



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Drama 318 A/B Physical Practice for Performance II
Fall 2023 / Winter 2024

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| Instructor | Peter Balkwill/Pat Chan |
| Email | peter.balkwill@ucalgary.ca / lai.chan@ucalgary.ca |
| Office Hours | Monday/Wednesday 1:00 – 2:00, or by appointment (Peter Balkwill) Wednesday 11am – 12pm/Friday 12pm-1pm (Pat Chan) |
| Day(s), time(s) and location of Class | Friday, 10:00 – 11:50 AM |
| Learning resources: required readings, textbooks and materials | Reading materials will be provided or recommended by the Instructor and available through the Library or on D2L. A notebook and pencil are required for this class. Please invest in a personal yoga mat if you require one for stretching sessions. Please see appropriate clothing – special socks may need to be purchased by each student. |
| Learning Technologies and Requirements | There is a D2L site for this course which contains required readings and other relevant class resources and materials (see d2l.ucalgary.ca). |
| Prerequisites | Drama 209/210 and or permission by the Drama Division Lead |
| Course description | Foundations in physical practice and development of the body for stylized-live performance and public engagement. |
| Course learning outcomes | By the completion of this course, successful students will be able to: 1. Demonstrate a variety of physical warm up practices that develop and foster strength, flexibility and coordination. 2. Demonstrate a strong sense of focus and concentration to the end of physical performance as well as rehearsal and creation of theatrical work. 3. Articulate an understanding of dramatic tension with a physical ability to convey story in the absence of text. 4. Script physical action in physical, dramatic situations. 5. Increase their ability to express themselves dramatically through their physical form. 6. Articulate a basic understanding of grounded physical presence on stage both standing and walking as well as within spontaneous improvised movement exercises. |
| Course schedule | Note to course schedule: The following demonstrates a broad arc through the two-semester of this single class. Due to the nature of the physical practice of live performance, and the varied rate at which the collective ensemble will mature in their ability to execute precision in the work, certain units may be extended or shortened. Please see all updates to the proposed schedule posted on D2L. Fall 2022: Unit 1: (September / October) Warm up and investigation of muscle isolation and motor function. Basic walking skills and introduction to physical presence on stage. |

| | <p>Unit 2: (October / November) Introduction to basic Suzuki informed exercises and movement improv exercises connected to View Points (as articulated by Tina Landau and Ann Bogart).</p> <p>Unit 3: (November / December) Introduction to clarity within the silent narrative and investigation of physical dramatic tension in performance. The basics of silent scripting will be introduced and short collectively-created tableau stories will be explored.</p> <p>Unit 4: (Fall semester) Participation – Growth – Preparation. Assessment shall be based on physical execution throughout the Fall semester and the student’s individual written journal.</p> <p>Winter 2024:</p> <p>Unit 5: (January / February) Continued investigation of other physical forms such as Martial Arts (Wu Shu) and Butoh with a deepening focus on flexibility and strength. Students will gain a heightened level of strength, fluidity, as well as acquiring skills in other dramatic art forms.</p> <p>Unit 6: (February / March) Continued investigation of physical forms learnt with the use of props or staging elements for a deepening focus on extended expressions and symbolism. Utilizing the various physical investigation modalities explored in class, students will individually create a movement-based interpretation of a 2 minutes monologue scene / solo presentation from a published play - TBD.</p> <p>Unit 7: (April) The student’s individual creation is to be collaborated as a group presentation. The work will distill what the group decided is integral to the arc of the dramatic tension and to present a clear depiction of the story from the same published play.</p> | | |
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| Components (Assignment, Paper, Project, Quiz, or Test) | Description | Due Date | Worth (%) |
| <p>Assignment 1: Landing the Physical Form – Warm up / Flexibility – Semester One</p> <p>Assessment Method: Physical Execution</p> | <p>Introductory investigation of the physical warm up with a focus on variations in gaining flexibility and strength. Introduction of basic implications of Ki Energy in relationship to audience and ensemble connections while developing a relationship with the body’s low centre of balance, and relaxed weight on stage. Assessment shall continue through the fall semester with charted progress demonstrating a student’s individual daily dedication to physical flexibility.</p> | <p>Ongoing with various assessment points throughout the semester. Please see Assignment sheet posted on D2L.</p> | <p>20%</p> |
| <p>Assignment 2: Daily Practice</p> <p>Assessment Method: Physical execution / written</p> | <p>A basic exploration of six gesture movements linked to create a physical moment. Students will initiate the practice in class then practice outside of class to embed the movements within</p> | <p>October 6, 2023</p> | <p>10%</p> |

