



**FACULTY OF CREATIVE AND CRITICAL STUDIES
DEPARTMENT OF CREATIVE STUDIES**

**2011 – 12 Winter Term 1
(*ACTING 1: Improvisation-The Body in Performance*)
(*THTR 101 SECTION 001*)**

Professor: Denise Kenney
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Office Hours: Wednesday 11-1
Thursday 1-3

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Course Format:

Lecture & Laboratory Monday/Thursdays 9:00-11:30
Discussion
WebCT Vista

Calendar Entry:

A physical approach to improvisation as it relates to live performance and the creation of theatre.

Course Requirements

There are no pre-requisites for this course.

Course Objectives and Learning Outcomes:

This course introduces students to the fundamentals of performance by establishing a rehearsal process and a practical and theoretical approach to the discipline. It is designed to equip students with physical, vocal, emotional and intellectual tools they need to work collaboratively and to create their own work. Freeing one's impulses and working with a sense of "play" is the foundation for all class work.

Students 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 improvisation as a source for discovery, to explore range of performance, to develop creativity, and as a performance tool in itself.
- Improvise while wearing a Neutral Mask and Character Mask with honesty, presence of being and impulsivity.



- Employ basic requirements of acting (honesty, specificity, range, and technique) in preparation and presentation of improvised and scripted scenes.

"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."

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

You should focus at all times, whether you are performing or observing. At no time offer direction to another actor unless you are working collaboratively to create the work as actor-directors.

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	10%
Improvisation (includes in-class work)	10%
Neutral Mask Work	10%
Character Mask and Scene Work	10%
Warm Up	10%
Final Project (FINAL EXAM)	20%
Independent and Written work	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 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.

Required and Recommended Readings

Course Package (Found in Bookstore under THTR 101)

COURSE READER BIBLIOGRAPHY

- Barba, Eugenio, and Savarese, Nicola. A Dictionary of Theatre Anthropology: The Secret Art of the Performer. Trans. Richard Fowler. 2nd Edition. UK: Routledge, 2006.
- Barton, Robert. Acting Onstage & Off. USA: Thompson Wadsworth, 2006 edition.
- Brook, Peter. The Empty Space. London: Penguin Books, 1990.
- Lecoq, Jacques. The Moving Body. USA and Canada: Routledge, 2002.
- Wangh, Stephen. An Acrobat of the Heart. New York: vintage Books, 2000.
- Benedetti, Robert. The Actor at Work. USA: Allyn & Bacon, 2001 Edition.
- Heddon, Deirdre and Jane Milling. Devising Performance. Hounmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2006.
- Callery, Dymphna. Through the Body: A Practical Guide to Physical Theatre. USA and Canada: Routledge, 2002.



Course Schedule

1. Thur Sept 8 Introduction
 Improvisation
 Aesthetic experience assignment given
2. Mon Sept 12 Intro Warm Up
 Improvisation
 Life Story
3. Thur Sept 15 Improvisation
 H.O. *Four Types of Postural Alignment* from Stott Pilates Handout.
4. Mon Sept 19 Improvisation
 Explore Posture
 Present Aesthetic Experience
 Discuss *Spine's Energy* from A Dictionary of Theatre Anthropology,
 Barba & Savarese.
5. Thur Sept 22 Improvisation- Relationships
 Submit and discuss individual inventory
6. Mon Sept 26 Improvisation- Relationships and Text
 Intro Flocking
7. Thur Sept 29 Improvisation- Relationships and Text
 Submit and discuss *The Deadly Theatre*
8. Mon Oct 3 Improvisation- Rhythm
9. Thur Oct 6 Improvisation- Impulse
 Discuss. *Neutral Mask* from The Moving Body, Jacques Lecoq.
10. Mon Oct 10 Introduction of Neutral Mask 1
11. Thur Oct 13 Neutral Mask 2
 **Submit and discuss *Introduction* from An Acrobat of the Heart,
 Stephen Wang.**
 Levels of Energy



12. Mon Oct 17	Neutral Mask 3 The Elements
13. Thur Oct 20	Neutral Mask 4
14. Mon Oct 24	Neutral Mask 5 Submit and discuss <i>What is Physical Theatre</i> from <u>Through the Body</u>, Dymphna Callery
15. Thur Oct 27	Scene Work
16. Mon Oct 31	Scene Work
17. Thur Nov 3	Scene Work Guest artist Jo-Ann Episkenew will speak in the afternoon (time and place TBC). Episkenew's work focuses on embodied research and embodied storytelling, specifically in relation to initiatives dealing with indigenious youth and health.
18. Mon Nov 7	Scene Work Submit and discuss <i>What is Devising</i> from <u>Devising Performance</u>, Heddon and Milling.
19. Thur Nov 10	HOLIDAY
20. Mon Nov 14	Introduction of Final Project
21. Thur Nov 17	Present Warm Up
22. Mon Nov 21	Rehearse Final Project Submit Show Review
23. Thur Nov 24	Rehearse Final Project
24. Mon Nov 28	Present Final Project
25. Thur Jan 1	Debrief Final Project/ CLOSURE



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. 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.

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

Web: www.ubc.ca/okanagan/equity <<http://www.ubc.ca/okanagan/equity>>

Unit Equity Representatives:

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

David Jefferess is the Equity contact for Critical Studies

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>

