

THFM-2101-003 & 072L (6 credit hours)

ACTING THEORY AND PRACTICE

Fall/Winter 2017- 2018
Class: Tues/Thurs 2:30- 3:20 pm
Lab: Tues/Thurs 3:30 - 4:45 pm
Room: 2T15
Teaching Assistant: TBA

Instructor: **FALL** Eric Blais
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Office Hours: By Appointment
Phone: (204) 291-0980
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Instructor: **WINTER** Shelagh Carter
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Office Hours: By Appointment
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COURSE DESCRIPTION

This course is designed to provide students with both theoretical knowledge and practical, working experience of the major movements of contemporary acting and actor training, and to develop student competence in the practical application of these principles. An emphasis will be placed on the work of Konstantin Stanislavski and his artistic and pedagogical descendants. The course will also explore other major approaches to acting as applicable to a variety of theatrical styles and aesthetics, both historic and current.

The focus of the Fall Term will be on theories and methods of actor development through devised creations and mask work. In the Winter Term the course will focus more on what the actor enacts, exploring a variety of methodologies, styles and aesthetics that include but go beyond Realism.

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

Labs will emphasize scene and monologue study and will also include exercises and discussions which connect theoretical to the practical components of the course. As a course requirement, to support self-evaluation, and be referenced in individual meetings with the instructor, the student will keep a journal. It will be the basis of a self-reflective essay assignment.

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

REQUIRED TEXTS: Reference for assigned readings; practical work and presentations.

Konstantin Stanislavski, Elizabeth Hapgood *An Actor Prepares*
Arthur Bartow *Training the American Actor*
John Harrop, Sabin Epstein *Acting with Style*
Michael Schulman, Eva Mekler *Play the Scene*
Alison Hodge *Twentieth Century Actor Training*

In addition, Students are required to purchase a "4-Play Package" for the MTC Warehouse (prices TBC), and to attend all 4 plays in the Warehouse season." These plays form the basis of class discussion.

Reference:

Students may be responsible for finding their own scene and monologue material. Both the Library and the university bookstore carry a selection of scene and monologue anthologies. As well, a number of scripts are available for loan from the Departmental Script Library; see Melinda Tallin (3T03, 204-786-9955) for details.

PRODUCTION REQUIREMENT

Students are required to assist in a production capacity on one of the major departmental shows. Tim Babcock, Aaron Frost, Allison Loat, Chris Coyne, Crew Chief, 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) by **Monday, September 18, 2017**; sign up early for best choice.

MARK BREAKDOWNFall Term

Participation (Lab)	5%
Mask Work (Lab)	10%
Devised Piece (Lab)	10%
Reflective Essay/ Journal	10%

Subtotal	35%

Winter Term

Monologue (Lab)	10%
Group Presentation (Lecture).....	15%

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 should be organized within two fifty-minute time slots, unless otherwise stated. Each presentation will cover a significant figure, style or genre in the field of acting theory or applied theory. Each group is required to meet with the instructor concerning their presentation.

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.

Scene (Lab).....	20%
Test/ Practical Rules (Lecture).....	10%
Discussion/Assigned Readings w/5 min. Quiz Question*	10%

TOTAL	100%

* The Quiz Question is a 5-minute written response to the assigned reading.

ASSIGNMENT AND PERFORMANCE DEADLINES

Mask Work concludes	October 19, 2017
Devised Presentations	November 30, 2017
Reflective Essay.....	November 23, 2017
Monologue	February 8th 2018
Group Presentation	TBA in Second Term
Scene	March 29, 2018
Test	March 22, 2018
Individual Meetings with Instructor	April TBA, 2018

LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date. Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted in class or at the Department Office (3T03), **stamped w/ due date** and placed in the professor's mailbox.

Should a student be absent (unexcused) on the day of a final 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.

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%.

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.

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 4-5 hours per week. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately.

TENTATIVE SCHEDULE/FALL & WINTER (subject to change)

