



**DEPARTMENT OF FINE ARTS
COURSE OUTLINE – DR1200, W11
Performance 1**

INSTRUCTOR: Dr. Annie Smith **PHONE:** 780-539-2992
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**OFFICE
HOURS:** T R 2:30 to 3:30 PM

PREREQUISITE(S)/COREQUISITE: DR1490 or consent of Instructor

REQUIRED TEXT/RESOURCE MATERIALS: n/a

CALENDAR DESCRIPTION: DR 1200 is a production-based class where learning is centered on acting in a major production. Enrollment is through auditions to be held during the last week of November 2010. Students must pre-register with the instructor for their audition time. Students who are cast in the play will receive course credit for their work.

CREDIT/CONTACT HOURS: 3(0-0-6) (90 hours compressed to 10 weeks)

DELIVERY MODE(S): Lab

OBJECTIVES: The course content is the learning, rehearsing, and presenting of the chosen play in 7 public performances. The play to be produced during the 2010/11 Winter session is *Blood Relations* by Sharon Pollock. The performance dates are March 3 to 12, 2011. The course is an 10 week intensive, requiring some rehearsal

hours in December and 10 to 15 hours per week of class/rehearsal time, expecting Production Week to be the most intensive week with both daytime and evening rehearsals and performances. The last class will be March 16. Students are also required to attend the Visitor in the Arts session on March 23, when Sharon Pollock will be presenting. There will also be an opportunity to meet with Sharon after the presentation.

TRANSFERABILITY:

**** Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.**

GRADING CRITERIA: Class participation (rehearsals and performances) 70%, written assignments (actor's journal, actor's script, character development work, and a reflection paper) 30%.

EXAMINATIONS: n/a

STUDENT RESPONSIBILITIES: More than 10% absenteeism may constitute a failure except for medical or extenuating circumstances in which case a doctor's letter may be required. Students are expected to be fully prepared for rehearsals.

STATEMENT ON PLAGIARISM AND CHEATING:

Please refer to the College calendar regarding plagiarism, cheating and the resultant penalties. These are serious issues and will be dealt with severely.

COURSE SCHEDULE/TENTATIVE TIMELINE:

Rehearsals are scheduled W F 4 pm to 9 pm, with extra time required during Production Week. See Rehearsal Schedule for exact times.

Course Assignments

Class Participation – 70%

This area of your work in the course will be evaluated on your work during rehearsals and performances.

- 1) **Your work ethic:** regular attendance, your timeliness, your preparation (knowing your lines and having done your research and script work), your contribution of

ideas to group discussion, discipline in rehearsals, your cooperativeness towards your fellow actors and the director.

2) **Your progress as an actor** portraying your character(s):

- are you applying the warm-up to your physical and vocal work in bringing your character to life?
- are you exploring different ways for your character to interact with the other characters, the stage directions, the set, props you use, costumes?
- are you developing your character's range – vocally, physically, psychologically, mentally, spiritually ...
- are you focused and responding to the changes that are occurring around you during rehearsals and performances?

Actor's Script (10%): You will hand in your script with your journal and reflective paper. Your script will be the record of your scene work with objectives, tactics, stage directions and other notes and questions.

Actor's Journal (10%): You need to keep a daily record of what we are doing in rehearsal. You should be making notes of the rehearsal activities:

- what is done in warm up and how does it relate to the scenes we are working on?
- your own scene work – what questions did you have going into the rehearsal and how were they answered (or not)? What did you discover about your character, yourself, other actors/characters?
- what did you work on in the rehearsal and what changes were made?
- how did you contribute to the work of the group in the rehearsal?
- how did the work of other people affect you and your character?
- what questions do you have at the end of the rehearsal?
- character development. This begins with the character development worksheet that you hand in and continues throughout your journal. What choices do you start with and how do they change? What new discoveries do you make? How do you put into practice the ideas you have about your character? How do you understand your character's journey in the play?

Reflection Paper (6 to 8 pages) (10%): After the production is over, using your Journal as your main resource, pull together the threads of your experience acting in *Blood Relations* and respond to the following questions:

- What was your starting intrigue with the play and how did that grow and change over the rehearsal process?

- What did you attempt as an actor? How did you succeed (or not)? What did you learn about your own abilities? What do you want to work on further as an actor?
- What were your greatest challenges as an actor in this play? What obstacles did you face personally and how did you deal with them?
- What do you think the cast, as a whole was able to accomplish? What could we not accomplish? What obstacles did we have to overcome?
- How did you respond to having an audience? What happened? What changed?
- How do you think the audience responded to your character? To the play as a whole?
- If you could act in this play again, what would you want to explore further as your character?

Your Reflection Paper, Script, and Journal are due 2 weeks after the end of the show.