



## Catalog Description

### THTR 140 Foundations of Performance

(3c-01-3cr)

Prerequisites: none

An intensive, experiential workshop that introduces and explores fundamental components of theatrical performance (vocal, physical, ensemble, imaginative, analytic) in a holistic sequence of exercises and projects. It provides incoming theater majors with a common set of foundational theater skills and knowledge, a theatrical vocabulary, and collaborative

group interaction that enriches the freshman experience. As students progress

whether on a performance track or in other areas, this course gives them a shared context from which to grow as theater artists.

#### I. Course Outcomes

Generally, students will:

- **Recognize** and engage their own capacities for greater physical, vocal, emotional, intellectual, and creative expression.

Gain a solid vocabulary of basic performance terminology, concepts, and warm-up

8. Utilize diction basics
9. Perform effectively in varied staging formations (e.g. thrust, proscenium, arena)
10. Demonstrate increased sensory and kinesthetic awareness of the body in relation to spatial environment and other actors
11. Show awareness of tension and relaxation in the body

techniques to address them

12. Use a repertoire of exercises for acting within an ensemble

13. Explore and employ sound and motion exercises from both the head and the body

## Acting: (12-15 hours)

### 1 Warm up sequences for ensemble acting

situation

3. Ensemble principles of give and take and interdependent group creation
4. Creating and catalyzing relationships
5. Use of improvisations and contentless scenes to gain experience of how "given

Kemp, Rick. Embodied Acting: What Neuroscience Tells Us About Performance. Routledge, London 2012

McCraw, Charles. Acting is Believing. 9<sup>th</sup> ed. Wadsworth, CA 2007.

Moore, Sonia. Training an Actor: The Stanislavski System in Class. Penguin Books, NY 1979.

Spolin, Viola. Theatre Games for the Classroom. Northwestern, IL 1986.

## VII. Special Resource Requirements

**Appropriate clothing is essential for this course:**

- **Comfortable and flexible** leggings, sweats, or shorts
- **T-shirt** and/or **nolo shirt** and/or **sweatshirt** (if colder) are absolutely

Dennis, Anne. The Articulate Body: The Physical Training of the Actor. Drama Book Publishers, NY 1995.

Eldredge, Sears. Mask Improvisation for Actor Training and Performance: The Compelling Image. Northwestern University Press, Illinois 1996.

Hagen, Uta. Respect for Acting. Macmillan Publishing Company, NY 1973.

Hull, Loraine S. Strasberg's Method: As Taught by Lorrie Hull. Ox Bow Publishing, Inc.

Johnstone, Keith. Impro: Improvisation and the Theatre. Routledge, NY 1987.

Lecoq, Jacques. The Moving Body. Routledge London 1999

Moore, Sonia. The Stanislavski System: The Professional Training of an Actor. 2<sup>nd</sup> edition Penguin Books, NY 1984.

Moore, Sonia. Training an Actor: The Stanislavski System. Drama Book Publishers, NY 1978.

**Course Analysis Questionnaire**

**Section A - Details of the course**

**A1.** This course, together with Foundations of Theatre, is a compulsory course for all students in the first year of the BA (Hons) Theatre Studies programme.

part of a basic first year introductory experience of Theatre as an art form. A "C" grade is required for progression to the second year of the programme.

C1. Current faculty resources are adequate to teach this course in the current semester.

is part of this program revision.

**C2. Resources:**

Space: This course requires an open studio space. We have three such spaces currently available to our department.

Equipment: Occasional access to a media console is probably needed depending on

the instructor. We have two such consoles currently available to our department.

Laboratory Supplies and other Consumable Goods: None



**b. Guidelines**

- (1) Classes in creative work generally should not exceed 16 students. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 16.
- (2) Effective instruction can be achieved in lecture classes with larger enrollments than are

classes should be supported by small discussion or tutoring sessions