

THFM-2505-002 (3 credit hours)

PRINCIPLES OF PHYSICAL TRAINING FOR THE ACTOR

Winter, 2014
MWF 9:00-10:20
Room 2T15

Instructor: Tom Stroud
Office: 4T11
Phone: 786-9323
E-Mail: t.stroud@uwinnipeg.ca
Office Hours: MF 12:30 – 1:30
TR 11:30 – 12:30
(or by appointment)

COURSE DESCRIPTION

The course is designed to establish a practical and intellectual foundation for the actor's physicality and introduce the student to the basic principles of training and fitness necessary to reach their full expressive potential. The knowledge acquired from the course will support and directly apply to further studies in expressive movement, physical training methodologies, and to acting technique in general.

Studies include the following:

- Remedial exercises to develop core strength, balance, and endurance
- Ongoing patterned movement classes, similar to a modern dance class, to develop applied balance, endurance, range of expression, spatial awareness, rhythm, and ensemble
- Non-patterned movement improvisation to increase movement potential and expressiveness, sensitivity, awareness, spontaneity, and confidence
- Partnering work to develop trust and sensitivity
- Guest lecturers from the Department of Kinesiology and Health for anatomy, body mechanics, training principles for maximum efficiency, and injury prevention

Given the physical nature of the course and as a standard measure of safe practice, students will be asked to provide a brief background paper to identify any injuries, physical limitations, psychological conditions, or medication that may put them or their class mates at risk. This will ensure that the instructor will be able to take any necessary precautions and/or make any modifications to the exercises and process of evaluation.

TEXTS

No text is required; students will receive a series of handouts throughout the term.

EVALUATION

The class will be evaluated on a pass/fail basis (65% or higher constitutes a passing grade). Grades will be based on the following criteria.

Remedial Exercises.....	10%
Centre Work	5%
Sequence	15%
Contact	10%
Written Tests (3 x 10%)	30%
Final Paper.....	15%
Studio Participation and Class Performance (Assessed with TA)	15%
Total	100%

WRITTEN ASSIGNMENTS

Students will be required to submit a final paper (minimum 2,000 words). The paper should summarize the material covered in the class and comment on the student's own discoveries and growth. The assignment will be discussed in detail in class. The paper is worth 15% and due **April 10, 2014**. A hard copy must be dropped off to Room 4T11 between 10:00 a.m. and 2:00 p.m. Final papers will not be accepted late.

ATTENDANCE

The class is largely experiential in nature. Consequently attendance is compulsory. Unexcused absences will be penalized at 2% of the final grade per incident for the first three incidents and 4% of the total grade for each incident thereafter. Lateness will be penalized at 1% of the total grade for the first three incidents and 2% for each incident thereafter. It is the student's responsibility to provide the appropriate documentation for excused absences.

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%.

TENTATIVE SCHEDULE

Please Note: The schedule as presented indicates a progression from the introduction of subject matter. In practice material may be introduced with more overlap and certain material may be revisited throughout the year.

Winter Term:

Jan.	6	Introduction/ Core Strength Background Paper Discussed
	8	Core Strength/Alignment Background Paper Due
	10	Core Strength/Alignment
	13	Core Strength/Alignment
	15	Core Strength/Alignment
	17	Core Strength/Alignment
	20	Guest Lecture (Topic TBA)
	22	Core Strength/Alignment
	24	Assessment Period: Remedial Exercises (10%)
	27	Guest Lecture (Topic TBA)
	29	Assessment Period: Remedial Exercises (10%)
	31	First Written Test (10% of 30%)
Feb.	3	Partner Work/Patterned Movement
	5	Partner Work/Patterned Movement
	7	Guest Lecture (Topic TBA)

	10	Partner Work/Patterned Movement
	12	Partner Work/Patterned Movement
	14	Partner Work/Patterned Movement
	17	Reading Week: No class
	19	Reading Week: No class
	21	Reading Week: No class.
	24	Partner Work/Patterned Movement
	26	Partner Work/Patterned Movement
	28	Guest Lecture (Topic TBA)
Mar.	3	Second Written Test (10% of 30%) Assignment for Final Paper Given Final Date to Withdraw Without Academic Penalty
	5	Partner Work/ Patterned Movement
	7	Partner Work/ Patterned Movement
	10	Guest Lecture (Topic TBA)
	12	Partner Work/ Patterned Movement
	14	Partner Work/ Patterned Movement
	17	Third Written Test (10% of 30%)
	19	Partner Work/ Patterned Movement
	21	Partner Work/ Patterned Movement
	24	Partner Work/ Patterned Movement
	26	Partner Work/ Patterned Movement
	28	Partner Work/ Patterned Movement
	31	Assessment Period: Centre Work (5%) / Sequence (15%) / Contact (10%)
April	2	Assessment Period: Centre Work (5%) / Sequence (15%) / Contact (10%)
	4	Assessment Period: Centre Work (5%) / Sequence (15%) / Contact (10%) Lectures End for 2014 Winter Term Final Class
	10	Final Paper Due – hand in directly to Professor in Room 4T11 between 10:00 am and 2:00 pm.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film continues its series of 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**: Jan 15, Feb 12, Mar 12, 2014. 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.

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 **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.

MONDAY, MARCH 3, 2014 is the final date to withdraw without academic penalty from courses which begin in January and end in April, 2014 (Winter 2014 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.