

Department of Dramatic Arts 2013-2014  
**\*\*\*DRAFT COURSE OUTLINE\*\*\*: DART 4F56: Advanced Studies in Theatre**  
***“Collaborative work in one or more theatre productions” LL 5 hours weekly.***  
**\*\*\*Subject to change\*\*\***

**Instructors:** TBA

**Office Hours:** *Time and Location TBA*

**Email:** TBA

**Phone:** TBA

**Time & Location of course:** **Wednesday 13:00 - 18:00 Rooms 107 and 103.**

**Course Description:**

4F56 is always a class where students collaborate in a theatre ensemble, or group of ensembles, to self-produce existing or new works.

This year’s course will explore a devising process in which the students will collaborate to create one or more productions for an outcome of approximately two hours of performance in April 2014.

In order to be adequately prepared to engage in the course materials and assignments, students should expect, depending on the point in the production schedule, to spend between four and ten hours of study, reading, and/or preparation time outside of regularly scheduled class hours per week. It is essential that students be available to one another to collaborate in the creation of their work; with the exception of the Departmental Main Stage, therefore, outside production commitments are not allowed. The bulk of the work will occur in the second semester. **Students in 4F56 commit to time management that will enable full participation without jeopardizing their work in other courses. If work or other commitments prevent students from dedicating the time required, they are strongly encouraged not to enroll in the course.**

Students are strongly advised to **not** take the following courses concurrently with DART 4F56: DART 3P54 Directing II; any other class with production outcome requiring technical rehearsals in March and April. These include DART 3F92 (Theatre, Children and Youth), DART 3F93 (Social Issues Theatre for Community Engagement) and DART 3F98 (Alternative Forms of Theatre). The production schedules associated with the rehearsals and outcomes for these courses may be in direct conflict with each other and prevent the students from achieving their best learning and performances/contributions if the courses are taken at the same time. Check with the instructor for the most up-to-date information.

Students cast in Main Stage shows must discuss their commitment and share their schedule with their 4F56 instructor.

Students registered in 4F56 may NOT audition to act in One Act Plays or other community productions such as the Brock Student Musical. This exclusion is upheld as long as there is direct rehearsal and production conflict. Participation in Brock Improv and other clubs is permitted provided the events and outcomes schedule do not conflict with class rehearsal or assigned rehearsal times.

### **Course Objectives:**

1. Students learn an ensemble process to imaginative research for character, environment, manners, mores and ideologies of a dramatic world. In this process:
  - a) assumptions are deconstructed;
  - b) spatial design, image, sound aesthetic and performance are explored;
  - c) students take ownership of the project to give it high quality production values and high professional organizational standards;
  - d) a flexible ego and team outlook is fostered in an atmosphere of curiosity, rigour, perseverance, and stamina .

Following this class, students should understand how to plan, and even to mount, their own fringe festival production.

Students might develop a single production or work in smaller ensemble groups. Under direction from the instructor, **all** students will be expected to research and create scenes singly and in various groupings, irrespective of their specific production role. Similarly, **all** students will be expected to work on the production committees that prepare the show for public presentation.

### **Enrolment:**

The course has a limited enrolment of 16. Students can apply to take the course with a particular production role in mind. The project can accept various combinations of 10-15 performers, 2-4 designers, technicians or stage managers, and 1 assistant-director or dramaturge (role descriptions are below). The ratio of roles accepted into the ensemble will be at the discretion of the department Chair and/or the Instructor. Pre-requisites for actors are the successful year-end audition (students wishing to act must audition). Pre-requisites for production roles include the third year course in the particular area (e.g. the lighting Y class for LX design; 3F61 for set and costume design; 3P42 for Stage Management; 3P53/4 for dramaturgy and assistant directing).

### **Roles in the Ensemble**

**Actors** must commit to a level of mental availability and physical fitness that will enable them to sustain a demanding scene at full energy. Actors must be willing to break past habits and to take creative risks. Ability to work physically with imagination is a requirement.

Roles will be cast by the instructor.

