



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS**  
**Drama 418.01 A/B Physical Practice for Performance II**  
**Fall 2023 / Winter 2024**

Instructor	Peter Balkwill/Pat Chan
Email	<a href="mailto:peter.balkwill@ucalgary.ca">peter.balkwill@ucalgary.ca</a> / <a href="mailto:lai.chan@ucalgary.ca">lai.chan@ucalgary.ca</a>
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, 8:00 – 9:50 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. <b>Please invest in a personal yoga mat if you require one for stretching sessions.</b> 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 <a href="http://d2L.ucalgary.ca">d2L.ucalgary.ca</a> ).
Prerequisites	Drama 309/310 and 318 A/B, or permission by the Drama Division Lead
Course description	Development of physical presence on stage in association to contemporary and classical performance. Exploring physical readiness for live performance. This course explores the physical and mental development of the actor in relationship to the nature of repetitive training for the purpose of performance.
Course learning outcomes	By the completion of this course, successful students will be able to: <ol style="list-style-type: none"> <li>1. Discover and articulate a strong understanding of the performer’s individual identity and physical presence within a performance ensemble, as well as identifying the collective energy of this group as a unified singular identity.</li> <li>2. Utilize an introductory understanding of the movement training modalities of Tadashi Suzuki with comprehension on how these relate to the nature of live performance.</li> <li>3. Demonstrate an authentic and truthful state of presence in live performance.</li> <li>4. Employ a range of methodologies for the integration of body, breath, text and environment in the physical acting process.</li> <li>5. Articulate and demonstrate balance and weight upon the stage.</li> <li>6. Demonstrate and execute an understanding of the importance of physical-flexibility within the physical frame of the actor.</li> <li>7. Develop and harness a strong sense of focus and concentration in the pursuit of live performance, as well as the rehearsal process and in devising and the creation of new work.</li> <li>8. Articulate an understanding of importance of <i>repetition</i> in rehearsal and the nature of physical training required to develop the body and mind in preparation for live performance.</li> </ol>

Course schedule	<p>Note to course schedule: The following demonstrates a broad arc through the two semesters 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.</p> <p><b>Fall Semester 2023</b></p> <p><b>Unit 1: (September – October)</b> Warm up and investigation of physical endurance and flexibility. Breakdown of the basic foundational forms of Suzuki walks. Introduction of and continued exploration of Slow Ten, Walking Blues – Grid work, Soaring, Clump.</p> <p><b>Unit 2: (October – November)</b> Introduction and development of partner exercises. Continued practice of basic exercises. Introduction of Shaku-hatchi, Hamlet and Ophelia, Statues, Oh Splendour, View Points and Skinner Releasing. Introduction of Dramatic-dance choreography.</p> <p><b>Unit 3: (November – December)</b> Introduction of props and story in advanced exercises, Stretched Grave, Sitting Statues. Continued exploration of Dramatic-dance choreography.</p> <p><b>Winter Semester 2024:</b></p> <p><b>Unit 4: (January / February)</b> Advance investigation of the Suzuki modalities through Nobb’s Suzuki Praxis concepts of ‘feeling’, ‘opposites and paradox’ of improvisatory experiences framed within the Suzuki training to pieces of Western classical or pop music.</p> <p><b>Unit 5: (February / March)</b> Building on the Suzuki training modalities, students will individually create a movement-based presentation utilizing music or song, with or without sound, text and incorporating elements of earth, air, water, fire and metal.</p> <p><b>Unit 6: (March / April)</b> Student’s individual creations shall be combined as a collective group presentation. This final group presentation shall either be an interpretation of a published script or of new works brought together to discover a greater story.</p>		
Components (Assignment, Paper, Project, Quiz, or Test)	Description	Due Date	Worth (%)
<p><b>Assignment 1:</b> Training (Suzuki influenced modalities)</p> <p><b>Assessment Method:</b> Physical demonstration</p>	<p>An in-depth study and physical investigation of the training modalities of Tadashi Suzuki. This training will continue through the arc of the entire year and will be assessed at different points within the practice. Students will be graded on their level of focus demonstrated throughout the length of each specific class with an emphasis on their attention to detail in regards to the physical form, focus and outside practice – additional training sessions will be available to those needing extra help.</p>	<p>Due dates are listed twice and culminate to a total of 20%</p> <p>November 3<sup>rd</sup>, 2023 – 10%</p> <p>December 1<sup>st</sup>, 2023 – 10%</p> <p>Please see Assignment sheet posted on D2L.</p>	<p>20%</p>

<p><b>Assignment 2:</b> Movement Creation and Scripting Physical Action  <b>Assessment Method:</b> Physical Execution/Written</p>	<p>Utilizing the various physical investigation modalities explored in class, students (in groups), will create a movement-based interpretation of a single script (chosen by the group). The work will distill what the group decides is integral to the arc of the dramatic tension and presents a clear, albeit broad, depiction of story. Each student will hand in a script of the physical action with an accompanying critique of the presented piece. Please see assignment sheet posted on D2L for breakdown of assessment and writing requirements.</p>	<p>December 1, 2023  Please see Assignment sheet posted on D2L.</p>	<p>20%</p>
<p><b>Assignment 3:</b> Participation – Growth – Preparation – Fall Semester  <b>Assessment Method:</b> Physical execution</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>Ongoing through the semester.</p>	<p>10%</p>
<p><b>Assignment 4:</b> Continued training (Nobb’s Suzuki Praxis modalities)  <b>Assessment Method:</b> Physical demonstration</p>	<p>An in-depth study and physical investigation of improvised training based on the modalities of Tadashi Suzuki. This training will continue through the arc of the entire year and will assessed at different points within the practice. Students will be graded on their level of focus demonstrated</p>	<p>Ongoing with various assessment points throughout the semester.  Please see Assignment sheet posted on D2L.</p>	<p>10%</p>

