

ADVANCED MOVEMENT II

Fall/Winter, 2015/16
MWF 10:30-12:20
Room 2T15 and 2T05

Fall Instructor: Tom Stroud
Office: 4T11
Phone: 204-786-9323
E-Mail: t.stroud@uwinnipeg.ca
Office Hours: MWF 12:30 – 1:30

Schedule Updated Jan 4, 2016

Winter Instructor: Ali Robson
Office: 4T11
Phone: 204-786-9323
E-Mail: al.robson@uwinnipeg.ca
Office Hours: By appointment

COURSE DESCRIPTION

The course will build on the material covered in the Advanced Movement I class. The intention is to increase awareness, skill, and confidence in the use of movement as it pertains to the acting process and the staging of productions. Students will participate in an exploration of their own bodies' expressive potential and the inner and outer connection between body, mind and emotion. A greater focus will be placed on individual needs, achieving depth in artistic expression, and the development and physical life of the character.

Studies will include the following

- Maintaining strength, balance, and endurance
- Advanced improvisation
- Advanced partnering
- Advanced exercises in sound and gesture
- Advanced studies in ensemble
- Sustaining physicality in a scene
- Externals
- Character Traits and Mannerisms

Please be aware that group presentations are part of the class and students will be required to memorize text as well as allot ample time for rehearsals (minimum 3 hours per week) .

Given the physical nature of the course and as a standard measure of safe practice students will be asked to provide a brief background paper to identify any injuries, physical limitations, psychological conditions, or medication that may put them or their class mates at risk. This will ensure that the instructor will be able to take any necessary precautions and/or make any modifications to the exercises and process of evaluation.

TEXTS

Not required.

EVALUATION

FALL

| | | |
|---|----|-----|
| Presentation: Remedial Exercises | 5% | |
| Presentation: Partner Work..... | | 5% |
| Presentation: Group Improvisations..... | | 15% |
| Essay (approximately 1,500 words) | | 5% |
| Presentation: Old Age Scene..... | | 10% |

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|--|------------|
| Studio Participation and Professionalism | 5% |
| Fall Grade | 45% |

WINTER

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|---|-------------|
| Presentation: Partner Work..... | 10% |
| Presentation: Final Scene | 15% |
| Presentation: Patterned Movement Sequence | 10% |
| Essay (approximately 2,000 words) | 10% |
| Studio Participation and Professionalism | 10% |
| Winter Grade | 55% |
| Total Grade | 100% |

WRITTEN ASSIGNMENT

Students will be required to submit two papers (One in the Fall Term and one in the Winter Term). The papers should summarize the material covered in the class, address how class material is connected to the acting process, and comment on the student's own discoveries about performance and personal growth. The assignments will be discussed in detail in class.

The Fall paper is worth 5% and is due **December 9, 2015**. A hard copy must be dropped off to Room 4T11 between 10:00 a.m. and 2:00 p.m. Final papers will not be accepted late.

The Winter paper is worth 10% and is due **April 8th, 2015**. A hard copy must be dropped off to Room 4T11 between 10:00 a.m. and 2:00 p.m. Final papers will not be accepted late.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

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|----|------------|-----|------|----|------------|-----|-----|
| 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%.

TENTATIVE SCHEDULE (subject to change)

Please Note: The schedule as presented indicates a progression for the introduction of subject matter. In practice material may be introduced with more overlap and certain material may be revisited throughout the year.

Fall Term:

| | | |
|------|----|---|
| Sept | 9 | Breath/Alignment/Remedial Exercises Background Paper Discussed |
| | 11 | Breath/Alignment/Remedial Exercises |
| | 14 | Breath/Alignment/Remedial Exercises/Partner Work Scene Assignment Given and Rehearsal Schedule Established Background Paper Due |
| | 16 | Breath/Alignment/Remedial Exercises/Partner Work |
| | 18 | Breath/Alignment/Remedial Exercises/Partner Work |
| | 21 | Breath/Alignment/Remedial Exercises/Partner Work |
| | 23 | Partner Work/Externals/Character Traits and Mannerisms |
| | 25 | Partner Work/Externals/Character Traits and Mannerisms |
| | 28 | Partner Work/Externals/Character Traits and Mannerisms |