**Designers, Technicians and Stage Managers** (referred to collectively below) must commit to researching design histories, and to extensive image collecting, materials exploration, sketching, model building, lighting and media experiments and resource-finding hours. A conceptual preliminary design will be scheduled mid October 2013; Departmental Staff need to see preliminary design model/renderings at the close of the fall semester. Final design deadlines are set at the end of January 2014. The students will be completely responsible for preparing extensive paperwork outlining the cues, sets, props and costumes and running scheme for both shows. Designers, Technicians and Stage Managers will manage the production as crew heads, supervising the student committees who are task- delegated to achieve the technical aspects of the production.

**Assistant Director, Dramaturge** must commit to researching resources and organizing research groups, maintaining the ensemble's library of information, and overseeing the copying and distribution of materials for the ensemble. They will help develop the mission of the ensemble and help to target its

audience. If necessary, the dramaturge will locate script versions, secure permissions cut, construct, and arrange text, find songs, pictures, stories, videos, help the designers, and help the director with script issues. These individuals will direct actors of the ensemble at various points in the process. Shaping and polishing of scenes will, however, be the responsibility of the instructor.

### **Production Committees:**

Note that, regardless of their role in the ensemble, **ALL** 4F56 members commit to be producer-members of the ensemble, who will log 15- 20 hours of specific production tasks outside their specialized role. This production work carries out the decisions made by the ensemble artists and constitutes an important part of the collective experience. Although Department Production staff will contribute support and supervision and may be available for limited shop construction, students will be responsible for most of the actual work.

**Production Committees include:** stage management; design: wardrobe organization & execution; set construction; lighting and media hang/focus; publicity/front of house and volunteer management; purchasing and transport). Students will be responsible to log their hours in their production journals.

**Flexibility, willingness, and communication is important at each step of the process and in each aspect of the ensemble's work.**

### **Schedule:**

The production demands of 4F56 should fall somewhere between third year class expectations and the demands of a main-stage.

Classes are 3-5 studio hours weekly, with 3-4 hours preparation/research/homework time expected most weeks. As with most studio classes, there will be frequent presentations: in 4<sup>th</sup> year performance students anticipate weekly group assignments and rehearsals. In the week preceding and during a Main Stage production, some hours will be "banked" towards production.

### **FALL (in-class development)**

*This schedule is a preliminary outline subject to change. However, the posted rehearsal space will be booked for Saturdays 10-3 and after the last studio class Monday and/or Wednesday nights. Some changes will be necessary (around exams or other university commitments) but, in order to achieve the group's desire to work as an ensemble, members' initial commitment to the minimum group hours below will be important.*

**The Fall class schedule** requires the standard 60 in-class hours with varying weekly assignments of 3 to 4 hours.

In weeks 8 and 9 (Oct. 30; Nov. 06) there will be no assignments and the hours will be banked for week 11 (Nov. 20).

5 hours of production committee work outside class and assignments might be necessary to prepare for a simple low-tech in-class presentation at the end of the fall semester. The student ensemble will call and run the planning meetings and rehearsals.

Peer evaluations will be completed at the same time as course evaluations and end emailed to the instructor, as a part of ensemble contribution.

*In registering for the class students commit to the spirit of the schedule indicated here even if the specifics might change due to adjustments in production schedule.*

## WINTER (full production. Theatre TBA)

*The Winter class schedule requires the standard 60 in-class hours with varying weekly assignments of 3 to 5 hours.*

*In weeks 5 and 6 (Feb. 05; Feb. 12) and in Reading Week (Feb. 20) there will be no assignments. 12 hours will be banked for weeks 10, 11, 12 (Mar. 19, Mar. 26; Apr. 02) and for production week (Apr. 07, 08, 09) prior to opening (Apr. 10, 11, 12).*

4F56 public presentation is registered as an exam; inform your instructor of any conflicts between public showings and other course exams.

The production debrief, reflection and strike, involving all students, will occur **Sunday April 13**.

### Required Texts:

T.B.A. by Instructor.

