

ACTING THEORY AND PRACTICE

Fall/Winter, 2016/17
Lecture/Lab: Monday & Wednesday 13:30-15:45
Room: 2T05

Instructor: Blake Taylor
Office: 4T04
Phone: 786-9953
E-Mail: b.taylor@uwinnipeg.ca
Office Hours: Tu/Th 1300-14:45
and by appointment

COURSE DESCRIPTION

This course is designed to provide students with a theoretical and applied knowledge of key principles of modern acting and actor training as they relate to meeting the demands of a range of styles, genres and contexts. The emphasis will be on developing student competence in the application of these principles and techniques. The work of Stanislavski and his artistic and pedagogical descendants will be central to the course. In addition, there will be a survey of other major approaches to acting as they apply to various theatrical styles and aesthetics.

Classes will consist of lectures, discussions, related exercises, and student presentations preceded by small group seminars.

Lab work will emphasize scene study and will also include exercises and discussions which connect the theoretical to the practical components of the course.

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

TEXTS

Required:

Bond, Laura, *TEAM for Actors*
Notes provided on Nexus News and Content

Reference:

Excerpts from:
Stanislavski, Constantine, *An Actor Prepares*
Hagen, Uta, *Respect for Acting*
Harop, John and Epstein, Sabine R., *Acting with Style*
Brueder, et al, *A Practical Handbook for the Actor*
Marshal, Lorna, *The Body Speaks*
Hodge, Alison. *Twentieth Century Acting Training*.
Bigelow, Michael and Joel A. Smith (eds.). *Anne Bogart: Viewpoints*.
Meisner, Sanford, *Sanford Meisner on Acting*
Crawford, Jerry and Hurst, Catherine, *Acting in Person and in Style*
Schreck, Everett, et al. *Principles and styles of acting*
Donellan, Declan, *The Actor and the Target*
Chekhov, Michael *To The Actor*
Barr, Tony, *Acting for the Camera*

Optional:

Capecci, John et al, *60 Seconds to Shine* (Men or Women)
Schulman, Michael, *Play The Scene – scenes and monologues*

N.B.

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

Spectatorship:

Students are strongly encouraged to take advantage of Winnipeg's vital theatre scene. Buying season tickets to the MTC Main Stage would be useful for class discussion purposes. Cost approximately \$65. Students are **required** to see the Theatre Department's three major shows. Dates will be listed on Nexus.

Nexus: Students are required to check Nexus News and Content every week and **checking the evening after each class** is highly recommended.

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 19th; sign up early for best choice.

MARK BREAKDOWNTheory

Group Presentation 15%

Each student is required to participate in one group presentation. Normally five students will form a group. Students in the group will receive the same grade for the presentation, which will normally take one class period. Each presentation will cover a significant theatrical style, or genre and the associated approach to acting. **Each group will meet for one or more seminars with the instructor.**

Any student who fails to participate adequately in both preparation and performance of the group project will be asked to write an additional essay. Peer evaluation will serve as the determining factor for such a need. The group presentations will be scheduled individually. Please see Schedule below.

Journals (Fall 7% and Winter 8%) 15%

Journals are written after each class and are submitted for feedback and grading on Nexus Assignments on the following dates: Sept 30, Dec 2nd, Feb. 27th and April 7th.

Essay (Due Monday, April 17, 2017) 10%

Theory Subtotal 40%

Practice

Monologue (October 5) 10%

Film Scene (October 31-November 23) 10%

Devised scene (February 8, 2017) 10%

Final Scene (Exam Period 2017) 20%

Class participation and Protocol (5% per term) 10%

Practice Subtotal 60%

TOTAL 100%

Deadlines: See mark breakdown above.

Attendance: Attendance is compulsory. Unexcused absence will result in a penalty of 2% of the final course grade per incident. Lateness will result in a penalty of one half of a percent per incident. See department policy below.

Late Assignments: Late assignments will be penalized at the rate of 1% per day (weekends excluded). For example, a grade of 70% (on an assignment worth 30% of the course) which is one week late would become: 70% B 5% = 65% = 19.5/30.

