

THFM 1001-001 (6 credit hours)

INTRODUCTION TO THEATRE: PERFORMANCE

2014/2015
Mondays 8:30-11:20 am
Room 0T09

Instructor (Fall Term): Rick Skene

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Office Hours: M 11:30-1:30

(and by appt.)

Instructor (Winter Term): Christopher Brauer

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(and by appt.)

COURSE DESCRIPTION

THFM-1001: INTRODUCTION TO THEATRE: PERFORMANCE is designed as an introduction to the basic concepts of theatre with an emphasis on the art and craft of the performer. While the emphasis will be on the development of acting technique, this course is an introduction to theatre in the grander sense, and so time will be spent examining the interrelationship between the various creative roles in the theatre, as well as developing a process of textual analysis from the perspective of an interpretive artist and introducing the student to a small sampling of dramatic literature: specifically *Tough* by George F. Walker, *Private Lives* by Noel Coward and *Top Girls* by Caryl Churchill. The student's understanding of these plays and other class readings will be evaluated through brief written quizzes.

In the Fall Term students will be introduced to the basics of modern acting technique through the lens of improvisation. Improvisational exercises will be used to establish and practice the fundamentals of acting. The students' progress will be evaluated through two performance presentations based on improvisational principles. In the Winter Term the students will carry-over this improvisational approach over to increasingly more challenging dramatic narratives. Students will be required to rehearse and to perform one monologue and one scene selected from modern or contemporary works. In-class work will focus on script analysis, technique development and rehearsal skills. **Students are required to bring a notebook and pencil to all classes and rehearsals.**

Over the course of the academic year, students will go on three field trips to experience live theatre. In the first term we will attend *Proud* at Theatre Projects Manitoba (Wednesday, November 12). In second term we will attend Theatre Project Manitoba's *White Rabbit Red Rabbit* (Tuesday, January 13) at the Rachel Brown Theatre and then *Private Lives* (Tuesday, February 3), a part of CowardFest at the MTC Tom Hendry Warehouse Theatre. Attending these three evenings of theatre is a course requirement.

Mandatory final "one-on-one" interviews will be held in the exam period at the end of the year. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy. Alternate arrangements will be made for students hoping to leave town before either of these dates; speak to the professor about your specific situation well in advance.

REHEARSALS

During the Fall Term, students will be required to meet to practice the improvisational exercises introduced in class. This requirement will involve from one to two hours of out-of-class work per week. During the Winter Term all students will be required to take part in continuous ongoing scene rehearsals outside of scheduled class time. This requirement will involve a minimum of two to four hours per week. Students unable or unwilling to comply with this requirement are asked to withdraw from the course immediately.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately may be asked to withdraw from the course. This includes scheduled in-class rehearsal periods. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes must be approved by the instructor **PRIOR** to the start of the allotted rehearsal period.

TEXTS

Bruder, *et al.* *A Practical Handbook for the Actor*.

Ball, David. *Backwards and Forwards: a technical manual for reading plays*

Walker, George F. *East End Plays, Part 2*

Coward, Noel. *Private Lives (Student Edition)*

Churchill, Caryl. *Top Girls* (Methuen Student Edition)

3 Professional Productions (see Class Schedule for Details – ticket prices TBA pending group booking).

Various Playscripts: TBA (Students may be required to purchase additional scripts to support scene or project work later in the year.)

ASSIGNMENTS: A GENERAL OVERVIEW

- **Performance** There are four performance assignments in INTRO TO THEATRE: PERFORMANCE. The first two are improvisational in nature – Performance 1 (M Oct 20), and Performance Project 2 (Mon Nov 24). In the winter term there will be **one Monologue Presentation** (Mon Feb 9) **and one Scene Presentation** (M Apr 6). The material for these will be taken from the modern/contemporary canon.
- **Written** Each student will prepare a **written analysis** of their Winter Term monologue and scene and of *Top Girls*. This analysis will be based on the methods addressed in *A Practical Handbook for the Actor, Backwards and Forwards* as well as further material provided by the professor. Dates: M Feb 9 (Monologue), M Mar 9 (*Top Girls*), M Apr 6 (Scene 1) – as part of the Process Paper assignment.

