRED TEXTS: Reference for assigned readings, practical work, and presentations

Konstantin Stanislavski, Elizabeth Hapgood, *An Actor Prepares*
Arthur Bartow, *Training the American Actor*
John Harrop, Sabin Epstein, *Acting with Style*
Michael Schulman, Eva Mekler, *Play the Scene*
Alison Hodge, *Twentieth-Century Actor Training*

In addition, Students are required to purchase tickets for the MTC Warehouse (see available student discounts), and to attend all four plays in the Warehouse season. These plays form the basis of class discussion.

Reference:

Students may be responsible for finding their own scene and monologue material. Both the Library and the university bookstore carry a selection of scene and monologue anthologies. As well, a number of scripts are available for loan from the Departmental Script Library; see Patty Hawkins (3T03, 786-9955) for details.

PRODUCTION REQUIREMENT

Students are required to assist in a production capacity on one of the major departmental shows. Tim Babcock, Aaron Frost, the Production Assistant, Crew Chief, or Patty Hawkins must sign your form confirming that you have completed this requirement. Failure to do so will result in a **5% grade penalty**. No partial marks will be assigned for this credit. Sign-up sheets will be available outside Room 3T03 (Patty's office) by Monday, September 16th; sign up early for best choice.

MARK BREAKDOWNFall Term

On Stage (Lab).....	5%
Monologue One (Lab).....	5%
Scene One (Lab)	10%
5 Quizzes	5%
Test/ Practical Rules (Lecture).....	10%

Subtotal..... 35%

Winter Term

Monologue Two (Lab).....	10%
Group Presentation (Lecture).....	15%

Each student is required to participate in one group presentation. This is expected to be a group effort and all group members will receive the same grade. The presentation should be organized within two fifty-minute time slots, unless otherwise stated. Each presentation will cover a significant figure, style or genre in the field of acting theory or applied theory. Each group is required to meet with the instructor concerning their presentation.

Any student who fails to participate adequately in both preparation and performance of the group project will be asked to write an additional essay. Peer evaluation will serve as the determining factor for such a need.

Scene Two (Lab)	20%
Reflective Essay/Portfolio Assignment	10%
Quizzes/Assigned Readings*	10%

SUBTOTAL

65%

TOTAL..... 100%

* The Quiz Question is a 5-10 minute written response to the assigned readings.

Weekly Reading Quizzes are worth 1% each, final test is worth 2% for a total of 10% of the total grade.

ASSIGNMENT AND PERFORMANCE DEADLINES

Monologue One	October 15, 2013
Test/ Practical Rules (Lectures)	November 14, 2013
Scene One	November 21, 2013
Monologue Two	February 11, 2014
Group Presentation	TBA in Second Term
Test.....	March 27, 2014
Scene Two	April 1 2014
Last Class: Self-Evaluation/Journal.....	April 3, 2014
Individual Meetings with Instructor	April TBA, 2013

LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date. Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted in class or at the Department Office (3T03), **stamped with due date** and placed in the professor's mailbox.

Should a student be absent (unexcused) on the day of a final performance, the student will receive **0%** for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a **MINIMUM** of 4-5 hours per week. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately.

During the year, any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately **will be asked to withdraw from the course**.

The above provision is in place to protect the educational interests of scene partners and other classmates.

DRESS REQUIREMENT.**

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering Room 2T05 and the other studios with special floors. Please observe the following guidelines:

Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants)

No jeans/low-rise pants or street shoes or hats

T-shirts or leotards

Bare feet/dance Shoes

Hair tied back

No jewelry

No chewing gum

****All apparel must fit well, and allow for ease of movement**

PROTOCOL

Developing knowledge and skill in the craft of acting requires participation and commitment. Because of this, attendance and punctuality are **required**.

Students are required to arrive in time to be changed and ready to work by the class' posted start time. **Late students may be denied entry.**

Food is NOT allowed in the classroom. Drinks are acceptable i.e. water, tea, coffee, juice.

PLEASE TURN ALL CELL PHONES OFF DURING CLASS. NO TEXTING. NO E-MAIL. NO CALLS.

