



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS - DRAMA
DRAM200B: Introduction to Acting
Winter 2016

Instructor	Dr. Patrick Finn
Office	CHD022
Email	pfinn@ucalgary.ca
Office Hours	By appointment (emailing to book a time works best, but you can always drop by my office). I am on campus everyday from Monday to Friday.
Day(s), Time(s) and Location of Class	Tuesday 9:30 – 12:20 / Thursday 9:30 – 11:20 CHD015
Out of Class Activities	<ol style="list-style-type: none"> 1) Students will need to visit the Taylor Family Digital Library in order to complete assignments for the class; 2) Students may need to book time in the prop and/or costume shops to support their work, and should do so following established guidelines; 3) Students may need to book time in the media lab in support of their work; 4) Extensive rehearsal time outside of class time is required. Students are responsible for booking their own rehearsal times and spaces.
Learning Resources: Required Readings, Textbooks and Materials	<p>Assigned texts and materials: as necessary to the support acting projects. We will continue to use the texts from the first semester (Liz Lerman’s “Critical Responses Process,” & Rosemary Hartel O’Neill’s <i>The Actor’s Checklist: Creating the Complete Character</i>). Acting students are expected to source materials to support their work following the protocols and practices of The School of Creative and Performing Arts. All students will be required to find two monologues and the plays from which they originate for assignments in the class.</p> <p>Dress: Please wear clothes in which you can move freely. There will be an element of floor work in all classes. Sweats or tights, and long sleeved shirts are recommended. Whatever your choice, you should be able to move without having clothes falling off, or riding up, so that you have to interrupt your work to adjust. Most work will be done in bare feet. No big jewelry is allowed on the floor, no hats may be worn in class, and long hair must be tied back. Avoid strong scents of any kind. Please be prepared to begin class promptly by arriving a few minutes ahead, and getting into your studio clothes. Bring a water bottle. No other food or drink is allowed.</p>
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. This course may not be repeated for credit.
Course Overview	<p>The purpose of this course is to introduce basic concepts and practices of acting. The course is academic and practical in approach. Some classes will consist of discussion dealing with specific performance challenges, as well as historical and theoretical issues that can support the development of an acting practice. Other classes will be designated to the practical exploration and development of acting technique.</p> <p>We will frame our studies as an extension of your work in the first term. We will begin our work with an examination of the theory and history of acting and then move into</p>

focused study on monologues and the practical skill necessary to find, develop, refine and perform them for a variety of purposes.

The foundation of our work draws on a few key areas:

Vocal and Physical Technologies

- Foundations in the understanding of body and voice as instruments of artistic expression;
- Understanding of our selves as instruments;
- The study of warm-ups as a precursor to acting work;
- Work on relaxation, concentration, spontaneity, impulse, and play.

Work Ethic

- Exploration of collaborative nature of acting;
- Study of ensemble/ individual work;
- Development of rehearsal etiquette;
- Investigation of safety/respect/generosity;
- Articulation of training as discipline;

Research and Text Work

- Students will complete two prepared monologues
- Students will present an historically-based research performance
- Students will develop an understanding of approach to text that includes:
 - Given circumstances (W questions)
 - Moment to moment reciprocity (give and take)
 - Performance journey
 - Imagination
 - Pace/rhythm/space/levels
 - Status

Development

- Work to increase awareness of self and others
- Expand communication skills
- Explore need for openness in process
- Develop tolerance for contradiction and paradox
- Understand the range and accessibility of phenomenological experience

