

THFM-4131-001 (12 credit hours)

ACTING III: HONOURS

Fall/Winter, 2014/15

MWF

1:30-2:20 pm – Voice, Room 2T15

3:30-5:30 pm – Class, Room 0T19

Public Exercise: see schedule below

Acting Instructor (Fall):

Arne MacPherson

Office: 4T09

Phone 204-774-9627

Email: arne@mymts.net

Office Hours: MWF 2:30-3:30 by appointment

Acting Instructor/Production Director (Winter):

Christopher Brauer

Office: 4T09 Phone: 204-786-9006

E-Mail: c.brauer@uwinnipeg.ca

Office Hours: MWF 2:30-3:30 by appointment

Voice Instructor (Fall): Shannon Vickers

Office: 4T10 Phone: 204-786-9287

Email: vickers.shannon@gmail.com

Office Hours: MW 12:30-1:20 or by appointment

Voice Instructor (Winter): Tom Soares

Office: 4T10 Phone: 204-297-2727

Email: to.soares@uwinnipeg.ca

Office Hours: by appointment

COURSE DESCRIPTION

This course is designed to provide students with an opportunity to study selected principles of modern acting and actor training through practical application in rehearsal and performance settings. It will build upon and expand work done in prior acting courses in the department. Students will participate in the preparation and rehearsal of a staged public presentation in 3rd Quarter (January to mid-February).

Students will be expected to fully commit themselves to preparatory work outside of class and to rehearsal periods in the 2nd and 4th Quarters (see the schedule below) and in 3rd Quarter (January to mid-February) when they will be scheduled for rehearsal five evenings a week for six weeks prior to performance week. This is in addition to regularly-scheduled class time.

During the first twelve weeks students will participate in workshops designed to explore specific acting techniques, principles, and vocabulary associated primarily with performing Shakespeare. These workshops will consist of discussions, practical exercises, rehearsals, and student presentations including monologue and scene work.

Work in the Winter Term will build upon the techniques established in the fall and will concentrate on developing effective rehearsal skills as the fundamental underpinning of the actor's position as a collaborative artist. In the 4th Quarter these skills will be applied to scene work, and to audition preparation.

Students will receive three hours of voice work each week (see below).

The program of studies for Acting III: Honours will include the following:

1. Three hours a week of voice workshops throughout the course.
2. Six hours a week of general acting workshops and scene work in the 1st, 2nd, and 4th Quarters of the course plus additional invited group and individual work. Full participation in scene rehearsals and presentations in the 1st, 2nd and 4th Quarters, to be staged as scheduled below.

3. Full participation in rehearsals and presentation of a full-length play in the third quarter, to be staged as a public exercise in February.
4. Preparatory work outside of class and rehearsals, to be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor. Students should be prepared to allocate 4-6 hours to the course outside of class time on a weekly basis.
5. Continuation of a program of reading in the literature of acting to gain insight into the problems encountered in the practical work of the course. A schedule of readings is included below.
6. Assumption of responsibility for one's own advancement in insight and technique, including keeping personal notes on homework and critiques offered, and keeping a journal to make that assumption more coherent and effective.

TEXTS, ETC.

Playing Shakespeare by John Barton
 Speaking Shakespeare by Patsy Rodenburg
 Mastery by George Leonard (voice component requirement)
 3rd Quarter Play: Semi Monde by Noel Coward
 The Actor and The Target by Declan Donnellan
 Audition by Michael Shurtleff
 Semi Monde by Noel Coward

Outdoor footwear must be removed before entering the classroom. We suggest you bring suitable dance shoes or slippers to wear in class.

Please note:

During the Fall term, students are responsible for finding their own monologue material.

