

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter 2015-2016
T/TH 1:00-2:15 pm
Room 2T05

Instructor: Cherissa Richards
Office: 4T06
Phone: 204-258-3811
E-Mail: ch.richards@uwinnipeg.ca
Office Hours: By Appointment

Note: Schedule & Professor Revised Jan 7/16

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. The course focuses on developing performance skills, text analysis, and spectator skills.

Performance Skills: The Fall term focuses on basic performance skill development including foundational movement and improvisation and monologue work. In the Winter term, students will rehearse and perform two scenes selected from contemporary dramatic literature. Scene One is to be selected from *The Shape of Things* by Neil LaBute. The stylistic focus of performed scene work is Realism.

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

Text Analysis: Three play texts will be studied over the course of the year (see list). Knowledge of this content will be tested in quizzes.

Spectatorship: Students are required to purchase tickets to three selected professional performances: *Danny King of the Basement*, *The Things We Do For Love* and *Snow Angel*. Attendance at these performances is **mandatory**. Performances will be discussed in class as well as reviewed in written form. Students are responsible for booking and attending the play well **BEFORE** the due date for the review and class discussion.

Classes will consist of lectures, group discussions, practical exercises and projects, and workshop sessions focusing on prepared performance material. **Students are expected to bring notebooks and pencils to all classes.**

TEXTS

Required:

Ayckbourn, Alan. *The Things We Do For Love*.
Bruder *et al.* *A Practical Handbook for the Actor*.
Shurtleff, Michael. *Audition*.
Churchill, Caryl. *Top Girls*.
LaBute, Neil. *The Shape of Things*.

Reference:

Students are responsible for finding scene material for Monologues in the fall term and for Scene Two in the Winter term. The Library and the UW bookstore carry a selection of scene and monologue anthologies. A number of scripts are also available for loan from the Departmental Script Library; see Patty Hawkins (3T03, 786-9955) for details.

MARK BREAKDOWN**Fall**

Scenes	5%
Collective Creation	5%
Test	10%
Monologues	10%
Total (Fall):.....	30%

Winter

Scene One	10%
Scene Two	20%
Total (Winter):.....	30%

Both Terms

Quizzes (3 x 10 then divided).....	10%
Reviews (3 x 10 then divided).....	10%
Journal/Process Essay (5% each term).....	10%
Class Participation and Protocol (5% each term)	10%
Total:.....	40%

TOTAL: **100%**

ASSIGNMENT AND PERFORMANCE DEADLINES**Fall Term**

Collective Creation (October 6, 2015)
 Quiz (*Top Girls*, October 8, 2015)
 Neutral Scenes (November 5, 2015)
 Test (November 3, 2015)
 Reviews (October 20, 2015)
 Monologue Presentation (December 18, 2015, 9:00 am – 12:00 noon)
 Journals (**WEEKLY**)

Winter Term

Scene One (February 2 and 4, 2016)
 Reviews (TTWDFL February 11 and SA, March 18, 2016)
 Quizzes (TSOT, January 7 and TTWDFL February 11, 2016)
 Scene Two (March 29 and 31, 2016)
 Process Essay (March 31, 2016)

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%.

ATTENDING PROFESSIONAL PRODUCTIONS

Students will be required to attend three selected professional theatre productions and to write reviews for each production. Each review will be assigned a mark out of 5 and the total mark (15) will be reduced to a

mark out of 10 after the third review submission. An outline for the review will be provided at the beginning of the Fall term.

This activity will not be arranged as a field trip **unless** clearly stated by the instructor. Students are required to book their own tickets for each performance allowing sufficient time to write a review prior to scheduled class discussion. Booking links are provided below.

Danny King of the Basement: Manitoba Theatre for Young People

October 1-18, 2015 (Class discussion is scheduled for October 20, 2015)

www.mtyp.ca

The Things We Do For Love: Warehouse Theatre

February 3-10, 2016 (Class discussion is scheduled for February 11, 2016)

www.mtc.mb.ca

Snow Angel: Manitoba Theatre For Young People

February 24-March 5, 2016 (Class discussion is scheduled for March 8, 2016)

www.mtyp.ca

PROCESS ESSAY AND JOURNALS

Journals are kept and submitted to the instructor **each week in the fall term. LATE SUBMISSIONS WILL NOT BE ACCEPTED.** Journals document your process and progress in class: record observations of your journey throughout the course, document your rehearsals outside of class and track your comprehension and understanding of the work.

Students will be provided with a series of questions that they will need to respond to and archive (preferably digitally) at two points in the year: at the beginning of the Fall term AND at the end of the Fall term. At the end of the winter term, initial questions, along with collected notes and/or journal entries, as well as information from reading and class discussion, will form the foundation of the process essay. An outline for this essay will be provided at the beginning of the fall term. The **process essay is due March 31, 2016.**

CLASS PARTICIPATION AND PROTOCOL

The class participation and protocol evaluation (5% in the fall and 5% in the winter term for a total of 10%) is structured with the development of professionalism in mind. The following activities will be evaluated: attendance and punctuality, including out of class rehearsals, maintenance of journals and performance notes, preparation for class exercises and discussion, preparation for rehearsal, off-book deadlines, and contribution to in-class discussions.