Course Learning Outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Discuss practical and historical information about acting; 2. Describe a variety of approaches to acting; 3. Read, analyze, and discuss dramatic text; 4. Read, analyze, and plan the performance of dramatic text; 5. Find, analyze, compile, and create research-based performances; 6. Produce a performance journal recording the actor's journey; 7. Produce original performance projects; 8. Discuss the intentions, results, and outcomes of acting projects. 																																																		
Course Schedule:	<p>Tentative Schedule: please be aware that at times things can develop during the term that require us to revisit our schedule. It does not happen often, but if it does, we will discuss it in class, and send out an update via the class list. Formal messages of this kind will use your official contact information as recorded in your university file.</p> <table border="1" data-bbox="440 646 1127 1608"> <thead> <tr> <th></th> <th>Topic / Assignment</th> </tr> </thead> <tbody> <tr><td>Jan 14</td><td>Introduction</td></tr> <tr><td>Jan 19</td><td>Studio Work</td></tr> <tr><td>Jan 21</td><td>Studio Work</td></tr> <tr><td>Jan 26</td><td>Actor's Legacy Presentations</td></tr> <tr><td>Jan 28</td><td>Actor's Legacy Presentations</td></tr> <tr><td>Feb 2</td><td>Monologue / Play Summary Presentations</td></tr> <tr><td>Feb 4</td><td>Showings</td></tr> <tr><td>Feb 9</td><td>Showings</td></tr> <tr><td>Feb 11</td><td>Monologue 1: Presentation 1</td></tr> <tr><td>Feb 23</td><td>Monologue 1: Presentation 1</td></tr> <tr><td>Feb 25</td><td>Monologue 1: Presentation 2</td></tr> <tr><td>Mar 1</td><td>Monologue 1: Presentation 2</td></tr> <tr><td>Mar 3</td><td>Monologue / Play Summary Presentations</td></tr> <tr><td>Mar 8</td><td>Showings</td></tr> <tr><td>Mar 10</td><td>Showings</td></tr> <tr><td>Mar 15</td><td>Monologue 2: Presentation 1</td></tr> <tr><td>Mar 17</td><td>Monologue 2: Presentation 1</td></tr> <tr><td>Mar 22</td><td>Monologue 2: Presentation 2</td></tr> <tr><td>Mar 24</td><td>Monologue 2: Presentation 2</td></tr> <tr><td>Mar 29</td><td>Monologues 1&2: Presentation</td></tr> <tr><td>Mar 31</td><td>Monologues 1&2: Presentation</td></tr> <tr><td>Apr 5</td><td>Monologues 1&2: Presentation Submit Performance Journals in Class</td></tr> <tr><td>Apr 7</td><td>Interviews</td></tr> <tr><td>Apr 12</td><td>Interviews</td></tr> </tbody> </table>		Topic / Assignment	Jan 14	Introduction	Jan 19	Studio Work	Jan 21	Studio Work	Jan 26	Actor's Legacy Presentations	Jan 28	Actor's Legacy Presentations	Feb 2	Monologue / Play Summary Presentations	Feb 4	Showings	Feb 9	Showings	Feb 11	Monologue 1: Presentation 1	Feb 23	Monologue 1: Presentation 1	Feb 25	Monologue 1: Presentation 2	Mar 1	Monologue 1: Presentation 2	Mar 3	Monologue / Play Summary Presentations	Mar 8	Showings	Mar 10	Showings	Mar 15	Monologue 2: Presentation 1	Mar 17	Monologue 2: Presentation 1	Mar 22	Monologue 2: Presentation 2	Mar 24	Monologue 2: Presentation 2	Mar 29	Monologues 1&2: Presentation	Mar 31	Monologues 1&2: Presentation	Apr 5	Monologues 1&2: Presentation Submit Performance Journals in Class	Apr 7	Interviews	Apr 12	Interviews
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Assessment Components	<p>Assignment 6: Value: 10% Due Date: Ongoing Type: Performance Growth & Development Description: an ongoing demonstration of commitment relevant to a studio class and working with groups including all aspects of preparation, scheduling and presentation.</p> <p>Assignment 7: Value: 10% Due Date: Selection of subject (approved by instructor) by Jan 14, performance ready</p>																																																		

by Jan 26, 2016

Type: Actor's Legacy: Historical / Research-Based Performance

Description: The purpose of this assignment is to explore acting traditions through sharing with each other the legacy of performers from different eras and cultures. Learning about various accomplishments, styles, and aesthetics will inspire, extend and challenge our own work.

Each student will research one actor / performer, and share something of that person's life, individuality, contributions, craft, and their influence on performance styles and techniques. Students are to **remake** themselves that day, so that they are, in some way, **a living embodiment** of their performer's life and/or work. This presentation may involve costume, music, food, props, visual sources, etc. Go wild. Each student will have a maximum of five minutes to convey to the class, "The most important gift this person left us is..." in any form they please, as well to share with us his/her own opinion of the most important contributions of their subject.

You are expected to cross-reference your sources. Errors and / or gaps in research will lead to a loss of marks. Go to the library and speak to the subject specialist librarian. Do not rely on Google. Potential sources are: biographies and autobiographies, interviews, books written by actors; theatre, film, performance and game reviews; films and texts about performance, and recommendations from professional artists.

Students will select an artist from the list provided by the instructor.