EVALUATION

Fall Term (1st and 2nd Quarters)

Class Work and rehearsals (preparedness/ development/ demonstrated level of skill).....	5%
Monologue (Oct. 24).....	5%
Monologue translation (Oct 6).....	Pass/Fail
Monologue First Pass (Oct 15)	Pass/Fail
Monologue Rhetorical breakdown/Coachings	Pass/Fail
Scenes (Nov 28).....	20%
Scene translations (Oct 27, 29, 31).....	Pass/Fail
Scene First Passes (Nov 3-7)	Pass/Fail
Scene Rhetorical breakdowns/Coachings	Pass/Fail
Voice.....	10%

Winter Term (3rd Quarter)

Show Rehearsals	15%
Show Performance (Feb 10-14).....	15%
Script Analysis (Feb 14).....	Pass/Fail
Voice (application of voice work in rehearsal and performance of 3rd-year Honours production)	5%

Winter Term (4th Quarter)

Scene Presentation (Tues. Apr. 7)	15%
Monologue Presentation (Fri. Apr. 10)	5%
Scene First Pass (week of Mar. 9-13)	Pass/Fail
Scene Rehearsal with instructor (between Mar. 16-27)	Pass/Fail
Monologue First Pass (week of 9-13).....	Pass/Fail
Monologue Rehearsal with instructor (between Mar. 16-27)	Pass/Fail
Voice (studio work including end of term essay).....	5%

TOTAL	<u>100%</u>

Constituent Grades and Final Grade will be reported in authorized letter grades: A+, A, A-, B+, B, C+, C, D, F.

Practical work in the 3rd Quarter involves the preparation for, the rehearsal of, and the presentation of the chosen play. The evaluation of the work will take into account the student's application of effective rehearsal technique, script analysis work, and the execution of a successful performance. The full rehearsal and performance period will be taken into account, and will have equal weight in terms of evaluation.

Regarding Pass/Fail: In the First Term the monologue and scene performance projects include three Pass/Fail components. Failing one component will result in a **10% reduction** in your grade for the assignment. Failing two will result in a **20% reduction**, and failing all three will result in **failure** of the entire assignment – a grade of 40% (F). In the 4th Quarter, both the scene performance project and the monologue project include two Pass/Fail components. Failing one component will result in a **10% reduction** in your grade for that performance assignment. Failing both components will result in the **failure** of that assignment – a grade of 40% (F).

Evaluation Criteria for Pass/Fail elements:

Fall Term

Shakespeare Monologue presentation and Scene presentation – Translation: thorough and detailed translation of every line, thought, image, and concept into modern English, with beat-breaks marked, and highways/biways distinguished.

First Pass: prepared, rehearsed, off book, applying (fundamentally) character/text/scene-work techniques.

Coaching/Rhetorical Breakdown: prepared, collaborative/engaged in process, making offers and not just waiting for direction and script markup including all Folio “clues”, rhetorical devices, rhythmic stresses, and firsts and lasts.

Winter Term

Realism Scene First Pass: prepared, rehearsed, off book, applying (fundamentally) character/text/working-off techniques.

Realism Scene Rehearsal with Instructor: prepared, collaborative/engaged in process, making offers and not just waiting for direction.

Monologue First Pass: prepared, rehearsed, off-book, applying (fundamentally) character/text/loop techniques.

Monologue Rehearsal with Instructor: prepared, collaborative/engaged in process, making offers and not just waiting for direction.

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations. Other late assignments will be penalized at the rate of 2% of the value of the assignment per day.

CLASS WORK

Class work will be evaluated on the student's level of performance in daily labs and assignments. Ability to take direction, demonstrate preparedness along with constructive interest in the development of the ensemble of actors will be factors in grading.

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.

MONOLOGUE AND SCENE GRADING CRITERIA

1. Are you working off what your partner gives you?
2. Are you "getting yourself off"?
3. Are you playing action, i.e. is your character doing something to the other character(s)?
4. Are the actor's voice, body, and inner impulse in harmony? (Unity)

