PLEASE NOTE: each student will only receive one copy of this course outline. It is the student's responsibility to keep course outlines. Replacements will only be available from the registrar's office for a fee.

VOICE: basic requirements for students at Studio 58, THEATRE ARTS PRACTICUM 1-Thea. 2350. 
Instructor Dale Genge

Learning outcomes for the Fifth term:

-Continuing application of the skills as outlined in the voice requirements from the first four terms in relation to the productions.
-Applications of classroom skills into performance.
-Continuing work on improvement of personal inhibiting vocal patterns and extending vocal range. Understanding technique applicable to assisting those changes.
-Development of a vocal warm-up that applies to the needs of each day, production and character.
-Knowledge of sources and procedures in mastering dialects.
-Extending vocal work into speaking in various vigorous physical activities demanded in productions.
-Good vocal hygiene, voice care and maintenance, particularly in times of illness and stress.
-Forward placement of tone and both balance and separation of resonances.
-Versatility in vocal quality and articulation style.
-Emotionally heightened texts including shouting and screaming without vocal strain.
-Eradication of Glotalizing, nasality, intrusive R and L sounds and excessive sibilance.
-Ability to adjust one's personal style to accommodate a wide variety of dramatic and non-dramatic texts including poetry from a range of periods and styles.
-Balancing Resonating areas so there is no overt single resonator heard in the speaking voice.

Students will be evaluated by the following criteria:

-Ability to demonstrate a proficient skill level as outlined for their term.
-Professional attitude and dedication shown toward the improvement of their personal vocal process and technical skills.
-Demonstrated curiosity towards their creative vocal work.
- A marked improvement in restrictive vocal, physical and breathing patterns that have been pointed out to them during their class work.
- Application to voice work in their overall understanding of acting.
- Application of voice work in productions.
- Demonstrated desire to adopt professional vocal hygiene.
- Ability to apply vocal techniques to safely use their voices without strain or damage.
- Adoption of professional attitude towards punctuality, attendance of rehearsal and classes and coaching sessions.
- Being prepared, warmed up and ready for rehearsal and class before it starts.
- Assignments and text memorized by due dates.
STUDIO 58-ACTING/AUDITION TECHNIQUE FOR FILM AND TELEVISION  
A COMPONENT OF THEA 2350, THEATRE ARTS PRACTICUM I

Class Schedule: Thursdays  
Room: A077  
Time: 11:45 – 14:15  
Note: Audition Final for “F” term only

Instructor: Susan Hogan  
Office-A167n  
Phone: 604-323-5508  
E-mail: workinglily@yahoo.ca

Office Hours: By appointment

Prerequisite(s): completed 3rd term Acting at Studio 58

Course objectives: To familiarize students with all aspects of film and television acting and auditioning. The course will identify and analyze each component of the acting/audition process and help the students to develop individual and personal methods to successfully deal with each stage of the audition process and with the demands placed on a film actor in the professional film business.

Methodology: The class will be structured as much like a real film set as possible when the scenes the students have prepared are filmed. There will be crew to run camera and sound while the instructor acts as director. Acting and technical notes will be given and the scene repeated with an eye to improvement on the previous take. After studying a break down of the audition process the students will be given auditions as they will encounter them in the film business. The material will be distributed the day before the class and they will perform the auditions for the camera and the panel. The panel will consist of the instructor and some of the members of the class acting in the capacity of director, producer and casting agent. The panel will then discuss each audition and decide if the actor would be hired. The outcome of these sessions will be shared with the entire class. The purpose of this is to familiarize the students with both sides of the audition process.

Learning Outcomes: After the successful completion of this course the student will have achieved a basic understanding of everything that is required of an actor in the professional film and television market including such areas as:

- Be familiar with film acting techniques in comparison with stage acting
- Be familiar with the camera and develop skills to best utilize that medium
Learning Outcomes (cont’)

- Achieve comfort with techniques for warm up and centering for acting/auditions
- Develop skills to aid in comfort with the camera
- Execute strong entrances and exits for auditioning
- Craft personally unique auditions
- “Take control” of your audition room
- Understand frame size and how to adjust to suit each change.

Screenplay/Audition sides sources:
www.script-o-rama.com
www.screentalk.org

Evaluation:
- Technical ability: 25%
- Participation: 25%
- Performance ability: 50%

Total: 100%
Please note: each student will only receive one copy of this course outline. It is the student’s responsibility to keep course outlines. Replacements will only be available from the registrar’s office for a fee.

Instructors: Kathryn Shaw, David Bloom, Dale Genge, Susan Hogan, Chick Snipper, et al

Course Outline: THEA 2350: Theatre Arts Practicum I

Acting and Theatre Skills Component

The overall work of fifth term is focused on applying the skills acquired in the earlier terms to public performance at Studio 58. Occasionally students will be seconded to professional theatres. Actual hours of class time are reduced and the focus of learning is through tutorials, rehearsals and performance. Students are expected to take greater responsibility for their own process and to continue expanding their physical, vocal and emotional range.

Class work and tutorials focus on the specific needs and challenges faced by individual students in their performance work. Depending upon the needs of the class and/or individuals within the class, projects may be deleted or added and duration of work adjusted accordingly.

