

Course Number: 4F56
Term/Year/Duration: D1 2017-2018
Course Title: Advanced Theatre Studies

Instructor Name: Gyllian Raby
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Office Location: MIW 307
Office Hours: Friday 10.30 a.m.-12.30 or any time by appointment
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Times and Locations:

Tues. 1p.m. - 5:50 p.m., Studio A MW251 & Studio D Studio MW 256., DART Theatre
(Note concurrent course DART 4P97: Weds. 3 p.m.-6 p.m. Theatre MW262 & MW 505;

Course Calendar Description:

“Collaborative work in one or more theatre productions” LL 5 hours weekly”.

<http://www.brocku.ca/webcal/undergrad/DART.html>

Additional Description:

4F56 is a class where students collaborate in a theatre ensemble, or group of ensembles, to self-produce existing or newly created works. Students work as a company to produce all aspects of selected plays and the Department of Dramatic Arts presents these as part of a public season. This year’s course will explore two works in intensive rehearsal periods. The scripts will be selected by student votes from the list posted on SAKAI and DARTBOARD. Standard rehearsal times of an hour-a-minute should be expected, not including research and technical tasks.

Students also register for the concurrent class DART 4P97 Collaborative Stage Production. The class work in 4P97 provides production research and support for the 4F56 shows. There are 8 weekly Class hours with between 4 and 14 praxis hours outside class times. (See Preliminary Production Schedule specifying evening rehearsals Tuesday, Wednesday and a full weekend day for 85 rehearsal hours;30 hours tech). Students should not work more than 150 hours in each semester. To develop sufficient momentum to prepare a show for public performance, four weeks of formal class hours are banked to enable tech week. Students in 4F56/4P97 commit to time management that will enable full participation in a production ensemble without jeopardizing their work in other courses.

In order to engage effectively in the required number of study hours per class, students are strongly encouraged to reduce their participation in external activities. If work or other commitments prevent students from dedicating the time required, they are asked not to enroll in the course. It is not possible for students to attend evening classes or other evening commitments in the last 2 production weeks.

Course Prerequisites and Restrictions:

Prerequisites: Prerequisite(s): [DART 3F50](#), or [DART 3P53](#) and [3P54](#).

Co-requisites: DART 4P97

Restrictions: Restriction: approval to year 4 (honours) and permission of the instructor.

Classes that may **not** be taken concurrently with 4F56/4P97, or that **require special permission from the department:** DART 3P54: Directing; DART 3F93: Social Issues Theatre for Community Engagement. Students registered in 4F56 may not audition for One Act Plays or **any other** production with an outcome during 4F56 sessions, with the exception of DART Mainstage.

Learning Objectives/Outcomes:

Upon completion of this course students should be able to plan, manage, and mount a fringe festival production. They should demonstrate an increasing ability to:

- structure, organize, and produce a theatre production in an ensemble situation;
- understand, analyze and use group dynamic theory, organizational management, and creative collaboration theory;
- use and refine production knowledge, performance and design skills gained earlier in their degree;
- collaborate across several production roles with a flexible ego and team outlook;
- foster a working atmosphere of intellectual curiosity, rigour, perseverance, and self-starter initiative.

Required Readings or Texts:

4F56 Courseware—available at bookstore

Research titles connected to the plays selected will be posted on the 4F56 SAKAI site in late August. Students will identify individual research areas and purchase relevant texts.

Course Communications:

Primary correspondence to you will be through your Brock email. *Students in the class commit to checking their brock emails regularly. Additional readings may be posted from time to time on SAKAI. All students have access to this site. In the event of class cancellations, inclement weather, illness or other issues, a class email will be sent via webmail. Classes missed for such reasons will be made up on snow days.*

Correspondence from your Brock email address should include your course and section number and the topic in the subject line. Please provide your full name and student number in your signature. Please email your designated instructor, TA and course coordinator ASAP in advance of an anticipated absence for the lecture, seminar and/or lab.