### Marks Breakdown:

#### Semester 1

Artistic Contribution through semester 1:	10%
Artistic Achievement in semester 1 presentations:	10 %
Ensemble Contribution:	10%
Research	20%

#### Semester 2

Artistic Contribution to semester 2 production:	10%
Artistic Achievement in final production:	10%
Ensemble Contribution in developing production:	15%
Production Committee work: imagination, reliability, timeliness:	15%

#### **Total: 100%**

**Artistic Contribution** grade includes effort, resource development, demanding from and generously enabling collaborators, polishing work and “raising the bar” of production values.

**Artistic Achievement** grade: includes inspiration, personal growth, self-challenge, ability, and creation, in equal parts.

**Ensemble Contribution:** includes openness, listening (i.e. ability to work *in the zone*, maintaining a supportive morale in the face of process anxiety.

**Research in writing and presentation** is divided between project assignments and in-class work. This grade reflects analytical insight and consistent effort to deepen meaning through research. Written assignments should be presented according to departmental standards: typed MLA format with proper citations.

**Production Committee** responsibilities are assessed according to preparation, execution, follow-through. Grades will be given according to peer/ instructor evaluations (these are 50/50 weight in assessment).

### Participation and Attendance:

In addition to classes, attendance at ensemble group rehearsals and contribution to discussions, of research topics, and of scripted scenes, is important to the shared work that is core to this class.

### **Lateness and Sickness:**

In the “professional” mindset we are trying to emulate, lateness for rehearsal or with work assigned is not acceptable. If students fall through on assignments three times or are consistently late, they will be asked to leave the course. If the date to drop without academic penalty has already passed, the instructor will decide on a solution that best protects the work of the other students in the ensemble. Illness can strike at the worst of times and our manner of dealing with it is an important coping mechanism relevant to our artistic work. Students who miss a production call or production week rehearsal due to sickness will be dependent on the judgment of the instructor. Work responsibilities or roles may be removed in order to best alleviate the pressure that a “no show” places on other members of an ensemble. Grade penalties will be decided by the instructor and commensurate with circumstances.

**Departmental Attendance Policy:** Students are expected to attend all studio classes; 2% per absence will be deducted from the final, overall grade in the class. Students who miss more than five classes over the full D1 duration will be unable to complete the course.

### **Requirements for Written Assignments:**

1. All research assignments must adhere to MLA style, in-text citation.
2. All written assignments will be marked with attention to style, grammar, and spelling. Students who receive 60% or less on a written assignment are encouraged to attend a writing workshop offered by the Student Development Centre.

### **Materials Required:**

*A \$45 materials fee will be charged to students' accounts. This covers a small part of production resources used, from dry cleaning to paint, to print costs.*

### **Field Trips:**

At this time, no field trips are scheduled for DART 4F56.

### **Important University Dates 2013-2014:**

**Wednesday September 04:** First day of Fall/Winter Session, duration 1 and duration 2, day and evening sections, Undergraduate program.

**Monday September 16:** Last day for registration without penalty to Duration 1 classes.

**Monday October 14:** Thanksgiving Day. University closed (no classes); library closed (see Dec. 3)

**Tuesday October 15-Friday October 18:** Fall Break Week\*\*\*NEW\*\*\*

**Thursday December 03:** Last day of lectures, Fall Term, duration 2 courses. Make up day for Thanksgiving Day duration 1 and duration 2 classes. The schedule will be that of a Monday.

**Tuesday December 04 and Wednesday December 05 :** Reading/snow days.

**Monday January 06:** First day of Winter Term, Undergraduate programs.

**Friday January 17:** Last date for withdrawal without academic penalty for Duration 1 courses. Last day to drop courses without financial penalty. Last date for withdrawal without academic penalty and last day to change from credit to audit status for duration 1 courses.

**Monday February 17: to Friday Feb. 21:** Reading Week.

**Monday February 17:** Family Day. University closed (no classes).

**Tuesday February 18:** President's Holiday. Administrative offices closed; Registrar's Office and library open.

**Friday March 07:** Last date for withdrawal without academic penalty and last day to change from credit to audit status for duration 3 courses.