5. Is the actor using her/his body effectively to carry the action of the scene? (Relaxation focus concentration and physical responsiveness. Physical character, blocking and physicalization of action.
6. Is your character interacting impulsively with the other character(s) moment to moment (i.e. is the scene a "pinch/ouch" ping pong game?)?
7. Is your character reacting with a point of view and an attitude? (Vulnerability)
8. Does the character have a logical "through line" where required?
9. Are you meeting particular demands of the script? For example:
 - special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
 - special style requirements (depth of character for realism and naturalism, stepping in and out of character for didacticism, massive variety and the surprise use of pauses for absurdism, ease in breaking the fourth wall for feminism, etc.)
10. Is there sufficient commitment to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse and stakes)
11. Are the numerous shifts in action occurring clearly?
12. Are you taking advantage of the ironies available in the scene?
13. Is there progression in the scene, i.e. does something change?
14. Is the tension (leading to conflict) strong and clear?
15. Can we hear you comfortably?
16. Are the stakes sufficiently high to make the scene exciting?
17. Is the physical world in which the scene takes place used to strengthen the action? (environment)
18. Are you making effective use of the instructor/director/coach's directions? In other words, does your work effectively incorporate the direction received from the instructor/director/coach?

NOTE: The list above is a summary of the key considerations which regularly arise when qualified people evaluate scene work. At various stages of training, some of these considerations may be weighted above others. However, it is difficult, at any point, to ignore any of the above criteria, particularly when some of the performers are achieving mastery in an area where others are not.

TENTATIVE SCHEDULE (subject to change)**FALL – FIRST AND SECOND QUARTERS**

Week 1 September	W3	<ul style="list-style-type: none"> - Voice - Cover class business; introduce principles upon which the course is based. - Acting Exercises - Assign readings: - Read Rodenburg pp. 72-222 by Friday September 26. - Read Barton by Mon Oct 27 - Read Donnellan over Holiday Break - Read Shurtleff over Reading Week - Online resources: - http://www.shakespeare-online.com/plays/characters/charactermain.html - how to pronounce the character's names - http://www.shakespeareswords.com/PlayList - a fantastic online lexicon (amongst other things) - http://www.shakespeares-sonnets.com - sonnets - http://internetshakespeare.uvic.ca/Foyer/plays.html- searchable, printable, first folio/quarto - http://cybrary.uwinnipeg.ca - then "Find" then "Databases A-Z", select "O", then select "Oxford English Dictionary". You may need your student card barcode for access. - http://nfs.sparknotes.com/ - a very useful set of modern translations of select Shakespeare texts. The translations aren't perfect, but they're helpful.
	F5	<ul style="list-style-type: none"> - Voice - Continue Acting Exercises and Improvisations
Week 2	M 8	<ul style="list-style-type: none"> - Voice - Continue Acting Exercises and Improvisations - Assign: Prose Speech – read play by Mon Sept 15.
	W 10	<ul style="list-style-type: none"> - Voice - Discuss character (what's in the text, what's in you, what's in the world); introduce original practices approach; introduce the Elizabethan World - Translate Prose Speech for <u>Thought</u>
	F 12	<ul style="list-style-type: none"> - Voice - <u>Prose Thought</u> – finish Translation, break down Thought, Internal Structure (Full Stop, Major & Minor) - Memorize speech for Mon. Sept. 15 class. - Assign: select Shakespeare monologue (verse). Must be age appropriate, though gender is not an issue. Read the play. Due Fri Sept 26.
Week 3	M 15	<ul style="list-style-type: none"> - Voice - Due: off book for prose speech - <u>Prose Thought</u> – Rhetorical Devices: playthings that clarify thought (assonance, consonance, alliteration, etc.) - Modes of Address - Work on Personalizing speech – People, Places, Things

