

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2015/16
Mon; Wed; Fri 1:30-2:20 pm
Room: 0T09

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Teaching Assistant: TBA

Instructor (Winter Term): Shelagh Carter
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and by appointment

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.

In first term students will be introduced to the basics of modern acting technique through acting exercises, improvisation, movement, vocal work and script analysis. The skills covered in each term will be evaluated through the presentation of two contemporary scripted scenes and one contemporary monologue. Students will also be expected to keep an acting journal throughout the year. The journal should reflect acting experiences and discoveries made in class or rehearsal and will be the basis for an acting paper due at the end of the second term. The stylistic form of the course and the scene work is Realism.

Students will also be introduced to various forms of modern drama and script interpretation through an examination of four plays representing a range of contemporary work: *Jail Baby* by Cairn Moore and Hope McIntyre, *Things We Do For Love* by Alan Ayckbourn, *Top Girls* by Caryl Churchill and the *East End Plays, Part 2* by George F. Walker. The student's understanding of these plays will be evaluated through four short quizzes.

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. *A Practical Handbook for the Actor* will be used as a technical guide. Knowledge of this material will be tested in written form in the first term. 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.

TEXTS

Required:

Moore & McIntyre, *Jail Baby* (Scirocco)
Bruder, et al. *A Practical Handbook for the Actor*
Churchill, Caryl. *Top Girls* (Methuen Student Edition)
Ayckbourn, Alan *Things We Do for Love* (Samuel French, Acting Edition)
Walker, George F. *East End Plays, Part 2* (Talonbooks)

RMTC Warehouse season subscription: Attendance at these performances is **mandatory**. Performances will be discussed in class. Students are responsible for booking tickets and attending the play well **BEFORE** the class discussion.

Students may also be required to purchase additional scripts to support scene or project work later in the year.

Recommended

Horvath, Mueller, Temchin. *Duo! Best Scenes for the 90's* (Applause Books)
Moore, Cairn, *Generation NeXXt*, (Scirroco Drama)

MARK DISTRIBUTION

Performance Skills Evaluation	5%
Test: Practical Handbook	10%
Scene One	10%
Play Quizzes (4 @ 5% - see outline)	20%
Acting Essay	10%
Journal	10%
2 nd Term Performance Skills (monologue)	5%
Scene Two	20%
Class Participation	10%
TOTAL	100%

All work submitted for evaluation must be either typed or text processed. E-mail submissions will **NOT** be accepted.

CLASS PARTICIPATION

Class participation includes:

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

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%

LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date. Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted in class or at the Department Office (3T03), **stamped w/ due date** and placed in the professor's mailbox.

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.

REHEARSALS

During the Winter Term 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.

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. This journal will form the research basis for the final essay assignment and will be submitted with the Acting Essay. It is required that the journal be submitted to the professor at least once during the first term for feedback and a preliminary mark. Students are encouraged to meet with the professor in the second term to discuss the progress of the acting essay.

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:

Jail Baby by Moore & McIntyre

Tough by George F. Walker
Top Girls by Caryl Churchill
Things We Do for Love Alan Ayckbourn

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 also take place.

TENTATIVE SCHEDULE (subject to change):

Fall Term: Cairn Moore

DATE	CLASS ACTIVITY	DEADLINE
September 9	Review of Course Outline	Choose a scene partner
September 11	Theatre Games / Improvisation	Read a Practical Handbook for the Actor in preparation for next class. Choose a Scene
September 14	A Practical Handbook for the Actor	FemFest Bake Off: Monday Evening: 7-9 p.m. Final class to choose a scene.
September 16	Movement	
September 18	Dance Drama	Scene partners should rehearse one minute of their scenes in preparation for the next class.
September 21	One minute of Scenes	
September 23	Scene Analysis: A Practical Handbook for the Actor	Students should read Jail Baby in preparation for next class.
September 25	Discussion of Jail Baby	Short Quiz: Jail Baby
September 28	Jail Baby Workshop	
September 30	One minute of Scenes	
October 2	Neutral Dialogue	Students should prepare two minutes of their scenes for the next class.
October 5	Two minutes of Scenes	
October 7	Listening	Students should prepare two minutes of their scene for the next class
October 9	Two minutes of Scenes	
October 14	Playing Objective	Students should read Top Girls in preparation for the next class.
October 16	Discussion of Top Girls	Short Quiz: Top Girls
October 19	Workshop/Punctuation Top Girls	
October 21	Scene Work	Students should review "Analyzing a Scene" from the Actor's Handbook.
October 23	Analyzing a scene: Top Girls	
October 26	Analyzing a scene continued	Actors should be off book for the next class.
October 28	Scene Work	
October 30	Punctuation Workshop	
November 2	Voice and Text Workshop- Shakespeare	
November 4	Voice and Text Workshop continued	
November 6	Robert Munsch	
November 9	Presentation of Robert Munsch	
November 13	Design Lecture: David Hewlett	The Design Lecture will be included on the first term test.

