

**Carleton University
Winter 2023
Department of English**

**ENGL 3904 A: *Intermediate Drama Workshop*
*Topic: 20th Century Scene Study***

**Prerequisites: ENGL 2104 or permission of the department
Preclusions: ENGL 2001 (no longer offered)**

**Mondays - 9:05 – 11:55am
Location: Carleton Dominion Chalmers Centre – Room 15/16
Format: In-person**

**Instructor: Mary Ellis
Email: MaryEllis@cunet.carleton.ca**

Office Hours: online, by appointment only

Important note:

For information on deadlines for withdrawal from courses, please consult the Academic Year section of the Undergraduate Calendar (<https://calendar.carleton.ca/academicyear/>).

Course description:

Following on from the Drama Workshop's Introduction to the Actor's Craft, the Intermediate Drama Workshop continues to approach dramatic analysis from the actor's perspective. This highly practical course acquaints students with 20th and 21st century theatre through scene study, and through the study of the various acting methods, such as Stanislavski, Hagen and Meisner, that helped shape our modern acting process. Students will be given the opportunity to explore the unique social contexts that gave rise to new theatrical genres such as the Mid-Century British "Rebellion", Theatre of the Absurd, and Contemporary Canadian Realism. Skills in voice, movement, improvisation, creative impulse, imaginative exploration, and text analysis will be explored through experiential activities, and the rehearsal and performance of modern scenes, putting theory into practice through performance, and discovering the demands that these different genres place on the actor. Students will explore historical context and contemporary relevance through in-class readings, discussions and scene study.

Due to the practical nature of this course, attendance, punctuality and participation are extremely important and highly weighted. **Attendance of all classes is required.**

Because this is a project-based course and there will be group work, students will be relying on one another to be present, prepared and committed. Some rehearsal outside of class time may also be necessary.

Course Objectives:

1. To critically examine 20th century theatrical texts through exercises, textual analysis, rehearsal and performance, and to develop and understand the terminology of various acting methods.
2. To develop techniques and abilities in characterization, and to appreciate how body language and speech variations (such as pitch, tone, volume and pace) can create a positive and dynamic presence.
3. To develop the ability to apply theory to practice, through the analysis and performance of modern text, and to understand the social and historical contexts which gave rise to 20th century theatre.
4. To build confidence, and to acquire the skills to be a more effective communicator.
5. To develop the ability to be more observant of ourselves and the world around us, and to discuss and write critically about these observations.

Learning Outcomes:

Students will develop a greater understanding and appreciation of the actor's process, through the exploration of the creative and collaborative process of rehearsal and performance, the analysis of modern text, the exploration of various acting methods, and exercises in voice, movement and character development.

Students will also develop skills to build confidence and spontaneity, be more open to risk-taking and new ideas, and enhance the clarity and impact of their presentations.

Required Texts:

The professor will provide the required texts in PDF format on Brightspace. Students will be required to use hard copies of scenes for rehearsals. The texts may include the following -

The Lover, The Dumb Waiter, The Birthday Party by Harold Pinter
Look Back in Anger by John Osborne

Rosencrantz and Guildenstern are Dead by Tom Stoppard
Waiting for Godot by Samuel Beckett

Problem Child, Tough! by George F Walker
Concord Floral by Jordan Tannahill

Suggested Reading:

A Practical Handbook for the Actor – Melissa Bruder
Respect for Acting – Uta Hagen
Stanislavski for Beginners – David Allen
Freeing the Natural Voice – Kristin Linklater

Course calendar:

Please note: This syllabus is subject to change

Week One – January 9

Introduction to course outline, with detailed description of assignments

The actor's warm up - practical vocal and physical exercises to prepare for rehearsal and performance

Introduction to 20th Century Theatre – the legacy of Early Realism, social and political context, the acting method of Constantin Stanislavski, Bertolt Brecht and Epic Theatre

The Mid-Century Rebellion – the plays of Harold Pinter and John Osborne

Assign: First Scene Written Assignment (due January 30)

First Scene Presentation (due February 6)

Week Two – January 16

Vocal and physical warm up

Stanislavski terminology and acting exercises

In class reading of mid-century scenes

Choice of scenes and partners

Script analysis – Facts and Questions, Circles of Time and Place

Week Three – January 23

Vocal and physical warm up

Stanislavski exercises

Text and character exercises

Rehearsal of First Scene

Week Four – January 30

Assignment Due: Written Assignment for First Scene (10%)

Vocal and physical warm up

Rehearsal of First Scene incorporating costumes and props

Week Five – February 6

Assignment Due: First Scene Presentation (15%)

Vocal and physical warm up – emphasis on breath and articulation

First Scene Presentation with performance feedback

Introduction to Absurdism – the plays of Beckett, Ionesco, Sartre
Introduction to the acting method of Uta Hagen

Assign: Second Scene Written Assignment (due March 6)
Second Scene Presentation (due March 13)

Week Six – February 13

Vocal and physical warm up
Uta Hagen acting exercises
Absurdist scenes
Introduction to Tom Stoppard's *Rosencrantz and Guildenstern are Dead* and Beckett's *Waiting for Godot*
Script analysis – Facts and Questions, Circles of Time and Place
Choice of scenes and partners

February 20 to 24 – Winter break – No Class

Week Seven – February 27

Vocal and physical warm up
Uta Hagen acting exercises
Text and character exercises
Rehearsal of second scene

