

1934

THE DEPARTMENT OF EXTENSION
of
THE UNIVERSITY OF ALBERTA

announces its

SECOND INTENSIVE
SUMMER COURSE

in the

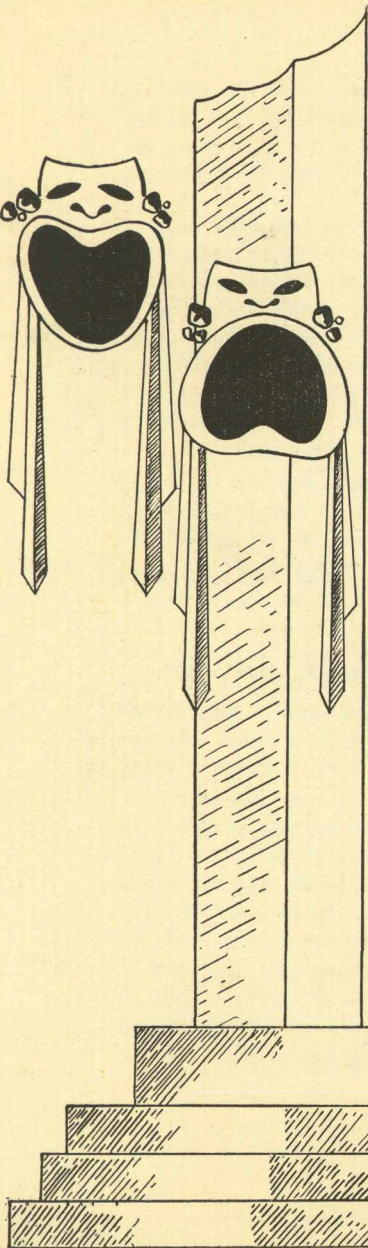
*Arts Related to the
Theatre*

including

Folk Song

—
TO BE HELD IN BANFF
AUGUST 1-28, 1934

*This School has been made possible
through the generosity of the Carnegie
Trust Fund*



*"The spirit of a nation, if it is to find full expression,
must include a National Drama."*

—Bessborough, April, 1933.

"The world is any man's, and apparently inexhaustible but all that we know of it is what has been transmuted in the substance of the mind. We make of it what we imagine."—Walter De la Mare.

Last year, in response to a growing demand for theatrical knowledge, there was set up at Banff a summer course in the arts related to the theatre. This school was established in the belief that dramatic art is an art which expresses and reveals all of life, that it is a great art only insofar as it succeeds in identifying the individual with humanity, and that it should clothe an immeasurable amount of truth in a great amount of beauty.

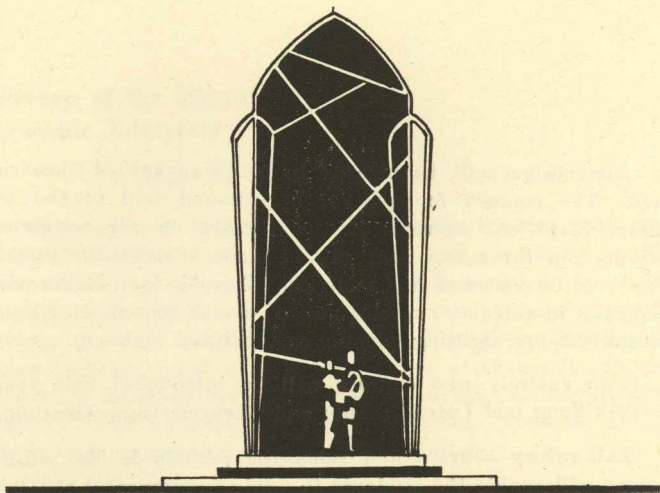
By contact with enthusiastic instruction we hoped that a certain warmth and a certain polish would be communicated and infinitely extended, and that we would be able, eventually, to achieve through this universal art a great basis of democratic wisdom.

For drama is not as the other arts. A painter can work at his easel alone, a sculptor may chisel his marble in solitude, while a composer needs only himself and his instrument to achieve his solemn mystery. But Drama is communal and composite. It needs writers, initiators, actors, dancers, singers, craftsmen and an audience before it can begin to fulfil its glorious appointment with life.