Class work may include:
- Solo performance project development
- Sight reading
- Reviewing basic acting principles
- Monologues
- Improvisation
- Scene study
- Self-criticism and analysis

From time to time, intensive workshops are scheduled to augment the regular classes. Workshop topics may include:
- Mask/Clown
- Audition techniques
- Scene Study
- Shakespeare text
- Self-generated work
- Entrepreneurial skills
- Film and Television techniques

The majority of the term’s work will be focused on rehearsal and public performance of two productions.

Assignments
It is expected that students will:
- Attend all rehearsals on time as called by the Director and Stage Manager
- Have prepared fully for rehearsals as required
- Do appropriate research for the play/character and period if necessary
- Learn all lines, business and blocking promptly and accurately
- Work consistently throughout the term on developing a solo performance project
- Attend all group bookings as arranged
THE FINAL PROJECT IN ACTING WILL INCLUDE:
1 monologue to be presented within a "general audition" format in front of two to four outside evaluators -- prepared by the student without assistance of any instructors;

PRESCRIBED LEARNING OUTCOMES:
It is expected that students will:
• approach the work boldly, claiming space for themselves on stage and challenging themselves creatively within the work;
• demonstrate progress in development from one production to the next;
• demonstrate professional potential;
• demonstrate ability to audition effectively;
• demonstrate the ability to work constructively with director(s);
• demonstrate the ability to work supportively and creatively within the ensemble;
• have fun during the rehearsal process and in performance;
• solidify a personal workable rehearsal process;
• initiate and carry through creative work on a consistent basis;
• repeat work consistently in rehearsal and performance while keeping it fresh;
• find physical and emotional ease in the work;
• find honesty and vulnerability in the work;
• work with detail and subtlety;
• demonstrate an ability to play a range of characters;
• apply the acting, voice and movement work to the experience of rehearsal and performance
• work creatively and effectively under stress
• demonstrate strong commitment to all aspects of the work from the very beginning of the rehearsal period until the final performance.

THEATRE SKILLS COMPONENT: The Theatre Skills grade is based on the following:
The student's attitude in class, rehearsal and performance.

Professional Attitude: Successful students will demonstrate LEADERSHIP, MATURITY, STAMINA, DETERMINATION, and CURIOSITY. Students are expected to take responsibility for the following in ALL SITUATIONS: class, rehearsals with the director and/or coaches, technical rehearsals, rehearsals with peers, costume fittings, publicity related calls (photo shoots, interviews, etc.) attendance at performances.

CONCENTRATION: applying oneself with focus and diligence to the tasks at hand.

PUNCTUALITY: on time, accessible and prepared to work at all times.

RESPECT: 1. for self by remaining physically and mentally healthy and developing a useful, workable physical and vocal warm-up process;
2. for the work of others (peers, playwrights, technicians, directors, instructors, etc.) including giving timely notice of anticipated absences;
3. for own work (through learning lines accurately, preparing thoroughly for rehearsal and/or class;
4. for physical working spaces, equipment, supplies, props and costumes;
GOOD WORK HABITS: including an ability to set priorities and get all work done to deadline as well as using time efficiently in all classes, crews and rehearsals; contributing to a positive working environment and communication with colleagues;

COMMITMENT: working to full capacity at all times and at all jobs; showing a willingness to lead when required, as well as a willingness to follow instructions;

BACKSTAGE ETIQUETTE: All students must remember that the backstage area at Studio 58 is small and confined and must show awareness and sensitivity to the warm-up and preparatory needs of others.

The most successful student will learn how to learn.

PRESCRIBED LEARNING OUTCOMES:
It is expected that students will:

- CONSISTENTLY PRACTISE ALL THE ABOVE PRINCIPLES,
- SET AN EXAMPLE FOR STUDENTS IN LOWER TERMS, and
- DEMONSTRATE LEADERSHIP THROUGH THEIR WORK AND PROFESSIONAL ATTITUDE.

GRADING: From second term on, students are expected to take responsibility for integrating all aspects of training in their final projects and work on Studio 58 productions. ALL INSTRUCTORS will consider the successful integration of technique when they evaluate students' work. For example: if clear diction is an issue for an individual student, s/he must demonstrate progress not only in ongoing classes, but also in finals and any performances in order to obtain a passing grade.

50% of the Theatre Skills grade will be based on attendance and punctuality.

EVALUATION: As Studio 58 is a professional training program, evaluation is done with the student's professional potential in mind. Each student is treated as an individual within the process with different strengths and weaknesses. Instructors evaluate whether a student is developing the requisite skills to be a theatre professional and whether the work is providing the student with sufficient enjoyment to merit continuation of training.

Professional Attitude of students is evaluated collectively by all instructors, staff and any guest designers/directors with whom they work. Students are evaluated on punctuality, attendance and participation in classes and production. Emerging patterns of process and work are considered as part of the evaluation. All the work undertaken by the student is important.

