THE DEPARTMENT OF EXTENSION
OF
THE UNIVERSITY OF ALBERTA

ANNOUNCES

An Intensive Summer Course
IN THE
Arts Related to the Theatre

To be held in BANFF,
Aug. 7–25, 1933

This school has been made possible through the generosity of the Carnegie Trust Fund
"No art has spanned such range of time and form and morals. No art has so changed and so remained the same."

—Kenneth McGowan of the Theatre.

In the Province of Alberta, during the past year, it has been shown conclusively that there is a tremendous increase of interest in all forms of dramatic art and a growing recognition of their educational value. Mr. Hiram Moderwell, editor of The Stage, calls it "the vigorous amateur impulse toward the theatre."

The study and interpretation of drama is satisfying a great communal need,—the need to establish artistic harmony between our instincts for self-expression and self-revelation and the methods employed in so doing. Drama has its own appointment with Life.

The demand for people who have an understanding of life and the power of interpreting it, who are proficient in directing community drama, has grown beyond the supply. It is to satisfy this demand that this school has been established. Play production is its basic idea.
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Shakespeare himself was an actor. Hence out of his own experience comes the famous speech to the players in Hamlet.

**Diction.** Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it as many of your players do, I had as lief the town crier spoke my lines.

**Plea for Temperance in Acting.** Nor do not saw the air too much with your hand, thus; but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness.

**Over-Acting is Condemned.** Oh it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise; I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod. Pray you avoid it.

**Gesture.** Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing whose end, both at the first and now, was and is, to hold, as 'twere, a mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.
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**Sincerity.**
Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others.

Oh there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the meantime some necessary question of the play be then to be considered; that's villainous and shows a most pitiful ambition in the fool that uses it; go, make you ready—.

"The history of the theatre begins for us beside Dionysiac altars more than twenty-five centuries ago. It begins there—as it began in India and China and Peru—a religious ritual. It sweeps on to our day, waxing and waning, dying out and being born again."

"In all these twenty-five centuries it passes through changes so complete and so extraordinary that but for one element—the spoken word—we could not recognize as the theatre the dozen strange congregations of audiences and actors, of wood and stone, which it has set up in these twenty-five centuries."—Kenneth MacGowan, in "The Theatre of To-morrow."
The True Critic.

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Improvisation in Acting.

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SUMMER COURSE
IN THE
ARTS RELATED TO THE THEATRE

MORNING:
9:00-9:30—General Lecture Course.
(a) The Story of the Theatre.
(b) Classical and Modern Drama and
Dramatists.
9:30-10:00—The Art of Theatrical Design and Stagecraft.
10:00-10:30—Costuming and Make-up.
10:30-11:00—Voice and Speech.
11:00-11:30—The Art of Acting.
11:30-12:00—The Art of Direction.
12:00-12:30—Pantomime Training.

AFTERNOON:
2:30-4:30—Dramatic Seminars.
Classes will be divided into small groups for practical
work. The work will include practice in all problems en-
tailed in the actual production of selected plays.

EVENING:
Rehearsals as called.

"Imagination, Industry, Intelligence, the three I's are all
indispensable to the actor, but of these three, the greatest
without any doubt is Imagination."—Ellen Terry.

GENERAL LECTURES ON THE THEATRE

This course is intended to introduce the student into the
world of the theatre in general; to acquaint him with the
dramatic origins; to teach him consideration of some of the
fundamental laws implied in drama; to train him to know
plays for kind and quality, and to see them with theatrical
acumen and artistic consciousness.

THE ART OF THEATRICAL DESIGN
AND STAGECRAFT

"The Stage is not a picture. It is a place."—Roy Mitchell.

This will include a short historical sketch of the physical
theatre from the Greeks to the present day. It will discuss
the varied forms and diversified dimensional proportions
of design in the theatre. It will show how some of the prin-
ciples of the past have been incorporated into the practices
of the present.

It will concentrate on the modern idea of interpreting the
spiritual intention of the playwright and of establishing
complete harmony of mood between designer and decorator,
actor and audience. It will establish a logical approach to
individual production by dealing with problems encountered
in design, lighting, colour and arrangement.

This course will be illustrated with slides and models.
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This course will be illustrated with slides and models.
COSTUMING AND MAKE-UP

This course will really be a laboratory course. It will discuss the theory and practice of costume design for the stage with special attention paid to fabric, line and colour. It will also set out by the use of living models the art of artificial body and facial alterations to represent changes in age and character.

VOICE AND SPEECH

"To me there are but two sorts of women; those with excellent voices, sweet and low, and cackling hens that cannot make me dream. Your voice has all manner of loveliness in it."—The Dark Lady of the Sonnets: Bernard Shaw.

This course will be divided into two parts:

(a) Technique of voice production: Breathing, enunciation, articulation, volume, etc.

(b) Expression: Mood, pitch, stress, pause, contrast, volume, climax.

It will attempt to secure fluent, accurate and distinct speech by stimulating mental reactions and co-ordinating mind and voice.

THE ART OF ACTING

"The education of an actor consists of three parts—the first is the education of his body, the whole physical apparatus, of every muscle and sinew; the second is intellectual and cultural; the third is the education and training of the soul—the most important factor of dramatic action."—Richard Boleslavsky.

By means of the study of certain selected parts the student will be taught how to enter a room, how to sit, how to walk, how to characterize the part. He will be taught the technique requisite for the development of mood. Concentration, observation, sincerity, simplicity and dramatic action will all be stressed.

THE ART OF DIRECTION

The first business of a director is to make his play a living whole. The play must have a co-operative quality which may be obtained by a complete fusing of the parts. He will study grouping, gesture, rhythm, climax, light and shade, atmosphere, settings and scenes, with the idea of giving a "oneness" through essential movement and unity of effect. He will obtain a living quality by stimulating spontaneity in his actors.
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PANTOMIME TRAINING

"He spoke no word but said many great things."—From a criticism of Commedia dell' Arte.

This course will give instruction in the rudiments of stage deportment. It will give practical exercises in posture, gesture, and movement, individual and group. Its aim is to teach the actor to have perfect control of his body.

SEMINAR

The afternoon classes will be engaged in the production work of selected plays, both classical and modern. These plays will be one-act; they will be catholic in selection and diversified in effect in order that the student may have a wide knowledge of the art of producing and acting plays.

GENERAL REQUIREMENTS

Each member of the Summer School will be asked to provide himself with the two text-books recommended by the summer school instructor,—one a manual of theatrical technique and the other a chosen collection of suitable plays. These books will probably cost from $2.50 to $3.00 each.

Members of the School should bring clothes for Gymnasium work.

All lectures and practical study will be carried on in the Banff Little Theatre.

Hotel accommodation may be obtained at varying rates: single rooms and three meals each day are offered in pleasant hotels at $15.00 a week and up. Cottages and camping accommodation are available in the Park. Full particulars with regard to hotel rates and accommodation during the Summer School will be sent upon request. Reservations can be made from this office if desired.

Members should plan to spend from 9:00 to 12:30 and from 2:30 to 4:30 at the Theatre, and to attend evening rehearsals when called.

The whole Summer School is under the supervision of Mr. E. A. Corbett, Director of the Department of Extension. It is financed by the Carnegie Trust Fund.

Elizabeth Sterling Haynes, Dramatic Director for the Department of Extension, will be in charge of the school, and will do the major portion of the lecturing.
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