

THFM/ENGL-2703-001 (3 credit hours)

### PLAY ANALYSIS

Fall, 2013  
MWF 9:30-10:20 am  
Room 2M73

Professor Per Brask  
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Office Hours: TTH 11:30 am-12:20 pm

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### COURSE DESCRIPTION

The fundamental challenge any play or theatre text presents to performers, directors, designers and stage managers is how to read it in a way that is useful for a staged production. We will be studying one way of reading plays as first developed by Stanislavski and Nemirovich-Danchenko at the Moscow Art Theatre. It was further elaborated on by their students (especially Maria Knebel), and by important figures in North American Theatre such as Clurman and Kazan, as well as by contemporary, cutting edge British directors, including Katie Mitchell.

As Play Analysis is part of an artistic process, it calls for intuitive responses, contemplation, and analytical skills. Exercises and questions in class will involve these aspects.

Play analysis is only the first step in preparation for a production of a play. Subsequent steps depend on the job a particular artist in the production team needs to fulfill, as a performer, a director, a designer, etc.

(Given the description above, students taking Play Analysis as ENGL majors should be alert to the fact that the main goals of this course concern discovering performance values in the plays studied and only in tangential ways what might traditionally be termed their literary values or cultural contexts).

### TEXTS

Course Pack for THFM/ENG-2703  
Anton Chekhov: *The Seagull*  
Eugene O'Neill: *Long Day's Journey Into Night*  
Tennessee Williams: *A Streetcar Named Desire*  
Annie Baker: *Circle Mirror Transformation*

### GRADING

Test 1 (Monday, September 30).....	20%
Test 2 (Wednesday, October 23) .....	30%
Test 3 (Wednesday, November 13).....	30%
Group portfolio* (Due Thursday, November 28) .....	20%
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<b>TOTAL .....</b>	<b>100%</b>

\* Please note that the last assignment is a group project that focuses on Action Analysis of *Circle Mirror Transformation*. Groups will be created by random selection. This assignment requires that all members of a group contribute equally to the final result. If a member of a group has not "pulled his/her weight," that member will be given a reduced mark for this assignment. Otherwise all members of a group will receive the same mark for this project.

## **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%.

## **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 (subject to change)**

### **September:**

4: Introduction

Classes in September will mainly focus on *The Seagull* and assigned readings from the course pack.

30: Test 1

### **October:**

Classes through October 21 will mainly focus on *A Streetcar Named Desire* and assigned readings from the course pack.

14: Thanksgiving (no class)

23: Test 2

24: Final Withdrawal Date

**October (continued) and November:**

Classes from October 25 through November 13 will mainly focus on *Long Day's Journey into Night* and assigned readings from the course pack.

11: Remembrance Day (No class)

15: Test 3

18, 20, 22, 25, 27\*\*: Group work on Action Analysis of *Circle Mirror Transformation*

28\*\*\*: Action Analysis of *Circle Mirror Transformation* is due.

\*\* Wednesday, November 27th is the Make-Up day for the class missed on Monday, October 14th (Thanksgiving).

\*\*\* Thursday, November 28th is the Make-Up day for the class missed on Monday, November 11th (Remembrance Day).

**"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.

**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](mailto: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-files/system-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

**THURSDAY, OCTOBER 24, 2013** is the final date to withdraw without academic penalty from courses which begin in September and end in November, 2013 (Fall 2013 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.