

ACTING THEORY AND PRACTICE

Fall/Winter 2015-2016
Class: TTH 12:00-12:50 pm
Lab: TTH 1:00-2:15 pm
Room: OT19

Instructor: Heidi Malazdrewich
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Office Hours: Monday 12:30-1:30pm
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COURSE DESCRIPTION

This course is designed to provide students with a theoretical knowledge of select movements of contemporary acting and actor training and to develop student competence in the practical application of concepts and principles from these movements. The focus of the Fall term will be Anne Bogart's *Viewpoints* and Konstantin Stanislavski's *System* as well as the work of his artistic and pedagogical descendants. In the Winter term students will explore other major 20th- and 21st-century approaches to acting as applicable to a variety of theatrical styles and aesthetics, both historic and contemporary.

Classes will consist of lectures, discussions, related exercises, and student presentations. Labs will emphasize scene study and will also include exercises and discussions that connect theoretical to the practical components of the course.

Students will be required to participate in departmental productions, see details below.

TEXTS

Required:

Hodge, Alison. *Twentieth Century Acting Training*.

Suggested:

Bigelow, Michael and Joel A. Smith (eds.). *Anne Bogart Viewpoints*.

Assumed:

Bruder *et al.* *A Practical Handbook for the Actor*.

Reference:

Students are responsible for finding their own scene and monologue material. 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.

PRODUCTION REQUIREMENT

Students are required to assist in a production capacity on one of the major departmental shows. Tim Babcock, Aaron Frost, Chris Coyne, Crew Chief (TBA), or Patty Hawkins must sign your form confirming that you have completed this requirement. Failure to do so will result in a **5% grade penalty**. No partial marks will be assigned for this credit. Sign-up sheets will be available outside Room 3T03 (Patty's office) on Monday, September 21st; sign up early for best choice.

MARK BREAKDOWN

Lab (Practice)

<i>Viewpoints</i> Group Assignment.....	10%
Monologue.....	10%
Scene One	20%
Scene Two	25%

Class Participation and Protocol 10%

Lecture (Theory)

Group Presentation 15%

Each student is required to participate in one group presentation. This is expected to be a group effort and all group members will receive the same grade. The presentation is to be organized within one fifty-minute time slot. Each presentation will cover a significant figure, style, or genre in the field of acting theory or applied theory. Representatives from each group are required to meet with the instructor prior to their presentation.

Any student who fails to participate adequately in both preparation and presentation of the group project will be required to write an additional essay. Peer evaluation will serve as the determining factor for such a need.

Process Essay 10%

TOTAL **100%**

ASSIGNMENT AND PERFORMANCE DEADLINES

Viewpoints Assignment Thursday, October 17, 2015
 Monologue..... Tuesday, November 17 and Thursday, November 19, 2015
 Scene One Tuesday, February 9 and Thursday, February 11, 2016
 Essay..... Thursday, March 31, 2016
 Scene Two During Exam Period TBD

The Group Presentations are scheduled for the Tuesday lecture section (9:00 AM) in both the Fall and Winter term. Groups presenting in the Fall term will be scheduled between Tuesday, October 20 and Tuesday, November 24, 2015. Groups presenting in the Winter term will be scheduled between Tuesday, January 7 and Tuesday, February 2, 2016. Groups will be selected in early September.

LATE ASSIGNMENTS

Late assignments will be penalized at the rate of 2% per day (weekends excluded) up to the final stated deadline. For example, if your essay is given a mark of 70% and it is a week late, you would receive 60%. The **absolute** deadline – with penalty – for the essay assignment in the Winter term is **Thursday, April 17, 2014**, two weeks after original deadline. **Papers will NOT be accepted after this point unless there are extenuating circumstances or arrangements have been made prior to the deadline date.**

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.

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a **MINIMUM of 4-5 hours per week**. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately. **Students will be required to document out-of-class rehearsals.**

During the year, any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately **will be asked to withdraw from the course.**

The above provision is in place to protect the educational interests of scene partners and other classmates.

DRESS REQUIREMENT

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

Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants)

T-shirts or leotards

Bare feet/dance Shoes

Hair tied back

No street shoes or hats

No jewelry

No chewing gum

PROTOCOL

Developing knowledge and skill in the craft of acting requires participation and commitment. Because of this, attendance and punctuality are **required**.

Students are required to arrive in time to be changed and ready to work by the class' posted start time. **Late students may be denied entry.**

The professor 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 is placed above any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

Frequent absenteeism, lateness, or failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will be reflected in the class participation and protocol mark and will result in mark deduction as stated below.

See note, below, regarding absences.

Students who fail to show up to scheduled rehearsals with their partner or group will be penalized 1% per hour for each instance, if a valid excuse for the absence is not established. Students will be required to keep a log of rehearsals that occur outside of class. A file of printed booking sheets would be ideal.

Students are required to keep the room clean and put away all props/rehearsal items used.

TENTATIVE TIME LINE (subject to change)

September

Review Practical Aesthetics
Viewpoints – Anne Bogart
 Practical workshops

October

Viewpoints presentation
 Introduction to Stanislavski
 Monologue work begins
 Group presentations begin

November

Stanislavski continues
 Group presentations continue
 Monologue presentation
 Scene One work begins

January

Scene One work
 Group presentations continue
 Scene One presentations

February

Group presentations continue
 Scene Two work begins

Feb 14-20 - Mid-Term Reading Week

March

Scene Two work
Technique Workshops

April

Essays due
Scene Two presentations
Production work forms due

Mon, April 4 - classes end for 2015-2016 academic year

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 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 in which 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 (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, playwrighting, 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.