

2010-2011: TERM 1
Acting 2: Actor/Creator Resources
Section 001



OKANAGAN

THTR 201

Pre-requisite: THTR 101 (Monday & Thursday 2:30-5:00)

Professor: Denise Kenney
Dept. of Creative Studies, Faculty of Creative and Critical Studies

Office Phone: 250-807-9632

Email: denise.kenney@ubc.ca

Office: ART 145

Office Hours: Monday, Wednesday, Friday 1:00-2:00

CALENDAR ENTRY:

Actor/Creator Resources

Research and exploration of diverse sources in the creation of new performance work. Sources will include natural and man-made materials, paintings, objects, music and poetry.

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

COURSE CONTENT

This course continues and expands the work undertaken in THTR 101. It is designed to develop perception and to explore a wide variety of sources for the actor to use for rehearsal and for devising new material. The work is based on the understanding that every aspect of our physical and emotional world can be represented in the human body. Students develop physical, vocal, emotional and intellectual tools for the creation of new work using a variety of inspirational sources. Freeing one's impulses and working with a sense of "play" is the foundation for all class work.

PLAGIARISM –

Please see the online calendar for policies and regulations regarding academic misconduct:

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,959#11230>

Equity, Human Rights, Discrimination and Harassment

UBC does not condone discrimination or harassment in classrooms, living or work environments on campus. For information about UBC's policies related to equity, human rights, discrimination or harassment please contact:

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

Web: www.ubc.ca/okanagan/equity

EVALUATION

Students will be evaluated according to their independent research, their in-studio exploration and translation work, their final presentations (communication) and a peer evaluation.

Attendance	10%
Participation	20%
Written Work	20%
See Below	
Woodhaven	
Rehearsal process	10%
Performance	10%
Peer Evaluation	5%
UBC O	
Creation Process	5%
Peer Evaluation	5%
Event concept	5%
Event execution (marketing, organizational details and production values)	5%
Audience/community involvement	5%

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 affect your grade. This is a participatory class and attendance is very important. 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.

SCHEDULE

WEEK 1 & 2: Orientation: Improvisation and response to materials and texts

Thurs, Sept 9

Mon, Sept 13

Thurs, Sept 16 Field trip to Woodhaven. Guest Speaker: Lori Mairs

WEEK 3: Research location/physical place (Woodhaven)

Mon, Sept 20 Interpreting space

Thur, Sept 23 Written Response 1 Due

WEEK 4: Research poetry and Archives (Woodhaven)

Mon, Sept 27 Research poetry. Guest Speaker: Nancy Holmes

Thur, Sept 30 Interpreting text

WEEK 5 : Research found text and image (Archive)

Mon, Oct 4 Research found Text (Woodhaven Archives)

Thur, Oct 7 GROUP MEETING RE: HAPPENINGS
NOON: Diana Burgoyne guest speaker.

WEEKS 6 & 7: Creation and Rehearsal

Thur, Oct 14 Written Work 2: Performance Texts Due

Mon, Oct 18

Thur, Oct 21

Sat & Sun Oct 23/34 Performance

WEEK 8: Research location/physical place (UBCO)

Mon, Oct 25 Debrief. Written Response 3 Due

Thur, Oct 28 Field Trip UBC O Interpreting Space

NOON: Eric Moschopedis guest speaker. **Attend instead of written response 3.**

WEEK 9: Research space and objects

Mon, Nov 1 Space and Object work

Thur, Nov 4 Interviews and Verbatim Theatre

WEEKS 9 & 10: Research verbatim theatre

Mon, Nov 8

Mon, Nov 15 Written Work 4: Verbatim Texts Due

Thur, Nov 18

WEEK 11: Rehearse Final Projects

Mon, Nov 22 SHARE PROJECTS. WORK OUT SCHEDULE.

Thur, Nov 25 Written Response 5 Due

WEEK 12

Mon, Nov 29

HAPPENINGS WEEK (Final Exam)

Thur, Dec 2

WRITTEN ASSIGNMENTS

Written Response 1 Due Thursday, Sept. 23

Respond to John Burnside's article "A Science of Belonging: Poetry as Ecology." How does this relate to what live performance? What might live performance have to offer an audience in terms of having an experience of "being present?" (One page)

Written Work 2 Due Thursday, Oct 14

Submit all poetry and found texts you will be using in the Woodhaven performance in the order they will be presented.

Written Response 3 Due Monday, Oct 25

Respond to David Haley's article "Species Nova (To See Anew) Art as Ecology." Describe how the creative process itself relates to "seeing anew." (One page)

Written Work 4 Due Monday, Nov 14

Submit all verbatim texts you will be using in the Woodhaven performance in the order they will be presented.

Written Work 5 Due Thursday, Nov 25

Write about your process in creating either the Woodhaven performance or the UBC O performance using my article as an example. (One page)

COURSE PACKAGE

Course Book containing selected readings from the following sources:

Burnside, John. "A Science of Belonging: Poetry as Ecology." Contemporary Science and Contemporary Poetry, 2006: 91-106.

Haley, David. "Species Nova (To See Anew) Art as Ecology." Ethics and The Environment 8(1) 2003; 143-150.

Kenney, Denise. "Ground Rules: Live Performance and Eco-Art." Canadian Theatre Review, 144 fall 2010: 48-53.

Rudlin, John. "Play's the Thing." Theatre and Sport (Mime Journal 1996).

Tufnell, Miranda and Crickmay, Chris. BODY SPACE IMAGE. Alton: Dance Books, 1990.

BOOKING VIDEO 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.

