



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA
DRAM 200A S02/B02 Introduction to Acting
Session: Fall 2015

Instructor Office Email Office Hours	Georgette Paré Craigie Hall D 215 Georgette.pare@gmail.com Thursdays 11:45 to 1pm
Day(s),Time(s) and Location of Class	DRAM 200A-S02/B02 Tuesday 9:30AM - 12:20PM Thursday 9:30AM - 11:20AM Craigie Hall D015
Out of Class Activities	<p>Students will have one assignment that requires viewing and responding to a professional theatre production.</p> <p>Generally speaking, students will be encouraged to participate in and/or view U of C productions as well as Calgary community and professional theatre shows and share their experiences with the class.</p> <p>Especially at the beginning of the semester when the weather is still mild, much of our studio work will be done outdoors, with walking distance, on U of C property. Students will be expected to dress appropriately and look after their well being by bringing water, hats and sunscreen etc.</p> <p>Students will also be required to meet in groups and rehearse scenes outside of class times.</p> <p>As she deems most beneficial for the student(s), the instructor will schedule personal interviews with students, in and out of class time, during and/or at the end of the semester.</p>
Learning Resources: Required Readings, Textbooks and Materials	<ul style="list-style-type: none"> • One journal – the entire book, lined or unlined, should be dedicated to this class only versus one journal for more than one and/or all of your courses • One 8.5/11 inch coiled notebook at least 25 pages • Pens, pencils, and erasers • One 12” ruler <p>Required Text:</p> <ul style="list-style-type: none"> • “The Actor’s Checklist” – Creating the Complete Character” -3rd edition By Rosemary Hartel O’Neill <p>Assigned readings will also be made available from:</p> <ul style="list-style-type: none"> • “Acting is believing” by Charles McGaw, K Kenneth Stilson, Larry Clark • “Action Theatre: The improvisation of presence” by Ruth Zaporah • “Critical Response Process: A method for getting useful feedback on anything you make, from dance to dessert” By Liz Lerman, John Borstel • “Ensemble Theatre Making: A Practical Guide” 1st Edition by Rose Burnett Bonczek, David Storck • “Impro: Improvisation and the Theatre” by K. Johnstone

	<ul style="list-style-type: none"> • “The Viewpoints Book: A Practical Guide to Viewpoints and Composition” by Anne Bogart, Tina Landau • “Theatre for the Living: the art and science of community-based dialogue” By David Diamond • “Twentieth Century Actor Training” Edited by Alison Hodge • “Wild Mind: living the writer’s life ” by Natalie Goldberg
Prerequisites	None.
Supplementary Fees	None.
Course Description	Practical experience in acting; improvisation and introductory work from texts; the development of communication skills and personal acting creativity.
Course Overview	<p>Preface: the word ‘studio’, rather than ‘class’, is used in this course outline to more closely describe the nature of the exploration expected in actor training. Also, please note that the process of learning to be an actor is very personal and embedded in life experience; therefore, students do not learn at the same speed or respond in similar or necessarily predictable ways to experiential learning from one individual or group to the other. As such, except for assignment descriptions and due dates shown in the Course Schedule below, this itinerary is a pre start date guideline. As the students arrive and begin to work together as an ensemble, shifts in scheduled activities and readings/discussions may be required to better accommodate all learners and their particular learning styles.</p> <p>Over the fall term, students of DRAM 200A S02/B02 will begin to understand the preparation involved in becoming a stage actor. Students will gain personal awareness while exploring their imagination and creativity through a very wide range of activities to awaken the body/mind relationship. A large portion of studio time is given to physical activity and improvisation, such as but not limited to: trust building exercises, yoga, meditation, butoh, improvised scene building, theatre games, exploration of voice and movement in space, story telling or raveling and unraveling of tales – balanced with discussion and reflection.</p> <p>Through studio activities, readings, discussions, and text analysis, students will learn to develop and perform characters and their relationships with other characters for collective creations, scenes, and a short one-act play. Students will also learn and exercise techniques for sharing self and peer feedback. Students will learn and work to fulfill the expectations and responsibilities of being an actor in an ensemble. Most classes will be taught in studio workshop format.</p>
Course Learning Outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Be present, aware and focused in the ‘now’ moment versus distracted by thoughts of other times and places. 2. Access self trust in order to take risks in dramatic explorations 3. Demonstrate reliable accountability to the ensemble members and support them in their risks during studio exercises and assignments 4. Create and present, a dramatic work, collaboratively in a dynamic ensemble 5. Acknowledge and reflect to adjust their work constructively – from both positive and negative outcomes of risk taking (see #10 below) 6. Understand the difference between demonstrating/indicating versus truthful, embodied acting 7. Keep a personal journal that describes studio exercises/activities/readings/discussions as a record and reflection for personal growth and development as an actor 8. Use a personal journal to reconcile their experience (see above #7) and integrate new ideas/meanings that support acting and public presentation