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| | <p>the body. In presentation the Daily Practice will be assessed for memory of movement, ability to repeat, while also demonstrating an investment to shift between tempo, rhythm, spacing and levels. In addition to the physical presentation students will be required to hand in a written description of the physical action tied to each gesture with a critique of the emotional journey connected throughout - please see assignment sheet posted on D2L for breakdown of assessment and writing requirements.</p> | | |
| <p>Assignment 3: Collective Movement Creation 1 Assessment Method: Physical execution / written</p> | <p>Students will explore the basic components of how dramatic tension operates in theatrical and performative situations with a mind to scripting the physical action. In groups, students will be required to devise a short dramatic arc out of 10-dramatic tableaux (static poses that suggest a captured moment) derived from a study of the Daily Practice. The series will be presented in class accompanied by one movement script drafted by the group and handed in on the due date - please see assignment sheet posted on D2L for breakdown of assessment and writing requirements.</p> | December 1, 2023 | 10% |
| <p>Assignment 4: Participation – Growth – Preparation – Fall Semester Assessment Method: Physical execution / written</p> | <p>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 fall semester, but also the singular investment and care in the progress of the ensemble - this component will be further explained in class.</p> <p>Preparation is connected to the student's readiness for the work at hand, a demonstrated effort and practice outside of class as well as being present at the start of class.</p> <p>Participation includes but is not limited to the power of observation when</p> | December 1, 2023 | 10% |

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| | <p>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 Assessment Expectations for more information.</p> <p>A personal reflection paper of 500 words will be required to be handed in on the due date, please see expectations for writing.</p> | | |
| <p>Assignment 5: Landing the Physical Form – Warm up / Flexibility – Semester Two Assessment Method: Physical Execution</p> | <p>Continued investigation of other physical forms such as Martial Arts (Wu Shu) and Butoh with a deepening focus on flexibility and strength. Students will gain a heightened level of strength, fluidity, as well as acquiring skills in other dramatic art form. Assessment shall be based on the student's individual daily dedication to these components.</p> | <p>Ongoing with various assessment points throughout the semester. Please see Assignment sheet posted on D2L.</p> | <p>10%</p> |
| <p>Assignment 6: Continuing Daily Practice. Assessment Method: Physical Execution</p> | <p>Continued investigation of physical forms learnt with the use of props or staging elements for a deepening focus on extended expressions and symbolism. Utilizing the various physical investigation modalities explored in class, students will individually create a movement-based interpretation of a 2-minute monologue scene / solo presentation from a published play - TBD. Assessment shall be based on the student's individual presentation.</p> | <p>March 22, 2024</p> | <p>10%</p> |
| <p>Assignment 7: Collective Movement Creation 2 Assessment Method: Physical execution / written</p> | <p>The student's individual creation is to be collaborated as a group presentation. The work will distill what the group decided is integral to the arc of the dramatic tension and to present a clear depiction of the story from the same published play. In addition to presenting this work, connected to the work of the other students in class, each student will hand in a script of the physical action that was presented.</p> | <p>April 5, 2024</p> | <p>20%</p> |