Evaluation Components and Due Dates

NOTE: See end of document for sequence and dates of production calendar

Evaluation Component	Grade Weight	Due Dates
Artistic Ensemble Contribution 5% weekly	40%	December 02 April 14 2018
Achievement in primary role outcomes:	30 %	December 01, 02 April 13.14, 2018
Research Presentation	15%	September 26;
Research paper #1: thesis, annotated bibliography, conclusion	15%	September 26;
Total	100%	

Roles in the 4F56 Ensemble

Note: *The Invitation to Apply instructs students to select preferred roles. First, second and third choices should be indicated.*

All members of the ensemble share work across departments on at least one secondary production role in addition to their main role. Although the letter of application identifies specific job responsibilities, flexibility is always needed in the production committee roles, which necessarily respond to the group make-up and the project's needs. Students commit to working in the ensemble *in whatever role they are needed as needs arise*, and should expect to work on unexpected tasks as the production develops.

Detailed job descriptions are posted on DARTboard and SAKAI.

Artistic Ensemble Contribution grade includes effort, resource development, demanding from and generously enabling collaborators, polishing work and “raising the bar” of production values. Openness, listening (i.e. ability to work *in the zone*), and the creation of an environment in which one is ‘safe to create’ is essential. Maintaining a supportive morale in the face of process anxiety is a valuable skill.

Achievement in primary role grade includes self-challenge, personal growth, and effort in creative problem-solving.

Research in writing and presentation reflects analytical insight and consistent effort to deepen production meaning through research.

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. We strongly recommend that students who receive 70% or less on a written assignment attend a writing workshop offered by the Student Development Centre.

Late Submission Policy:

The penalties for late submission of assigned coursework (e.g., papers, assignments, weekly reflections) without acceptable medical documentation are **5%** per day. Students with documentation are expected to complete assignments in a timely manner, normally within 7 days, or late penalties can be applied. After 5 working days an unexcused assignment will not be accepted and receive a grade of zero.

See the university Medical Exemption Policy and the medical health certificate at <http://www.brocku.ca/health-services/policies/exemption>

Attendance and Participation

Due to the experiential learning nature of DART courses, there may be a number of essential requirements (performance, voice, movement, stagecraft, design, costuming, set, lighting design, facilitation of lessons and workshops, the ability to reflect on class experiences, team work etc.) that can only be developed/learned through in-class activities. This makes participation a primary instructional experience that requires regular and consistent attendance.

While excusable absences may not receive a penalty, it must be recognized that the lack of attendance can negatively impact a student's grade because essential skills will not be developed/learned. If a student believes that she, he, they may have attendance difficulties, this should be discussed with the instructors to a) determine if an alternative arrangement can be made that fulfills essential requirements or b) it is best that the student withdraw from the course until such a time that her/his/their participation will be sufficient enough to result in the acquisition of these essential requirements. Please note that according to the Ontario Human Rights Commission's Guidelines on Accessible Education, 2004, revised 2009)

http://www.ohrc.on.ca/sites/default/files/attachments/Guidelines_on_accessible_education.pdf
essential requirements are expected to be met.

An instructor will inform a student when he/she/they believes that the lack of attendance will jeopardize the successful completion of a course.

Relationship between attendance and grades:

Students are expected to attend all lectures, seminars, and studio classes and must submit all assignments in order to pass this course. Except in extenuating circumstances there will be a 2% deduction per each absence from the final, overall grade in the class (See below). For classes that are split into two over a week of classes with a lecture and seminar, 1% will be deducted per class/seminar. Please note that when excusable absences become excessive, your grade may be negatively impacted. Contact your Professor for exemptions well in advance.

Students who have missed more than three weeks of class in a P/Q/V course will receive a 10% reduction in any classes missed after the initial three.

Students who have missed more than five weeks of an F class will receive a 10% reduction in any classes missed after the initial five.

Students who have missed more than two weeks of class in a Y course will receive a 10% reduction in any classes missed after the initial two.