	<ol style="list-style-type: none">9. Integrate the guidelines: Objective, Action, Obstacle, Inner Image laid out by the “The Actor’s Checklist” into their scene work and assignments10. Maintain a score book for script analysis and acting choices based on Chapter 5 in “The Actor’s Checklist”11. Share constructive feedback as discussed in “Critical Response Process” prioritize and adjust your work for clarity of intent.
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<p>Course Schedule:</p>	<p>Sept. 8 Introductions and Welcome – what to expect from this Drama 200 class – tour of Craigie Hall and useful University Landmarks. Assigned reading for next class from “Wild Mind: Living the Writer’s Life” by Natalie Goldberg</p> <p>Sept. 10 More introductions to welcome new students and review what to expect from this Drama 200 class. Mobile in-and-outdoor workshop on journaling – (<i>discussion readings from “Wild Mind: living the writer’s life”</i> by Natalie Goldberg ASSIGNMENT HANDED OUT and discussed: Your Personal Journal (A detailed assignment description will be available on this day) Midterm due date Oct. 29; final due date Dec. 8 Weight: 10% of your final grade. Besides daily entries in your journal you will take notes from your textbook, “The Actor’s Checklist” The following is your schedule for textbook notes due: Due Oct. 6 Chapter 1 and 2 Due Oct. 20 Chapter 3 and 4 Due Oct. 27 Chapter 5 to end Due Oct. 29 Journals will be taken in for Mid term assessment Due Dec. 8 All journals will be handed in for grading.</p> <p>Sept. 15 Weather permitting – outdoor studio – trust building and improvisation exercises ASSIGNMENT HANDED OUT and discussed: A 1000 word Professional Theatre Production Response (A detailed assignment description will be available on this day) Date due: Dec. 8 Weight: 5% of total grade</p> <p>Sept. 17 Weather permitting – outdoor studio – experimenting with movement and voice in a variety of spaces to build awareness of spontaneous and habitual behaviours as they are affected by environment. Assigned readings for next day from “Action Theatre: The improvisation of presence” by Ruth Zaporah</p> <p>Sept. 22 As this is the last day for new students to join the class, time will be allowed for introductions and welcome to new students. Also, there will be a review of what to expect from this Drama 200 class – followed by a mobile in-and-outdoor review workshop of improvised movement, voice and journaling – <i>readings from “Wild Mind: living the writer’s life”</i> by Natalie Goldberg and “Action Theatre: The improvisation of presence” by Ruth Zaporah.</p> <p>Sept. 24 Workshop indoors and/or out depending on weather on improvisation skills Assigned readings for next class from “Theatre for the Living: the art and science of community-based dialogue” By David Diamond and “Ensemble Theatre Making: A Practical Guide” 1st Edition by Rose Burnett Bonczek and David Storck</p>
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Sept. 29

In class writing with ensemble work - focus on listening to story telling and un telling (raveling and unraveling story)

Assigned reading for next class from "Critical Response Process: A method for getting useful feedback on anything you make, from dance to dessert" By Liz Lerman and John Borstel; and "The Viewpoints Book: A Practical Guide to Viewpoints and Composition" by Anne Bogart, Tina Landau.

Oct. 1

Assignment due: Notes on Chapter 1 and 2 of "The Actor's Checklist"

In and or outside studio improvisation exercises

Midterm project ASSIGNMENT HANDED OUT and discussed: A Collective Creation - An ensemble of 3-5 students collaborative creation and presentation (A detailed assignment description will be available on this day)

Due Oct. 22 Presentaion

Due Oct. 27 Reflection

Weight: 10 % total (5% for the performance 5% for process in ensemble participation and reflection)

Workshop in special architecture and critical feedback.

Assigned readings for next day from "Impro: Improvisation and the Theatre" by K. Johnstone (Status and space)

Oct. 6

Improv studio work (status and space) – resources "Impro: Improvisation and the Theatre" by K. Johnstone

Oct. 8

Studio in collective creation process work

Oct. 13

Studio in collective creation process work

Oct. 15

Studio in collective creation process work

Oct. 20

Assignment due: Notes on Chapter 3 and 4 of "The Actor's Checklist"

Collective Creation final rehearsal

Oct. 22

Due today: Midterm Projects performed for grading.