September	Week 1	T 5	<ul style="list-style-type: none"> • Orientation, Class Info/Etiquette • Exercises and Improvisations
	Week 1	Th 7	<ul style="list-style-type: none"> • Full mask • Discussion/ Lecture • Exercises and Improvs
	Week 2	T 12	<ul style="list-style-type: none"> • Full mask • Discussion / Lecture • Exercises / Improvs
	Week 2	Th 14	<ul style="list-style-type: none"> • Full mask • Discussion/ Lecture • Piece Development
	Week 3	T 19	<ul style="list-style-type: none"> • Full mask • Discussion / Lecture • Piece Development
	Week 3	Th 21	<ul style="list-style-type: none"> • Full mask • 5 min Quiz • Piece Development
	Week 4	T 26	<ul style="list-style-type: none"> • Half mask character development • Discussion /Lecture • Piece development
	Week 4	Th 28	<ul style="list-style-type: none"> • Half mask character development • 5 min Quiz
October	Week 5	T 3	<ul style="list-style-type: none"> • Half mask character development
	Week 5	Th 5	<ul style="list-style-type: none"> • Half mask character development
	Week 6		Reading Week
	Week 7	T 17	<ul style="list-style-type: none"> • Final half mask passes
	Week 7	Th 19	<ul style="list-style-type: none"> • Final half mask passes
	Week 8	T 24	<ul style="list-style-type: none"> • Discussion / Lab • Devised work begins
	Week 8	Th 26	<ul style="list-style-type: none"> • Devised work continued
October	Week 9	T 31	<ul style="list-style-type: none"> • Discussion and Lab • Devised continued
November	Week 9	Th 2	<ul style="list-style-type: none"> • Discussion / Lab • Devised continued • Assign: Reflective Essay
	Week 10	T 7	<ul style="list-style-type: none"> • Discussion / Lab • Devised continued
	Week 10	Th 9	<ul style="list-style-type: none"> • Discussion and Lab • Devised continued
	Week 11	T 14	<ul style="list-style-type: none"> • Devised continued • Devised Continued
	Week 11	Th 16	<ul style="list-style-type: none"> • Discussion / Lab • Devised continued

	Week 12	T 21	<ul style="list-style-type: none"> • Devised continued
	Week 12	Th 23	<ul style="list-style-type: none"> • Devised continued • Reflective Essay Due
	Week 13	T 28	<ul style="list-style-type: none"> • One on One interviews scheduled and presentation of devised pieces
	Week 13	Th 30	<ul style="list-style-type: none"> • Final presentation of devised pieces
January	Week 14	Th 4	<ul style="list-style-type: none"> • Training of the American Actor/ Strasberg/ An Actor's Handbook • 5 min Quiz / Strasberg • Discuss Group Presentations / TBA on selections
	Week 15	T 9	<ul style="list-style-type: none"> • Training of the American Actor/ Adler/ An Actor's Handbook • 5 min Quiz / Adler • Discussion / Lab • Confirm Groups and Review Presentation Choices
	Week 15	Th 11	<ul style="list-style-type: none"> • Training of the American Actor / Meisner/ An Actor's Handbook • 5 min Quiz / Meisner • Discussion / Lab • Select Monologue
	Week 16	T 16	<ul style="list-style-type: none"> • Training of the American Actor/Chekhov/ An Actor's Handbook • 5 min Quiz/ Chekhov • Discussion /Lab • Groups confirm Presentation Choices • Confirm Monologue
	Week 16	Th 18	<ul style="list-style-type: none"> • Training of the American Actor/ Hagen/ An Actor's Handbook • 5 min Quiz / Hagen • Discussion/ Lab • Monologue Work
	Week 17	Th 23	<ul style="list-style-type: none"> • Training of the American Actor/ Growtowski / An Actor's Handbook • 5 min Quiz/ Growtowski • Discussion/ Lab • Instructor meets w/ each Group
	Week 17	Th 25	<ul style="list-style-type: none"> • Training of the American Actor/ Viewpoints / An Actor's Handbook • 5 min Quiz / Viewpoints • Discussion/ Lab • Monologue Work
	Week 18	T 30	<ul style="list-style-type: none"> • Training of the American Actor/ An Overview • 5 min Quiz/ An Overview • Discussion /Lab • Monologue Work
February	Week 18	Th 1	<ul style="list-style-type: none"> • Discussion/ Lab • Present: Monologue First Pass • Scene Selection
	Week 19	T 6	<ul style="list-style-type: none"> • Present: Monologue First Pass • Scene Selection Confirmed
	Week 19	Th 8	<ul style="list-style-type: none"> • Monologue : Final Presentation
	Week 20	T 13	<ul style="list-style-type: none"> • Instructor meets w/ each Group and Assigns Presentation Date

	Week 20	Th 15	<ul style="list-style-type: none"> • Discussion /Lab • Scene Work /“The Simple Scene”
			Mid Term Break February 18-24 2018
	Week 21	T 27	<ul style="list-style-type: none"> • Group Presentation #1 • Discussion
March	Week 21	Th 1	<ul style="list-style-type: none"> • Group Presentation #2 • Discussion
	Week 22	T 6	<ul style="list-style-type: none"> • Group Presentation #3 • Discussion
	Week 22	Th 8	<ul style="list-style-type: none"> • Group Presentation #4 • Discussion
	Week 23	T 13	<ul style="list-style-type: none"> • Group Presentation #5 • Discussion
	Week 23	Th 15	<ul style="list-style-type: none"> • Scene Work
	Week 24	T 20	<ul style="list-style-type: none"> • Scene Work
	Week 24	Th 22	<ul style="list-style-type: none"> • Test (30-45min in class) Scene Work
	Week 25	T 27	<ul style="list-style-type: none"> • Scene: Dress Rehearsal
	Week 25	Th 29	<ul style="list-style-type: none"> • Scene Presentations
April	Week 26	T 3	<ul style="list-style-type: none"> • Final meetings w/ Instructor signed up for

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.

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 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.

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>

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).

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.