

THFM 1001-001 (6 credit hours)

INTRODUCTION TO THEATRE: PERFORMANCE

2017/18
Mondays 8:30-11:20 am
Room 0T09

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Office Hours: MWF 11:30am-12:30pm
(and by appt.)

COURSE DESCRIPTION

THFM-1001: INTRODUCTION TO THEATRE: PERFORMANCE is designed as an introduction to the basic concepts of theatre with an emphasis on the art and craft of the performer. While the emphasis will be on the development of acting technique, this course is an introduction to theatre in the grander sense, and so time will be spent examining the interrelationship between the various creative roles in the theatre, as well as developing a process of textual analysis from the perspective of an interpretive artist and introducing the student to a small sampling of dramatic literature: specifically *Tribes* by Nina Raine, *Top Girls* by Caryl Churchill and *Tough* by George F. Walker. The students' understanding of these plays and other class readings will be evaluated through brief written quizzes.

In the Fall Term students will be introduced to the basics of modern acting technique through the lens of improvisation. Improvisational exercises will be used to establish and practice the fundamentals of acting. The students' progress will be evaluated through two performance presentations based on improvisational principles. In the Winter Term the students will carry-over this improvisational approach to character embodiment and increasingly more challenging dramatic narratives. Students will be required to rehearse and perform one monologue and one substantial scene selected from modern or contemporary works. In-class work will focus on script analysis, technique development and rehearsal skills. **Students are required to bring a notebook and pencil to all classes and rehearsals.**

Over the course of the academic year, students will attend three (3) live productions. In the first term we will attend the Winnipeg Jewish Theatre production of *Tribes* at the Birney Theatre (runs from Oct 21 - 29), and *Ubuntu* at the Prairie Theatre Exchange (runs from Nov 8-26). In second term we will attend Prairie Theatre Exchange's *Saltwater Moon* (runs Jan 24-Feb 11, 2018). Attending these three evenings of theatre is a course requirement.

Mandatory "one-on-one" interviews will be held in the exam period at the end of each term. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy. Alternate arrangements will be made for students hoping to leave town before either of these dates; speak to the professor about your specific situation well in advance.

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. If you do not register with AS, you cannot be granted special consideration (ex. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.)

REHEARSALS

During the Fall Term, students will be required to meet to practice the improvisational exercises introduced in class. This requirement will involve from one to two hours of out-of-class work per week. During the Winter Term all students will be required to take part in continuous ongoing scene rehearsals outside of scheduled class time. This requirement will involve a **minimum** of two to four hours per week. Students unable or unwilling to comply with this requirement are asked to withdraw from the course immediately.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately may be asked to withdraw from the course. This includes scheduled in-class rehearsal periods. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes must be approved by the instructor **PRIOR** to the start of the allotted rehearsal period.

TEXTS

Bruder, *et al.* *A Practical Handbook for the Actor.*

Ball, David. *Backwards and Forwards: a technical manual for reading plays*

Walker, George F. *East End Plays, Part 2*

Churchill, Caryl *Top Girls*

Raine, Nina *Tribes*

3 Professional Productions (see Class Schedule for Details – ticket prices TBA pending group booking).

Various Playscripts: TBA (Students may be required to purchase additional scripts to support scene or project work later in the year.)

ASSIGNMENTS: A GENERAL OVERVIEW

- **Performance** There are four performance assignments in INTRO TO THEATRE: PERFORMANCE. In the fall term: Performance 1: Something Fantastic (M Oct 30), and Performance Project 2: Scene Pool (Mon Dec 4). In the winter term: Performance Project 3: Character Body Monologue (Mon Feb 12) & Performance Project 4: Scene (M Apr 2). The material for this scene will be taken from the modern/contemporary canon.
- **Written** Each student will prepare a **written analysis** of their Winter Monologue and Scene and of *Tough*. The analysis process will be based on the methods addressed in *A Practical Handbook for the Actor, Backwards and Forwards* as well as further material provided by the professor. Due Dates: M Jan 22 (*Tough*), M Feb 12 (Monologue), M Apr 2 (Scene) – as part of the Process Paper assignment.

