

THFM-3101-001 (6 credit hours)

ACTING III: GENERAL

Fall/Winter, 2014-15
TTH 11:30 am-2:15 pm
Room OT09

Professor Tom Stroud
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Office Hours: MWF 12:30-1:30 pm
(or by appointment)

COURSE DESCRIPTION

This course further develops the work of THFM-2101 Acting Theory and Practice and endeavours to provide a practical understanding of the principles common to a variety of Western based Theatre techniques. Students will engage in remedial exercises to encourage a full-range of physical and emotional expression and will also undertake a detailed and practical examination of the actor's intellectual, sensual, emotional and imaginative resources as they apply to the development of character, scene work, and the world of the play.

Topics to be covered include:

- taking direction
- analyzing the script
- developing character arc or progression
- bringing truth to the work
- using the environment
- accessing emotion
- harnessing imagination to enrich the performance
- embodying the character and the scene
- understanding style
- working with the director/fellow actors
- understanding process and protocol

During both terms students will be required to take part in continuous, ongoing exercises and rehearsals with classmates outside of class time. This requirement will involve a minimum of four hours per week preparatory work outside of class and rehearsal will be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor.

Written work will be used to solidify students' knowledge and understanding of the actor's technique. To this end, students will maintain a project folder for each assignment articulating the student's process and personal reflections. The folders will be submitted on a regular basis and constitute 10% of the grade for each assignment.

PREPARATION AND PROTOCOL

The standards of the profession are expected in terms of discipline and commitment. This means that everyone must arrive on time (which means early) and be prepared mentally, emotionally, and physically to begin work immediately.

Teacher and students are responsible for a creative, supportive, and protective atmosphere in order to best serve the work. While the work in class may be exciting at times, students are reminded that respect for the work, fellow students, and the instructor is always expected. Socializing before and after classes or rehearsals and performances is part of the actor's etiquette, but quiet, listening, focus, and attention during classes, rehearsals, and presentations are absolutely necessary. Students unable to comply will be asked to withdraw from the course. Students must support and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any antagonism, personal or artistic differences, temperaments, and idiosyncrasies. Students are strongly encouraged to speak with the instructor immediately if any concerns arise about activities or climate associated with the class.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). Students are required to keep the room clean and put away all props/rehearsal items used.

FINAL PROJECT

The Final Project will involve a public presentation. All students must be available for some additional evening rehearsals and rehearsals scheduled outside of normal class time. **These rehearsals are compulsory.** A schedule will be provided before the end of the Fall Term.

BACKGROUND PAPER

Given the physical, psychological and collective nature of theatre of 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 influence their performance. 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.

TEXT

TEAM FOR ACTORS: A Holistic Approach to Embodied Acting
 Author Laura Bond
 ISBN-13: 978-1-4792800-6-3
 ISBN-10: 1-4792800-6-2

EVALUATION

Studio Participation and Professionalism (Fall)	5%
Studio Participation and Professionalism (Winter)	5%
Remedial Exercises (Fall)	5%
Remedial Exercises (Winter).....	5%
Monologue	10%
First Scene	15%
Second Scene.....	20%
Improvisation.....	10%
Final Presentation.....	25%
Total	100%

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 (subject to change)

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

Fall Term:

Sept	4	Introduction/Skill Development/Background Paper Discussed
	9	Remedial Exercises / Monologue Assignment Handed Out / Background Paper Due
	11	Remedial Exercises / TEAM Chapter 1: Thoughts
	16	Remedial Exercises / TEAM Chapter 1: Thoughts / Monologues Selected
	18	Remedial Exercises / TEAM Chapter 2: Emotion
	23	Remedial Exercises / TEAM Chapter 2: Emotion
	25	Remedial Exercises / TEAM Chapter 3: Action
	30	Remedial Exercises / TEAM Chapter 3: Action
Oct.	2	Remedial Exercises / TEAM Chapter 4: Manifestation/ Scene Assignment Handed Out
	7	Remedial Exercises / TEAM Chapter 4: Manifestation
	9	Remedial Exercises/ First Pass on Monologues
	14	First Pass on Monologues
	16	Presentation: Monologues
	21	Actors Source Work
	23	Actors Source Work
	28	Scenes Selected
30	Improvisation / Scene Work	
Nov.	4	Improvisation / Scene Work
	6	Improvisation / Scene Work
	11	Remembrance Day University closed (Make-up class scheduled on Nov 27)
	13	Improvisation / Scene Work
	18	Improvisation / Scene Work
	20	Improvisation / Scene Work / Scene Assignment for Winter Term Handed Out
	25	Improvisation / Scene Work
	27	Make-up Class for Nov 11; Presentation of Scene 1

Winter Term:

Jan.	6	Review/ First Class of Winter Term
	8	Improvisation / Scene Work
	13	Improvisation / Scene Work
	15	Improvisation / Scene Work
	20	Improvisation / Scene Work
	21	Improvisation / Scene Work /Final Date to Withdraw Without Academic Penalty
	22	Improvisation / Scene Work
	27	Improvisation / Scene Work
	29	Presentation: Scene 2
Feb.	3	Improvisation / Research for Final Project
	5	Improvisation / Research for Final Project
	10	Improvisation / Research for Final Project
	12	Skill Development/ Improvisation / Research for Final Project
	15-21	Reading Week: No classes
	24	Improvisation / Begin Work on Final Project
26	Improvisation / Final Project	
Mar.	3	Improvisation / Final Project
	5	Improvisation / Final Project

	10	Improvisation / Final Project
	12	Final Project / Presentation: Improvisation
	17	Final Project
	19	Final Project
	24	Final Project
	26	Final Project
	28	Final Project
	30	Final Project
April	2	Final Project
	6	Lectures End for the 2014 Winter Term / Presentation of Final Project

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.

"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, playwrighting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL** Honours students in Theatre (all areas), **as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II**. Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

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.