

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2015-2016
Wednesdays, 2:30 -5:15 pm
Room: 0T09

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Office Hours: Wednesdays 13:20 -14:20
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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. While the emphasis will be on the development of acting technique, this course is an introduction to theatre in the larger sense. Time will be spent examining the relationship between the various creative roles in the theatre.

The course begins with basic acting exercises, including improvisation and movement work. These are designed to help the student develop the skills which are the foundation of contemporary acting technique. In the second half of the course the student applies these skills to scripted scenes. He or she must rehearse and perform two scenes drawn from the modern and/or contemporary theatre. The stylistic form of the course and the scene work is Realism. Students will be required to keep a continuing rehearsal journal for the duration of the course which will form the basis of an essay on acting. The student will also be introduced to various forms of modern drama and script interpretation through an examination of plays representing a range of modern and contemporary work. Classes will consist of lectures, group discussions, practical exercises and projects, and workshop sessions focussing on prepared performance material.

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. 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

Bruder, et al. *A Practical Handbook for the Actor*
Churchill, Caryl. *Top Girls* (Methuen Drama Student Edition)
McIntyre, Hope and Moore, Cairn. *Jail Baby*
Ayckbourn, Alan. *Things We Do For Love* (Samuel French Acting Edition)
THFM 1001-005/003 Course Pack with excerpts from *TEAM for Actors*

Students may also be required to purchase additional scripts to support scene or project work later in the year. As well, students will be required to attend performances as part of this course and should be prepared to pay for tickets.

Students are required to bring a notebook and pencil to all classes and rehearsals.

MARK DISTRIBUTION

Performance Skills Evaluation	5%
Test One	10%
Scene One *Pass/Fail – First Pass (prepared, rehearsed, off-book) *Pass/Fail – Peer Evaluation	15%
Play Analysis/Quizzes	10%
Test Two	10%
Scene Two	20%

*Pass/Fail – First Pass (prepared, rehearsed, off-book)	
*Pass/Fail – Peer Evaluation	
Acting Essay	10%
Journal	10%
Class Participation	10%
TOTAL	100%

Regarding **Pass/Fail: A number of the performance assignments include a pass/fail component. This component is a necessary part of the process. If the student fails this component it will result in a 10% reduction in the final grade for the assignment. In addition, 25% of the final scene mark will be based on work leading up to the performance.*

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
- 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%

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.

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.

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.

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.

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.

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.

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.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment.

F Failing.

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).

REHEARSALS

During the Fall Term, students will be required to meet to practice the improvisational exercises and scene work introduced in class. This requirement will involve from one to two hours of out-of-class work per week. 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.

SPECTATORSHIP

Students are required to purchase tickets to three selected performances as per the course schedule. 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.

DRESS REQUIREMENT

****All apparel must fit well, and allow for ease of movement**

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering the studio. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
- No low-rise pants, overly baggy pants or street shoes or hats
- T-shirts or leotards (a fair bit of time may be spent on the ground so low-cut tops are a bad idea)
- Bare feet/dance shoes are both acceptable
- Hair should be tied back
- No jewelry that might interfere with movement or create a safety hazard
- No chewing gum

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.

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 Hope McIntyre and Cairn Moore

Things We Do for Love by Alan Ayckbourn

Top Girls by Caryl Churchill

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 take place.

In addition, you will be required to see three performances and submit a short analysis on each.

TENTATIVE SCHEDULE**Fall Term:**

DATE	CLASS ACTIVITY	DEADLINE
September 9	Course Intro / The Role of the Actor	
September 16	Attend "A Side of Dreams" performance / Improvisation workshop	
September 23	"A Side of Dreams" discussion / "Jail Baby" rehearsal discussion	"Jail Baby" quiz / A Side of Dreams" analysis due
September 30	"Jail Baby" workshop/scenes	Read Course Pack - TEAM
October 7	<i>A Practical Handbook for the Actor</i> Intro/ Realism / Subtext workshop	Read Part One (pages 3-66) of "Practical Handbook"
Oct. 14 – Nov. 1	Attend performance of "Little Thing, Big Thing" at Prairie Theatre Exchange	
October 14	Production Lecture/Skills Workshop	Read Part Two (pages 67-86) of "Practical Handbook"
October 21	Physical action, vocalization / "Top Girls" discussion	"Top Girls" Quiz
October 28	"Top Girls" workshop	
November 4	Performance Skills Evaluation	
November 11	NO CLASS – REMEMBRANCE DAY	
November 18	Performance Skills Evaluation / "Little Thing, Big Thing" discussion and test review	Scene #1 Submissions "Little Thing, Big Thing" Analysis due
November 25	Test #1 / Performance Skills debrief	Test (Room 2M70)

December 3	Scene Text Work / Rehearsal Workshop	Finalize scenes / Last day for first journal submission
December 9	One-on-One interviews*	

*For midterm "one-on-one" interviews, every student will be asked to sign up for a 15-minute slot. If arrangements need to be made for an appointment on another date, please speak to the instructor well in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

Winter Term:

DATE	CLASS ACTIVITY	DEADLINE
January 6	Scene Work – character	Scene plays read / Character analysis due
January 13	Scene Work – blocking	OFFBOOK Scene #1
	JANUARY 21 WITHDRAWAL DATE	
January 20	Dress Rehearsal Scene #1	
January 27	Final Presentation Scene #1	Scene #2 Submissions
Feb 3 - 20	Attend performance of "Things We Do For Love" at Royal Manitoba Theatre Centre	
February 3	Design Lecture/ Laban physicality	Finalize new scenes & partners
February 10	Laban continued/"Things We Do For Love" discussion	"Things We Do For Love" Quiz
February 15-19	Reading Week - NO CLASSES	
February 24	"Things We Do For Love" scenes / show discussion	"Things We Do For Love" Analysis due
March 2	Scene Work - character	Scene plays read, Character analysis due
March 9	Scene Work- blocking	OFFBOOK Scene #2
March 16	Test #2 / Scene Work	Test (Room 2M70)
March 23	Dress Rehearsal Scene #2	
March 30	Final Presentation Scene #2 Course Evaluation	
April 6		Final Acting Paper and Journal due
April 20	One on One interviews*	

*For final "one-on-one" interviews, every student will be asked to sign up for a 15-minute slot. If arrangements need to be made for an appointment on another date, please speak to the instructor well in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

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 (i.e. is the scene a "pinch/ouch" ping pong game?)?
3. Is your character reacting with a point of view and an attitude? (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.

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.