It has been shown indubitably that the energy and money expended at the school succeeded in giving a fresh impetus to an old force. We feel that the multitude as well as the individual has found in the reading of Drama and its consequent interpretation, a generic impulse towards the establishment of a more unified culture.

This year, the teaching staff has been increased from two to six, in order to meet with greater efficiency the ever-increasing cry for competent technical instruction.

ELIZABETH STERLING HAYNES,
Director of Dramatics Division,
Department of Extension.



"The drama is at once the most peculiar, the most elusive, and the most enthralling of all types of literature. It is so near to the deeper consciousness of the nation in which it takes its rise; it is capable of appealing so widely and so diversely to peoples of far distant ages and of varying climes; it is so intimately bound up with the theatre, the meeting-place of all classes of humanity; it is so social in its aims and in its objects; it is so prone to descend to the uttermost depths of buffoonery and of farce, and yet is so capable of rising to the most glorious heights of poetic inspiration, that it stands undoubtedly as the most interesting of all the literary products of the human intelligence."

—*Allardyce Nicoll.*

Instruction will be offered in all branches of theatric art. The courses for general background will consist of short historical surveys of the theatre in all countries throughout the ages. Sources and kinds of dramatic literature will be discussed and analysed. Specific instruction will be given in voice and speech, acting, choric speech, direction, stagecraft and lighting, plastic, costume and make-up.

Two entirely new courses will be introduced this year—Folk Song and Lute Discant; and Theatric Improvisation.

Laboratory courses and rehearsal periods in the afternoons will enable the students to apply fundamental theatrical principles to definite production problems.

Roy Mitchell, Theodore Cohen, Jocelyn Taylor and Elizabeth Haynes will put eight play units into rehearsal for production. These play units will be chosen from Shakespearean comedy, mediaeval French farce, expressionistic drama, and well known moderns.

Roy Mitchell will give a special series of eight evening lectures.

Survey of the Theatre Dramatic Literature

Elizabeth Haynes—Mon., Wed., 10:40 a.m.

This course is intended to acquaint the student with the general world of the theatre; to teach him something of the great mass of accumulated theatrical experience; to train him to know the theatre with artistic consciousness. It will discuss theatric origins and developments in various countries of Europe and Asia. It will draw attention briefly to dramatic forms of literature from the Greeks to the present day. It will attempt to investigate those elements which seem to be common to all great dramatists.

Play Analysis

Elizabeth Haynes—Tues., Fri., 10:40 a.m.

A group of well-known plays will be studied analytically for (1) construction of plot and sub-plot; (2) division of sub-plot into scenic units; (3) complementary and supplementary rhythms; (4) suspense, climaxes and pace; (5) the interrelation of the lines of force of the individual characters. This analysis is intended to help would-be directors to read the theatric intention embodied in the playwright's words.

Folk Song

Wallace House—All teaching days except Sat., at 2:00 p.m.

"Let me hear the songs of a nation, and I will know of its people."

Mr. House will give a series of lectures on Folk Song, Ballad, and Lute Discant. He will also include a discussion of sources, methods of singing, native rhythms, and dialectic expression.

The folk songs of England, America and the European countries will be taught in their native tongues. Students enrolled in this course will sing these various melodies.

Choric Speech

Elizabeth Haynes—Sat., 10.40 a.m.

Four selected poems will be interpreted in the choric manner. The voices of the class will be divided into groups according to tone and quality. These voices will be modulated for pitch, inflection, speed, and volume in order to accentuate the rhythm and to bring out more clearly the poet's intention.

"A work of art is the result of an ensemble of technical means commanded by one artist." *Adolphe Appia*.

Direction

Theodore Cohen—Mon., Wed., Fri., 11:30 a.m.

The student will be instructed in production organization, and in the several branches of direction, viz., method of conducting rehearsals, principles of stage movement and grouping, pace, rhythm, unity, and climax. In order to assist him in obtaining proper proportion and balance of composition he will study the relation between the lines of force of the players and the lines of force of the play, light and shade, and creation of mood. The application of these principles is intended to help him obtain a unified theatric beauty in his play interpretation.

The Director

Elizabeth Haynes—Thurs., 10:40 a.m.

This course will include a study of the personalities and methods of various eminent directors. It will then proceed to a discussion of those mental virtues and spiritual qualities which the theatre demands of its directors.

Acting

Roy Mitchell—Mon., Wed., Fri., 9:00 a.m.