	W 17	<p>Voice</p> <p>Work Prose speech on its feet – see how the rhetoric informs the acting</p> <p>Where's the deception?</p> <p>Onomatopoeia</p> <p>Assign: read Verse speech play by Wed. Sept 24.</p>
	F 19	<p>Voice</p> <p><u>Verse Thought</u> - Translate, break down Thought, Internal Structure – major and minor</p> <p>Memorize for Wed. Sept. 24 class</p>
Week 4	M 22	<p>Voice – Complete Reading Speaking Shakespeare</p> <p>Sentence Structure – balanced, partly balance, unbalanced (compare modern and folio)</p> <p>Rhetorical Devices – antithesis.</p>
	W 24	<p>Voice</p> <p>Due: off book for verse speech</p> <p>Activate verse speech: Adjectives, Adverbs, Verbs</p> <p>Personalize verse speech: People, Places, Things</p> <p><u>Words and Images</u>: Personal and Universal</p>
	F 26	<p>Voice</p> <p>Work Verse speech on its feet – see how rhetoric informs the acting.</p> <p>Due: complete reading Rodenburg.</p> <p>Assign: modern translation of your chosen monologue due Mon Oct 6.</p> <p>Assign: pair up actors to have active listener</p> <p>Assign: Scenes for Final Presentation (Due Fri Nov 28 – time TBA)</p> <p>Assign: Modern Translations of Scenes due Mon Oct 27 (read play)</p> <p>Assign: Scene first pass Nov 3-7</p>
Week 5	M 29	<p>Voice</p> <p><u>Verse Thought</u> – Rhythm: Stress reveals the thought, Line Endings, Sprung vs. Regular, Trochaic rhythm is for magic</p>
October	W 1	<p>Voice</p> <p><u>Verse Thought</u> – Rhythm continued. Making Firsts and Lasts personal/special/unique</p>
	F 3	<p>Voice</p> <p>Finish Rhythm as needed.</p> <p>Rhyme as a conscious choice – conclusive, received wisdom, just for fun</p> <p><u>Messy Details</u> – minor Rhetorical Devices, Caesuras, Emphasized words (that, can, etc.), you can go faster than you think</p>
Week 6	M 6	<p>Due: read and amend (as necessary) modern translations of chosen monologues (Pass/Fail)</p> <p>Assign: off book for first 3 thoughts of monologue by Wed Oct 8</p> <p>Assign: off book for monologue by Wed Oct 15.</p>

	W 8	- Voice - Due: put first 3 thoughts on its feet with active listener (also work trigger) – apply knowledge of rhetorical clues.
	F 10	- Voice - Due: put first 3 thoughts on its feet with active listener (also work trigger) – apply knowledge of rhetorical clues. - Assign: Monologue First Pass Wed Oct 15 – be sure to have done full rhetorical breakdown of speech
Week 7	M 13	- THANKSGIVING – CLASS CANCELLED. Make-Up Class: Wed, Nov 26
	W 15	- Voice - Due: Monologue First Pass w/notes (Pass/Fail)
	F 17	- Voice - In class coaching of monologues – <u>show instructor rhetorical breakdown of script</u> - schedule outside of class coachings as necessary. (Pass/Fail)
Week 8	M 20	- Voice - In class coaching of monologues – <u>show instructor rhetorical breakdown of script</u> - schedule outside of class coachings as necessary. (Pass/Fail)
	W 22	- Voice - In class coaching of monologues – <u>show instructor rhetorical breakdown of script</u> - schedule outside of class coachings as necessary. (Pass/Fail)
	F 24	- Voice - Due: Final Presentation of monologues w/active listening partner.
Week 9	M 27	- Voice - Due: complete reading Barton - Due: modern translations of scenes (Pass/Fail) - Scene technique exercises and improvisations
	W 29	- Voice - Due: modern translations of scenes (Pass/Fail) - Scene technique exercises and improvisations
	F 31	- Voice - Due: modern translations of scenes (Pass/Fail) - Scene technique exercises and improvisations
November Week 10	M 3	- Voice - Due: Scene 1st Pass (Pass/Fail)
	W 5	- Voice - Due: Scene 1st Pass (Pass/Fail)
	F 7	- Voice - Due: Scene 1st Pass (Pass/Fail)

Week 11	M 10	- Voice - Rehearse Group scenes (Pass/Fail) -
	W 12	- Voice - Rehearse Group scenes (Pass/Fail) -
	F 14	- Voice - Rehearse Group scenes (Pass/Fail) -
Week 12	M 17	- Voice - Rehearse (Pass/Fail) -
	W 19	- Voice - Rehearse (Pass/Fail) -
	F 21	- Voice - Rehearse (Pass/Fail) -
Week 13	M 24	- Voice - Run through for notes -
	W 26	- MAKE-UP CLASS FOR THANKSGIVING - Voice - Rehearse (transitions) -
	F 28	- Final presentation: 2:30-5:00 pm: Rehearsal 5:00-6:00 pm: Dinner Break 7:00 pm: Scene Presentation -
	TBA	- End of term One-on-One interviews to be scheduled during exams. - Reminder: read Donnellan by Tues Jan 6.