	throughout the length of each specific class with an emphasis on their attention to detail in regards to the physical form, focus and outside practice – additional training sessions will be available to those needing extra help.		
<b>Assignment 5:</b> Movement Creation and Scripting Physical Action <b>Assessment Method:</b> Physical Execution/Written	Building on the Suzuki training modalities, students will individually explore and create a movement-based presentation utilizing music or song, with or without sound, text and incorporating elements of earth, air, water, fire and metal. Students will initiate the practice in class then practice outside of class to embed the movements within the body. Assessment will be based the student's individual practical presentation and a written script of the physical exploration.	March 22, 2024. Please see Assignment sheet posted on D2L.	10%
<b>Assignment 6:</b> Final group presentation and Personal Reflection <b>Assessment Method:</b> Physical Execution/Written	Student's individual creations shall be combined as a collective group presentation. This final group presentation shall either be an interpretation of a published script or of new works brought together to discover a greater story. Assessment will be based on the final group's presentation and the student's individual written reflection articulating the creative process and growth working in the group.	April 5, 2024. Please see Assignment sheet posted on D2L.	20%
<b>Assignment 7:</b> Participation – Growth – Preparation – Winter Semester <b>Assessment Method:</b> Physical execution	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.  Preparation is connected to the student's readiness for the work at hand, a demonstrated effort and	Ongoing through the semester.	10%

	<p>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>		
Assessment expectations	<p><u>Guidelines for Submitting Assignments:</u> See expectations for writing.</p> <p><u>Missed or Late Assignments:</u> 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.</p> <p><u>Attendance and Participation Expectations:</u> 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.</p> <p>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.</p> <p><u>Appropriate Clothing</u> All of the work in this class is physical in nature therefore proper <i>neutral</i> movement clothes are required, no dresses, skirts or street cloths. 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. Students are required to purchase specific socks for this class – attending class without these items will be reflected as unprepared. More detail about this will be delivered on the first day of class.</p> <p><u>Digital Technology</u> 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</p>		

**Commented [JW1]: ASSESSMENT EXPECTATIONS:  
FOR GRADED DANCE STUDIO COURSES**

- A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement.
- With regard to participation, classes are considered equivalent to assignments. Thus, more than 1, 2, or 3 (fill in based on how many times the class meets per week) absences per term will have an adverse effect on your final grade.
- If you miss more than one week of classes, your final grade will begin to drop by as much as 10% per missed class.
- If you miss more than two weeks of classes, you have the potential to fail the course.
- If you show up late for or leave early from class, this will be counted as half an absence.
- If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
- For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.
- Students are responsible for any and all material missed during an absence.
- If you sustain a significant injury during the term that will impact your participation for longer than a week's worth of classes and if this injury is verified by a medical practitioner's note, your case will be submitted to the Dance Division Committee to address your situation.

**FOR PASS/FAIL DNCE COURSES**

- Due to the experiential nature of this course, classes are equivalent to assignment. Therefore, classes missed will be detrimental to the final grade. More than four (4) missed classes will result in a fail for the course.
  - If you show up late for or leave early from class two (2) times, this will be counted as a full class absence.
  - If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
  - For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation and will be marked as half an absence.
- Students are responsible for any and all material missed during an absence

	<p>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>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.</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. <b>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 imbed direct comments, note that if both actions are not completed the assignment will be regarded as not handed in.</b></p>
Grading scale	<p><b>Undergraduate:</b> <a href="https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html">https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html</a></p> <ul style="list-style-type: none"> <li>• A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>• The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul> <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 &lt; - 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 <a href="https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations">https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations</a>.</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 (<a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf</a>).</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 <a href="http://www.ucalgary.ca/access/">www.ucalgary.ca/access/</a>.</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: <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf</a> and <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf</a>. Additional information is available on the Academic Integrity Website at <a href="https://ucalgary.ca/student-services/student-success/learning/academic-integrity">https://ucalgary.ca/student-services/student-success/learning/academic-integrity</a>.</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 <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf</a>.</p>
Intellectual Property	<p>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.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (<a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf</a>) and requirements of the copyright act (<a href="https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html">https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html</a>) 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 <a href="https://www.ucalgary.ca/pubs/calendar/current/k.html">https://www.ucalgary.ca/pubs/calendar/current/k.html</a>.</p>
Freedom of Information and Protection of Privacy	<p>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.</p>
Student Support	<p>Please visit this link for important information on UCalgary's student wellness and safety resources: <a href="https://www.ucalgary.ca/registrar/registration/course-outlines">https://www.ucalgary.ca/registrar/registration/course-outlines</a></p>
Arts Students' Centre Program Advising:	<p>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 <a href="mailto:ascarts@ucalgary.ca">ascarts@ucalgary.ca</a>.</p> <p>You can also visit the Faculty of Arts website at <a href="http://arts.ucalgary.ca/undergraduate">http://arts.ucalgary.ca/undergraduate</a> which has detailed information on common academic concerns.</p>
Faculty of Graduate Studies:	<p>For graduate studies email: <a href="mailto:graduate@ucalgary.ca">graduate@ucalgary.ca</a> or call 403 220 4938. Visit the Faculty of Graduate Studies for more details: <a href="https://grad.ucalgary.ca/">https://grad.ucalgary.ca/</a></p>