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| | 30 | Presentation: Remedial Exercises |
| Oct. | 2 | Partner Work/Externals/Character Traits and Mannerisms |
| | 5 | Partner Work/Externals/Character Traits and Mannerisms |
| | 7 | Partner Work/Externals/Character Traits and Mannerisms |
| | 9 | Partner Work/Externals/Character Traits and Mannerisms |
| | 12 | Thanksgiving Day: University closed (Make-Up Class on Wed, Dec 2, 2015) |
| | 14 | Partner Work/Scene Work |
| | 16 | Partner Work/Scene Work |
| | 19 | Partner Work/Scene Work |
| | 21 | Partner Work/Scene Work |
| | 23 | Partner Work/Scene Work |
| | 26 | Partner Work/Scene Work |
| | 28 | Partner Work/Scene Work |
| | 30 | Presentation: Partner Work |
| Nov. | 2 | Scene Presentation Rehearsal |
| | 4 | Scene Presentation |
| | 6 | Sound and Gesture/Improvisation Text Excerpts Distributed |
| | 9 | Sound and Gesture/Improvisation |
| | 11 | Remembrance Day: University Closed (Make-Up Class on Thur, Dec 3, 2015) |
| | 13 | Sound and Gesture/Improvisation |
| | 16 | Sound and Gesture/Improvisation |
| | 18 | Sound and Gesture/Improvisation |
| | 20 | Sound and Gesture/Improvisation |
| | 23 | Sound and Gesture/Improvisation |
| | 25 | Sound and Gesture/Improvisation |
| | 26 | Sound and Gesture/Improvisation |
| | 30 | Sound and Gesture/Improvisation |
| Dec. | 1 | Lectures End for Fall Term |
| | 2 | Presentation: Group Improvisation (Make -Up Class for Oct 12) |
| | 3 | Presentation: Group Improvisation (Make -Up Class for Nov 11) |
| | 9 | Fall Paper Due |
| Winter Term: | | |
| January | | First Class of Winter Term |
| | 6 | Alignment/Remedial Exercises/Partner Work |
| | 8 | Alignment/Remedial Exercises/Partner Work |
| | 11 | Remedial Exercises/Patterned Movement/Partner Work |
| | 13 | Remedial Exercises/Patterned Movement/Partner Work |
| | 15 | Remedial Exercises/Patterned Movement/Partner Work |
| | 18 | Patterned Movement/Improvisation/Partner Work |
| | 20 | Patterned Movement/ Improvisation/Partner Work |
| | 22 | Patterned Movement/ Improvisation/Partner Work |
| | 25 | Patterned Movement/Partner Work |
| | 27 | Patterned Movement/Partner Work |
| | 29 | Patterned Movement/Partner Work |
| | | Decide on partners for scene work |
| February | 1 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work |
| | 3 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work |
| | 5 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work |
| | 8 | Partner Work/Scene Work |
| | 10 | Partner Work |
| | 12 | Presentation: Partner Work |
| | 15-19 | Reading Week |
| | 22 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work |
| | 24 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work |

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| | 26 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work |
| | 29 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work Text Finalized and copy handed in |
| March | 2 | Patterned Movement/Partner Work/Improvisation/Scene Work |
| | 4 | Patterned Movement/Partner Work/Improvisation/Scene Work |
| | 7 | Patterned Movement/Partner Work/Improvisation/Scene Work |
| | 9 | Patterned Movement/Partner Work/Improvisation/Scene Work |
| | 11 | Patterned Movement/Partner Work/Improvisation/Scene Work |
| | 14 | Patterned Movement/Partner Work/Improvisation/Scene Work |
| | 16 | Patterned Movement/Partner Work/Improvisation/Scene Work Dress Rehearsal for scene work |
| | 18 | Physical Theatre monologue Presentations ***9:30-11:30*** |
| | 21 | Patterned Movement/Partner Work/Improvisation |
| | 23 | Patterned Movement/Partner Work/Improvisation/Text and Scene Work Metaphor Project Presentation ***12:30-1:30*** |
| | 25 | Good Friday No Classes (Make up class on April 5th, 2015) |
| | 28 | Patterned Movement/Partner Work/Improvisation Discussion of Presentations |
| | 30 | Patterned Movement/Partner Work/Improvisation |
| April | 1 | Patterned Movement |
| | 4 | Lectures end for Winter Term Presentation: Patterned Movement |
| | 5 | Make up for March 25th Presentation: Patterned Movement |
| | 8 | Winter Paper Due |

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, 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.

