



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
DRAM 400 Advanced Acting I
Fall 2019-Winter 2020

Instructor Office Email Office Hours	Peter Balkwill CHD 006 peter.balkwill@ucalgary.ca Tuesday 12:00 – 2:00
Day(s),time(s) and location of Class	Monday / Wednesday 9-11:50 a.m. in CHD 015
Learning resources: required readings, textbooks and materials	No required text.
Prerequisites	Drama 300 or 302, audition and consent of the Division Chair, Drama.
Course description	Advanced practice of creative, technical and interpretive aspects of acting with emphasis on the integration of physical, vocal and textual components. Course Hours: 6 units; (3S-6)
Course overview	Further studies in the investigation of acting and live theatrical performance: introductions into the ensemble building and performance exercises of Tadashi Suzuki, exploration into the application of classical and naturalistic forms of performance, with an emphasis on partnered-scene-work and monologues – as well as self-generated work. Students will be expected to attend out of class rehearsals on Friday afternoons 1 – 4 PM through the fall semester, and some weekends in the winter semester. Students will also be required to perform in the interdisciplinary production of “The Fairy Queen” as part of the SCPA winter mainstage season February 7 – 14, 2020.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Invest in physical and vocal articulation warm ups necessary to accomplish the performance needs of naturalistic and classical theatre. 2. Demonstrate a basic understanding of the relevance of abstract exploration to the practical task of acting – in this case connected to the modalities of Japanese director Tadashi Suzuki. 3. Have a clear process to break down and analyze a given script or text to assist actors in the development of a character, it’s needs, objectives and intentions. 4. Develop the level of focus and concentration required in formal rehearsal processes. 5. Practice rehearsal etiquette. 6. Develop an observant eye with regard to strengths and weaknesses in performing actors. 7. Develop the work ethic needed to succeed as an actor in live performance. 8. Understand the relationships between games and the playing of games with that of performance and acting. 9. Explore the process of self-generated work.

Course schedule	<p>Note: The following is a breakdown of units explored which are further articulated in Assessment components – as this class deals with the creation of original material some units will take longer than others with unpredictable developments, thus due-dates will be determined through the journey of the class, and agreed to with appropriate time allotted for success by practicing students - at the posting of this notice they will be listed as “To Be Announced”.</p> <p>Unit 1: Introduction to the modalities of Tadashi Suzuki: this unit will address effective posture and presence on stage while also identifying the individual’s place within an ensemble, and creating an individual out of the ensemble. Students will also engage in an investigation of games and how these activities relate directly to the investment of acting – on going through out entire course. This component of the class will also address elements of physical and vocal warm-ups as well as the relevance of game and performance.</p> <p>Unit 2: Considering the Sonnet: further practice in the delivery of classical text – see below for assessment and assignments.</p> <p>Unit 3: Midsummer Night’s Dream: students will be assigned scene partners and explore a work of Shakespeare – see below for assessment and assignments.</p> <p>Unit 4: The Fairy Queen: students will be cast in and participate in creation of an interdisciplinary performance as part of the mainstage season of the SCPA – see below for assessment and assignments.</p> <p>Unit 5: Investigation of modern classic: students will explore naturalistic acting styles connected to Anton Chekhov’s “The Seagull” – see below for assessment and assignments.</p> <p>Unit 6: Soap Box: students will generate self-created work tied to current issues of society – see below for assessment and assignments.</p>
Assessment components	<p>A note on grading: each semester will be graded to 100% and then divided by half and added together to reach a final grade for the entire semester. This will provide two thirds of the final grade – the other third in each semester coming from the portion of voice and movement respectively.</p> <p><u>Fall Semester</u></p> <p><u>Assignment 1:</u> Suzuki Training Value: 15% Due Date: On going Description: An introduction to the physical and vocal exercises of Tadashi Suzuki. Students will move through the various physical exercises developing strength, flexibility, balance and a physical relationship with their Ki energy, and its shared relationship with the observing audience. The nature of focus and concentration will also be explored drawing upon a formal nature to work in rehearsal and performance. This work is expected to challenge a student’s level of seriousness within the work.</p> <p><u>Assignment 2:</u> Considering the Sonnet Value: 30% note – this assignment carries three components each worth 10% Due Date: TBA Description: An indepth investigation of the sonnet and further experience with classical text. <i>Component 1:</i> Students will select one sonnet from the cannon of William Shakespeare and will dramatize the action held within the text.</p>

Component 2: Students will select one contemporary sonnet from Pop Sonnets: Shakespearean Spins on Your Favorite Songs by Erik Didrikson, and will dramatize the action held within the text.

Component 3: In groups of three students will devise an original sonnet and stage it – this work will then be integrated into the winter production of “The Fairy Queen”.

