

**ACTING THEORY AND PRACTICE**

Fall/Winter 2017-2018  
Lecture: M/W 1:30-2:20 PM Room 2T05  
Lab: M/W 4:00-5:15 PM Room 2T05

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**COURSE DESCRIPTION**

This course is designed to provide students with a theoretical knowledge of select movements of contemporary acting and actor training, and to develop student competence in the practical application of concepts and principles from these movements. The focus of the fall term will be Anne Bogart's *Viewpoints* and select aspects of *The Stanislavski System* as well as the work of his artistic and pedagogical descendants. In the first half of the winter term, students will explore a range of major 20<sup>th</sup> and 21<sup>st</sup> century approaches to acting as applicable to a variety of theatrical styles and aesthetic sensibilities of historic and contemporary nature. The second half of the winter term will focus on the study of the text and performance of a range of William Shakespeare's work. In this final quarter, students will explore, practice, and personalize creative approaches to acting Shakespeare – and by extension, classical text generally – through classroom exercises, discussions, and the rehearsal and performance of assigned performance projects.

Lecture classes will consist of lectures, discussions, demonstrations and student presentations. Labs will emphasize scene construction and development and will include exercises and discussions that connect the theoretical components of the course to the practical work.

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

**TEXTS**

Required:  
Hodge, Alison (Ed.). *Twentieth Century Acting Training*.  
Rodenburg, Patsy. *Speaking Shakespeare*.

**Students will also be required to purchase a course-pack from the instructor at the beginning of the fall term that covers additional topics of study.**

Suggested:  
Bigelow, Michael and Joel A. Smith (Eds.). *Anne Bogart Viewpoints*.  
Marshall, Lorna. *The Body Speaks*.

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

Reference:  
In Quarters 1-3, students are responsible for finding their own scene and monologue material. The Library and the UW bookstore carry a selection of scene and monologue anthologies. A number of scripts are also available for loan from the Departmental Script Library; see Melinda Tallin (3T03, 786-9955) for details.

## **PRODUCTION REQUIREMENT**

Students are required to assist in a production capacity on one of the major departmental shows. Tim Babcock, Aaron Frost, Chris Coyne, Crew Chief (TBA), or Melinda Tallin 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 (Melinda's office) in mid-September; sign up early for best choice.

## **MARK BREAKDOWN**

### **First, Second and Third Quarter**

#### Lab (Practice)

Viewpoints Group Assignment .....	10%
Monologue.....	10%
Scene One .....	20%
Class Participation and Protocol *** .....	7.5%

\*\*\* A listing of what constitutes this portion of the mark breakdown (for quarters 1-3) will be provided on the first day of class.

#### Lecture (Theory)

Group Presentation .....	10%
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Each student is required to participate in one group presentation. This is expected to be a group effort and all group members will receive the same grade. The presentation is to be organized within one fifty-minute time slot. Each presentation will cover a significant theatre maker in the field of 20<sup>th</sup> and 21<sup>st</sup> century acting theory and/or applied theory. Representatives from each group are required to meet with the instructor at a scheduled meeting prior to their presentation.

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

### **Fourth Quarter**

#### Lab (Practice)

Scene Two .....	25%
Class Participation and Protocol .....	2.5%
Scene/Monologue translation to modern English (Wed Mar 21).....	P/F
Shakespeare Scene First Pass (Mon March 26 or Wed March 28) .....	P/F
Coach Shakespeare Scene with instructor after first pass .....	P/F

#### Lecture (Theory)

Script Analysis.....	5%
Process Essay .....	10%

**TOTAL**

**100%**

Regarding Pass/Fail: In the 4th Quarter, exercise presentation includes three Pass/Fail components. Failing one component will result in a **10% reduction** in your grade for that performance assignment. Failing two components will result an additional **10% reduction** in your grade for that performance assignment, and failing three components will result in **failure** of the entire assignment – a grade of 40% (F).

### **EVALUATION CRITERIA FOR PASS/FAIL ELEMENTS:**

**Shakespeare Scene Presentation – Translation:** thorough and detailed translation of every one of your lines, thoughts, images, and concepts into modern English, with beat-breaks marked, and highways/biways distinguished.

**Shakespeare Scene First Pass:** prepared, off-book, rehearsed.

**Shakespeare Scene Rehearsal with Instructor:** prepared, collaborative/engaged in process, making offers and not just waiting for direction.