LATE ASSIGNMENTS

Dates for quizzes and reviews are **non-negotiable.** Medical documentation is required in order to write a missed test. The penalty for submitting a late process essay is 2% per day (weekends excluded) up to the final deadline stated below. For example, if your essay is given a mark of 70% and it is a week late, you would receive 60%. Journals for the Fall term are due each week and late submissions will not be accepted. The absolute deadline-**with penalty**-for the essay assignment in the Winter term is **April 14, 2016 by 4:30 PM.** Papers will **NOT** be accepted after this point unless there are extenuating circumstances or arrangements have been made prior to the deadline date.

REHEARSALS

During the Fall and Winter Terms, students will be expected to take part in on-going performance rehearsals outside of scheduled class time. This requirement will involve a **MINIMUM** of two to four hours per week.

Students will be required to document these sessions via booking sheets and other means. **Students unable or unwilling to comply with this requirement are asked to withdraw from the class immediately.**

Any student who repeatedly misses rehearsals, arrives late, or fails to rehearse adequately will be asked to withdraw from the course. This includes scheduled classes and out of class rehearsals. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes and monologues must be approved **PRIOR** to the start of the allotted rehearsal period.

STUDENT INTERVIEWS

Students **may** be required to attend one-on-one interviews during the mid-term exam period at the end of each term (see tentative time-line for scheduled dates and times). A request from the instructor for an interview in **non-negotiable**. A sign-up sheet will be available in class at the end of each term for those who are asked to attend interviews.

TENTATIVE TIME-LINE

Fall

September 10	Course Intro	Assign <i>Top Girls</i> reading
September 15	Intro to Movement	
September 17	Improv Work	
September 22	Collective Creation Intro	
September 24	Collective Creation Scene Work	
September 29	<i>Top Girls</i> Discussion/ Collective creation cont.	
October 1	Collective Creation Scenes	
October 6	Collective Creation Performance	Read Part 1 (p.3-66) PH
October 8	Practical Handbook Review	Top Girls Quiz
October 13	Production Lecture	
October 15	MTYP Field Trip <i>Danny King of the Basement</i>	Read Part 2 (p.67-86) PH
October 20	Neutral Scenes Intro.	Danny Reviews/ Discussion
October 22	Neutral Scene Work	
October 27	Neutral Scene Work	
October 29	Neutral Scene Work	Read <i>Audition</i> (p.33-87)
November 3	Test (Room 3M57)	<i>Practical Handbook</i>
November 5	Monologues	Monologue Submissions Due
November 10	Monologues	Read <i>Audition</i> (p.87-142)
November 12	Test-Practical Handbook	TEST
November 17	Monologues/12 Guideposts review (<i>Audition</i> , Shurtleff)	
November 19	Monologues	
November 24	Monologues	
November 26	Monologue Presentations	

December

December 3	Monologue Presentations	Written Monologue work due (12 Guideposts)
December 8	One on One Interviews	TBA

January

January 5	Review movement and improvisation	
January 7	Assign Scene One-Scene work-through	
January 12	<i>The Shape of Things</i> : Practical exploration	REHEARSAL SCHED DUE

January 14	<i>The Shape of Things</i> : QUIZZ , Scene Work	TSOT QUIZZ
January 19	Scene One Workshop: Character Development	
January 20	VOLUNTARY WITHDRAWAL DATE	
January 21	Scene One Workshop: Character Interaction	
January 26	Scene One Workshop:	
January 28	Scene One Workshop:	

February

February 2	Scene One Dress Rehearsal (group one)	OFF BOOK DEADLINE
February 4	Scene One Dress Rehearsal (group two)	
February 9	Scene One Performance (group one)	
February 11	Scene One Performance (group two)	

Feb 15-19 Mid-Term Reading Week

February 23	<i>The Things We Do For Love</i> : Scene work and Text Discussion	TTWDFL REVIEW DUE
February 25	Begin Scene Two Workshop + QUIZZ	TTWDFL QUIZZ

March

March 1	Scene Two Workshop: Character Construction	
March 3	<i>Snow Angels</i> : Discussion, Scene Work	
March 8	Scene Two Workshop: Character Interaction	SA REVIEW DUE
March 10	Scene Two Workshop: Scene Construction	
March 15	Scene Two Workshop: Scene Orchestration	
March 17	Scene Two Workshop: Production Values	
March 22	Scene Two Workshop: Dress Rehearsal (group one)	OFF BOOK DEADLINE
March 24	Scene Two Workshop: Dress Rehearsal (group two)	
March 29	Scene Two Performance: (group one)	
March 31	Scene Two Performance (group two)	PROCESS ESSAY DUE

April

April 6	Interviews by request: 12:00-3:00 PM (sign up required)
April 7	Interviews by request: 12:00-3:00 PM (sign up required)

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.