

THFM-2505-001 (3 credit hours)

## PRINCIPLES OF PHYSICAL TRAINING FOR THE ACTOR

Winter, 2015  
MWF 9:00-10:20  
Room 2T15

Instructor: Tom Stroud  
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Office Hours: MF 12:30 – 1:30  
TR 11:30 – 12:30  
(or by appointment)

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### 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%
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<b>Total .....</b>	<b>100%</b>

## 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 13, 2015**. 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.	7	Introduction/ Core Strength <b>Background Paper Discussed</b>
	9	Core Strength/Alignment <b>Background Paper Due</b>
	12	Core Strength/Alignment
	14	Core Strength/Alignment
	16	Core Strength/Alignment
	19	Core Strength/Alignment
	21	Guest Lecture (Topic TBA)
	23	Core Strength/Alignment
	26	<b>Assessment Period: Remedial Exercises (10%)</b>
	28	Guest Lecture (Topic TBA)
	29	<b>Assessment Period: Remedial Exercises (10%)</b>
	30	<b>First Written Test (10% of 30%)</b>
Feb.	2	Partner Work/Patterned Movement
	4	Partner Work/Patterned Movement
	6	Guest Lecture (Topic TBA)
	9	Partner Work/Patterned Movement

	11	Partner Work/Patterned Movement
	13	Partner Work/Patterned Movement
	16	<b>Reading Week: No class</b>
	18	<b>Reading Week: No class</b>
	20	<b>Reading Week: No class.</b>
	23	Partner Work/Patterned Movement
	25	Partner Work/Patterned Movement
	27	Guest Lecture (Topic TBA)
Mar.	2	<b>Second Written Test (10% of 30%)</b>
		<b>Assignment for Final Paper Given</b>
	3	<b>Final Date to Withdraw Without Academic Penalty</b>
	4	Partner Work/ Patterned Movement
	6	Partner Work/ Patterned Movement
	9	Guest Lecture (Topic TBA)
	11	Partner Work/ Patterned Movement
	13	Partner Work/ Patterned Movement
	16	<b>Third Written Test (10% of 30%)</b>
	18	Partner Work/ Patterned Movement
	20	Partner Work/ Patterned Movement
	23	Partner Work/ Patterned Movement
	25	Partner Work/ Patterned Movement
	27	Partner Work/ Patterned Movement
	30	<b>Assessment Period: Centre Work (5%) / Sequence (15%) / Contact (10%)</b>
April	3	<b>Good Friday: University Closed</b> (Make-Up class on Tues April 7, 2015)
	6	<b>Assessment Period: Centre Work (5%) / Sequence (15%) / Contact (10%)</b>
		<b>Lectures End for 2014 Winter Term</b>
	7	<b>Assessment Period: Centre Work (5%) / Sequence (15%) / Contact (10%)</b> <b>(Final Class, Make-up for April 3)</b>
	13	<b>Final Paper Due – hand in directly to Professor in Room 4T11 between 10:00 am and 2:00 pm.</b>

### **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.

### **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.**

### **"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 Winter dates in your diary **NOW**: 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.

### **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 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto: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 UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> 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](http://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.

**TUESDAY, MARCH 3, 2015** is the final date to withdraw without academic penalty from courses which begin in January and end in April, 2015 (Winter 2015 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.