Students are given regular feedback on their work. Problems are identified and it is the student's responsibility to address them. If a student is in danger of failing the term, s/he will be notified by the instructors before the last date to withdraw from the term. At the mid-term and end of the term, the student will have a conference with the instructors to discuss the work of the term. The instructors and students may also call conferences as required throughout the term.

Every attempt will be made to inform students if they are failing the term prior to the last date for withdrawal from the term. However, if a student's work declines substantially after the date for withdrawal and the final projects do not meet the requisite standard, the student may not pass the term.
Theatre 2350
Movement 5

Instructor: Donna Snipper
WINTER 2007

Course Objectives
To further develop their knowledge of their bodies as three dimensional and connect their bodies to their breath and movement.
To further assimilate and consolidate the information being shared in classes and in rehearsals
To integrate the continuum from an open and aligned body to idiosyncratic movement choices and apply this to all of the work
To consolidate the physical embodiment of the character which includes gesture, energy, rhythm, alignment and breath
To apply all basic skills to the demands of rehearsal and performance, with an actor’s stakes, goals, repeatable process
To have developed an appropriate physical warm
To always work with a professional attitude.

Methodology
To revisit the curriculum of 4th term, further developing one’s physical strength awareness, flexibility, alignment, line, muscle memory and core strength
To apply all previously learned physical, alignment, breath, improvisational and dance information to the demands of rehearsal and performance.

Evaluation
In order to pass this course, the student must be competent in the following areas:
To demonstrate the attitudes, skills, confidence, imagination and ensemble awareness basic to the pre-professional level
To be able to repeat postures, exercises, movement patterns, dance moves ensemble tasks, with ease, confidence, safety and proper alignment
To be comfortable and imaginative with partner and ensemble work
To integrate all of the above into the classes and rehearsal/performance processes.

Learning Outcomes
The student must reside in a breathing, connected centered body that can accomplish the actor’s process, goals, character work and language demands appropriate for this level of training.
SOLO SHOW COURSE DESCRIPTION
Part of THEATRE ARTS PRACTICUM I
THEA 2350

Instructor: David Bloom

Purpose

This is a largely self directed program in which the student must create and perform a solo show — a one-person play. This course has two major objectives.

The primary goal is to deepen the students’ understanding of the entire craft of playmaking, from conception to execution. This aspect of the course can be viewed as a synthesis of all the work students are exposed to at Studio 58. In the course of envisioning, writing, dramaturging, producing and performing their own show, the students are confronted with most of the creative and practical challenges that go into creating theatre. Even those students who never write a play again will come away from this course with a sense of how they can contribute to the work of other creative artists, and interact effectively with technicians and designers. In the current theatrical environment, where many companies create collaboratively, this is invaluable.

Secondly, this course encourages performers to take control of their own work. The majority of actors are disproportionately dependent upon other people for employment. While it is impossible for most performers to escape this entirely (actors are primarily called upon to do their work in the service of or, at best, in collaboration with other creative artists) the experience of creating one’s own work reveals a myriad of alternatives to the traditional round of general auditions and passive waiting by the phone.

In addition, the solo show project allows the students to explore (either directly or vicariously) unfamiliar areas of stagecraft, unconventional play structures, unconventional performance styles. The pieces created since the program's inception have ranged from traditionally narrative one-person shows to clowning, dance, physical theatre, poetry and performance art.

Sometimes graduates develop these pieces further and perform them professionally, either with established theatre companies or on their own. This is always delightful to us, but it is a bonus, not the main purpose of the course.

Schedule

Students begin their solo show classes in D term, and develop them in subsequent terms, presenting them in F term. This is a self-directed project; students are expected to do the bulk of the work, including rehearsal, on their own time. Class time is considered “coaching” time. The classes are loosely
structured to give individuals from E and F term several opportunities during the term to work through material and get feedback from the instructor and fellow students. This may mean reading new material, working on bits and pieces, improvising, discussing problems brought up by the material — basically the class adjusts (within the very limited time) to accommodate the needs of the piece at a given time. There is no question that as much is learned while watching others grapple with their pieces as when individuals are up working on their own material.

**Prescribed Learning Outcomes**

It is expected that the students will be able to:

- Write, produce, and perform a 15 to 20 minute solo show
- Give constructive feedback to fellow students regarding their work

**Requirements and Grading**

Each student is required to create a 15 to 20 minute piece. This must be something which could be considered a play (in other words, the student cannot do a variety act, juggle or improvise music for twenty minutes). The piece can be self-contained, or it may be part of a work-in-progress. Simple production values are encouraged. Pieces which depend on complex technical support will probably not be successful. Students may have onstage assistance in the form of “dummy” actors, musical accompanists etc., but the performance must consist chiefly of the students’ solo work, live.

As elsewhere at Studio 58, students are expected to attend regularly, and inform the instructor beforehand of any absences; to be on time and ready to work; to be respectful of their own and their colleagues’ work, the physical facilities, etc.

Throughout the development of the pieces, students are graded according to professionalism in developing the work, attendance, punctuality, and participation in class discussion. “Professionalism” includes focus and concentration, support for fellow students, openness to ideas and notes, willingness to explore and take risks, and not bringing inappropriate personal baggage into the work space.