

PRINCIPLES OF PHYSICAL TRAINING FOR THE ACTOR

Fall, 2016
MWF 9:00-10:20 am
Room 2T15

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Office Hours: By appointment

COURSE DESCRIPTION

The course is designed to establish a practical and intellectual foundation for the actor's physicality and introduce the student to the basic principles of training and fitness necessary to reach their full expressive potential. The knowledge acquired from the course will support and directly apply to further studies in expressive movement, physical training methodologies, and to acting technique in general.

Studies include the following:

- Remedial exercises to develop core strength, balance, and endurance
- Ongoing patterned movement classes, similar to a modern dance class, to develop applied balance, endurance, range of expression, spatial awareness, rhythm, and ensemble
- Non-patterned movement improvisation to increase movement potential and expressiveness, sensitivity, awareness, spontaneity, and confidence
- Partnering work to develop trust and sensitivity
- Guest lecturers from the Department of Kinesiology and Health for anatomy, body mechanics, training principles for maximum efficiency, and injury prevention

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

No text is required; students may receive a series of handouts throughout the term.

EVALUATION

The class will be evaluated on a pass/fail basis (65% or higher constitutes a passing grade). Grades will be based on the following criteria.

Remedial Exercises	10%
Centre Work	5%
Sequence	10%
Contact	10%
Written Tests (3 x 10%)	30%
Mid-term Progress Report	5%
Final Paper	15%
Studio Participation, Professionalism and Class Performance	15%
Total.....	100%

WRITTEN ASSIGNMENTS

Students will be required to submit a mid-term progress report and a final paper (minimum 2,000 words). The papers should summarize the material covered in the class and comment on the student's own discoveries and growth. The assignments will be discussed in detail in class. The mid-term progress report paper is worth 5% and due **in class on October 17th**. The final paper is worth 15% and due **December 12th, 2016**. A hard copy of the final paper must be dropped off to Room 4T06 between 10:00 a.m. and 2:00 p.m. Final papers will not be accepted late. Be sure to keep a record of all written assignments.

ATTENDANCE

The class is largely experiential in nature. Consequently attendance is compulsory. Unexcused absences will be penalized at 2% of the final grade per incident for the first three incidents and 4% of the total grade for each incident thereafter. Lateness will be penalized at 1% of the total grade for the first three incidents and 2% for each incident thereafter. It is the student's responsibility to provide the appropriate documentation for excused absences.

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%.

TENTATIVE SCHEDULE

Please Note: The schedule as presented indicates a progression from 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:

September	7	Introduction/ Alignment and Breath Background Paper Discussed
	9	Alignment and Breath/Core Strength
	12	Alignment and Breath/Core Strength/Remedial Exercises
	14	Background Paper Due
		Alignment/Core Strength/Remedial Exercises and
	16	Guest Lecture (Topic TBA)
	19	Alignment/Core Strength/Remedial Exercises
	21	Alignment/Core Strength/ Remedial Exercises
	23	Alignment/Core Strength/ Remedial Exercises
	26	Alignment/Core Strength/ Remedial Exercises Mid-term Report Discussed
	28	Assessment Period: Remedial Exercises (10%)
	30	Assessment Period: Remedial Exercises (10%)

October	3	Partner Work/Patterned Movement
	5	First Written Test (10% of 30%)
	7	Guest Lecture (Topic TBA)
	9-14	NO CLASSES-MID-TERM READING WEEK
	17	Mid-term Progress Report Due Partner Work/Patterned Movement
	19	Partner Work/Patterned Movement
	21	Partner Work/Patterned Movement
	24	Partner Work/Patterned Movement
	26	Partner Work/Patterned Movement
	28	Guest Lecture (Topic TBA)
	31	Partner Work/Patterned Movement
November		*NOVEMBER 1ST: FINAL DATE to withdraw without academic penalty
	2	Partner Work/ Patterned Movement
	4	Partner Work/Patterned Movement Assignment for Final Paper Given
	7	Partner Work/ Patterned Movement
	9	Second Written Test (10% of 30%)
	11	NO CLASS Remembrance Day: University Closed (make up day on Tuesday, December 6th, 2015)
	14	Partner Work/ Patterned Movement
	16	Guest Lecture (Topic TBA)
	18	Partner Work/ Patterned Movement
	21	Partner Work/ Patterned Movement
	23	Partner Work/ Patterned Movement
25	Partner Work/ Patterned Movement	
28	Partner Work/ Patterned Movement	
30	Third Written Test (10% of 30%)	
December	2	Partner Work/Patterned Movement
	5	Assessment Period: Centre Work (5%) / Sequence (15%) / Partner Work (10%)
	6	Make up class for November 11th Assessment Period: Centre Work (5%) / Sequence (15%) / Partner Work (10%)
	12	Final Paper Due – Hand in directly to Professor in Room 4T11 between 10:00 am and 2:00 pm

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, 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 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>

TUESDAY, NOVEMBER 1, 2016 is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in December 2016 of the 2016 Fall 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.