Please note that cell-phone use, including texting, unless it is specifically a part of the course-learning experience, will not be tolerated in the classroom or studio as it interferes with your participation and distracts the learnings of others. **The evaluation of your participation will reflect inappropriate usage;** see also the section on unfair computer usage below.

Class Specific Requirements

Students attend all classes and rehearsals in work-appropriate clothing. Steel-toe boot footwear is required for work in the shop.

Important dates: (check the section on sessional or important dates in the relevant online University calendar at <https://brocku.ca/important-dates/undergraduate-studies/#2017-18-fw-ug> and <https://brocku.ca/important-dates/other-important-dates/>).

Duration	Start Date	End Date (*excl. exams)	Registration System Closes**	Last Date To Withdraw Without Academic Penalty
1	September 6, 2017	April 9, 2018	September 19, 2017	January 19, 2018
2	September 6, 2017	December 5, 2017	September 19, 2017	November 6, 2017
3	January 8, 2018	April 8, 2018	January 19, 2018	March 9, 2018
4	January 8, 2019	August 31, 2018	January 19, 2018	TBD

**Changes made after these dates must be done through a Course Add/Withdrawal form

September 6, 2017	First day of Fall/Winter Session, duration 1 and duration 2, day and evening sections (undergraduate program).
October 9, 2017	Thanksgiving Day. University closed; library closed.
October 10 - October 13, 2017	Fall Break week.
October 13, 2017	Fall Convocation.
November 5, 2017	Fall Preview Day.
December 5, 2017	Last day of lectures, Fall Term, duration 2 courses.
December 6 2017	Snow/reading day.
December 20, 2017	Residences closed.
December 24 - January 1, 2018	Christmas and New Year holiday. University closed. Depending on operational needs, there may be limited service available during this time. Please check the website at: brocku.ca for a list of openings and hours.

*For the last day for withdrawal without academic penalty in courses with other durations see <https://brocku.ca/important-dates/undergraduate-studies/#2017-18-fw-ug>

January 2, 2018	University re-opens.
January 8, 2018	First day of Winter Term, undergraduate programs Winter Term resumes, Teacher Education Program.
February 1, 2018	Last day to submit Intent to Graduate for Spring Convocation.
February 19, 2017	Family Day; University closed.
February 20, 2017	President's Holiday; Administrative offices closed; limited service may be available in some areas. Please check the web site at: brocku.ca for a list of openings and hours.
February 19 - February 23, 2018	Reading Week. No classes will be held in undergraduate programs.
March 12 - March 16, 2018	Spring break for school boards. No classes will be held in the Teacher Education Program.
March 30, 2018	Good Friday - university closed, library closed
April 8, 2018	Spring Open House.
April 9, 2018	Last day for Fall/Winter Session duration 1 and duration 3 classes.
April 10 - April 11, 2018	Snow/Reading days. The day of the week missed will determine the replacement schedule of classes.
April 14, 2017 Good Friday.	University Closed; library closed.
April 11 - April 26, 2018 Winter Exams	Final examinations for Fall/Winter duration 1 and duration 3 courses.

Course Materials and Fieldtrips

Materials Required:

Please note that a \$45.00 per student material fee has been levied to assist with the charges associated with course-related photocopying, production stock, and other materials that the instructor will be giving to you.

DART Mainstage Productions and Talkbacks (Required)

Pantalone's Palace by Mike Griffin
 Directed by Mike Griffin
 Scenography and Costume Design by Kelly Wolf
 Oct 27 at 7:30, Oct. 28 at 7:30, Oct. 29 at 2:00;
 Nov.3 & 11:30 & 7:30; Nov. 4 at 7:30
 Marilyn I. Walker Theatre
 Talkback, Monday, Nov. 6, 6-7:30

Top Girls by Caryl Churchill
 Directed by Danielle Wilson
 Set Design by Nigel Scott
 Costumes by Kelly Wolff
 Mar. 2 at 7:30; Mar. 3 at 7:30 & Mar. 4 at 2:00;
 Mar. 9 at 11:30 & 7:30; March 10 at 7:30
 Marilyn I. Walker Theatre
 Talkback, Monday, Mar.12, 6-7:30

DART Academic Policies and Information

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, etc.

