

THFM-4133-001 (6 credit hours)

DEvised THEATRE

Fall/Winter 2017-2018
T/TH 2:30-5:15 Room 2T05

Instructor: Claire Borody
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COURSE DESCRIPTION

This course focuses on the research, construction and performance of original work. Students will be provided with opportunities to explore a range of models for generating and developing this performance work and will be expected to engage in the exploration of a variety of performance-creation research methods, construction processes and presentational forms. Course-work will be organized around two major projects: the creation of a solo performance piece in the fall term and the construction of a large-scale ensemble piece in the winter term. Both projects will require scheduled evening rehearsals as well as self-scheduled out of class rehearsals.

Each project is designed to increase the resourcefulness and independence of senior acting students and will require students to complete a series of assignments and tasks that will contribute to multiple aspects of each performance. In addition to developing performance related material, these tasks will encompass production aspects of performance such as lighting, props, costumes and music etc. Students will be working with non-realistic, post-modernist and interdisciplinary technique and form in the creation of their performance work.

Throughout the year students will explore specifically chosen performance principles, vocabulary and technique via in-class workshops. These workshops will consist of discussions, practical exercises and student presentations.

TEXTS

Required:

Bogart, Anne. *What's the Story: Essays About Art, Theater and Storytelling*.

Glei, Jocelyn K. (Ed.) *Manage Your Day to Day: Build Your Routine, Find Your Focus & Sharpen Your Creative Mind*.

Tannahill, Jordan. *Theatre of the Unimpressed*.

Tharp, Twyla. *The Creative Habit*.

Assumed:

Hodges Allison. *Twentieth Century Theatre Theory*.

Suggested:

Carrieri, Roberta. *On Training and Performance: Traces of an Odin Teatret Actress*.

Murray, Simon and John Keefe. *Physical Theatres: A Critical Reader*.

Murray, Simon and John Keefe. *Physical Theatres: A Critical Introduction*

Bigelow, Michael and Joel A. Smith (eds.) *Anne Bogart Viewpoints*.

Further Reading and Research:

Students will be required to engage in regular independent research activity including further reading, viewing audio-visual clips and preparing concrete material to be developed in class.

MARK BREAKDOWN

Solo Performance:	
Research, Construction, Performance and Production and Protocol	45%
Ensemble Performance:	
Research, Construction, Performance and Production and Protocol	45%
Process Essay	10%

TOTAL	<u>100%</u>

Further evaluation guidelines will be provided in class.

Evaluation for solo show research and construction will include individually scheduled presentations of a research and construction portfolio. Presentations will be scheduled after the solo shows close.

Production and Protocol evaluation will be addressed in a deductive way, similar way to the way in which attendance affects overall evaluation. Failure to adequately perform production duties will result in up to a 5% deduction in the final mark.

PERFORMANCE DATES AND EVENING REHEARSALS

Solo Show Rehearsal.....	November 13-19, 2017
Solo Production.....	November 20-25, 2017
Portfolio Presentation.....	November 30- December 6, 2017
Ensemble Rehearsal.....	February 26 - March 18, 2018
Ensemble Production Week.....	March 19-24, 2018
Process Essay	April 5, 2018

Please make note of the following scheduling details:**NOVEMBER 2017**

Solo performance rehearsal hours are: Monday – Friday, November 13-17, from 6:00 -10:00 PM.

Solo performance production week hours are: Saturday, November 18 from 12:00 – 6:00 PM*; Sunday, November 19 from 12:00 – 6:00 PM*; Monday – Friday, November 20-24 from 6:00-10:00 PM; and Saturday, November 24 from 5:00-9:00 PM. * Times subject to change.

On Q and A nights add another 30 minutes to end time.

PLEASE NOTE: Performance end times may be extended for the solo show series.

FEBRUARY AND MARCH 2018

Ensemble performance rehearsal hours are: Monday – Friday, February 26 – March 2; March 5-9 and March 12-16 from 6:00-10:00 PM.

Ensemble performance production week hours are: Saturday, March 17 **and/or** Sunday March 18 from 12:00 – 6:00 PM; Monday – Friday, March 19-23 from 6:00 to 10:00 PM; and Saturday, March 24 from 5:00 to 9:00 PM.

On Q and A nights add another 30 minutes to end time.

ASSIGNMENT DEADLINES

Deadlines for ONGOING practical assignments contributing to performance projects are non-negotiable except in situations deemed to be an emergency by all parties involved.

Production Duties will be chosen at the beginning of the academic year. Reports outlining duties are due at the end of each performance project. In the fall term, the due date is that of the individual's portfolio presentation and in the winter term, the due date is April 5, 2018. Reports submitted later than these days will be subject to the "late essay penalty". See below.

Portfolios will only be accepted on the date of the scheduled presentation. Guidelines for collection and presentation of material will be provided. Performers will book a specific time within the defined time-line to present their solo project research portfolio.

Late essays will be penalized at the rate of **2% per day** (weekends excluded) up to the final stated deadline. For example, if your essay is given a mark of 70% and it is a week late, you would receive 60%. The **absolute deadline** - with penalty - for the essay assignment in the winter term is **April 12, 2017**, one week after the original deadline. Essays will NOT be accepted after this point unless there are extenuating circumstances or arrangements have been made prior to the deadline date.

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.

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.

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).

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.**

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.

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>

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.