

INTRODUCTION TO THEATRE: GENERAL

Fall/Winter, 2016/17
Tu/Th 1:00 - 2:15 pm
Room: 1M28

Instructor: Mia van Leeuwen
Office: 4T06
Phone: (204) 258-3811
Email: miavanleeuwen.ool@gmail.com
Office Hours: Tu/Th 2:30-3:30pm

COURSE DESCRIPTION

This course is designed to introduce students to theatre as an art form, and to provide a basis for further courses in all areas of theatre. Course-work will explore various components of theatrical production and performance, survey key aspects of history and development of theatre (primarily in Western contexts) and focus on a series of representative modern and contemporary plays. The goal of the course is to enable the student to think in theatrical terms, analyze performances critically, and read plays with a full awareness of their theatrical context. A major emphasis will be placed on the development of informed spectatorship.

The primary method of instruction is in the form of dialogue. Each student is expected to come to weekly classes fully prepared, having read the assigned readings for that week, so as to be able to participate in class discussion. Students will also make presentations. It is expected that students will take ownership of their research seminars and assume their responsibility as to the level as well as the subject of discussion.

All students are required to see **four** performances produced in Winnipeg, as well as **two** productions presented by the University of Winnipeg 4-Year Honours acting classes. Attendance at these productions is mandatory, and students should budget for those necessary course expenses (departmental shows are free of charge).

REQUIRED TEXTS

Brockett and Ball. *The Essential Theatre* 10th ed.
Ibsen, Henrik. *A Doll's House* (1879)
Hansberry, Lorraine. *Raisin in the Sun* (1959)
Kushner, Tony. *Angles in America: Part I, Millennium Approaches* (1993)
Churchill, Caryl. *The Skriker* (1994)

REQUIRED PERFORMANCES

Theatre Projects Manitoba presents Native Earth Performing Arts – HUFF by Cliff Cardinal (Winter 2017).

MARK DISTRIBUTION:

Research Presentation 30%

In small groups (2-3) students will present a research seminar in class from a pre-selected list of theatre/performance related topics approved by the instructor. An outline summarizing key concepts, historical information and attached bibliography will be required as part of the presentation requirements. A rubric for research projects will be discussed in detail and distributed in class prior to the deadlines.

Critiques 25%

Students are required to see **four** performances produced by professional theatre companies in Winnipeg, as well as **two** productions presented by the University of Winnipeg 4-Year Honours acting classes. Students are required to write a critique of five performances (5% each). The critique will clearly describe, interpret and evaluate the production(s).

Guidelines and performance schedule for the 2016/17 Season will be further discussed ahead of time in class. Attendance at these productions is mandatory, and students should budget for those necessary course expenses (departmental shows are free of charge). Ticket stubs to the play must be included with the critique as proof of attendance. This is part of the final grade.

Play Responses 20%

Students have the option of either writing a typed journal response (min. of 2-3 pages) or creating a response to **each** play from our list of required texts. Examples of creative responses include: collage, monologue, video, interview, manifesto, character sketch, design concept, etc. A rubric for responses will be discussed in detail and distributed in class prior to the deadlines. Play responses will be shared and discussed within class.

Reading Test (x2) 15%

Test #1 Date: Oct 27, 2016

Test #2 Date: Feb 2, 2017

Participation 10%

Class participation includes:

- attendance (**including** attendance at required performances) – punctuality
- preparation
- participation in discussion, etc.

TOTAL 100%

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. EMAIL SUBMISSIONS WILL NOT BE ACCEPTED.

Assignments handed in after the due date will be docked at a rate of 2% per day late (including weekends).

Work submitted for evaluation must be either typed or text processed. The referencing style to be followed for all written assignments is that of the MLA (Modern Language Association of America). This includes citation of Internet sites. Please note that the Internet is not a reliable source and cannot form the majority of works cited for a written assignment.

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%.

PROTOCOL

Frequent absenteeism, lateness, or failure to meet standards of responsible behaviour in relation to classmates and instructor may result in the student being asked to withdraw from the course. Attendance will be taken so that the percentage of the grade allowed for participation may be fairly assigned. Class participation in discussion is also considered part of the final grade.

Food is **NOT** allowed in the classroom. Beverages are permitted. Students are required to keep the room clean. Disrespect of university property will be dealt with accordingly.

