



FACULTY OF CREATIVE AND CRITICAL STUDIES
DEPARTMENT OF CREATIVE STUDIES
2012 Winter Term 1
Acting for Stage and Screen
(THTR 103, Section 001)

Denise Kenney

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OFFICE: FINA 339

Class: Wed/Fri: 11:30 am – 2:00 pm in FINA 144

Office Hours: Wednesdays 9-11

Fridays 9-11

MEDIA CENTRE (Admin 013):

Supported Lab times: Tue/Thur 1pm - 4 pm

Wed 9am - 12 pm

Unsupervised Lab times: Wed 1:30 – 4:00 pm

Mondays All Day (starting October 1)

**You can stop by the lab at times other than those listed above, but they can't guarantee they will be open.*

Course Objectives and Learning Outcomes:

This course aims to equip students with the physical, vocal, emotional and intellectual tools for improvisation, character development, and the enactment of contemporary theatre and film scripts. The course is project driven and it explores theory and practice within the context of actual creation. Learning is structured to simulate the various stages of rehearsal and production.

The student will:

- Demonstrate the ability to prepare the body, voice, and mind for the work of the actor.
- Employ basic requirements of Improvisation (honesty, presence of being, and impulsivity) with and without text, and create interplay with others.
- Employ basic requirements of acting (honesty, specificity, range, and technique) in preparation and presentation of scripted theatre and film scenes.
- Interpret and develop a character based on existing theatre and film texts.
- Break down a theatre and film script into units and beats, identifying character objectives and tactics.
- Demonstrate understanding of set protocol, the film production process, and the role of the actor within that process.
- Articulate their own creative process and approach to scene work and employ appropriate rehearsal techniques suited to the nature of the work at hand.
- Define and discuss Stanislavski's system of actor preparation and subsequent practitioners of the 20th century.



Topics explored include:

Relationships, objectives, obstacles, strategies, tactics, scoring text, subtext, interior monologues, evaluations, beats, given circumstances, endowment, imaging, external adjustments, blocking for camera, set protocol and the film production process. Focus will be given to Stanislavski’s system of actor preparation and subsequent practitioners of the 20th century.

Course Format:

Instruction includes practical exercises on and off camera, as well as lectures, workshops, screenings, discussions and written work pertaining to acting for stage and screen.

Course Requirements

There are no pre-requisites required for this course.

REQUIRED TEXTS: COURSE PACKAGE

Course Policies

Since the theatre is in its very essence a cooperative art form, it demands of everyone a truly cooperative spirit. The success of its endeavors depends on the establishment of a company ensemble. Some of the course policies will be designed collaboratively on the first day of class, but the following policies have been developed (and imposed) by me.

1. PUNCTUALITY

If for some unavoidable reason any member of the class is late, please join the class discretely. At the appropriate time, an apology should be made to both the instructor and the class.

2. BE PREPARED TO WORK

Warm-ups will be included in this class. Your clothing should be appropriate for full range of movement and neutral (with no distinguishing writing or designs). You should bring a change of clothes and change in the changing rooms provided in FINA 144.

3. NO FOOD OR DRINKS are allowed in the studio. The only exception to this is a water bottle. Please make an effort to keep the studio clean.

4. ROOM BOOKING: In order to book room 144 outside of class time you have to set up an account with Mike Berger. To do this, you must send him an email containing:

Name, Phone number. Email address, Year/Program you’re in, Student number, Password (minimum 8 characters).

mailto: michael.berger@ubc.ca

When your account is set up, go to <http://csbooking.ok.ubc.ca/> to make a booking.

Evaluation Criteria and Grading

Attendance	10%
Participation	20%
Audition	10%
Theatre Scene	20%
Written and Research/Response Assignments (see below)	20%
Final Project (FINAL EXAM)	20%



ATTENDANCE

Your attendance grade constitutes 10% of your final grade. All students begin the term with 100% for attendance. If you are absent for any reason, 5% will be deducted from this grade. If it is an unexcused absence, 10% will be deducted from this grade. I will take attendance at the beginning of each class. Three late arrivals and/or early departures constitute one absence. Late means arriving after I have closed the door to the studio. Early means leaving before I have dismissed the class. Two excused absences will not substantially influence your grade. With two excused absences, for example, you would still receive 90% for your attendance. Unexcused absences or more than two absences will substantially effect your grade. This is a participatory class and attendance is very important. Being absent will also influence your participation grade. If you aren't feeling well, you have the option of attending class as an observer. This is recommended so that you can stay abreast of the work being explored and the theoretical foundation of that work. **YOU MUST CONTACT ME PRIOR TO YOUR ABSENCE IN PERSON, BY PHONE, OR BY EMAIL.** I cannot emphasize this enough. If you do not contact me within a reasonable time PRIOR to your absence, it will be considered an UNEXCUSED absence.