Each student will also submit a **Process Paper** on their Scene. This paper will include dramaturgical research, a scene breakdown, the play/scene analysis and a reflection on the experience of applying technique, rehearsing and performing the scene. Due Date: M Apr 2.
- **Quizzes** There will be two (2) tests and four (4) quizzes during the year to evaluate students' understanding of the material covered. These will focus on comprehension from the ACTOR'S point of view. Dates: M Oct 16 (*Tribes* Quiz), M Nov 6 (*Top Girls* Quiz), M Nov 27 (*Backwards and Forwards* Test), M Jan 8 (*Tough* Quiz), M Feb 26 (*Practical Handbook* Test), M Mar 26 (*Actor's Terminology* Quiz).

MARK BREAKDOWN

5%	<i>Backwards and Forwards</i> Test
5%	<i>Practical Handbook</i> Test
10%	Quizzes 4 X 2.5%
5%	Performance 1: Something Fantastic
10%	Performance 2: Scene Pool
5%	Term 1 Participation
5%	<i>Tough Play/Scene</i> Analysis
P/F	Monologue: First Pass (prepared, rehearsed, off-book)
P/F	Monologue: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book)
15%	Performance 3 - Monologue
5%	Monologue Play/Scene Analysis
P/F	Scene First Pass (prepared, rehearsed, off-book)
P/F	Scene: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book)
20%	Performance 4 - Scene
P/F	Scene Peer Evaluation
10%	Process Paper including Scene Play/Scene Analysis
5%	<u>Term 2 Participation</u>
100%	TOTAL (30% in Fall Term)

Regarding **Pass/Fail (P/F)**: A number of the performance assignments include a pass/fail component. This component is a necessary part of the process. If the student fails this component it will result in a 10% reduction in the final grade for the assignment.

CLASS PARTICIPATION

Class participation includes:

- preparation; line-learning; attendance; punctuality
- meeting outlined deadlines for in-class activities
- committed participation in class activities and discussions
- demonstrated commitment to the course and work in class

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations.

Papers will **NOT** be accepted after the due date. Extensions may be granted but only BEFORE the due date and with a valid reason, at the professor's discretion. **N.B. It is the student's responsibility to retain a photocopy or virtual copy of ALL assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.**

Should a student be absent (unexcused) on the day of an assigned performance, the student will receive **0%** for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

DRESS REQUIREMENT: **All apparel must fit well, and allow for ease of movement

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering the studio. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
- No low-rise pants, overly baggy pants or street shoes or hats
- T-shirts or leotards (a fair bit of time may be spent on the floor so low-cut tops are a bad idea)
- Bare feet/dance shoes
- Hair tied back
- No jewelry
- No chewing gum

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

F Failing.

**CLASS SCHEDULE
(Subject to Change)**

DATE		CLASS ACTIVITY	DEADLINE
September	M 11	<ul style="list-style-type: none"> • Warm-up, introductions, review course outline, attend to class administration, select Class Rep • Establish first principles: Q1=Listen to yourself, Q2=Listen to your partner, Q3=Listen to the character, Q4=Put it all together • Exercises – Listen & Respond • Assign read <i>Backwards and Forwards</i> (due Oct 2 – TEST on M Nov 27) 	