Assignment 3: Midsummer Night’s Dream

Value 20%

Due Date: TBA

Description: An investigation of the play Midsummer Night’s Dream by W. Shakespeare. Students will explore monologues and scene work in groups of varying sizes with an emphasis on clarity of action and intention held within classic text. This exploration will hold a direct relationship to the interdisciplinary mainstage production of “The Fairy Queen” in the SCPA winter season.

Assignment 4: The Fairy Queen - Rehearsals

Value 15%

Due Date: on going

Description: Formal rehearsals for the production of “The Fairy Queen” Fridays 1 – 4 PM. Students will be assessed on their focus and edicate within the setting of an interdisciplinary rehearsal setting.

Assignment 5: Participation – Growth - Preparation

Value: 20%

Due Date: On going

Description: An evaluation of an individual student’s focus, concentration and effort in class – demonstrating concern and accountability toward the objectives and exercises presented to the group. This grade stems from an individual ‘s demonstrated ability and is gauged on the arc of improvement throughout the entire class, but also the singular investment in the progress of the ensemble.

Preparation is connected to work outside of class in regard to learning lines and working scenes – this is your homework.

Participation includes but is not limited to the power of observation when others are working and the ability and willingness to offer feedback and critical response. In addition to these assessed components the student’s attendance in class will also fall under this criterion – see below for further definition of this.

Winter Semester

Assignment 1: Suzuki Training - continued

Value: 10%

Due Date: On going

Assignment 2: The Fairy Queen – performance

Value: 20%

Due Date: February 14th

Description: Students will participate and perform in the interdisciplinary performance of “The Fairy Queen” February 7th to 14th 2020.

	<p><u>Assignment 3:</u> “The Seagull” by Anton Chekhov – approaches to naturalistic acting. Value: 20% Due Date: TBA Description: Students will investigate components of naturalistic acting styles connect the work of the modern-classics – continued work on script analysis and character deveoplment with an emphasis on the subtext contained, but not articulated on the page. Students will be broken into groups of varying sizes and explore an arc of scenes through the play.</p> <p><u>Assignment 4:</u> Soap Box Value: 20% Due Date: TBA Description: Development of self-generated work. Students will research and document a current social, political, environmental or ethical issue and develop and draft a five-minute satirical monolgue from the material. The work will be developed into a staged presentation and performed in final, public presentation.</p> <p><u>Assignment 5:</u> Class journals Value: 10% Due Date: On going Description: As important as prep work like the character and script analysis it is vital that actors and artists catalogue their process through post reflection, also this journal becomes a future reference as students move down the path of artistic and educational work. Students will draft a 1500 word reflective essay connected to the work of the class.</p> <p><u>Assignment 6:</u> Participation – Growth – Preparation - continued Value: 20% Due Date: On going – see above for details.</p> <p>Please note – cell phones, iPad and computers are not permitted in class in any form, or manner, even during breaks, unless otherwise stated. If a cell phone is needed during a break the student must leave the class. Any cell phones seen in class will be confiscated and returned at the end of class – this event will negatively impact the Growth – Participation – Preparation grade. Please come with a writing instrument and a journal in which to take notes.</p> <p><u>Appropriate Clothing</u> Much of the work in this class is physical in nature therefor proper <i>neutral</i> movement cloths are required, no dresses or skirts. Please wear clothes that allow for flexibility in movement, being on the floor, dress in layers as the work will make you heat up and cool off intermittently. Make sure to have a pair of socks at every class, as well as indoor shoes.</p>
Assessment expectations	<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</p>

of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.

All written assignments must be handed in on the due date in **two forms: hard copy and emailed with a digital attachment – in a word format document.**

Criteria That Must Be Met To Pass

Expectations for attendance:

The growth of students both individual and collective is directly connected to attendance – attendance is mandatory. Without prior notice to the instructor, lateness or absence will negatively impact the participation and growth grade. Prior notice should be in the form of a message to the office of the instructor or through email – it cannot come after the missed class. Three missed classes will impact your grade by one letter point i.e.: B to B-. The class starts on time and is indicated when the door is closed, any student arriving after this point will be counted “late”. Three lates count to one absence.

Acceptance of all excuses is at the discretion of the instructor; prior notice does not always guarantee lenient impact – doctor’s notes will be required for any illness that extends into two classes.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for [2019-2020](#) OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for [2019-2020](#):

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance
C-	1.70	Approaching satisfactory performance.
*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject
F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as “Not Included in GPA” where applicable.
**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.
CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as “Not Included in GPA” where applicable

Notes:

	<ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. • The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.
Student Support	Please visit this link for a concise list of UCalgary's student support services: https://www.ucalgary.ca/registrar/registration/course-outlines
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-3.html ; ucalgary.ca/pubs/calendar/current/k-5.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.
Internet and electronic communication device	elearn.ucalgary.ca/category/d21/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. For more information on Freedom of Information and Privacy visit: ucalgary.ca/legalservices/foip
Copyright	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.