Week Eight – March 6

Assignment Due: Written Assignment for Second Scene (10%)

Vocal and physical warm up
Text and character exercises
Rehearsal of second scene incorporating costumes and props

Week Nine – March 13

Assignment Due: Second Scene Presentation – Absurdist Scene (20%)

Vocal and physical warm up – emphasis on breath and articulation
Second Scene Presentation with performance feedback

Introduction to Contemporary Canadian Realism – The plays of George F Walker, Hannah Moscovitch, Jordan Tannahill

Assign: Third Scene Written Assignment (due April 3)
Third Scene Presentation (due April 10)

Week Ten – March 20

Vocal and physical warm up
Introduction to the acting method of Sanford Meisner
Choice of scenes and partners
Script analysis – Facts and Questions, Circles of Time and Place

Week Eleven – March 27

Vocal and physical warm up
Review of acting methods studied
Scene rehearsal

Week Twelve – April 3

Assignment Due: Written Assignment for Third Scene (10%)

Vocal and physical warm up
Scene Rehearsal, incorporating costumes and props

Week 13 – April 10

Assignment Due: Third Scene Presentation (20%)

Scene presentation with performance feedback
Reflections and discussion on the work this term

Evaluation:

Participation (15%) - Ongoing

Attendance, promptness, dedication and commitment to group and individual work, and engagement in class activities and discussions are important elements of this course. Please see the notes below on Participation and Evaluation.

First Scene Written Assignment – Questions on Mid-Century Scene (10%) - Due Jan. 30

A series of questions on your first scene and your character, using Stanislavski's terminology as a means of analysis.

First Scene Presentation – Mid-Century Scene (15%) - Due February 6

A presentation of your first scene in class. Your scene must be memorized. In collaboration with your scene partner, you will be expected to incorporate basic vocal and physical techniques, as well as the pertinent elements of analysis and performance discussed in class. You will have class time to rehearse your scene, and get feedback from the professor.

Second Scene Written Assignment – Questions on Absurdist Scene (10%) - Due March 6

A series of questions on your Absurdist scene and your character, using Uta Hagen's Nine Questions as a means of analysis.

Second Scene Presentation – Absurdist Scene (20%) - Due March 13

A presentation of your second scene in class. Your scene must be memorized. In collaboration with your scene partner, you will be expected to incorporate basic vocal and physical techniques, as well as the pertinent elements of analysis and performance discussed in class. You will have class time to rehearse your scene, and get feedback from the professor.

Third Scene Written Assignment - Questions on Canadian Scene (10%) - Due April 3

A series of questions on your Canadian scene and your character, using Uta Hagen's Nine Questions as a means of analysis.

Third Scene Presentation – Canadian Scene (20%) - Due April 10

A presentation of your third scene in class. Your scene must be memorized. In collaboration with your scene partner, you will be expected to incorporate basic vocal and physical techniques, as well as the pertinent elements of analysis and performance discussed in class. You will have class time to rehearse your scene, and get feedback from the professor.

An Important Note on Participation and Evaluation:

Due to the practical nature of this course, attendance and punctuality are mandatory, and participation is essential. Commitment to the ensemble, and to individual work, is extremely important, and students are strongly encouraged to participate in discussions and exercises. Students must email the professor if they are going to be absent or late. Please inform me if you are dealing with any pertinent medical issues so that accommodations can be made. Students should wear comfortable clothing in order to participate in warm-up activities.

Students will be assessed on their willingness to learn, their progress over the semester, as well as the success of their attempts. Active listening and engagement are crucial, as are curiosity, creativity, cooperation, and a desire to investigate the human condition, which demands energy, drive and commitment.

Students will be graded on participation using the following criteria –

The student displays active listening and responsiveness, and engages in all class activities with energy and enthusiasm.

The student displays curiosity, a willingness to take risks and to thoroughly investigate challenging work.

The student displays focus, as well as energy, drive and a personal commitment to the work.

The student displays a respectful and collaborative attitude at all times.

The student comes to class ready to work, displaying punctuality and preparedness.

Assessment details for each of the assignments will be posted on Brightspace.

Assignments, both written work and presentations, must be received on the specified due dates to receive full marks. Deadlines will be strictly enforced. Extensions will only be granted if discussed prior to the due date with the professor. If presentations or written work are late, barring any unforeseen or extreme circumstances, there will be a deduction of 1 mark per day on the assignment. If illness prevents a student from completing an assignment on time, accommodations will be made.

Students must be off-book (have lines thoroughly memorized) for presentations, otherwise their grade will be impacted, and their partner's work will be affected. It is essential that students work from hard copies of scripts for all scenes, so that notes can be made on the text.

<p>Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.</p>

PLAGIARISM

The University Academic Integrity Policy defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

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.

Statement on Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>

- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

IX. Statement on Pandemic Measures

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton's [symptom reporting protocols](#).

Masks: Masks are no longer mandatory in university buildings and facilities. However, we continue to recommend masking when indoors, particularly if physical distancing cannot be maintained. We are aware that personal preferences regarding optional mask use will vary greatly, and we ask that we all show consideration and care for each other during this transition.

Vaccines: While proof of vaccination is no longer required to access campus or participate in in-person Carleton activities, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy: 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. For accommodation regarding a formally scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

Religious obligation: 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. For more details [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working, and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>