Assignment 8:

Value: 10%

Due Date: Selection of Monologue and summary of play for in-class discussion by Feb 2, 2016, performance ready by Mar 8, 2016 for exploration, Mar 15, 2016 for final performance and evaluation. (Be prepared for performance of both monologues by Mar 29, 2016.)

Type: Monologue 1

Description: students will find a monologue with a runtime that is a maximum of two minutes. They will then locate a copy of the play from which it is drawn and read it. They will share the monologue with the class, provide a copy of it and the play to the instructor, summarize the play for the group, and develop their monologue for performance. The records of your research process should be kept in your performance journal. Students will then present the monologue and work on it in collaboration with the class and the instructor. **Please note:** we will be developing a set of two monologues, known as "contrasting monologues." Contrasting monologues allow us to show different aspects of our performance skills, and present a range in which a director or casting directing could expect us to work. An appropriate selection of the pair of monologues is crucial for success in the overall project.

Assignment 9:

Value: 10%

Due Date: Selection of Monologue and summary of play for in-class discussion by Mar 3, 2016, performance ready by Feb 4, 2016 for exploration, Feb 11, 2016 for final performance and evaluation. (Be prepared for performance of both monologues by Mar 29, 2016.)

Type: Monologue 2

	<p>Description: students will find a monologue with a runtime that is a maximum of two minutes. They will share the monologue with the class, describe the play from which it is taken and develop the monologue for performance. Students will then present the monologue and work on it in collaboration with the class and the instructor. Once this monologue is complete it will be presented alongside the first monologue as part of a set of two contrasting monologues (see note to the first monologue).</p> <p>Assignment 10: Value: 10% Due Date: Apr 5, 2016 in class Type: Performance Journal Description: students will maintain an ongoing performance journal noting their experience from each class, performance and assignment. Journals will frame the discussion in the final interview with the instructor.</p>						
<p>Assessment Expectations</p>	<p>Expectations for Writing: Writing skills are important to academic study across all disciplines. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p>Performance journals need not be formally constructed, but must demonstrate ongoing, detailed analysis of the work throughout the semester.</p> <p>Expectations for Attendance and Participation: This is a studio performance class, so attendance is essential for success. We will discuss work as a group in every class. Students who are not able to attend classes regularly will not be able to satisfy the requirements to pass the course and should consider their options.</p> <p>Guidelines for Formatting Assignments The Drama Program uses MLA Style for all formal written work. There are no formal written components in the second semester of this class, so the guidelines are not applicable to our work.</p> <p>Guidelines for Submitting Assignments For written work: all assignments must be submitted in hard copy during class time. Papers submitted outside of class time but on the due date are considered one day late as per the “Late Assignments” policy in this document. Electronic assignments will not be marked.</p> <p>For performances: students are responsible for scheduling their work. Failure to properly plan, schedule and book your work will result in the loss of marks. Students are also responsible for supporting the work of their fellow students; failure to do so will result in a loss of marks.</p> <p>Late Assignments Loss of one letter grade per day. (For example: from A- to B+, B+ to B, B to B-...)</p> <p>Criteria That Must Be Met To Pass Passing grade.</p>						
<p>Grading Scale</p>	<p>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:</p> <table border="1" data-bbox="516 1927 1398 1963"> <thead> <tr> <th>Grade</th> <th>GPA</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table>	Grade	GPA	Description			
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MIDTERM AND FINAL EXAMINATION SCHEDULING	<p>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</p>																																					
DEFERRALS OF EXAMS/TERM WORK	<p>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</p>																																					
INTERNET AND ELECTRONIC COMMUNICATION DEVICE	<p>elearn.ucalgary.ca/category/d2/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>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.</p>																																					
ACADEMIC INTEGRITY, PLAGIARISM	<p>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.</p>																																					

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. • 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	Student Union: su.ucalgary.ca/about/who-we-are/elected-officials/ Faculty of Arts reps: arts1@su.ucalgary.ca ; arts2@su.ucalgary.ca ; arts3@su.ucalgary.ca ; arts4@su.ucalgary.ca Graduate Student's Association: gsa.ucalgary.ca/executive Student Ombudsman: su.ucalgary.ca/page/quality-education/academic-services/student-rights
UNDERGRADUATE ASSOCIATIONS	DUS: Drama Undergraduate Society, CHC 005 uofcdus@gmail.com MUS: Music Undergraduate Society, CHF 219 undmusic@ucalgary.ca