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| | Please see assignment sheet posted on D2L for breakdown of assessment and writing requirements. | | |
| <p>Assignment 8: Participation – Growth – Preparation – Winter Semester</p> <p>Assessment Method: Physical execution/written</p> | <p>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 fall semester, but also the singular investment and care in the progress of the ensemble - this component will be further explained in class.</p> <p>Preparation is connected to the student’s readiness for the work at hand, a demonstrated effort and practice outside of class as well as being present at the start of class.</p> <p>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 Assessment Expectations for more information.</p> <p>A personal reflection paper of 500 words will be required to be handed in on the due date, please see expectations for writing.</p> | April 8, 2024 | 10% |
| Assessment expectations | <p><u>Guidelines for Submitting Assignments:</u> See expectations for writing.</p> <p><u>Missed or Late Assignments:</u></p> | | |

Late work will be downgraded one letter grade for every day late. That is, work that would be graded at an A will receive an F after six days late. This policy is at the discretion of the instructor and is open to discussion with the students but sits as a general policy and will be employed if there is no advance notice of need for an extension.

Attendance and Participation Expectations:

Please see Participation, Growth and Preparation noted under assessment components. Students will be required to sign in at the top of class and the sign-up sheet will be pulled at the start of class. Students who arrive after the warm-up will have to sign in at the end of class and will be noted as late. 3 – late arrivals will count as one absence and each late arrival will also impact the results of Assignment 1. As the work in this class is based on the physical execution of the material it is imperative that you are in class to participate, therefore lateness and absence will have a negative impact on your final grade. It is up to the student to check in with classmates to obtain the material missed in class.

It is recognized that life may create situations where a class is missed, or a person is late (even the instructor may experience such situations), but patterns of missed classes or late arrivals are easily determined and will be addressed as such in negative impacts to final grades.

Appropriate Clothing

All of the work in this class is physical in nature therefore **proper neutral movement clothes are required**, no dresses, skirts or street cloths (jeans or common pants). 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.

Digital Technology

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 to engage with it. 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.

Mainstage performance:

Students must maintain a minimum of B- in Drama 409 to be eligible for participation in mainstage and direction studio performance. All casting must be approved by the Division Lead. Grades falling below B- in courses may result in withdrawal from a production of project.

Expectations for Writing:

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. **All written assignments must be handed in on the due date submitted to D2L as well as emailed to the instructor in Microsoft Word document form attached directly to the email (not in the form of a link to external sites) – PDFs will be accepted on the D2L to ensure authenticity – but an accompanying Word Document is required by email so that the instructor can**

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| | <p>imbed direct comments, note that if both actions are not completed the assignment will be regarded as not handed in.</p> |
| Grading scale | <p>Undergraduate: https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html</p> <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. <p>A+ 100 – 97 A 96 – 93 A- 92 – 90 B+ 89 – 86 B 85 – 83 B- 82 – 80 C+ 79 – 76 C 75 – 73 C- 72 – 70 D+ 69 – 65 D 64 – 60 F < - 60</p> |
| Academic Accommodation | <p>It is the student’s responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations.</p> <p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>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/.</p> |
| Academic integrity, plagiarism | <p>Academic Misconduct refers to student behavior which compromises proper assessment of a student’s academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor’s expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf and https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf. Additional information is available on the Academic Integrity Website at https://ucalgary.ca/student-services/student-success/learning/academic-integrity.</p> |
| Internet and electronic communication device | <p>The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University’s Internet and email use policy, which can be found at https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf.</p> |

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| Intellectual Property | Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing. |
| Copyright | All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.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 unauthorized 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 https://www.ucalgary.ca/pubs/calendar/current/k.html . |
| Freedom of Information and Protection of Privacy | Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary. |
| Student Support | Please visit this link for important information on UCalgary's student wellness and safety resources: https://www.ucalgary.ca/registrar/registration/course-outlines |
| Arts Students' Centre Program Advising: | Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 403-220-3580 or email us at ascarts@ucalgary.ca . You can also visit the Faculty of Arts website at http://arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns. |
| Faculty of Graduate Studies: | For graduate studies email: graduate@ucalgary.ca or call 403 220 4938. Visit the Faculty of Graduate Studies for more details: https://grad.ucalgary.ca/ |