SCENE GRADING CRITERIA

1. Are you playing action, i.e. is your character doing something to the other character(s)?
2. Are your voice, body, and inner impulse in harmony? (Unity)
3. Are you using your body effectively to carry the action of the scene? Are you applying relaxation, focus concentration and physical responsiveness? Are you creating a physical character, and effective blocking and are you physicalizing the of action and emotion in the scene?
4. Is your character interacting impulsively with the other character(s) moment to moment, i.e. is the scene a "pinch/ouch" ping pong game?
5. Is your character reacting with a point of view and an attitude? (Vulnerability)
6. Does the character have a logical "through line" where required?
7. Are you meeting particular demands of the script? For example:
 - special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.) for poetical scripts.
 - 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.)
8. Is there sufficient commitment to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse and stakes)
9. Are the numerous shifts in action occurring clearly? Is the scene a chain reaction of clear cause and effect beats?
10. Are you taking advantage of the ironies available in the scene?
11. Is there progression in the scene, i.e. does something change?
12. Is the tension (leading to conflict) strong and clear?
13. Can we hear you comfortably?
14. Are the stakes sufficiently high to make the scene exciting?
15. Is the physical world in which the scene takes place used to strengthen the action? (Environment) And is there an atmosphere in your scene that supports your choices?
16. Are you avoiding such pitfalls as:
 - histrionics
 - strained shouting
 - mugging
 - acting in a bubble
17. Are you willing and able to **make effective use of direction**?
18. Are you applying antithetical choices or other layering devices to make the work surprising and interesting?
19. Is your scene about what happens to the relationship now?
20. Is your character motivated and driven by need?

NOTE: The list above is a summary of the key considerations which regularly arise when qualified people 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.

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% in compliance with Department policy.

Borderline grades on assignments will be indicated accordingly, i.e. C+/B = 69.95%.

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals outside of class time. This requirement will involve a MINIMUM of 2-3 hours per week. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately.

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.

PROTOCOL

Note: Many students enrolling in this course are keen to develop practical acting skills and to get as much as they can out of the course. Out of respect for that commitment class begins sharply at 1:30. Students and instructors may enter the classroom as soon as the previous class has vacated in order to allow those who are able to arrive early to warm up prior to class. This is in keeping with practice in the profession. Please see the instructor if you have questions or concerns with this practice.

Students arriving after 1:30 will be marked late and may have to wait for an appropriate moment to be included in the class's activity.

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 on time and be ready to work. Late students may, under certain circumstances, 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 above any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). **STUDENTS ARE REQUIRED TO KEEP THE ROOM CLEAN AND PUT AWAY ALL PROPS/ REHEARSAL ITEMS USED.**

These rules are in place to protect our students and our equipment; please respect them.

ANALYTICAL JOURNAL INSTRUCTIONS

When writing your journal, ask yourself "what specifically did I find useful about the classes and readings that I think I can apply (or have found I can apply) to my acting?"

There are two main parts to your journal.

1. Readings: Mention all of the main points that the readings discuss and comment on them. If you find them of value and can apply them to your acting, then explain why or how you apply them or how you intend to apply them. If you are not ready to use an idea, exercise or concept – then try to explain its intended use or value and add why you think you are not able to apply it or master it at this time. Concrete examples are always given positive consideration as are connections to other writing or class work.

2.

3. Class exercises, comments, lectures and presentations: As we do exercises (including scenes) in class the instructor will intertwine comments, concepts, techniques, and practical acting advice. Often he will explain the purpose of exercises we do in class. Your journal should briefly recall the exercises we did in class and if you find them useful you should explain how or why you think they can help you as an actor. Any examples of how the exercise applies positively to your work (or that of another actor) should be stated. The same applies to any concepts or acting principles or practical recommendations that the instructor, TA or classmates provide. If there are concepts exercises etc. that you are not ready to apply, try to explain the purpose of the exercise or concept and perhaps provide an analysis of why you are not able to apply it at this time. You may wish to ask some questions of the instructor or of yourself. Again, examples and connections to other sources of learning are given positive recognition.

Students are encouraged to engage in and continue a program of reading in the literature of acting to gain insight into the problems encountered in the practical work of the course.

NOTE ON AT&P EXERCISES

Students will participate in many class exercises. Some have primary focus on "**developing the actor**" by which is meant the actor as instrument. That includes connection to the body (embodiment). These exercises are about opening the doors between the body, mind, emotion, imagination, and psychology. The goal is to become a transparent, suggestible, flexible and expressive artist.

Other exercises are about "**the technique of acting**". Included are exercises in script analysis and choice making. Techniques such as objective, subtext, action scoring and execution, endowment, beat identification and execution, polarity, raising stakes, focusing on the target, applying imagination, and very technical challenges such as using eye lines, phrasing for meaning, blocking in groups, attaching the line, etc. are all in this category.

Of course, the two types of exercise are complimentary and often overlap. Clearly an actor must both make strong artistic choices and execute them effectively. One without the other does not an actor make.

Among the exercises that fall very clearly between working on "acting" and "the actor" are imagination and concentration exercises. In fact all class exercises require both imagination and concentration. That is particularly true of the scene work. Relaxation, concentration and focus is our pattern as actors - and **imagination and embodiment are our stock in trade.**

2 Minutes of real life- Hagen

- Basic object exercise
- Endowment
- possible others such as urgency/time of day/ etc.

