

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2016/17
Tuesday/ Thursday 10:00am – 11:15am
Room: 2T05

Teaching Assistant: Kate Willoughby

Instructor (Fall Term): Tom Soares
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appointment

Instructor (Winter Term): Shelagh Carter
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COURSE DESCRIPTION

This course is designed as an introduction to the basic concepts of theatre with an emphasis on the art and craft of the performer.

In first term students will be introduced to the basics of modern acting technique through acting exercises, improvisation, movement, vocal work and script analysis. The skills covered in each term will be evaluated through the presentation of a skills evaluation and one monologue in the fall term, and two contemporary scripted scenes in the winter term. Students will also be expected to keep an acting journal throughout the year. The journal should reflect acting experiences and discoveries made in class or rehearsal and will be the basis for an acting paper due at the end of the second term. The stylistic form of the course and the scene work is Realism. **Students are required to bring a notebook and pencil to all classes and rehearsals.**

Students will also be introduced to various forms of modern drama and script interpretation through an examination of three plays representing a range of contemporary work: *Tough* by George F. Walker; *The Curious Incident of the Dog in the Night-Time* by Mark Haddon; *Goodnight Desdemona (Good Morning Juliet)* by Ann-Marie MacDonald.

The student's understanding of these plays will be evaluated through three short quizzes.

In terms of practical skills, the course objective is for the student to be able to generate a dramatic action in a given circumstance in such a way that an audience believes it. *A Practical Handbook for the Actor* will be used as a technical guide. Knowledge of this material will be tested in written form in the first term. In regards to analytical skills, the course objective is for the student to be able to examine a script from the perspective of an interpretive artist.

Over the course of the academic year, students will attend two (2) film screenings and three (3) live productions. In the first term students will attend *Morro and Jasp do Puberty* at the Asper Centre for Theatre and Film – part of FemFest - (there are only 3 performances Sept 20@9pm, Sept 21@7pm or Sept 22@1pm), and *The Curious Incident of the Dog in the Night-Time* at the Royal Manitoba Theatre Centre (runs from Oct 20-Nov 12). Students will also attend a screening of *Romeo and Juliet* (Oct 25 evening) and *Othello* (Nov 1 evening). In second term students will attend Prairie Theatre Exchange's *The Flats* (runs Jan 26-Feb 12). Attending these three evenings of theatre and film screenings is a course requirement.

Mandatory “one-on-one” interviews will be held at the end of the term **during the exam period**. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy. Alternate arrangements will be made for students hoping to leave town before either of these dates; speak to the professor/instructor about your specific situation well in advance.

TEXTS**Required:**

Bruder, *et al.* *A Practical Handbook for the Actor.*

Walker, George F. *East End Plays, Part 2*

Macdonald, Ann-Marie *Goodnight Desdemona/Goodmorning Juliet*

Haddon, Mark & Stephens, Simon *The Curious Incident of the Dog in the Night-Time*

3 Professional Productions (see Class Schedule for Details – ticket prices TBA pending group booking).

Various Play scripts: TBA (Students may be required to purchase additional scripts to support monologue, scene or project work for the second half of the fall term and later in the year.)

Additional readings may be assigned in class.

Recommended:

Horvath, Mueller, Temchin. *Duo! Best Scenes for the 90's* (Applause Books)

Reference (not required):

Ball, David. *Backwards and Forwards: a technical manual for reading plays*

Shurtleff, Michael *Audition*

MARK DISTRIBUTION

FALL TERM:	
Class Participation 1:	5%
Play Quiz 1	5%
Play Quiz 2	5%
Performance Skills Evaluation 1	5%
Test: Practical Handbook	10%
Monologue (performance and written component)	10%
Journal	5%
Fall Term Total:	45%
WINTER TERM:	
Class Participation 2	5%
Performance Skills Evaluation 2	5%
Play Quiz 3	5%
Scene 1	10%
Scene 2	20%
Acting Essay (based off of journal)	10%
Winter Term Total:	55%
Overall Total:	100%

With the exception of journals, all work submitted for evaluation must be typed (font size 12 with 1.5 spaces between lines). E-mail submissions will **NOT** be accepted.