The professor and students are responsible for a creative, supportive and protective atmosphere in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class is above any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

Frequent absenteeism, lateness, or failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will affect the class participation and protocol mark and may result in mark deduction.

Students who fail to show up to scheduled rehearsals with their partner or group will be deducted 10% after being reported absent or late on four occasions and will be prorated accordingly after that time.

Students are required to keep the room clean and put away all props/rehearsal items used.

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

F Failing.

TENTATIVE SCHEDULE**ACTING THEORY AND PRACTICE: LECTURE SCHEDULE
SUBJECT TO CHANGE**

September	Week 1	R5	<ul style="list-style-type: none"> • Orientation, Class Info/Etiquette • Exercises and Improvisations
	Week 2	T 10	<ul style="list-style-type: none"> • On Stage • Lecture – Practical Rules / Present Instrument
	Week 2	R 12	<ul style="list-style-type: none"> • On Stage • Lecture – Practical Rules / Present Instrument
	Week 3	T 17	<ul style="list-style-type: none"> • On Stage / Stanislavski / Film TBA • Lecture – Practical Rules / Assigned Reading • Introduction of the Monologue
	Week 3	R 19	<ul style="list-style-type: none"> • On Stage / Stanislavski- 5 min Quiz • Lecture – Practical Rules / Assigned Reading • Assign: Monologue One
	Week 4	T 24	<ul style="list-style-type: none"> • On Stage / Stanislavski - 5 min Quiz • Lecture – Practical Rules / Assigned Reading • Monologue work
	Week 4	R 26	<ul style="list-style-type: none"> • On Stage / Stanislavski - 5 min Quiz • Lecture – Practical Rules / Assigned Reading • Monologue work
October	Week 5	T 1	<ul style="list-style-type: none"> • On Stage / Stanislavski - 5 min Quiz • Lecture – Practical Rules / Assigned Reading • Monologue Work
	Week 5	R 3	<ul style="list-style-type: none"> • On Stage / Stanislavski - 5 min Quiz • Monologue Work
	Week 6	T 8	Monologue Work
	Week 6	R 10	• Monologue Work
	Week 7	T15	Monologue One Presentations
	Week 7	R 17	<ul style="list-style-type: none"> • Discussion / Lab • Assign: Scene One (scene selection begins)
	Week 8	T 22	<ul style="list-style-type: none"> • Scene Selection confirmed “The Simple Scene” • Scene Work/ Analysis
	Week 8	R 24	<ul style="list-style-type: none"> • Discussion / Lab • Scene Work/ Analysis
October	Week 9	T 29	• TBA
	Week 9	R 31	<ul style="list-style-type: none"> • Discussion / Lab • Scene Work/ Analysis
November	Week 10	T 5	<ul style="list-style-type: none"> • Discussion / Lab • Scene Work/ Analysis
	Week 10	R 7	• Present: half of Scene – First Pass
	Week 11	T 12	<ul style="list-style-type: none"> • Present: half of Scene – First Pass • Scene Work / Analysis
	Week 11	R 14	<ul style="list-style-type: none"> • TEST on Practical Rules/ Lectures • Scene Work / Analysis
	Week 12	T 19	• Scene Work / Dress Rehearsal
	Week 12	R 21	• Final Presentations Scenes
	Week 13	T 26	• TBA: One-on-One end of Term Interviews Assigned
January	Week 14	T 7	<ul style="list-style-type: none"> • Review & Refresh – Stanislavski • Training of the American Actor/ Strasberg • 5 min Quiz / Strasberg • Discuss Group Presentations / TBA on selections