NB: Students may not miss classes or rehearsals due to involvement in any other project, activity, or travel.

WINTER – 3RD QUARTER

Rehearsal and presentation of major public exercise: Semi Monde by Noel Coward. Rehearsals begin Tuesday January 6. This project will be part of RMTC's CowardFest.

Due: complete reading Donnellan

Topic will be applying acting techniques to meet the specific demands of the project. Off-book date: students must be off book by the second time a scene is rehearsed.

Students will be expected to apply script analysis work to the play and will be required to submit this work to the director.

Assignment: Script Analysis due Sat. Feb 14, 2015. This is a breakdown of each scene you are featured in: Super Objective, Objective, Obstacle, beats broken down, tactics and the “as if” for your “biggest” scene, and relevant technical additions from Donnellan.

Rehearsals: Mon/Wed/Fri: regular class time plus weekday evenings 6:30-10:30 pm. Class moves to Room 2T15 for rehearsals. First day of rehearsals is Tuesday, January 6.

Dress Rehearsal: Sun, Feb. 8 (This will be a 10/12 hour day) and Mon., Feb. 9, 2015.

Performances: Location: 1T15. Tues, Feb. 11 - Sat, Feb 14, 2014. Curtain: Tues-Fri, 8:00 pm; Sat, 7:00 pm, with possible Matinée on Sat., Feb. 14, 2:30 pm (TBD). Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

You will **NOT** be able to do outside work (part-time jobs) during this period. You should not be enrolled in other courses with evening classes at this time (THFM-3402 Canadian Drama is fine). Please consider this point very carefully; other departments have been very gracious in the past about students missing a lot of class time, however you will no longer be able to do this.

There will be no acting class on Wed. Feb. 11.

Scene work, play readings, and monologue selection for 4th Quarter will be assigned on Friday, Feb 13, 2015 during afternoon class hours.

NB: Final Withdrawal Date: Wednesday, January 21, 2015.

Reading Week: Feb 16 – 20, 2015. Reminder: complete reading Shurtleff by Mon Feb 23.

WINTER – 4TH QUARTER

Work in the 4th Quarter will focus on character development and on “working-off” the acting partner. The exact approach however will be tailored to the unique needs of the class – needs that will emerge through the work in the first three quarters. Contemporary, realism scenes will be used to facilitate this exploration. Time will also be spent on audition monologue technique.

Feb. 23-27: **Due: complete reading Shurtleff.** Debrief production. Establish working principles. Exercises and Improvisations.

Mar. 2-6: Exercises and monologue technique.

Mar. 9-13: **Present first passes of scenes and monologues for work and notes. Must be prepared and off-book.**

Mar. 16-20: Scene and monologue rehearsals and coaching with instructor both in and out of class time. **Scenes and monologues must be off-book.**

Mar. 23-27: Scene and monologue rehearsals and coaching with instructor both in and out of class time. **Scenes and monologues must be off-book.**

Mar. 30-Apr 3: M/W – **Present second pass of scenes for notes. Friday, April 3: Off – Good Friday**

Apr. 6: Rehearsal

Apr. 7: **Present Final Pass of Scenes**

Apr. 10: Audition Panel – present audition monologues. Debrief year. **N.B. Extended class: 2:30-6:30.**

PROTOCOL

Teacher and students are responsible for a creative, supportive and protective atmosphere in order to best serve the work. Students must accept artistic individualities 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.

Any student, who repeatedly misses rehearsals, comes late, or fails to rehearse adequately may 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.

Professional conduct is expected. Frequent absenteeism, lateness, or failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will not be tolerated. Attendance will be taken. This is part of the final grade. If you are to be absent, you must notify the instructor. Grades for practical work will be affected for anyone missing more than three classes per term.