Final Project ASSIGNMENT HANDED OUT and discussed: a two or three person presentation of a short one-act play with score book (A detailed assignment description will be available on this day)

Due Dec. 3 Presentation and Score book with rehearsal notes

Weight: 15 total (5% for Score Book / rehearsal notes and reflection, 5% instructor assessment on final performance, 5% peer grade on final performance)

Oct. 27

Due today: Notes on chapter 5 to end of "The Actor's Checklist"

Due today: Midterm written reflection

Workshop: Improvisation in Intention

	<p>Assigned reading for next class from: "Acting is believing" by Charles McGaw, K Kenneth Stilson, Larry Clark</p> <p>Oct. 29 Due today: Journals due for midterm marking Mid term post mortem reflection / closure to Collective Creation</p> <p>Nov. 3 Workshop: Learning your lines with movement</p> <p>Nov. 5 Workshop: Visioning your space and 'playing' in it</p> <p>Nov. 10 Assignment due: Notes on Chapters 5 in "The Actor's Checklist" further discussion Workshop: Butoh</p> <p>Nov. 12 NO CLASS (reading day as per U of C calendar)</p> <p>Nov. 17 Final Performance rehearsal</p> <p>Nov. 19 Workshop: Costume and Voice</p> <p>Nov. 24 Ensemble work with instructor</p> <p>Nov. 26 Ensemble work with instructor</p> <p>Dec. 1 Dress rehearsal for Final Projects</p> <p>Dec. 3 Assignment due: Final presentations of Final Projects and Score books with rehearsal notes</p> <p>Dec. 8 LAST CLASS Assignment due: Fall journals and theatre reviews.</p> <p>Dec. 10 NO CLASS Outstanding Final interviews</p>
<p>Assessment Components</p>	<p>Assignment 1: Value: 10% Due Date: Oct. 29 (midterm) Dec. 8 (final) Type: Written - no word limit Description: Personal Journal. Recorded descriptions and reflection of activities, exercises, rehearsals, as well readings and notes on textbook, "the Actor's Checklist"</p>

	<p><u>Assignment 2:</u> Value: 5% Due Date: Dec. 8 Type: Written Essay – 1000 words Description: Written response to a professional theatre performance (must attend a theatre performance outside of class time)</p> <p><u>Assignment 3:</u> Value: 10% Due Date: Performance due October 22 – written reflection due Oct. 27 Type: Collective Creation Description: Group project (an ensemble of 3-5 students) – create in collaboration and perform a presentation of 8-10 minutes with written reflection of no less than 800 words</p> <p><u>Assignment 4:</u> Value: 15 % (5% for Score Book / rehearsal notes and reflection, 5% instructor assessment on final performance, 5% peer grade on final performance) Due Date: Dec. 3 Performance and Score Book with rehearsal notes Type: Group Project (ensemble of 2-3 students) Performance and written Score Book Description: Preparation and presentation of short one-act play, with maintained Score book and rehearsal journal</p> <p><u>Assignment 5:</u> Value: 10 % Due Date: On going Type: Participation (Growth and Development) Description: Attendance, willingness to participate and contribute to studio work and discussions, accountability to the ensemble and ability to take risks and learn from them are factored into the Growth and Development portion of this fall semester of Drama 200.</p>
<p>Assessment Expectations</p>	<p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p><u>Expectations for Attendance and Participation:</u> As this is a participatory course, and any late arrivals or absences to class/studio time may negatively affect success of self and others, attendance will be considered in grading. If for a medical emergency, the student must be late or absent from class, they MUST ADVISE THE INSTRUCTOR BY EMAIL OR PHONE CALL/TEXT MESSAGE at least one hour before the start of class. Allow yourself plenty of time to get to school and be early enough to prepare yourself to fully focus and engage in the studio exercises. We work physically to warm up at the very beginning of each class. Have your breakfast well before you arrive. Also arrive comfortably dressed as you would for an exercise class.</p> <p><u>Guidelines for Formatting Assignments</u> All written assignments must be delivered by the student, in hard copy form. An electronic copy should always be saved and available for re-submission if the necessity</p>

should present itself. The journal must be hand written and the theatre response is to be typed, double spaced, with a cover sheet that includes the date, the course, the student's, and instructor's name.

Guidelines for Submitting Assignments
 All assignments must be delivered by the student, in hard copy form to the instructor at the beginning of the class they are due. An electronic copy should always be saved and available for re-submission if the necessity should present itself.

