

**2009-2010: Term 2**  
**Special Topics in Performance Creation - SP TPC PERF CRTN**  
**THTR 480C**

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**COURSE DESCRIPTION**

**Special Topics in Performance Creation - SP TPC PERF CRTN**

An intensive course in performance creation leading to the production of an original theatre piece. Additional compulsory rehearsal time will be scheduled.

**FORMAT:** [2-3-0] Lecture/Lab

**COURSE OBJECTIVES**

To earn credit for the course, the student will be expected to contribute in a number of capacities to the creation, production and performance of the devised theatre project. The student will also be expected to respond knowledgeably to assigned readings and to demonstrate, through practice, their learning about devised theatre.

**REQUIRED TEXTS:** Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. New York: Routledge, 2007.

**EVALUATION CRITERIA AND GRADING:**

Attendance	10%
Written work	20%
Rehearsal Process	20%
Solo performance	20%
Ensemble performance	20%
Peer Evaluation	10%

**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 taken attendance. 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 **PRIOR** to your absence, it will be considered an **UNEXCUSED** absence.

**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, a group of people working towards a common goal.

**1. PUNCTUALITY**

If for some unavoidable reason any member of the class is late, an apology is always 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).

**3. USE OF CLASS TIME**

You are expected to work throughout the entire class time. Breaks should only be taken when called by the Instructor.

**4. FOCUS AT ALL TIMES, whether you are performing or observing.**

**5. AT NO TIME OFFER DIRECTION TO ANOTHER ACTOR unless you are working collaboratively to create the work as actor-directors.**

**6. When given feedback on work, RECORD ALL NOTES GIVEN BY INSTRUCTOR and assume responsibility for working those notes.**

**SCHEDULE:**

**ASSETS: PRIVATE MONOLOGUES AND STORIES**

Monday, January 4 <sup>th</sup>	Intro
Thursday, January 7 <sup>th</sup>	Life stories
Monday, January 11 <sup>th</sup>	Objects
Thursday, January 14 <sup>th</sup>	Storytelling with Objects
Monday, January 18 <sup>th</sup>	Storytelling with Objects
Thursday, January 21	Storytelling with Objects
Monday, January 25 <sup>th</sup>	<b>Presentation of Stories</b>
Thursday, January 28	<b>Presentation of Aesthetic Experience, Monologue work</b>

**ASSETS: MOVEMENT SEQUENCES FOR PUBLIC SPACE**

Monday, February 1	Space Dynamics
Thursday, February 4 <sup>th</sup>	Space Dynamics
Monday, February 8 <sup>th</sup>	Vocal Collage
Thursday, February 11 <sup>th</sup>	Space Dynamics
Monday, February 22 <sup>nd</sup>	Space Dynamics
Thursday, February 25 <sup>th</sup>	<b>Presentation of Space Movement Piece</b>

**ASSETS: Short SCENE “SNIPPETS”**

Monday, March 1	Eavesdropping Scenes
Thursday, March 4	Scene Work
Monday, March 8 <sup>th</sup>	Scene Work
Thursday, March 11	<b>Presentation of Scenes</b>

**ASSETS: Relationship to projections**

Monday, March 15 <sup>th</sup>	Projection Interface Improvisation
Thursday, March 18 <sup>th</sup>	Work with projections
Monday, March 22 <sup>nd</sup>	Work with projections
Thursday, March 25 <sup>th</sup>	<b>Presentation of Projection work</b>

**BALLROOM REHEARSAL: BRINGING IT ALL TOGETHER!**

Friday, March 26 <sup>th</sup>	6:00 – 9:00
Saturday, March 27 <sup>th</sup>	10:00- 5:00
Sunday, March 28 <sup>th</sup>	10:00- 5:00
Monday, March 29 <sup>th</sup>	Strike 9:00-11:00 am

Monday, March 29<sup>th</sup> 6:00-8:30

Thursday, April 1<sup>st</sup> 6:00-8:30

Tuesday, April 6<sup>th</sup> 6:00-8:30

Thursday, April 8<sup>th</sup> 6:00-8:30

Friday, April 9<sup>th</sup>- Sunday, April 11<sup>th</sup> **PUBLIC PERFORMANCE IN BALLROOM**

Monday, April 12 Class cancelled due to strike early Monday morning.

Thursday, April 15 **DEBRIEF, CAST PARTY**

**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. A more detailed description of academic integrity, including the policies and procedures, may be found at:

<http://web.ubc.ca/okanagan/faculties/resources/academicintegrity.html>.

**BIBLIOGRAPHY:**

Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. London: Routledge, 1999.

Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. New York: Routledge, 2007.

Marshall, Lorna. *The Body Speaks*. New York: Palgrave Macmillan, 2002.

O'Donnell, Darren. *Social Acupuncture: A guide to Suicide, Performance, and Utopia*. Toronto: Coach House Books, 2006.

## **RESPONSE TO READINGS**

1. You will be required to produce short (2 pages) responses to readings from your assigned text Devising Theatre, by Alison Oddey. Please submit your response in proper format or expect a lower grade. Essays should
  - a. be double-spaced,
  - b. be typewritten/ word processed in Times New Roman 12 pt. font,
  - c. be written on one side of the paper only,
  - d. have adequate margins (one inch all around),
  - e. be formatted for 8.5 X 11 inch paper,
  - f. use MLA 6<sup>th</sup> ed. style documentation.

Thursday, January 14	Chapter 1 How does devised theatre differ from more conventional text-based rehearsal processes from the point of view of relationship to space and to audience? Describe how this relates to “Inside Out’s” intended relationship to space and audience.
Thursday, January 28	Chapter 2 Answer the five questions at the end of Chapter 2 in relationship to “Inside Out.” Use this as an opportunity to deepen your understanding of the meaning of our work.
Monday, February 25	Chapter 3 Keep track of our process over the time period of 2 weeks and comment on its effectiveness. Include discussion regarding roles and responsibilities and the relationship between process and product.
Monday, March 8	Chapter 5 We may try to take “Inside Out” into a high school gym to perform the show for high school students. Based on some of the ideas introduced in this chapter, design a two-page study guide for the show. This might include provocative questions or activities students might do in their own classrooms prior to seeing the show and/or after having seen the show.
Thursday, March 18	Chapter 6 Using this chapter as a reference, discuss the use of space in “Inside Out” and how it relates to the themes of the show. This should also include a discussion about virtual space created by projections and its relationship to live action.
Thursday, April 1	Chapters 7 & 8 Please feel free to respond to either/or chapters 7 and 8 according to your own interests and observations of our own process.