"Technique is essential to acting, but acting is not technical."—*Goethe*.

A lecture course beginning with the theory of motion in the theatre and proceeding to the psychological basis of acting and thence to the practical aspects of training actors by means of sympathetic mimetic study.

The course will be based partly on Mr. Mitchell's "Creative Theatre" and partly on material collected for his forthcoming book on the psychology of acting.

"I tell you it's an art
That has its springs
In the heart
Of all mankind."

—*Sacha Guitry*.

"Surely whoever speaks to me in the right voice, him or
her I shall follow,
As the water follows the moon, silently, with fluid steps any-
where around the globe.
All wait for the right voices.
Where is that practised and perfect organ?
Where is the developed soul?
For I see brains and lips closed, tympani and temples
unstruck.
Until that comes which has the quality to strike and uncloze,
Until that comes which has the quality to bring forth what
lies slumbering, forever ready in all words."

—Walt Whitman.

Voice and Speech

Roy Mitchell—Tues., Thurs., Sat., 9:00 a.m.

Mr. Mitchell will give a series of lectures dealing with the theatre's necessities in voice production and diction. The course will begin with a discussion of the theatre's traditional "bel canto" method of tone production, the use of the relaxed throat, costal breathing and diaphragm control of breath.

It will proceed to the development of the admixture of fundamental and mouth tones to create impressions of distance.

From this the course carries on to the phonetic basis of standard theatre diction and dialect. These discussions will be carried into the field of song and radio speech.

Plastic

Lectures—Jocelyn Taylor: Mon., Thurs., 9:50 a.m.

Laboratory—Jocelyn Taylor, Mary Ferguson.

All teaching days except Sat., at 2:00 p.m.

"There are gestures that have a language, hands that have a mouth, fingers that have a voice."

Miss Taylor will deliver eight lectures, with student demonstrations, on the fundamentals of theatre gymnastic and stage movement.

The course will begin with harmonic and rhythmic relaxing exercises used by various schools of the theatre and proceed to the problems of posture, walking, turning, falling and gesture as developed in theatre practice.

Jocelyn Taylor and Mary Ferguson will give a series of afternoon classes in practical Eurythmics.

Costume

Jocelyn Taylor—Wed., Sat., 9:50 a.m.

A course in the history, design and construction of dresses for the theatre; an analysis of the dresses of successive outstanding periods; a discussion of the effect of social conditions upon design.

Specific articles of apparel will be traced historically and practical demonstrations given of the methods of construction.

The course will conclude with lectures on materials, theatre substitutes, and workshop practice.

Make-up

Jocelyn Taylor—Tues., Fri., 9:50 a.m.

A course in the essentials of theatre make-up, dealing with the problems of light, emphasis for straight and character delineations, indications of age, the making of beards and the dressing of wigs.

Stagecraft

Theodore Cohen.

Lectures—Tues., Thurs., 11:30 a.m.

Laboratory—All teaching days except Sat., at 2:00 p.m.

“Stage decoration is, in simplest terms, the craft of creating an adequate and appropriate background for theatric action.”—*Sheldon Cheney.*

Mr. Cohen will give a short historical sketch of the physical theatre—playhouses and stage design. He will discuss problems of style and design, concentrating on sympathetic treatment. He will deal with all problems of construction, treatment of materials, stage effects, and properties.

The Laboratory work will consist of the execution of the sets designed in the classroom for the production of the plays in rehearsal. These sets will be interpreted on model as well as performance stages.

Lighting

Theodore Cohen—Sat., 11:30 a.m.

“As music releases the mood of an operatic scene, so the fluctuating intensities of light can transfigure an object and clothe it with all its emotional implications.”

—*Lee Simonson.*

This course will deal with the problems and methods of lighting, with color—its intensity and symbolism—and with the lighting devices used by the modern stage technician to achieve all varieties of mood harmony and scenic illusion.

This course will be illustrated practically in the laboratory.

Staff of Instructors

Roy Mitchell
Jocelyn Taylor
Theodore Cohen

Elizabeth Haynes
Wallace House
Mary Ferguson

Mr. Mitchell, late of Hart House Theatre, is at present on the staff of New York University, College of Fine Arts. His position in the new creative theatre of America is an enviable one, for he is a recognized authority on every branch of theatric art. He is stage technician, scene designer, costume adviser, director, producer, and author.