Note that **Reading Week is Oct 9 - 15, 2016 for the Fall Term, and Feb 19 – 25, 2017 for the Winter Term.** No classes are scheduled during these periods.

CLASS PARTICIPATION

Class participation includes:

- preparation; attendance; punctuality
- meeting outlined deadlines for in-class activities
- participation in class activities and discussions
- demonstrated commitment to the course and work in class

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				

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

F Failing

REHEARSALS

During the Winter Term all students will be required to take part in ongoing scene rehearsals outside of scheduled class time. This requirement will involve a **MINIMUM** of two to four hours per week. Students unable or unwilling to comply with this requirement are asked to withdraw from the course immediately.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course. This includes all classes and out of class rehearsals. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes must be approved by the instructor **PRIOR** to the start of the allotted rehearsal period.

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations.

Papers 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. **N.B. It is the student's responsibility to retain a photocopy or virtual copy of ALL assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.**

Should a student be absent (unexcused) on the day of an assigned performance, the student will receive **0%** for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

JOURNALS

The student is expected to keep a journal of the knowledge and experience that s/he acquires in class and any knowledge gained outside of class that has bearing on creative work. The entries should be of a reflective nature regarding classroom exercises, technical assignments, focused answers to specific questions, play/scene analysis, and observed discoveries about theatre, performance, and personal growth. This is also a good place to document your rehearsals and scene work that is being done outside of the classroom. **This journal will form the research basis for the final essay assignment and will be submitted with the Acting Essay.** It is required that the journal be submitted to the professor at least once during the first term for feedback and a preliminary mark. Students are encouraged to meet with the professor in the second term to discuss the progress of the acting essay.

The Acting Essay is a composite summary of the individual student's personal journey, process and theory of Acting and Performance based on the text *A Practical Handbook for the Actor*, class lectures and discussions, log/journal, personal discoveries, and rehearsal/performance experiences.

DRESS REQUIREMENT: **All apparel must fit well, and allow for ease of movement

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering the studio. Please observe the following guidelines:

Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
 No low-rise pants, overly baggy pants or street shoes or hats
 T-shirts or leotards (a fair bit of time may be spent on the floor so low-cut tops are a bad idea)
 Bare feet/dance shoes
 Hair tied back
 No jewelry
 No chewing gum

PLAY ANALYSIS AND QUIZZES

The following plays will be studied and used in the classroom:

Tough by George F. Walker
The Curious Incident of the Dog in the Night-Time by Mark Haddon
Goodnight Desdemona (Good Morning Juliet) by Ann-Marie MacDonald

The plays are to be read for the class in which they will be discussed; on this day a short quiz exploring your response to the play will also take place.

TENTATIVE SCHEDULE (Subject to Change)**Fall Term:**

DATE	CLASS ACTIVITY	DEADLINE/ NOTES
September 6	-Review of Course Outline	
September 8	-Theatre Games / Improvisation/ Ensemble Work -Assign Reading of “Tough” (Quiz on Sept 20)	
September 13	-Theatre Games/ Improvisation/ Ensemble Work	
September 15	-Theatre Games/ Improvisation/ Ensemble Work -Reminder: Tough Quiz next class	
Sept 20 – 22 (evening)	Attend performance of “Morro & Jasp do Puberty” at FemFest	Hold on to your ticket stub/program for proof of attendance
September 20	-Tough Quiz and Discussion -Theatre Games/ Improvisation/ Ensemble Work (time permitting)	-“Tough” Quiz.
September 22	- Improvisation/ Ensemble Work	
September 27	-Discussion of <i>Morro & Jasp do Puberty</i> - Assign reading: “The Curious Incident...” (due Oct 18)	Bring your ticket stub & program to class.
September 29	Workshop on the Physical Properties of Action (1): Movement	
October 4	Workshop on the Physical Properties of Action (2): Integration of Movement, Breath and Voice	
October 6	Properties of Action with Neutral Scene: Integration of Movement, Breath, Voice and Text -Reminder “Curious Incident” Quiz next class (post Reading Week) -Monologues assigned	-Read Part 1: Practical Handbook (p. 3 – 66) over the break.
Oct 9 – 15	Reading Week (No Classes)	
October 18	-“Curious Incident” Quiz and Discussion.	-“Curious Incident” Quiz
Oct 20 – Nov 12	Attend performance of “The Curious Incident...” at RMT C	Hold on to your ticket stub for proof of attendance
October 20	-Warm up -Skills Evaluation 1	-Skills Evaluation 1 -Read Part 2: Practical Handbook (p. 67 – 86) for next class.
Oct 25 (evening)	Attend screening of “Romeo & Juliet” @ UofW theatre	
October 25	-Monologue work -Objectives and Obstacles -Reminder “Practical Handbook” Test next class	
October 27	Monologue work (time permitting)	“Practical Handbook” Test
Nov 1 (evening)	Attend screening of “Othello” @ UofW	
November 1	-Monologue Work -Character Body Work -Before the scene begins and the first few lines	Written portion of monologue work is due (to be assigned in class).