Each student will also submit a **Process Paper** on Scene 1. This paper will include dramaturgical research, a scene breakdown, the play/scene analysis and a reflection on the experience of applying technique, rehearsing and performing the scene. Date: M Apr 6.
- **Quizzes** There will be one (1) test and five (5) quizzes during the year to evaluate students' understanding of the material covered (including the 3 plays attended). These will focus on comprehension from the ACTOR'S point of view. Dates: M Sept 29 (*Practical Handbook* Test), M Nov 10 (*Tough Quiz*), M Nov 17 (*Backwards and Forwards Quiz*), M Jan 12 (*Private Lives Quiz*), M Feb 23 (*Top Girls Quiz*), M Mar 30 (*Actor's Terminology Quiz*).

MARK BREAKDOWN

5%	Practical Handbook Test
15%	Quizzes 5 X 3%
5%	Performance 1
10%	End of term performance assignment (Performance Project 2)
5%	Term 1 Participation
P/F	Monologue: First Pass (prepared, rehearsed, off-book)
P/F	Monologue: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book)
15%	Monologue Final Pass
5%	Monologue: Play/Scene Analysis
P/F	Scene 1: First Pass (prepared, rehearsed, off-book)
20%	Scene 1 Final Pass
P/F	Scene 1: Peer Evaluation
5%	<i>Private Lives</i> Play/Scene Analysis

10% Process Paper including Scene 1 Play/Scene Analysis
 5% Term 2 Participation
100% TOTAL (31% in term 1)

*Regarding **Pass/Fail (P/F)**: A number of the performance assignments include a pass/fail component. This component is a necessary part of the process. If the student fails this component it will result in a 10% reduction in the final grade for the assignment.*

CLASS PARTICIPATION

Class participation includes:

- preparation; line-learning; attendance; punctuality
- meeting outlined deadlines for in-class activities
- participation in class activities and discussions
- demonstrated commitment to the course and work in class

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations.

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

Should a student be absent (unexcused) on the day of an assigned 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.

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

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering the studio. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
- No low-rise pants, overly baggy pants or street shoes or hats
- T-shirts or leotards (a fair bit of time may be spent on the floor so low-cut tops are a bad idea)
- Bare feet/dance shoes
- Hair tied back
- No jewelry
- No chewing gum

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.

**CLASS SCHEDULE
(Subject to Change)**

DATE		CLASS ACTIVITY	DEADLINE
September	M 8	<ul style="list-style-type: none"> Warm-up, introductions, review course outline, attend to class administration. Establish first principles. Exercises and improvisations. Assign read <i>Practical Handbook</i> (due Sept. 22) 	
	M 15	<ul style="list-style-type: none"> Exercises 	
	M 22	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Discuss <i>Practical Handbook</i>
	M 29	<ul style="list-style-type: none"> Exercises Assign Performance 1 (M Oct 20) 	<ul style="list-style-type: none"> Test <i>Practical Handbook</i>
October	M 6	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Preview Performance Project 1
	M 13	<ul style="list-style-type: none"> THANKSGIVING. NO CLASS. Make-Up: W Nov 26. 	
	M 20	<ul style="list-style-type: none"> Assign <i>Backwards and Forwards</i> for M Nov. 3. Assign Performance Project 2 (due November 24) 	<ul style="list-style-type: none"> Present Performance Project 1

	M 27	<ul style="list-style-type: none"> Exercises Assign <i>Tough</i> by George F. Walker for M, Nov. 10 	
November	M 3	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Discuss <i>Backwards and Forwards</i>
	M 10	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Content Quiz: <i>Tough</i> Begin script analysis of <i>Tough</i>
	W 12		Attend <i>Proud</i> at Theatre Projects Manitoba, Wednesday, November
	M 17	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Continue script analysis of <i>Tough</i> Quiz: <i>Backwards and Forwards</i>
	M 24	<ul style="list-style-type: none"> Exercises and technique 	<ul style="list-style-type: none"> Due Performance Project 2
	W 26	<ul style="list-style-type: none"> Exercises and Performance Project 2 follow-up Assign: read <i>Private Lives</i> for M, Jan. 12. 	
		<ul style="list-style-type: none"> HOLIDAYS. NO CLASSES. 	