Jocelyn Taylor and Wallace House are also from the staff of New York University, College of Fine Arts.

Miss Taylor has empire background. She is a skilled designer, artist, dancer, and talented teacher of all forms of plastic art.

Mr. House is a well known interpreter and teacher of native song. He has himself assembled a great collection of the lesser known folk songs from the native singers of all countries. He has expert knowledge of lute discant and has had a great deal of experience in song interpretation for stage and radio.

Theodore Cohen is a graduate of the University of Alberta. He has been a highly successful producer, Director in Chief of the Edmonton Little Theatre, and Instructor in Dramatics at the University of Alberta and the Department of Education. He is a skilled puppet master and has had his own theatre where he has conducted interesting experiments in marionette performances and all forms of educational dramatics for children.

Mary Ferguson is a graduate of Manitoba University in arts and of McGill in eurythmics. She instructed in plastic and eurythmics at Wellesley, and is a well known authority on matters pertaining to pantomimic movement.

Elizabeth Haynes is a graduate of the University of Toronto and late director of the Edmonton Little Theatre. She has had professional experience on the stage and a wide experience in teaching of dramatic art. She is the Director of Dramatics for the Department of Extension of the University of Alberta.

Technical and Clerical Staff

Gwilym Edwards.....	Executive Manager
Alberta Nelson.....	Registrar and Secretary
Gwen Pharis.....	Secretary
Eliot Cohen.....	Electrical Technician
Sheila Marryat.....	Librarian
Max Wershof.....	Clerk

The entire school is under the supervision of E. A. Corbett, Director of the Department of Extension of the University of Alberta.

General Requirements

Registrations will be accepted at the Department of Extension Office of the University of Alberta up until July 28. After this time they will be accepted by Miss Nelson, Registrar, at the office of the Banff School of the Drama, High School Building, Banff, Alberta.

All lectures and Folk Song and Eurythmic classes will be held in the Public and High School buildings at Banff. Rehearsals and Stagecraft Laboratory will be held in the auditorium of the school buildings and in the Banff Little Theatre. Further detailed information will be posted in the General Office of the School.

There is no tuition fee, but a registration fee of \$5.00 must accompany all applications for registration. On receipt of these applications admittance cards will be mailed to the applicants. *Students will not be admitted to the classes without these cards.*

Members should plan to spend from 9 to 12 in lectures and from 2 to 5 in Laboratory classes and at rehearsals, and to attend evening rehearsals and lectures as called.

All students wishing to take Eurythmic classes must come provided with ballet slippers and gym costume. Those wishing to take Stagecraft will be asked to provide themselves with saw and hammer. Certain texts will be required. These will be on sale at the school.

Accommodation

Hotel accommodation may be obtained at varying rates: single rooms and three meals each day are offered in pleasant hotels at \$12.00 a week and up. Cottages and camping accommodations are available at cheaper rates. Room and meals may be obtained in a number of private homes in Banff. Full particulars with regard to hotel rates and accommodation during the Summer School will be sent upon request. Reservations can be made from the office of the Department of Extension, if desired.

Programme

Week Commencing Wednesday, August 1st

WEDNESDAY		THURSDAY	FRIDAY
A.M.			
9:00	This time	Voice and Speech	Acting
9:50	will be	Plastic	Make-up
10:40	used for	The Director	Play Analysis
11:30	Registration	Stagecraft	Directing
P.M.			
2:00		Eurythmic Classes	Eurythmic Classes
2:00		Stagecraft Laboratory	Stagecraft Laboratory
2:00		Folk Song	Folk Song
3:00		Rehearsal Periods	Rehearsal Periods
8:30	The Renaissance of a Native Theatre —Roy Mitchell		The Relation of the Theatre to the Arts —Roy Mitchell
SATURDAY		MONDAY	TUESDAY
A.M.			
9:00	Voice and Speech	Acting	Voice and Speech
9:50	Costume	Plastic	Make-up
10:40	Choric Speech	Survey of the Theatre	Play Analysis
11:30	Lighting	Directing	Stagecraft
P.M.			
2:00		Eurythmic Classes	Eurythmic Classes
2:00		Stagecraft Laboratory	Stagecraft Laboratory
2:00		Folk Song	Folk Song
3:00		Rehearsal Periods	Rehearsal Periods

There will be a five-minute recess between lecture periods.

