

ADVANCED MOVEMENT I

Fall/Winter, 2017/18
TTH 10:00 -12:45
Room 2T15

Professor Tom Stroud
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Office Hours: MWF 12:30 – 1:30
(or by appointment)

COURSE DESCRIPTION

The course has been designed to develop awareness, skill, and confidence in the use of movement as it pertains to the acting process and the staging of productions. Students will participate in an exploration of their own bodies' expressive potential and will gain an awareness of the inner and outer connection between body, mind, and emotion.

Areas that will be studied will include concentration, relaxation, sensitivity, integrating voice and gesture, improvisation, developing the physical and emotional impulse, spatial awareness, and working in the ensemble.

Studies will include the following:

- Understanding alignment and muscle efficiency
- Remedial exercises to develop core strength, balance, and endurance
- Non-patterned movement and improvisation to increase movement potential and expressiveness, sensitivity, awareness, spontaneity, and confidence
- Partnering work to develop trust and sensitivity
- Sound and gesture exercises to integrate voice and body and to increase range of emotional expression
- Patterned movement to increase sense of spatial awareness, rhythm, physical range and dynamics, movement memory

Please be aware that group presentations are part of the class and students will be required to memorize text as well as allot ample time for rehearsals (minimum 3 hours per week).

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 None required.

EVALUATION

Presentation: Remedial Exercises	5%
Presentation: Partner Work.....	20%
Presentation: Group Improvisations.....	20%
Presentation: Scene.....	15%
Presentation: Patterned Movement Sequence	10%
Essay (approximately 2,000 words)	10%
Studio Participation and Professionalism	20%

Total.....	100%

WRITTEN ASSIGNMENT

Students will be required to submit a final paper (minimum 2,000 words). The paper should summarize the material covered in the class, address how class material is connected to the acting process, and comment on the student's own discoveries about performance and personal growth. The assignment will be discussed in detail in class. The paper is worth 10% and due **April 10, 2018**. A hard copy must be dropped off to Room 4T03 between 10:00 a.m. and 2:00 p.m. Final papers will not be accepted late.

CONVERSION SCALE the following conversion table will be used for calculation of the final grade.

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 (subject to change)

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

Sept	5	Breath/Alignment/Remedial Exercises Background Paper Discussed	
	7	Breath/Alignment/Remedial Exercises	
	12	Breath/Alignment/Remedial Exercises Text Excerpts Distributed Background Paper Due	
	14	Remedial Exercises/Developing Range of Expression	
	19	Remedial Exercises/Developing Range of Expression Text Excerpt Presented (Not Graded)	
	21	Remedial Exercises /Developing Range of Expression/Working with Text	
	26	Remedial Exercises /Developing Range of Expression/Working with Text	
	28	Presentation: Remedial Exercises	
	Oct	3	Partner Work/ Exploring Conflict/Identifying Source/ Emotional Release
		5	Partner Work/ Exploring Conflict/Identifying Source/ Emotional Release
10		Mid-term Reading Week	
12		Mid-term Reading Week	
17		Partner Work/ Exploring Conflict/Identifying Source/ Emotional Release	
19		Partner Work/ Working with the Ensemble	
24		Partner Work/ Working with the Ensemble	
26		Partner Work/ Working with the Ensemble	
31	Partner Work/ Working with the Ensemble		
Nov.	2	Partner Work/ Working with the Ensemble	
	7	Presentation: Partner Work	
	9	Group Improvisation Assign Groups for Spring Term Presentation	
	10	Remembrance Day - University Closed	
	14	Group Improvisation	
	16	Group Improvisation Select Scenes for Spring Term Presentation	

21	Group Improvisation
23	Group Improvisation
28	Group Improvisation
30	Presentation: Group Improvisation (Last Class For The Fall Term)

Winter Term:

Jan.	4	First Class of Winter Term
		Review of Remedial Exercises
	9	Introduction to Patterned Movement
	11	Introduction to Patterned Movement
	16	Patterned Movement/Staging Concept and Metaphor
	18	Patterned Movement/ Staging Concept and Metaphor
	23	Partner Work
	25	Patterned Movement/ First Presentation of Scenes (Not Graded)
	30	Partner Work
Feb.	1	Patterned Movement/Scene Work
	6	Partner Work
	8	Patterned Movement/Scene Work
	13	Partner Work
	14	Final Day To Withdraw Without Academic Penalty
	15	Patterned Movement/Scene Work
	20	Reading Week: No Classes
	22	Reading Week: No Classes
	27	Patterned Movement/Scene Work
Mar.	1	Partner Work
	6	Scene Work
	8	Presentation: Scenes
	13	Patterned Movement
	15	Patterned Movement
	20	Patterned Movement
	22	Patterned Movement
	27	Patterned Movement
	29	Presentation: Patterned Movement Sequence
	30	Good Friday University Closed
April	4	Lectures End for the 2018 Winter Term
	10	Final Paper Due – hand in directly to Professor in Room 4T03 between 10:00 am. and 2:00 pm.

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. If you do not register with AS, you cannot be granted special consideration (ex. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.)

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 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.** Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Melinda).**

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.

ACCESSIBILITY SERVICES

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>

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.