

THFM-1001-006 (6 credit hours)

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2014-2015
Tues/Thurs 10:00-11:15am
Room OT09

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Office Hours: M/W 2:30-3:30pm

COURSE DESCRIPTION

This course 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 larger sense. Time will be spent examining the relationship between the various creative roles in the theatre.

The course begins with basic acting exercises, including improvisation and movement work. These are designed to help the student develop the skills, which are the foundation of contemporary acting technique. In the second half of the course the student applies these skills to scripted scenes. He or she must rehearse and perform two scenes drawn from the modern and/or contemporary theatre. The stylistic form of the course and the scene work is Realism. Students will be required to keep a continuing rehearsal journal for the duration of the course, which will form the basis of an essay on acting. The student will also be introduced to various forms of modern drama and script interpretation through an examination of plays representing a range of modern and contemporary work. Classes will consist of lectures, group discussions, practical exercises and projects, and workshop sessions focusing on prepared performance material.

In terms of practical skills, the course objective is for the student to be able to generate a dramatic action in a given circumstance in such a way that an audience believes it. In regards to analytical skills, the course objective is for the student to be able to examine a script from the perspective of an interpretive artist.

REQUIRED TEXTS

Bruder, *et al.* *A Practical Handbook for the Actor* (Random House)
Churchill Caryl. *Top Girls*, Methuen Student Edition (Methuen Student Editions)
Coward, Noel. *Private Lives* (Samuel French)
MacDonald, Anne-Marie. *Good Night Desdemona (Good Morning Juliet)*

MARK DISTRIBUTION

Test One (Nov. 6 th , 2014)	10%
Scene One (Nov. 25 th , 2014) <ul style="list-style-type: none">• Pass/Fail- First Pass (prepared, rehearsed, off-book)• Pass/ Fail- Peer Evaluations	15%
Play Analysis/ Quizzes (Sept. 11, Oct. 28, Nov.4, Jan. 13 and Feb.12)	10%
Test Two (Mar. 10 th , 2015)	15%
Scene Two (Mar. 31, 2015) <ul style="list-style-type: none">• Pass/ Fail-First Pass (prepared, rehearsed, off-book)• Pass/ Fail- Peer Evaluation	20%
Acting Essay (Nov. 27 th , 2014)	10%

Journal (Apr. 7 th , 2015)	10%
Class Participation	10%
TOTAL	100%

ALL assignments must be submitted in **HARD COPY**. Email Submissions will **NOT** be accepted.

*Regarding **Pass/Fail**: 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.*

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	below50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

LATE ASSIGNMENTS

Late papers will be penalized at the rate of 1% per day (weekends excluded). For example, if your essay is given a mark of 70% and it is a week late, you would receive 65%. The mark would then be converted to a mark out of twenty. Papers will **NOT** be accepted after the final deadline **March 30, 2015**.

CLASS PARTICIPATION

Class participation includes:

- attendance
- punctuality
- preparation
- participation in discussion and acting exercises

REHEARSALS

Throughout this course, all students will be required to take part in 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 will be asked to withdraw from the course. This includes all classes and out-of-class rehearsals. 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.

SPECTATORSHIP

Students are required to purchase tickets to two selected professional performances as per the course schedule. Attendance at these performances is **mandatory**. Performances will be discussed in class as well as reviewed in written form. Students are responsible for booking and attending the play well **BEFORE** the due date for the review and class discussion.

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.

JOURNALS

The student is expected to keep a journal of the knowledge and experience that s/he acquires in class and any knowledge gained outside of class that has bearing on creative work. The entries should be of a reflective nature regarding classroom exercises, technical assignments, focused answers to specific questions, play/scene analysis, and observed discoveries about theatre, performance, and personal growth. This is also a good place to document your rehearsals and scene work that is being done outside of the classroom. It is required that the journal be submitted to the professor at least once during the first term for feedback and a preliminary mark.

The Acting Essay is a composite summary of the individual student's personal journey, process and theory of Acting and Performance based on the text *A Practical Handbook for the Actor*, class lectures and discussions, log/journal, personal discoveries, and rehearsal/performance experiences.

PLAY ANALYSIS AND QUIZZES

The following plays will be studied and used in the classroom:

Goodnight Desdemona (Good morning Juliet) by Ann-Marie MacDonald
Private Lives by Neil Simon
Top Girls by Caryl Churchill

The plays are to be read for the class in which they will be discussed; on this day a short quiz exploring your response to the play will take place.

In addition, you will be required to see two performances – *Jabber* (MTYP) and *Private Lives* (RMTC Warehouse) – and submit a short analysis on each.

TENTATIVE SCHEDULE (subject to change)

Fall Term

Sept.	04	Course Introduction
	09	The Role of the Actor/Warm up Technique
	11	<i>Good Night Desdemona (Good Morning Juliet)</i> – Discussion and QUIZ
	16	<i>Good Night Desdemona (Good Morning Juliet)</i> / Scene Analysis
	18	Improvisation
	23	<i>The Practical Handbook for the Actor</i>
	25	Playing Action
	30	Objectives
Oct.	02	Listening
	07	Neutral Dialogue
	09	Production Lecture
	14	Voice and Text Workshop
	16	Character Development #1
	21	Rehearsal Technique #1
	23	Context and Given Circumstances
	28	<i>Top Girls</i> – Discussion and QUIZ
	30	<i>Top Girls</i> – Workshop

Nov.	04	Discussion of Jabber (must have attended the run at MTYP Oct. 15-23) Analysis DUE
	06	TEST #1, Room 3M57
	13	Scene Work (Blocking) – OFF BOOK DAY for Scene #1
	18	Rehearsal Technique #2
	20	Dress Rehearsal for Scene #1
	25	First Term Scene Presentation for Scene #1
	27	Group Discussion of Performance Analysis – Acting Essay #1 DUE
Dec.	02	One on One Interviews*

*For midterm “one-on-one” interviews, every student will be asked to sign up for a 15-minute slot. If arrangements need to be made for an appointment on another date, please speak to the instructor well in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

Winter Term

Jan.	06	Scene selection for Scene #2
	08	Punctuation
	13	<i>Private Lives</i> – Discussion and QUIZ
	15	<i>Private Lives</i> Workshop
	20	Character Development #2
	22	Improvisation
	27	Scene Analysis / Context and Style
	29	Table Work
Feb.	03	Design Lecture
	05	Rehearsal Technique #3
	10	Action and Activity – OFF BOOK DAY Scene #2
	12	Discussion of <i>Private Lives</i> Production (must have attended the run at RMTTC Jan, 28-Feb.14) Analysis DUE
	24	Physicality Workshop #1 (neutral movement and impulse)
	26	Physicality Workshop #2 (intro to Laban Technique)
Mar.	03	Character Study for Scene #2
	05	Character Study for Scene #2
	10	TEST #2, Room 3M59 2M70
	12	Scene Work
	17	Blocking Workshop/ Playing Space and Relationship
	19	Blocking Workshop/ Playing Space and Relationship
	24	Scene Work
	26	Dress Rehearsal Scene #2
	31	Final Presentation Scene #2
Apr.	02	Course Evaluation
	07	Process Discussion/ Journal Due
	09	One on One Interviews*

*For final “one-on-one” interviews, every student will be asked to sign up for a 15-minute slot. If arrangements need to be made for an appointment on another date, please speak to the instructor well in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

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.