November 3	-Warm up -Monologue work -Embodying Action	Students to prepare the first minute (off book) of their monologue for next class.
November 8	-Warm up -Monologue work -Voice and Text	
November 10	-Warm up -Monologue work	
November 15	-Brief Class Discussion of RMTTC's Production of "The Curious Incident..." -Monologue Work/First Pass	-Bring in your ticket stub for proof of attendance to this class. -Actors are to be fully off book for the next class.
November 17	Monologue Work/First Pass	
November 22	Monologue Work/First Pass	
November 24	Monologue Work/First Pass	
November 29	Monologue Assignment	Hand in Journal Entries for the term (to be returned)
December 1	Monologue Assignment	

Winter Term:

DATE	CLASS ACTIVITY	DEADLINE
January 5	Review 2 nd term schedule	Confirm assigned scenes "Tough"
January 10	Present your instrument	
January 12	Present your instrument	Assign "Goodnight Desdemona"
January 17	Quiz: "Goodnight Desdemona"	Analyzing / Discussion "Goodnight"
January 19	Simple Scene Lecture	Partner work scenes
January 24	Scene work	
January 26	Scene work	
January 31 February 2	Scene work Scene work	Off Book
February 7	Dress rehearsal ½ class	Props, costume, set confirmed
February 9	Dress rehearsal ½ class	Props, costume, set confirmed
February 14 February 16	Present Scenes First Group Present Scenes Second Group	
February 19-25	Reading Week	
February 28	Lecture Transitive Verbs Analyzing the Scene Further	Scene Partners Decided; Second Scene selection discussed
March 2	Scene work starts	Scenes chosen
March 7	Scene Work	
March 9	Scene Work	
March 14	Scene work	Off book
March 16	Scene work	
March 21	Dress rehearsal ½ class	Props, costume, set confirmed
March 23	Dress rehearsal ½ class	Props, costume, set confirmed
March 28	Present Scenes First Group	
March 30	Present Scenes Second Group	
April 4	Review / Assign Meetings with Prof.	Final Acting Paper Due

SCENE GRADING CRITERIA:

1. Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
2. Is your character interacting impulsively with the other character(s) moment to moment?
3. Is your character reacting with a point of view (Choice) and connected to an inner life (Vulnerability) ?
4. Does the character have a logical "through line" where required?
5. Are you meeting particular demands of the script? For example:
 - a) Special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
 - b) 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.)
6. Is there sufficient **commitment** to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)
7. Are the numerous shifts in action occurring clearly?
8. Are you taking advantage of the ironies available in the scene?
9. Is there progression in the scene, i.e. does something change?
10. Is the tension (leading to conflict) strong and clear?
11. Is your voice heard with appropriate volume and clarity?
12. Are the stakes sufficiently high to make the scene exciting?
13. Is the physical world in which the scene takes place used to strengthen the action?
14. Are the actor's voice, body, and inner impulse in harmony? (Unity)
15. Is the actor using her/his body effectively to carry the action of the scene? (Physical character, blocking and physicalization of action)

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

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 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.