Required and Recommended Readings

Bibliography of Course Package:

Barr, Tony. Acting for the Camera. New York: Harper and Row Publishers, 1982.

Barton, Robert. Acting Onstage & Off, USA: Thompson Wadsworth, 2006 edition.

Benedetti, Robert. The Actor at Work. USA: Allyn & Bacon, 2001 Edition.

Newhouse, Miriam and Peter Messaline. The Actor's Survival Kit. 3rd Edition. Toronto: Simon and Pierre, 1999.

Rabiger, Michael. Directing: Film Techniques and Aesthetics. 2nd Edition. Boston: Focal Press, 1997.

Scholte, Tom. "The Stanislavski Game: Improvisation in the Rehearsal of Scripted Plays." *Canadian Theatre Review* 143, Summer 2010. Ed. Ric Knowles. University of Toronto Press, 24-28.

Stanislavski, Constantin. Building a Character. Trans. Eilizabeth Reynolds Hapgood. New York: Routledge, 1987.

Stanislavski, Constantin. An Actor Prepares. Trans. Eilizabeth Reynolds Hapgood. London [England]: Methuen Drama, 1980.

Weston, Judith. Directing Actors: Creating Memorable Performances for Film and Television. Studio City: Michael Wiese Productions, 1996.

Women in Film and Video Vancouver. The Producer's Workbook. Vancouver: Women in Film and Video Vancouver, 2000.



"In life I want students to be alive, and on stage I want them to be artists."
(Translated from *Le Corps Poétique*, Jacques Lecoq)

My experience as a professional actor, director and writer, has given me a healthy respect for the preparation required to be a performance artist. I believe it is important to equip you with specific skills or building blocks with which you can work with others and create your own work. While these skills are important, my job is not only to prepare you for a theatre world that already exists, but also to inspire you to contribute to the theatre world of the future. I like to work with students to practice art, not as a commodity, but as a regenerative process. I aspire to remain curious, to look forward as well as back, and to challenge the boundaries of our discipline. Many new directions in the arts lean toward interdisciplinary and multi-media work. This is the focus of the performance program here at UBC O. We always start, however, with the actors and their bodies, live, present, and in a symbiotic relationship with their audience. For if we forget how to "be present", we forget how to appreciate the wonders of the world we seek to represent. I encourage you to take risks and try new ideas that may not have been tried before. All of our work will be done with the spirit of curiosity and with the objective of enhancing our capacity for "play."

Academic Integrity

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at <http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

Equity, Human Rights, Discrimination and Harassment

UBC Okanagan is a place where every student, staff and faculty member should be able to study and work in an environment that is free from human rights-based discrimination and harassment. UBC prohibits discrimination and harassment on the basis of the following grounds: age, ancestry, colour, family status, marital status, physical or mental disability, place of origin, political belief, race, religion, sex, sexual orientation or unrelated criminal conviction.

If you require assistance related to an issue of equity, discrimination or harassment, please contact the Equity Office, your administrative head of unit, and/or your unit's equity representative.

Critical Studies Equity Representative: Karis Shearer: karis.shearer@ubc.ca, 807-9776

UBC Okanagan Equity Advisor: ph. 250-807-9291; email equity.ubco@ubc.ca

Web: www.ubc.ca/okanagan/equity

Unit Equity Representatives: <http://www.ubc.ca/okanagan/equity/programs/equityreps/unitcontacts.html>

SAFEWALK

Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call Safewalk at 250-807-8076. For more information, see: <http://www.ubc.ca/okanagan/students/campuslife/safewalk.html>



Course Schedule

[A tentative schedule of the topics to be covered on a weekly basis]

Week 1: Introduction & Improvisation

Wed Sept 5 Introductions.
Fri Sept 7 Listening. Read Text.

Week 2: Improvisation and Self Assessment

Wed Sept 12 Intro to Acting. Discuss “Acting Defined” and “Film and Stage-Two Sides of the Same Coin.”
Fri Sept 14 Acting exercises. Monologue Assigned- Aesthetic Experience. s

Week 3: Improvisation and Dramatic Structure of a Scene

Wed Sept 19 Scene assigned. Discuss Stanislavski’s System. Needs, Actions, and Objectives.
Written Assign 1 Due
Fri Sept 21 Rehearse. Resume discussed and assigned.