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. See:

<http://brocku.ca/student-discipline/code-of-conduct>

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.

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>.

DART website

Access the Current Students page on the Department website for information

<https://brocku.ca/miwsfpa/dramatic-arts>

DART students should join the DART Facebook groups.

See <http://www.brocku.ca/humanities/departments-and-centres/dramatic-arts> for the links.

The DART student manual, production schedules and other resources are found at DARTboard on sakai: <https://lms.brocku.ca/portal/site/DARTboard>. You will need to sign in.

To join this page go to SAKAI and click on: My Workspace tab/Membership (in left column) then "Joinable Sites" and search for "DARTboard".

Class & Production Schedule Overview for DART 4F56 & DART 4P97

Times and Locations:

Tues. 1p.m. - 6.00 p.m., Studio A MW251 & Studio D Studio MW 256

Weds. 3 p.m.-6 p.m. D2 weeks 1-6 Theatre MW262 & MW 505; D3 weeks 7-14

Week/Module/Class Dates	Focus/topic	Activities/Assessments	Readings	Rehearsal/Production Activities
<u>Week 1</u> Sept 06. 3-6	Preparation phase 1	Orientation, course outline,	script #1	code of conduct; first tasks
<u>Week 2</u> Sept 12. 1-6 Sept 13. 3-6	Creating an Ensemble; Research topics inherent in project; phase 1 tasks.	Casting Committee Design Committees Physical movement vocabularies Production Research begins. First presentations.	Individual topics on SAKAI	Production Schedule produced inc. production meetings; Casting completed;
<u>Week 3</u> Sept 19. 1-6 Sept. 20. 3-6	Ensemble exploration work.	Production meeting. Ensemble exploration work.		Master Rehearsal & Production Schedules created/ distributed.
<u>Week 4</u> Sept 26. 1-6 Sept 27. No formal class	Production Approach	Research presentations; Discussion.	Research paper due Rehearsals and production design work; Publicity master plan prep.	
<u>Week 5</u> Oct. 03. No formal class Oct 04. No formal class	Design and publicity processes	Design meetings arranged by all designers.		Production approach defined; Master list of goals & deadlines from all departments due. Publicity image prelim due.
READING WEEK Oct 09-13 no classes				
<u>Week 6</u> Oct. 17 No formal class Oct. 18 No formal class (Mainstage production week)	Production plans	Set, Props & costume design meetings. Sound design meetings. Publicity meetings.		Set, Props & Costume design prelims due. First draft of sounds due Poster image.
<u>Week 7</u>	Production	Design finals		Design finals due;

Oct 24. 1-6 7-9.30 (mainstage dark day)	phase 2: Rehearsals begin (11.5 hrs)	presentation; Publicity & outreach plan; Rehearsals begin.		Wardrobe fittings schedule; Key prop resources into rehearsal Floor taping Locker arrangements Costume pulls Property pulls Key music explored
Oct 25 3-6 7-10 *Mainstage 1 opens this week				
<u>Week 8</u> Oct 31. 1-5 6-9.30 Nov 01. 3-6 7-10 Nov 04. 10-6	Rehearsals (18.5 hrs)	Construction calls begin; Fittings begin.		FoH design planned
<u>Week 9</u> Nov 07. 1-5 6-9.30 Nov. 08. 3-6 7-10 Nov. 11. 10-6	Rehearsals (18.5 hrs/49)	Set Props & Wardrobe Calls		Hair & Make up plan Software training: QLAB
<u>Week 10</u> Nov 14. 1-5 6-10 Nov 15. 3-6 7-10 Nov 18. 10-6	Rehearsals (19 hrs/68)	Set, Props & Wardrobe Calls		
<u>Week 11</u> Nov 21. 1-5 6-10 Nov 22. 3-6 7-10 Nov 25. 10-6	Rehearsals (19 hrs/87)	Set, Props & Wardrobe Calls LX run Run 2 &3		All sound complete; construction and props complete; Off-book deadline Poster & Publicity plan executed
<u>Week 12</u> Nov 27 TBA Nov 28. 9-9 Nov. 29. 9-5 6-10 Nov 30. 7-10.30	Tech week phase 3: (24)	Load in; Hang & Focus Levels/ run 4 Cue to cue Tech run/tech dress		Wardrobe parade Backstage set up