	Week 14	R9	<ul style="list-style-type: none"> • Training of the American Actor/ Adler • 5 min Quiz / Adler • Discussion / Lab • Confirm Groups and Review Presentation Choices
	Week 15	T14	<ul style="list-style-type: none"> • Training of the American Actor / Meisner • 5 min Quiz / Meisner • Discussion / Lab • Select Monologue Two
	Week 15	R16	<ul style="list-style-type: none"> • Training of the American Actor/Chekhov • 5 min Quiz/ Chekhov • Discussion /Lab • Groups confirm Presentation Choices • Confirm Monologue Two
	Week 16	T21	<ul style="list-style-type: none"> • Training of the American Actor/ Hagen • 5 min Quiz / Hagen • Discussion/ Lab • Monologue Work
	Week 16	R23	<ul style="list-style-type: none"> • Training of the American Actor/ Growtowski • 5 min Quiz/ Growtowski • Discussion/ Lab • Instructor meets w/ each Group
	Week 17	T28	<ul style="list-style-type: none"> • Training of the American Actor/ Viewpoints • 5 min Quiz / Viewpoints • Discussion/ Lab • Monologue Work
	Week 17	R30	<ul style="list-style-type: none"> • Training of the American Actor/ An Overview • 5 min Quiz/ An Overview • Discussion /Lab • Monologue Work
FEBRUARY	Week 18	T4	<ul style="list-style-type: none"> • Discussion/ Lab • Present: Monologue First Pass • Scene Two Selection
	Week 18	R6	<ul style="list-style-type: none"> • Present: Monologue First Pass • Scene Two Selection Confirmed
	Week 19	T11	<ul style="list-style-type: none"> • Monologue Two: Final Presentation
	Week 19	R13	<ul style="list-style-type: none"> • Instructor meets w/ each Group and Assigns Presentation Date
	MID TERM BREAK		Mid Term Break February 16-22,2014
	Week 20	T25	<ul style="list-style-type: none"> • Discussion /Lab • Scene Two Work
	Week 20	R27	<ul style="list-style-type: none"> • Group Presentation #1 • Discussion
March	Week 21	T4	<ul style="list-style-type: none"> • Group Presentation #2 • Discussion
	Week 21	R6	<ul style="list-style-type: none"> • Group Presentation #3 • Discussion
	Week 22	T11	<ul style="list-style-type: none"> • Group Presentation #4 • Discussion

	Week 22	R13	<ul style="list-style-type: none"> • Group Presentation # • Discussion
	Week 23	T18	<ul style="list-style-type: none"> • Scene Two Work
	Week 23	R20	<ul style="list-style-type: none"> • Scene Two Work
	Week 24	T25	<ul style="list-style-type: none"> • Scene Two: Dress
	Week 24	R27	<ul style="list-style-type: none"> • Scene Two Presentations
April	Week 25	T 1	<ul style="list-style-type: none"> • Test
	Week 25	R 3	<ul style="list-style-type: none"> • Self Evaluation/Journal

ATTENDANCE AND LATENESS (for 2nd- through 4th-year Performance classes)

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and in out-of-class rehearsals are of the utmost importance. Unexcused absences from lecture, lab, or rehearsal will be penalized at a rate of 2% per instance. Unexcused lateness for lecture, lab, or rehearsal will be penalized at a rate of 1% per instance. Attendance and punctuality will be recorded at the beginning of every class. After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course. After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.

In performance courses that cast and rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.

Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that will require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 18, Oct 23, Nov 13, Jan 15, Feb 12, Mar 12. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

NOTES FOR PERFORMANCE COURSES

Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course.

As many of our classes are physical in nature, students are asked to wear comfortable clothing.

Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.

Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

Students who bring props, costumes, or furnishings to support scene presentations please note:

- the University will **NOT** be responsible for the loss of any such materials;
- students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
- materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
- **students MUST NOT move existing furnishings from their current locations.**

ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 11, 2013, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

SERVICES FOR STUDENTS WITH DISABILITIES

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or email accessibilityservices@uwinnipeg.ca to discuss appropriate options. Specific information about AS is available on-line at <http://www.uwinnipeg.ca/accessibility>. All information about a student's disability or medical condition remains confidential.

BUILDING SECURITY

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 a.m.-5:30 p.m. weekdays. Students are permitted to be in the building between 8:00 a.m. and 10:00 p.m. seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the

electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines, or chemical sensitivities.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

TUESDAY, JANUARY 21, 2014 is the final date to withdraw without academic penalty from courses which begin in September 2013 and end in April 2014 (2013/14 Fall/Winter Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.