**Friday April 04:** Last day of lectures for duration 1 and duration 3 courses.

**Friday April 05, Monday April 07:** Reading Days/Snow days as needed.

**April 08-April 23:** Examinations period.

### **DARTboard**

Access the Student Resource page on <http://dartboard.pbwiki.com/> for information and updates.

### **Late Policy and Penalty:**

Extensions will be given only in extreme circumstances and must be accompanied by supporting medical documentation. The University requires that a student be medically examined in Health Services, or by an off-campus physician *prior* to an absence due to medical reasons from an: exam, lab, test, seminar, assignment, etc.

Brock's Medical Exemption Policy and the appropriate medical certificate can be accessed at: <http://www.brocku.ca/healthservices/exemption.php> Departmental policy: Late assignments with no medical documentation will be deducted 5% a day. No assignment will be accepted after 7 days.

### **Academic Integrity:**

Brock University has established an Academic Integrity Policy. For details see <http://www.brocku.ca/academicintegrity/>

The Academic Integrity Policy provides members of the University community general notice of appropriate academic behaviours and identifies prohibited academic conduct.

Note: Plagiarism is academic misconduct and penalties shall be imposed. In all assignments, you are required to cite all work and ideas which are not your own.

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### **Computer Use in the Classroom – Fair Usage:**

DART faculty and staff recognize that computers can be vital tools for learning and encourage students to engage in *fair usage* of computers in the classroom in order to maintain a respectful learning environment, according to the Guide to Academic Computing Behaviour, outlined in the university calendar, as well as Brock University's Code of Student Conduct. Students should be aware that using the computer for activities that do not directly pertain to the course content, such as playing video games, visiting Facebook, MSN chats, etc., or viewing images that are potentially offensive to others, interferes with fellow classmates' abilities to focus and engage in classroom activities and can disrupt a supportive and tolerant environment, as legislated by the Ontario Human Rights Code.

What constitutes "fair usage" of a computer?

- The use of laptops for research and note-taking pertaining to the lecture, discussion, or activity.
- The use of laptops that does not distract fellow students or the instructor.

What constitutes "unfair usage" of a computer?

- The use of laptops for online messenger, Facebook, music, pornography, irrelevant videos, on-line shopping, and games.

Please note that according to Brock University's Code of Student Conduct, if a student engages in unfair computer usage in the classroom that is disruptive to fellow students and/or the instructor, the student may be asked to discontinue laptop use for the remainder of the class or, if unfair usage is recurring, for the duration of the course. Students may also be asked to leave the class, if unfair usage continues despite requests from the instructor and fellow students.

Due to DART's orientation in praxis and embodied modes of learning, our program's learning environments are highly interactive and vitally dependent on student participation. Students should be aware that "zoning out" on a computer screen may unduly impact their ability to participate effectively and consequently, impact successful completion of the course. If students feel that playing video games during class time, for example, helps them to concentrate, we encourage them to consult recent studies demonstrating that cognitive multi-tasking results in poorer learning, comprehension and communication skills.

### **Getting YouTubed**

No form of recording – audio, video, photography – is permitted in the classroom without the consent of the course instructor. DART 4F56 is likely to use private sites and to use visual recording devices; respect for course objectives and collegial respect will always be observed.

### **Maintaining a Respectful Working Environment**

DART's learning environment models itself on the collaborative nature of professional theatre creation and production. To that end, DART prioritizes the preservation of respectful and professional working

relationships among and between students and instructors. For further details on Brock University's Respectful Work and Learning Environment Policy see <http://www.brocku.ca/human-rights>. See also the university's Code of Student Conduct, available at <http://brocku.ca/student-discipline/code-of-conduct>.

**Accessibility Practices and DART:**

DART is committed to ensuring equal opportunity to all students. Students are encouraged to inform the instructor as soon as possible if they have an accessibility concern that requires accommodation.

**DART website and DARTboard**

Access the Current Students page on the Department website for information

<http://www.brocku.ca/humanities/departments-and-centres/dramatic-arts/current-students>

as well as the Student Resource page on <http://dartboard.pbwiki.com/> for information and updates.

/bc, gr&dv 2013