Late Assignments
 If you must hand your assignment in late, your grade will go down one degree for every day the assignment is late. For example if a B grade assignment is due on the first and it is handed in on the second, the grade will fall to B- and to C+ the following day and so on. (Medical emergencies will be taken into consideration for leniency)

Criteria That Must Be Met To Pass
 The student who punctually attends every class ready to fully participate, completes all of the assignments, and demonstrates accountability to the class, as an ensemble, will pass this class. As this Drama 200 section is a participatory learning environment, missed classes may not be recovered. Any absences and/or late arrivals will rapidly deter a student's success and final grade.

Grading Scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.2 of the Undergraduate Calendar for 2015-2016:

Grade	GPA	Description
A+	4.00	Outstanding.
A	4.00	Excellent-superior performance, showing comprehensive understanding of subject matter.
A-	3.70	Good - clearly above average performance with knowledge of subject matter generally complete.
B+	3.30	
B	3.00	Good - clearly above average performance with knowledge of subject matter generally complete.
B-	2.70	
C+	2.30	
C	2.00	Satisfactory - basic understanding of the subject matter.
C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation. (See individual undergraduate faculty regulations.)
D+	1.30	
D	1.00	Minimal pass - marginal performance; generally insufficient preparation for subsequent courses in the same subject.
F	0	Fail - unsatisfactory performance or failure to meet course requirements.

MIDTERM AND FINAL EXAMINATION SCHEDULING

Final examinations may be scheduled at any time during the examination period (11-22 December for Fall 2015 term; 16-27 April for Winter 2016 term); students should therefore avoid making prior travel, employment, or other commitments for this period. If a student is unable to write an exam through no fault of his or her own for medical or other valid reasons, documentation must be provided and an opportunity to write the missed exam **may** be given. Students are encouraged to review all examination policies and procedures: ucalgary.ca/registrar/exams/deferred_final

DEFERRALS OF EXAMS/TERM WORK

It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines. ucalgary.ca/registrar/exams/deferred_final

	ucalgary.ca/pubs/calendar/current/g-6.html ucalgary.ca/pubs/calendar/current/g-7.html
INTERNET AND ELECTRONIC COMMUNICATION DEVICE	elearn.ucalgary.ca/category/d2/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor. COMPUTERS MAY BE USED IN THIS CLASS UNDER SPECIAL CIRCUMSTANCES AND EACH OCCASION MUST BE APPROVED BY YOUR INSTRUCTOR.
ACADEMIC INTEGRITY, PLAGIARISM	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-2.html) and are reminded that plagiarism-- Using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.
COPYRIGHT	It is the responsibility of students and professors to ensure that materials they post or distribute to others comply with the Copyright Act and the University's Fair Dealing Guidance for Students. Further copyright information for students is available on the Copyright Office web page (library.ucalgary.ca/copyright).
ACADEMIC ACCOMMODATION	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/ . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf .
FOIP	ucalgary.ca/secretariat/privacy
STUDENT MISCONDUCT	ucalgary.ca/pubs/calendar/current/k.html
ACADEMIC STANDING	ucalgary.ca/pubs/calendar/current/f.html
SAFEWALK	220-5333 anytime. ucalgary.ca/security/safewalk
CAMPUS SECURITY	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
EMERGENCY EVACUATION	Assembly points for emergencies have been identified across campus. The primary assembly point for Craigie Hall is the Professional Faculties Food Court. For more information, see the University of Calgary's Emergency Management website: ucalgary.ca/emergencyplan/assemblypoints
FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES	<ul style="list-style-type: none"> • For academic advising, visit the Arts Students' Centre (ASC) for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email us at ascarts@ucalgary.ca or call us at 403-220-3580. You can also visit the Faculty of Arts website at arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns. • For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at success@ucalgary.ca or visit their website at ucalgary.ca/ssc/ for more information or to book an appointment.

	<ul style="list-style-type: none"> • For enrolment assistance, including registration (add/drop/swap) changes, paying fees, and navigating your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at futurestudents@ucalgary.ca or visit them at the MacKimmie Block 117.
COURSE OUTLINES FOR TRANSFER CREDIT	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the student's responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
LETTER OF PERMISSION	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
STUDENT UNION CONTACT STUDENT OMBUDSPERSON	<p>Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/</p> <p>Faculty of Arts reps: arts1@su.ucalgary.ca; arts2@su.ucalgary.ca; arts3@su.ucalgary.ca; arts4@su.ucalgary.ca</p> <p>Graduate Student's Association: gsa.ucalgary.ca/executive</p> <p>Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights</p>
UNDERGRADUATE ASSOCIATIONS	<p>DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com</p> <p>MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca</p>