Dec 01. 5.00-9.30 Dec 02. 5.00-9.30		Opening night Performance #2 Strike		
Semester 2				
<u>Week 1</u> Jan 09. No formal class Jan 10. No formal class	Preparation phase 1	Casting Committee meetings, decisions. Research day committee forms.	Read script #2	
<u>Week 2</u> Jan 16. No formal class Jan 17. No formal class	Research begins; along with phase 1 tasks.	Creative Team (Directors, Props, Set, Costumes, Sound) design meetings	Research Topics posted on SAKAI	
<u>Week 3</u> Jan 23. No formal class Jan 24. No formal class		Creative Team (Directors, Props, Set, Costumes, Sound) design meetings		
<u>Week 4</u> Jan 30. No formal class Jan 31. No formal class		Creative Team (Directors, Props, Set, Costumes, Sound) design meetings	Annotated bibliography, Thesis and presentation outline due.	Publicity image prelim due
<u>Week 5</u> Feb 06. No formal class Feb 07. No formal class				Set design Prelims Costume design Prelims Wardrobe fittings schedule Property Prelims Key prop resources into rehearsal Sound Prelims Poster Design Prelims
<u>Week 6</u> Feb 13. 1-6 Feb 14. 3-6	Production phase 2	Research: Annotated bibliography (4P97) & presentations; Rehearsals begin (2 hrs) Schedule dailies begin		Poster finals due Publicity plan due Fittings schedule Construction schedule

Reading Week Feb 19-23				
<u>Week 7</u> Feb 27. 1-6 3-10 Feb 28. 3-6 7-10	Rehearsals (14 hrs)	Phase 2 tasks begin		Set, Props, Costumes final designs due Key props in rehearsal
<u>Week 8</u> Mar 06. 1-6 7-10 (Mainstage dark day) Mar 7. 3-6 * Mainstage 2 opens this week	Rehearsals (14 hrs)		Construction calls begin	
<u>Week 9</u> Mar 13. 1-6 7-10 Mar 14. 3-6 Mar 17 10-6 *One acts in tech	Rehearsals (19 hrs)		Production processes continue	
<u>Week 10</u> Mar 20. 1-6 7-10 Mar 21. 3-6 7-10 Mar 24. 10-6	Rehearsals (19 hrs/66)	Deadlines for publicity, Costumes & props tracking; Actors off book		
<u>Week 11</u> Mar 27. 1-6 7-10 Mar 28. 3-6 7-10 Friday holiday *One acts open	Rehearsals (18 hrs/84)	Run for LX design		
<u>Week 12</u> Apr 2. 10-5 Apr 3. 1-6 7-10 Apr 4. 3-6 7-10	Technical week phase 3	Load in Hang & focus, levels Run #2 Cue to cue		Sound complete Construction complete and props complete Paint calls Wardrobe parade Hair & Make up plan complete Poster & Publicity plan executed
<u>Week 13</u> Apr 10. 10-5 6-10 Apr 11. 3-7 *snow days Apr 12 7-10 Apr 13. 5-9.30 Apr. 14 5-9.30		Tech run Tech dress Tech preview Opening performance Final performance		Complete tech Open show Close show Strike Debrief experience Relax

		Debrief Strike		
<p>'Other' Schedules Note: The 456 class hours provide the bulk of rehearsal hours. Company stage managers usually try to restrict rehearsal calls & to Monday nights, Tues nights after class, Weds nights after class and Thurs nights, providing these work with room availability.</p>	<p>Circumstances causing cancelled rehearsal hours (field trips, illness, blizzards etc.) prompt additional weekend calls and there's an expectation that students in this class will be available to complete the project.</p>			