January	M 12	<ul style="list-style-type: none"> Exercises Do Play/Scene analysis of scene from <i>Private Lives</i> – focus on beats, tactics, obstacles, objectives Assign Monologue and partners, read, understand, read play by M19 - off-book M26. Final present MFeb9. Assign Monologue Play/Scene Analysis due M Feb. 9 	<ul style="list-style-type: none"> Content Quiz: <i>Private Lives</i> Discuss <i>Private Lives</i>
	T13		<ul style="list-style-type: none"> 7:30pm attend <i>White Rabbit Red Rabbit</i> at Rachel Browne Theatre.
	M 19	<ul style="list-style-type: none"> Monologue improvisations Monologue technique – 1st lines 	
	W 21	<ul style="list-style-type: none"> COURSE WITHDRAWAL DEADLINE. 	
	M 26	<ul style="list-style-type: none"> Full class observe 	<ul style="list-style-type: none"> Monologue off-book Monologue First Pass 1/2
February	M 2	<ul style="list-style-type: none"> Monologue rehearsal for those not doing 1st Pass Remind re: <i>Private Lives</i> tomorrow 	<ul style="list-style-type: none"> Monologue First Pass 1/2

	T 3		<ul style="list-style-type: none"> 7:30pm Attend <i>Private Lives</i> and talkback at MTC Tom Hendry Warehouse
	M 9	<ul style="list-style-type: none"> Assign Process Paper including Play/Scene Analysis (due April 6, 2014) Assign: read <i>Top Girls</i> by M, Feb 23 	<ul style="list-style-type: none"> Final Monologue Presentation Monologue Play/Scene Analysis due
	M17	<ul style="list-style-type: none"> READING WEEK 	
	M 23	<ul style="list-style-type: none"> Assign <i>Top Girls</i> Play/Scene Analysis due M, Mar 9 Assign Scene 1 – read, understand and read play by M, March 3. First Pass on M, Mar 16. Final presentation M, Apr 6. Production Lecture – Tim Babcock 	<ul style="list-style-type: none"> Content Quiz: <i>Top Girls</i>
March	M 2	<ul style="list-style-type: none"> Scene 1 improvisations – 1st lines 	<ul style="list-style-type: none"> Discuss <i>Top Girls</i>
	M 9	<ul style="list-style-type: none"> Scene 1 improvisations – 1st lines Inform re: “The Actor’s Terminology” quiz 	<ul style="list-style-type: none"> <i>Top Girls</i> Play/Scene Analysis due.
	M16	<ul style="list-style-type: none"> The half not presenting first passes is released to rehearse in alternate location 	<ul style="list-style-type: none"> Scene 2 First Pass ½ – off-book
	M 23	<ul style="list-style-type: none"> The half not presenting first passes is released to rehearse in alternate location 	<ul style="list-style-type: none"> Scene 2 First Pass ½ – off-book
	M 30	<ul style="list-style-type: none"> In class rehearsal Distribute Peer Eval Forms – due M, April 6. 	<ul style="list-style-type: none"> FINAL QUIZ: The Actor’s terminology.
April	M6		<ul style="list-style-type: none"> Final Scene 2 Presentation Process Paper due. Peer Evals due.
	TBA	<ul style="list-style-type: none"> One-on-one interviews beginning at 9:00a.m. 4T09 	

ATTENDANCE AND LATENESS (for first-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 out-of-class rehearsal will be penalized at a rate of 1% per instance. Unexcused lateness for lecture, lab, or out-of-class rehearsal will be penalized at a rate of .5% 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.

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 17, Oct 22, Nov 12, Jan 14, Feb 11, Mar 11. 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.

2014 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 10, 2014, 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.

BUILDING SECURITY

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 am-5:30 pm weekdays. Students are permitted to be in the building between 8:00 am and 10:00 pm 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 *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *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.

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., note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. <http://www.uwinnipeg.ca/accessibility>.

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of 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.

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.

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.

WEDNESDAY, JANUARY 21, 2015 is the final date to withdraw without academic penalty from courses which begin in September 2014 and end in April 2015 (2014/15 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.