Week Commencing Wednesday, August 8th

WEDNESDAY

A.M.
 9:00 Acting
 9:50 Costume
 10:40 Survey of the Theatre
 11:30 Directing
 P.M.
 2:00 Eurythmic Classes
 2:00 Stagecraft Laboratory
 2:00 Folk Song
 3:00 Rehearsal Periods
**8:30 Pioneers of a New
 Theatre—Roy Mitchell**

THURSDAY

Voice and Speech
 Plastic
 The Director
 Stagecraft
 Eurythmic Classes
 Stagecraft Laboratory
 Folk Song
 Rehearsal Periods

FRIDAY

Acting
 Make-up
 Play Analysis
 Directing
 Eurythmic Classes
 Stagecraft Laboratory
 Folk Song
 Rehearsal Periods
**New Movements in the
 Design of Scene—
 Roy Mitchell**

SATURDAY

A.M.
 9:00 Voice and Speech
 9:50 Costume
 10:40 Choric Speech
 11:30 Lighting
 P.M.
 2:00
 2:00
 2:00
 3:00

MONDAY

Acting
 Plastic
 Survey of the Theatre
 Directing
 Eurythmic Classes
 Stagecraft Laboratory
 Folk Song
 Rehearsal Periods

TUESDAY

Voice and Speech
 Make-up
 Play Analysis
 Stagecraft
 Eurythmic Classes
 Stagecraft Laboratory
 Folk Song
 Rehearsal Periods

There will be a five-minute recess between lecture periods.

Week Commencing Wednesday, August 15th

WEDNESDAY		THURSDAY	FRIDAY
A.M.			
9:00	Acting	Voice and Speech	Acting
9:50	Costume	Plastic	Make-up
10:40	Dramatic Literature	The Director	Play Analysis
11:30	Directing	Stagecraft	Directing
P.M.			
2:00	Eurythmic Classes	Eurythmic Classes	Eurythmic Classes
2:00	Stagecraft Laboratory	Stagecraft Laboratory	Stagecraft Laboratory
2:00	Folk Song	Folk Song	Folk Song
3:00	Rehearsal Periods	Rehearsal Periods	Rehearsal Periods
8:30	New Forms of Play- houses—Roy Mitchell	Entertainment for members of the school (to be arranged)	"Light is the first Actor" —Roy Mitchell
SATURDAY		MONDAY	TUESDAY
A.M.			
9:00	Voice and Speech	Acting	Voice and Speech
9:50	Costume	Plastic	Make-up
10:40	Choric Speech	Dramatic Literature	Play Analysis
11:30	Lighting	Directing	Stagecraft
P.M.			
2:00		Eurythmic Classes	Eurythmic Classes
2:00		Stagecraft Laboratory	Stagecraft Laboratory
2:00		Folk Song	Folk Song
3:00		Rehearsal Periods	Rehearsal Periods

There will be a five-minute recess between lecture periods.

Week Commencing Wednesday, August 22nd

WEDNESDAY		THURSDAY	FRIDAY
A.M.			
9:00	Acting	Voice and Speech	Acting
9:50	Costume	Plastic	Make-up
10:40	Dramatic Literature	The Director	Play Analysis
11:30	Directing	Stagecraft	Directing
P.M.			
2:00	Eurythmic Classes	Eurythmic Classes	Eurythmic Classes
2:00	Stagecraft Laboratory	Stagecraft Laboratory	Stagecraft Laboratory
2:00	Folk Song	Folk Song	Folk Song
3:00	Rehearsal Periods	Rehearsal Periods	Rehearsal Periods
8:30	The Theatre of Song and Dance— Roy Mitchell		Monodrama—The Theatre of the Soul— Roy Mitchell
SATURDAY		MONDAY	TUESDAY
A.M.			
9:00	Voice and Speech	Acting	Performances
9:50	Costume	Plastic	of
10:40	Choric Speech	Dramatic Literature	Plays
11:30	Lighting	Directing	
P.M.			
2:00		Eurythmic Classes	School of
2:00		Stagecraft Laboratory	the Drama
2:00		Folk Song	Picnic
3:00		Rehearsal Periods	(Place to be arranged)
8:30		Performances of Plays	

There will be a five-minute recess between lecture periods.