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. Marks will be adversely affected by destructive behaviour of university property.

Students must clear all personal property (props, costumes, makeup, etc.) from the assigned prop closet by the end of the Winter term. This also applies to any term projects that take place in the Theatre Building (public exercise, painting projects); personal property must be removed within 24 hours of completion of your assignments. This is in order to accommodate the other classes that use this space. Anything left **will be discarded** and the University assumes no responsibility for such items.

Work submitted for evaluation must be either typed or text processed.

ACTING III: HONOURS – Voice Component
Additional Information

COURSE DESCRIPTION

This course will work on voice and speech basics for the performer and the professional voice user. The aim of this course is to lay the groundwork for the development of a free, flexible, and expressive voice and clear, understandable speech. The course includes the dismantling of restrictive habits and processes of communication, and the embracing and use of new ones.

This course aims to:

1. help the actor recognize and identify personal strengths and weaknesses in his or her vocal and speech choices, as well as to develop a working method that encourages full and free vocal usage.
2. develop a level and quality of participation that nurtures a classroom environment conducive to personal growth and good work.
3. make discoveries and progress tangible and non-ethereal by writing and speaking about these with clarity and courage.
4. introduce the speaker to a variety of exercises that provide experience in release of energy, responsiveness, flexibility, and strength. The following areas will be the focus: the spine, breath, opening the channel for sound, easy initiation and forward release of tone, the resonators, range, and articulation. This will lead each student to create a personal voice warm up which can be used in future acting and speaking endeavors and prior to the Honours Acting Production.

In addition to the above objectives, this course specifically aims to enable you to:

- be able to relax actively
- have a cognitive and experiential understanding of how the voice works physiologically
- have the knowledge to care for your voice, including how best to develop it (warm ups and ongoing development) and how to protect against abuse
- express thoughts and emotion without tightening your body
- root the breath and sound in the body
- relate the spine and alignment to the release of sound
- identify and release physical tensions that inhibit the free flow of sound vibrations
- explore/encourage resonance and vibration and the development of the “resonating chambers”
- encourage the development of new ways and habits of learning
- develop personal work habits that both stimulate discovery of the voice and contribute to a positive work environment
- discover and use the chest, facial, and skull resonators
- develop range without extraneous tension
- work with sensitivity of the center through image and impulse
- develop the articulators to facilitate response to the nuance of clear thought
- link words to text to acting through exploration of sounds.
- develop growth in personal vocabulary and demonstration of clear language use for personal expression

Some indirect skills that this course aims to develop include:

- time management
- practicing
- habit changing
- discipline
- focus
- ensemble skills
- listening
- clear reflective writing

METHODS

– Daily warm-ups and exercises in voice and speech. You are responsible for knowing and practicing all the exercises learned in class. Good daily practice/review sessions outside of class, and detailed journal notes are essential to help you learn and receive full benefit from the exercises.

– A class journal/notebook is required for daily notations. Make note of: exercises done in class that day, personal observations on progress, discoveries, and outside observations of vocal behaviour. Students are expected to complete the day’s journal entry for homework. These journals will form the basis of your reflective paper at the end of the year. Specific citations from your ongoing journal will be expected in this paper.

TIME

Students are expected to come to class prepared and **ready to work when class begins**. This includes having fulfilled all personal requirements of eating and using the washroom. Exceptions will of course be made should the need arise, but **it is the expectation that students will remain present throughout the 50 minute class**. A bottle of water is highly encouraged, please drink freely!

EVALUATION

Fall Term

Studio Work.....5%
 Application of voice/speech/text work in rehearsal and performance5%

Winter Term

Studio Work.....5%
 Application of voice work in rehearsal and performance (includes end of year paper).....5%

TEXTS

Required

Mastery by George Leonard

Recommended

The Second Circle by Patsy Rodenburg

These books are available to you in the Bookstore.

This syllabus (and the voice & body work that it refers to) is drawn heavily from the experience and teaching of Michael Keating, Eric Armstrong, David Smukler, David Ley, and Betty Moulton, as well as their teachers.

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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.