November 16	Guest Lecture: TBA	
November 18	Production Lecture	The production lecture will be included in the first term test
November 20	Scene Work	
November 23	Scene Work	
November 25	First Term Test	Room 1L06
November 27	Dress Rehearsal	Costume, set, props
November 30	Dress Rehearsal Continued	
December 2	First Term Scene Presentations	Half the class will present scenes
December 3	First Term Scene Presentations Continued	Remaining half of class will present scenes.

Winter Term: Shelagh Carter

DATE	CLASS ACTIVITY	DEADLINE
January 6	Review 2 nd term/ Improv	Assign <i>TOUGH</i>
January 8	QUIZ TOUGH / Improv	Assign <i>TOUGH</i> Scenes
January 11	Scene Work <i>TOUGH</i>	
January 13	Scene Work <i>TOUGH</i>	
January 15	Lecture Transitive Verbs	
January 18	Monologue Lecture	Assign Monologue
January 20	Monologue work	
January 22	Monologue work	Off Book Monologue
January 25	Monologue work	
January 27	Monologue Work	
January 29	Monologue Work	
February 1	Present Monologues ½ class	
February 3 February 5	Present Monologues ½ class QUIZ THINGS WE DO FOR LOVE	Assign <i>THINGS WE DO FOR LOVE</i> Assign Scenes <i>THINGS WE DO...</i>
February 8 February 10	Scenes <i>THINGS WE DO FOR LOVE</i> Scenes <i>THINGS WE DO FOR LOVE</i>	
February 12	FILM	Scene Partners Discussed
February 14-20	Reading Week	
February 22	Simple Scene Lecture	Scene Partners Decided
February 24	Scene selection	
February 26	Scene selection	Scenes chosen
February 29	Analyzing the Scene	Work done in Journal in class
March 2	Up on your feet	First two pages
March 4	Up on your feet	First two pages
March 7	Scene work	Add next two pages
March 9	Scene work	Add next two pages
March 11	Scene work	Off book
March 14	Scene work	Off book
March 16	Scene work	Props, costume, set / Run Scene
March 18	Scene work	Run Scene
March 21	Scene work	Run Scene
March 23	Scene Work	Run Scene
March 28	Dress rehearsal ½ class	
March 30	Dress rehearsal ½ class	
April 1	FINAL SCENE PRESENTATION ½ class	
April 4	FINAL SCENE PRESENTATION ½ class	
April 5	Review / Assign Meetings with Prof.	Final Acting Paper Due

SCENE GRADING CRITERIA:

1. Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
2. Is your character interacting impulsively with the other character(s) moment to moment?
3. Is your character reacting with a point of view (Choice) and connected to an inner life (Vulnerability) ?
4. Does the character have a logical "through line" where required?
5. Are you meeting particular demands of the script? For example:
 - a) Special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
 - b) 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.)
6. Is there sufficient **commitment** to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)
7. Are the numerous shifts in action occurring clearly?
8. Are you taking advantage of the ironies available in the scene?
9. Is there progression in the scene, i.e. does something change?
10. Is the tension (leading to conflict) strong and clear?
11. Can we hear you comfortably?
12. Are the stakes sufficiently high to make the scene exciting?
13. Is the physical world in which the scene takes place used to strengthen the action?
14. Are the actor's voice, body, and inner impulse in harmony? (Unity)
15. Is the actor using her/his body effectively to carry the action of the scene? (Physical character, blocking and physicalization of action)

NOTE: The list above is a summary of the key considerations, which regularly arise when qualified adjudicators 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.

ACCESSIBILITY STATEMENT

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or theatre@uwinnipeg.ca.

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 (except where noted) during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW: FRIDAY** Sept 18, Oct 21, **FRIDAY** Nov 13, Jan 13, Feb 10, Mar 9. 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.**

2015 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, 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 16, 2015, 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 (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. 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.

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 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 <http://www.uwinnipeg.ca/accessibility> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Student's Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensure students have access to support. For more information or to schedule an appointment, visit our website at <http://www.theuwsa.ca/academic-advocacy> or call 204-786-9780.

We ask that you please be respectful of the needs of classmates and instructors/professors by avoiding the use of unnecessary scented products while attending lectures. Exposure to scented products can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. Please consider using unscented necessary products and avoiding unnecessary products that are scented (e.g. perfume).

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.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

WEDNESDAY, JANUARY 20, 2016 is the final date to withdraw without academic penalty from courses which begin on September 9, 2015 and end on April 5, 2016 (2015/6 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.