

**Carleton University  
Winter 2016  
Department of English**

**ENGL 3904A Intermediate Drama Workshop**

**Monday: 11:35-14:25**

**Classroom: TB 230: *Please confirm location on Carleton Central***

**Instructor: Sarah McVie**

**Office: 1914**

**Office Hours: 9-11:15AM, Mondays, or by appointment**

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*\*Preliminary Outline: Subject to Change*

**Collective Creation**

This practical course will allow students to devise an original piece of theatre based on a meaningful theme. Inspired by contemporary actor training theory practiced in Canadian theatre programs over the past 35 years, this course will take students on a journey into the world of theatrical collaborative creation. Students will develop their actor's tool kit, investigate a variety of texts from classical antiquity to modern pop lyrics, and devise theatrical events (scenes) to be weaved together for a public performance at the end of the term.

Collective creation has a long tradition in Canadian Theatre and there are several well known productions that were developed through devised process including: *The Farm Show* (Theatre Passe Muraille), *The Anger in Ernest and Ernestine* (Theatre Columbus) and *Ten Lost Years* (Toronto Workshop Productions). Working in groups, students will collaborate with their peers to investigate a theme, examining texts from William Shakespeare to Margaret Atwood. Each class will focus on new exercises derived from the methods of companies like Common Boots Theatre (Canada) and Theatre du Complicité (UK). General theatre practice will be covered and students will be exposed to the technical aspects of theatre production including: lighting, projection, set and costume design, properties, stage management, front of house procedures and good health and safety practices in a working theatre space.

**Course Objective**

Students will leave this class with a practical understanding of the requirements necessary for mounting an original piece of theatre. Questions of text analysis, dramatic writing, improvisation, design and dramaturgical structure will be approached under the guidance of a professional theatre artist. This project is a collaboration with students of the Azrieli

School of Architecture's Theatre Design Workshop. The course will culminate in a presentation of the created piece for an invited audience.

### **Class Format**

We will meet once a week for three hours. Extra rehearsal time outside of class may be required leading up to performance.

### **Course Assessment**

	Assignment	Deadline	Course Value
Participation	Attendance and commitment to process		20%
Production Report	Research a previously produced theatre collective creation and present your findings to the class. Submit a report on the production and present your findings to the class.	January 25th	10%
Five in Five (group)	Create a condensed, dynamic version of a published play. Submit a collage of images imbedded in the text. Present the collage to the class.	February 1st	10%
Monologue	Write a monologue from the point of view of a character of your invention. Share the monologue in class and submit a character profile (300 words)	February 29th	10%
Production Role (group)	Fullfill the requirements of a production role. Submit a summary of the experience. (500-700 words)	April 4th	15%
Devised Scene Project (group)	Devise, rehearse and perform in a piece of theatre based on the theme "Soliloquies to Selfies". Collaborate with students of the Architecture Theatre Workshop. Submit a reflection on the process and final product of the collective: due March 28 <sup>th</sup> .	Final Draft: March 21st Staged and performance ready: April 4 <sup>th</sup>	35%

**\*\*You are welcome to choose to adjust the weight each grade item is given to make up your final mark in the course. If you would like to be marked entirely on one project, that is possible. Alternately you could evenly distribute points across all categories. The criteria for assesement will be clearly established between the instructor and student at the beginning of the term. Please discuss this as soon as possible with the instructor.**

## Course Outline

WEEK 1	Jan. 11	<p>Discussion: Collective Creation and Devised Theatre  Overview of the process, introduction to contemporary devised theatre methods  Physical and vocal warm-up  Ensemble work</p> <p>Assign: Production Report (due in class Jan. 25<sup>th</sup>)  Read: <i>Peer Gynt</i>  Required text: <i>The Drama Handbook</i></p>
WEEK 2	Jan. 18	<p>Discussion: Building Ensemble  Theatre games, vocal exercises and cold reading  <i>Peer Gynt</i></p> <p>Assign: Five in Five (due Feb. 1st)</p>
WEEK 3	Jan. 25	<p>Discussion: Creating a Character  Physical theatre practice  Character profile and creating backstory</p> <p>Assign: Monologue (due Feb. 29<sup>th</sup>)</p>
WEEK 4	Feb. 1	<p>Discussion: Compelling Theatre</p> <p>Working with text to devise scenes  Paraphrasing text  Documenting the work</p> <p>Assign: Devised Scene Project (script due March 21<sup>st</sup>; final performance on April 4<sup>th</sup>)</p>
WEEK 5	Feb. 8	<p>Discussion: Devising with Improvisation</p> <p>Due: Five in Five</p>
	Feb. 15 <sup>th</sup>	Reading week.
WEEK 6	Feb. 22	Discussion: Narrative Structure
WEEK 7	Feb. 29	Discussion: Theatrical Space
WEEK 8	Mar. 7	Work session. Due: Final draft of devised scene
WEEK 9	Mar. 14	Work session.

WEEK 10	Mar. 21	Work session.
WEEK 11	Mar. 28	Technical Dress Rehearsal followed by notes (This will potentially be an invited dress rehearsal meaning an audience would be present)  Due: Personal Reflection on creation process.
WEEK 12	April 4	Final Performance for an invited audience **

\*\*We will discuss the date and time for the final performance. We may wish to delay this to an evening later in the week. TBD

Suggested Text:

Lennard, John, and Mary Luckhurst. *The Drama Handbook: A Guide to Reading Plays*. New York, Oxford, 2002. Print.

### **Academic Accommodations**

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the last official day to withdraw from classes in each term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>

### **Plagiarism and Other Instructional Offences**

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include: reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source; submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else; using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment; using another’s data or research findings; failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks; handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.