Week 4: Approaching Text

Wed Sept 26 Learning a Role.
Fri Sept 28 Physicalization of subtext. Discuss Stanislavski Stretched.
Written Assign 2 Due

Week 5: Introduction to Mediating Performance/ Rehearsal

Wed Oct 3 *MEDIA CENTRE SESSION: Camera, Capturing Video Footage and File Management*
Denise Away.
Fri Oct 5 Rehearse Scenes and Monologues.
Written Assign 3: Scene Breakdown Due
Denise Away.

Week 6: Scene Work

Wed Oct 10 Workshop Scenes
Discuss “The Art of Auditioning”
Written Assign 4: Resume Due
Fri Oct 12 Audition Preparaton.
Scene Presentation



Week 7: Editing Performance/ Auditions

Wed Oct 17 *MEDIA CENTRE SESSION: Editing Basics #1*

Fri Oct 19 Audition.

Monologue presented

Week 8: Set Protocol And Film Production

Wed Oct 24 *Living in Oblivion* screening. Set Protocol. Film scene assigned.

Fri Oct 26 Discuss “The Stanislavski Game” + Rehearse

Week 9: Scene Work for Camera

Wed Oct 31 Discuss “Some Specs of Film”

Fri Nov 2 Written Assignment 5: Film scene Due

Week 10: Scene Work for Camera

Wed Nov 7 *MEDIA CENTRE SESSION: Editing Basics #2*

Denise Away.

Fri Nov 9 Rehearse + Discuss “Hi Ho, Hi Ho”

Denise Away.

Written Assignment 6: Response

Week 11: Final Project (Stage to Screen)

Wed Nov 14 Written Assignment 7: Film pre-production Due

Fri Nov 16 Shoot

Week 12: Final Project

Wed Nov 21 Edit

Fri Nov 23 Screen and Debrief Film Scenes.

Week 13: Final Project

Wed Nov 28 Final Presentations

Fri Nov 30 Summary.



WRITTEN AND RESEARCH/RESPONSE ASSIGNMENTS

1. Wednesday, Sept. 19 Written Assignment 1: Stanislavski's System

Question: What aspect of this "system" do you respond to most? What do you consider to be the most helpful for you as an actor? (One page)

2. Friday, Sept. 28 Written Assignment 2: Stanislavski Stretched

Question: Which practitioner discussed in this chapter interests you most? Why? How does their work relate to the work we are doing in class? (One page)

3. Friday, Oct 5 Written Assignment 3: Scene Breakdown

Break down your scene using the techniques described in this chapter. There are examples of script breakdowns in your Course Reader.

4. Wednesday, Oct 10 Written Assignment 4: The Art of Auditioning

Create a Resume for yourself based on the examples given in class.

**5. Friday, Nov 2 Written Assignment 5: The Stanislavski Game: Improvisation
in the Rehearsal of Scripted Plays**

Re-write your scene to use as a film scene to be filmed somewhere on the UBC Campus.

6. Friday, Nov 9 Written Assignment 6: Hi Ho, Hi Ho

Question: Actors have the choice to work within the mainstream industry or to create work for themselves independently and create alternative structures and performance venues (both in theatre and in film). What are the pros and cons of these two choices? (One page)

7. Wed., Nov 14 Written Assignment 7: Film Pre-Production

Submit a pre-production package for the scene you are going to shoot. Details will be provided in a handout.



BOOKING A ROOM (and equipment)

csbooking login page: <http://csbooking.ok.ubc.ca>

Setting up a csbooking account: send the following information in an email to michael.berger@ubc.ca

- name
- phone number
- email address
- year/program/student number
- minimum 8-character password

Rules for using the csbooking system:

- Each equipment user must complete an Equipment Loan Agreement before taking out any gear. The equipment loan agreement forms are available from Linda in FIN 161, or Mike in FIN 228.
- All users are expected to look through their equipment before taking it out, and point out any missing or broken items at that time. If this is not done, and the user returns the gear with parts missing or broken, the user will be charged for those items.
- Loans are typically maximum 3 days, except over a weekend (then 4 days, Friday to Monday). Please return items in the early AM, and pickup items after 12:00PM.
- Anyone using the Green Room is responsible for cleanup when they're finished. This includes rolling up all backdrops, and removing props, extra furniture, garbage, etc.
- Faculty only may block-book times in the Green Room.
- #180 Nikon negative scanner reservations are now limited to maximum 24 hours.
- Put burnt-out light bulbs in the garbage, and see Mike for replacement bulbs.
- If you return your equipment early, or fail to pick it up at all, please send this info in an email to Mike. I need to cancel your reservation so others can use the equipment.

Booking Cameras through the Media Centre

I will supply a list of your names to the Media Centre (Admin 011). You must complete a form with them in order to book equipment.