(This work is on acting but the self-awareness is also work on the actor. This work is core to realism/naturalism/romantic realism and screen acting. Mastering Hagen's exercise will go a long way to making an actor employable in main stream theatre, film and TV.)

Benedetti Beats (This work is about form and how every actor, regardless of the style of the presentation, must learn to use form to create meaning. Using space/time/weight and intonation)

Imagination Rebirth Journey (This exercise is about connecting to your own imagination and embodying the result).

Marshall The Body Speaks

- star; in touch with body
- emotion

Bond

- Postural Attitudes and other embodiment techniques
- scoring: objectives and victory images / Maslow and needs / motives / scene patterns /building a character / emotional colours / emotional tactics and shadow emotions / actions (Handbook) / buttons / organic reactions / subtext / antithetical choices / character analysis / personalising the character / using "as if's" and other substitutions.

Exercises in Alternate Analytical Techniques and Tools (Particularly useful in Devised and Experimental Theatre)

- Laban
- Viewpoints
- Semiotics: "icons" (similarity as in paintings and statues and actors); "indexes" (indicators of causal effect-smoke for fire, thermometer reading as indicator of weather or fever); "symbols" (connection by law, rule or convention e.g.- words, numbers)
- Transformation of objects is using semiotic factors. A kitchen chair on an empty stage has semiotic meaning for the audience. It is the object itself and also it is an icon of a chair (since it is out of context and is on stage-so it's not really a kitchen chair). It may hold indicative meaning (index) because it could foretell a meal, or setting the table, etc. and it has possible symbolic meaning for each audience member (what does a kitchen chair symbolize for you? Comfort/family/housework/childhood/ cooking/your mother...)
- Artaud/Grotowski/physical theatre/surrealism/expressionism/
- found Characters

OUTCOMES

The following is a list of intended outcomes the student should demonstrate by the end of the course:

- ability to identify a range of theatrical styles and genres
- ability to identify the "demands on the actor" of a range of theatrical; styles and genres
- some knowledge of exercises and techniques designed to train the actor to meet the demands of a range of styles
- some knowledge of key figures in the field of actor training theory and practice
- some initial mastery of some of the "techniques" that acting in a range of styles requires
- ability to work collectively and co-operatively in the creation of a new work.
- ability to imaginatively enter fictional circumstances;
- ability to listen and react in the moment in fictional circumstances
- ability to interact freely and imaginatively with others in fictional circumstances;
- increased ability to access the playful and imaginative in her/himself;
- ability to **take and use direction** effectively;
- ability to analyse a script from the actor's perspective;
- ability to play "scene objective";
- ability to understand and play "action" as it applies to acting
- beginning ability to use the physical environment in a fictional scene
- beginning ability to embody a fictional character;
- increased connection to and awareness of the body as a means of expression;
- increased awareness of and ability to apply the process of relaxation/concentration/focus;
- increased ability to access emotion in fictional circumstances without losing artistic focus;
- increased ability to make the fictional appear real
- increased ability to live spontaneously in the present in fictional circumstances in both improvisations and scripted scenes
- ability to raise **stakes** in fictional circumstances;
- application of correct theatre ethics;
- increased understanding of scene and play structure /progression / polarity and scene arc
- beginning ability to recognise and apply time in fictional circumstances;
- beginning ability to execute beats individually, clearly and progressively;

- beginning ability to use techniques such as subtext and emotional scoring and antithetical choices
- a recognition of the communal nature of theatre
- ability to analyse the process of acting and connect theory to practice both as an audience member and as an artist.
- beginning ability to effectively help and be helped by fellow actors in the class

TENTATIVE SCHEDULE SUBJECT TO CHANGE.

Fall Term NB: Students are strongly advised to read Nexus News items and Content after each class.

Fall, 2016

Sept 7 Wed Orientation: Course outline
 12 Mon Monologues, exercises and lecture/discussion ("Why I am taking this course and listening exercise)
 14 Wed Monologues, exercises and lecture/discussion
 19 Mon Monologues, exercises and lecture/discussion
 21 Wed Monologues, exercises and lecture/discussion (devised groups picked)
 26 Mon Monologues, exercises and lecture/discussion (Devised groups discuss sources)
 28 Wed Monologues, exercises and lecture/discussion

Oct 3 Mon Monologues, exercises and lecture discussion
 5 Wed **Present Monologues**

10 -12 Mid-Term Reading Week No Classes (Devised groups may communicate/think/percolate)