TENTATIVE SCHEDULEFall Term 2016

Students must read the material PRIOR to the class on the date indicated. Chapter numbers refer to *The Essential Theatre* (10 edition). This text acts as the basis for the course, but in-class lectures will include additional material. **ALL reading material is subject to testing.**

DATE	ACTIVITY	REQUIREMENTS
Sept 6	Introduction to the course / What is Theatre?	
Sept 8	Introduction to the course / What is Theatre? Review Outline Discussion of Performance Critiques Assign Research Groups	
Sept 13	Foundations The Nature of Theatre Audience and Criticism	Page 3 Chapter 1 Chapter 2
Sept 15	The Play	Chapter 3
Sept 20	From Romanticism to Realism	Chapter 6
Sept 22	Ibsen, <i>A Doll's House</i>	
Sept 27	Ibsen, <i>A Doll's House</i>	
Sept 29	Ibsen, <i>A Doll's House</i>	Response #1 Due (<i>A Doll's House</i>)
Oct 4	Ibsen, <i>A Doll's House</i>	Response #1 Due (<i>A Doll's House</i>)
Oct 6	Modernism and Its Effect	Chapter 7
Oct 11	xxx	xxx
Oct 13	xxx	xxx
Oct 18	Research Presentation #1 (Stanislavsky) Research Presentation #2 (Meyerhold)	
Oct 20	Research Presentation #3 (Bertolt Brecht /Epic Theatre) Research Presentation #4 (Theatre of the Absurd)	
Oct 25	Research Presentation #5 (Peter Brook) Test Review	
Oct 27	TEST	TEST
Nov 1	Decentralization and Subsidization: New Directions Discussion of Performance Critiques	Chapter 8
Nov 3	Research Presentation #6 (La Mama/Ellen Stewart) Research Presentation #7 (Broadway/Off Broadway)	
Nov 8	Asian and African Theatre	Chapter 10 Critique #1 Due
Nov 10	Research Presentation #8 (Noh Theatre) Research presentation #9 (Butoh)	
Nov 15	<i>Raisin in the Sun</i>	
Nov 17	<i>Raisin in the Sun</i>	
Nov 22	<i>Raisin in the Sun</i>	
Nov 24	<i>Raisin in the Sun</i>	Response #2 Due (<i>Raisin in the Sun</i>)
Nov 29	<i>Raisin in the Sun</i>	Response #2 Due (<i>Raisin in the Sun</i>)
Dec 1	FILM-TBA	Critique #2 Due

DATE	ACTIVITY	REQUIREMENTS
Jan 5	Directing and Producing Visiting Director (TBA) Discussion of Performance Critiques	Chapter 13
Jan 10	Playwriting and Dramaturgy Visiting Playwright (TBA)	Chapter 12
Jan 12	Contemporary Theatre and Its Diversity	Chapter 9
Jan 17	Contemporary Theatre and Its Diversity <i>Angels in America</i>	Chapter 9
Jan 19	<i>Angels in America</i> Directing <i>Angels in America</i> with C. Brauer (TBD)	
Jan 24	<i>Angels in America</i>	
Jan 26	<i>Angels in America</i>	Response #3 Due (<i>Angels in America</i>)
Jan 31	<i>Angels in America</i> Test Review	Response #3 Due (<i>Angels in America</i>)
Feb 2	TEST	TEST
Feb 7	<i>The Skriker</i>	
Feb 9	<i>The Skriker</i>	
Feb 14	<i>The Skriker</i>	Response #4 Due (<i>The Skriker</i>)
Feb 16	<i>The Skriker</i>	Response #4 Due (<i>The Skriker</i>)
XXX	READING WEEK	XXX
Feb 28	Acting Discussion of Performance Critiques	Chapter 14
Mar 2	Research Presentation #10: (Lee Strasberg + Method)	Critique #4 Due
Mar 7	Research Presentation #11: (Grotowski + Physical Theatre)	
Mar 9	Research Presentation #12 (Puppet/Object Theatre)	
Mar 14	Research Presentation #13 (Pochinko Clown (Mump & Smoot) and Bouffon (Karen Hines))	
Mar 16	Acting Shakespeare with Debbie Patterson and/or Arne MacPherson (TBD)	
Mar 21	Theatrical Space and Production Design Scene Design Discussion of Performance Critiques	Chapter 11 Chapter 15
Mar 23	Research Presentation #14 (Julie Taymor)	Critique #5 Due
Mar 28	Research Presentation #15 (Robert Le Page)	
Mar 30	Costume Design + Make-Up (Brenda McLean/Independent Theatre) TBD Lighting + Sound Design (Hugh Conacher) TBD	Chapter 16 Chapter 17
Apr 4	VIDEO - TBA	

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 at out-of-class rehearsals are of the utmost importance. Unexcused absences from lectures, labs, or out-of-class rehearsals will be penalized at a rate of 1% per instance. Unexcused lateness for lectures, labs, or out-of-class rehearsals 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 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 during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Wed Sept 21 (clowns Morro and Jasp), Mon Oct 17, Wed Nov 9, Wed Jan 18, Mon Feb 27, Mon Mar 13. 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 (see Attendance note, above).

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.

2016 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; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 14, 2016, 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.

TAFSA

All *students* enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials**, and the very popular **24/7 Event** during which students move into our building and five plays are written, rehearsed, produced, and presented – all in a period of 24 hours! And this year, for the first-time, TAFSA is planning a **Play Festival** (Jan 11-14). Please join TAFSA to find out more at its organizational meeting: Mon Sept 19, 12:30-1:20, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

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

Students are strongly advised to read the section of the *Academic 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 conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including 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>

THURSDAY, JANUARY 19, 2017 is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in April 2017 (2016-17 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.