### **ASSIGNMENT AND PERFORMANCE DEADLINES**

Viewpoints Assignment ..... Wednesday, October 18, 2017  
 Monologue..... Monday, November 20 and Wednesday, November 22, 2017  
 Scene One ..... Monday, February 5 and Wednesday, February 7, 2018  
 Essay AND Script Analysis ..... Wednesday, April 4, 2018  
 Scene Two ..... Wednesday, April 11 or Thursday, April 12, 2018 at 7:00 PM

The Group Presentations are scheduled for the Wednesday lecture section (1:30 PM) in both the Fall and Winter Term. Groups presenting in the Fall Term will be scheduled between Wednesday, October 25 and Wednesday, November 22, 2017. Groups presenting in the Winter Term will be scheduled between Wednesday, January 10 and Wednesday, January 31, 2018. Students will select groups in early September.

### **LATE ASSIGNMENTS**

Process essays and script analysis assignments **will NOT be accepted after the due date of APRIL 4, 2018**. An extended deadline for the process essay MAY be considered if this is negotiated well in advance of the original deadline.

### **REHEARSAL REQUIREMENTS**

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a **MINIMUM of 4-6 hours per week**. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately. **Students will be required to document and submit a listing of out-of-class rehearsals**. A file of printed booking sheets would be ideal.

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**

Developing knowledge and skill in the craft of acting requires participation and commitment. **Therefore, regular attendance and punctuality is necessary**. Students are required to be in attendance and ready to work by the posted class start time. **Late students may be denied entry**.

The professor and students are responsible for developing a creative, supportive, and protective atmosphere in class in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class is placed above any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

See reference to ATTENDANCE AND LATENESS (in department notes later in course outline) for protocol concerning tardiness and absence from class.

The lab class is very physical in nature and therefore students are asked to wear comfortable clothing that does not restrict movement. Please observe the following guidelines: no street shoes, no hats, no jewelry AND no gum.

With the exception of water, no food and beverages will be allowed in class.

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

### **ONLINE SHAKESPEARE RESOURCES**

- <http://www.shakespeare-online.com/plays/characters/charactermain.html> - how to pronounce the character's names
- <http://www.shakespeareswords.com/PlayList> - a fantastic online lexicon (amongst other things)
- <http://www.shakespeares-sonnets.com> - sonnets
- <http://internetshakespeare.uvic.ca/Foyer/plays.html> - searchable, printable, first folio/quarto
- <http://library.uwinnipeg.ca> - then "Databases", select "O", then select "Oxford English Dictionary". You may need your student card barcode for access.
- <http://nfs.sparknotes.com/> - a very useful set of modern translations of select Shakespeare texts. The translations aren't perfect, but they're helpful.

### **TENTATIVE TIME LINE (subject to change)**

#### **September**

Review *Practical Aesthetics*  
*Viewpoints* – Anne Bogart  
 Practical workshops

#### **October**

*Viewpoints* Performance  
*The Stanislavski System*

#### **Fall Mid-Term Reading Week: October 9 – 13 (2017)**

Monologue work begins  
 Group Presentations begin  
 Practical workshops

#### **November**

*The Stanislavski System*  
 Group Presentations  
 Monologue Performance  
 Scene One construction and rehearsal begins  
 Practical workshops

**January**

Scene One Development and Rehearsal  
 Technique Workshops  
 Group Presentations

**February**

Scene One Performance  
 Scene Two construction and rehearsal begins

**VW Date: Wednesday, February 14, 2018**

**Winter Mid-Term Reading Week: February 19 – 23 (2018)**

**Read Rodenburg pp. 72-222 by Monday, March 12 (2018)**

**March**

Technique Workshops – including First Folio work  
 Scene Two Development and Rehearsal

**Modern English translation of 2-hander scenes due Wednesday March 21, 2018**

**First Pass of scene due: Monday March 26 & Wednesday March 28**

**April**

Process Essays DUE  
 Script Analysis DUE  
 Production work forms DUE  
 Scene Two Performance

**The final class for ATAP is Wednesday, April 4, 2018. Attendance that day is mandatory.**

**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](mailto:theatre@uwinnipeg.ca).

**WEDNESDAY, FEBRUARY 14, 2018** is the final date to withdraw without academic penalty from courses which begin in September 2017 and end in April 2018 (2017-18 Fall/Winter Term).

**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.

### **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.**

### **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with 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 during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. 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 at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.** Penalties for absence may be assigned by individual instructors.

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

## **2017 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 13, 2017, 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, DioFest** (an exciting new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting: Mon Sept 18, 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://uwinnipeg.ca/theatre-film> 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 are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

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](http://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>

## **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.