17 Mon **Video and film scenes begin**
 19 Wed Film scenes and lecture discussion
 24 Mon Film scenes and lecture/discussion
 26 Wed Film scenes and lecture/discussion
 31 Mon ; Film scenes and lecture/discussion
 Nov 2 Wed **Final day of film scenes**
 7 Mon **Devised pieces begin rehearsing**
 9 Wed Sources work for devised pieces
 14 Mo **Grotowski, Meyerhold, Artaud, Surrealism;**
 16 Wed Devised pieces Laban and Bogart
 21 Mon **Commedia Dell' Arte**
 23 Wed Devised Laban and Bogart
 28 Mon **Shakespeare or Comedy of Manners (Restoration Comedy)**
 30 Wed Devised Laban and Bogart

Winter, 2017

Jan 4Wed **Brecht**
 9 Mon Devised
 11Wed **Post modernism / Feminism**
 16Mon Devised
 18 Wed **Absurdism**
 23 Mon Devised
25 Wed VOLUNTARY WITHDRAWAL DEADLINE
 30 Mon Devised

Feb

01Wed Devised
 6 Mon Devised
 8 Wed **PRESENT Devised scene**
 13 Mon Begin final scene
 15 Wed Final scene

20-22 READING WEEK no classes

27 Mon Stanislavski Bond and friends; final scene rehearsals

Mar

1 Wed Stanislavski, Bond and friends; final scene rehearsals
 6 Mon Stanislavski, Bond and friends; final scene rehearsals
 8 Wed Stanislavski, Bond and friends; final scene rehearsals
 13 Mon Stanislavski, Bond and friends; final scene rehearsals
 15 Wed Stanislavski, Bond and friends; final scene rehearsals
 20 Mon Stanislavski, Bond and friends; final scene rehearsals
 22 Wed Stanislavski, Bond and friends; final scene rehearsals
 27 Mon Stanislavski, Bond and friends; final scene rehearsals
 29 Wed Stanislavski, Bond and friends; final scene rehearsals

April

3 Mon Final scene rehearsals

Final scene presentations will be during the exam period. Please see Web Advisor for schedule.

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 at out-of-class rehearsals are of the utmost importance. Unexcused absences from lectures, labs, or rehearsals will be penalized at a rate of 2% per instance. Unexcused lateness for lectures, labs, or rehearsals 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 casts 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 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, 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 (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 0T10. 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.

ACTING THEORY AND PRACTICE

Fall/Winter, 2016/17

Professor Blake Taylor

Group Theory Presentation

NB: The group is **REQUIRED to meet with the instructor prior to the presentation.** The purpose of the meeting/seminar is to help ensure the quality of the presentation.

When presenting, know the material well enough to talk about it. Do not read notes. You may read an occasional quote or refer to your cue cards.

Your audience is made up of actors who may be cast in a play from your genre. **ORIENT YOUR PRESENTATION TOWARDS HELPING ACTORS UNDERSTAND WHAT IT IS THAT THEY NEED TO KNOW AND DO IN ORDER TO PERFORM SUCCESSFULLY TODAY (2016/17) IN THE GENRE YOU ARE PRESENTING.**

Use the chapter from *Acting with Style* or another text as the starting point for your preparations.

Finally, it is best to immerse your classmates in the genre/style in order to enable them to get the experience of what it is, how it feels, smells, looks, sounds, and works. You are after both understanding and experience so use theatre in your presentation. A playful and imaginative presentation that **focuses on experiencing the style and on "what the actor needs to know" is the most effective.**

POSSIBLE ELEMENTS OF YOUR GROUP PRESENTATION

- manifesto
- background
- images (paintings, music, etc.)
- skills required of the actor
- language (terminology)
- examples of works
 - plays
 - video excerpts
- acting theorist (applied, if possible)
- training methods
- the unique elements of actor homework and rehearsal time associated with your genre or style
- exercises
 - Do one or more with the class. Possibly begin with a demonstration (exercises must be carefully and clearly set up if they are to be successful).

Suggested topics:

Brecht

Absurdism

Post Modernism/Feminism

Artaud/Grotowski and Theatre of physical metaphor

Commedia Dell' Arte

Note; other topics are possible .Please see instructor.

ACTING THEORY AND PRACTICE

Fall/Winter, 2016/17

Professor Blake Taylor

Final process and analytical essay:

DUE DATE: Monday, April 17, 2017**LENGTH:** 2,000 WORDS (6-8 pages)**PENALTY FOR LATE ASSIGNMENTS:** 2% per day (weekends excluded). For example, a grade of 70% (on an assignment worth 30% of the course) which is one week late would become 70% - (5 X 2%) = 67% = 201/30.

You are also encouraged to make reference to class discussions and to practical experiences which have come up during the course of your studies in both the Theory and Practice sections of second- year acting.

N.B.

The essay may **NOT** deal with the topic of your group presentation. This provision is designed to ensure that you develop in-depth knowledge of at least two periods or genres.