	M 18	<ul style="list-style-type: none"> Lecture – Theatre as Collaboration Exercises – Listen & Respond 	
	M 25	<ul style="list-style-type: none"> Lecture – Theatre as Collaboration Exercises – Listen & Respond Assign Performance Project 1: Something Fantastic (M Oct 30) – with practice rounds Oct 16 & Oct 23 	
October	M 2	<ul style="list-style-type: none"> <i>Backwards and Forwards</i> lecture Exercises – Listen & Respond Assign read <i>Tribes</i> (due M Oct 16) 	
	M 9	THANKSGIVING & READING WEEK.	
	M 16	<ul style="list-style-type: none"> Warm-up 	<ul style="list-style-type: none"> <i>Tribes</i> Quiz Practice run of ½ Something Fantastics
		Attend <i>Tribes</i> at Winnipeg Jewish Theatre between Oct 21 – 29	
	M 23	<ul style="list-style-type: none"> Warm-up 	<ul style="list-style-type: none"> Practice run of ½ Something Fantastics
	M 30	<ul style="list-style-type: none"> Warm-up Assign <i>Top Girls</i> by Caryl Churchill for M, Nov. 16 Assign Performance Project 2: Scene Pool (Off book M Nov 27) 	<ul style="list-style-type: none"> Present SOMETHING FANTASTIC Schedule interview with Professor for feedback and grades.
November	M 6	<ul style="list-style-type: none"> <i>Top Girls</i> lecture Exercises and improvisations – listening and responding. 	<ul style="list-style-type: none"> <i>Top Girls</i> Quiz
		Attend <i>Ubuntu</i> at PTE November 8-26	
	M 13	<ul style="list-style-type: none"> <i>Tribes</i> lecture Exercises – listening and responding 	
	M 20	<ul style="list-style-type: none"> Practice triggers and heaps using <i>Top Girls</i> Exercises - listening and responding Reminder <i>Backwards & Forwards TEST</i> next week 	
	M 27	<ul style="list-style-type: none"> Scene Pool Rehearsal 	<ul style="list-style-type: none"> <i>Backwards and Forwards TEST</i>
December	M 4	<ul style="list-style-type: none"> Assign: read <i>Practical Handbook for the Actor</i> AND <i>Tough</i> for M, Jan. 8. 	<ul style="list-style-type: none"> Present Performance Project 2: Scene Pool Schedule Interviews.
	TBA	<ul style="list-style-type: none"> One-on-one interviews beginning at 9:00a.m. 4T09 	
		<ul style="list-style-type: none"> HOLIDAYS. NO CLASSES. 	

January	M 8	<ul style="list-style-type: none"> • <i>Tough</i> Lecture • <i>Practical Handbook</i> Lecture • Do Play/Scene analysis of scene from <i>Tough</i> – focus on beats, tactics, obstacles, objectives • Exercises – Character Body & Monologue technique • Assign Performance Project 3: Monologue, read, understand, read play by M15 - off-book M22. Final present & PSA due MFeb12. • Assign <i>Tough</i> Play/Scene Analysis due M Jan 22 • Assign <i>Practical Handbook</i> test MFeb26. 	<ul style="list-style-type: none"> • Content Quiz: <i>Tough</i>
	M 15	<ul style="list-style-type: none"> • Exercises – Character Body & Monologue technique 	
	M 22	<ul style="list-style-type: none"> • Exercises - Character Body & Monologue technique (1st lines) 	<ul style="list-style-type: none"> • Monologue off-book • <i>Tough</i> PSA due
Attend <i>Saltwater Moon</i> at PTE January 24-February 11			
	M 29	<ul style="list-style-type: none"> • Monologue rehearsal for those not presenting 1st pass 	<ul style="list-style-type: none"> • Character Body Monologue ½ 1st Pass
February	M 5	<ul style="list-style-type: none"> • Monologue rehearsal for those not presenting 1st pass • Distribute Peer Eval Forms – due M Feb 12 (no P/F – just for info purposes) 	<ul style="list-style-type: none"> • Character Body Monologue ½ 1st Pass
	M 12	<ul style="list-style-type: none"> • Assign Performance Project 4: Scene – read play over Reading Week • Reminder: <i>Practical Handbook</i> TEST on M Feb 27 	<ul style="list-style-type: none"> • Present Performance Project 3: Character Body Monologue • Monologue Play/Scene Analysis due • Peer Evals due • Schedule interview with Professor for feedback and grades.
	M 19	<ul style="list-style-type: none"> • READING WEEK 	
	M 26	<ul style="list-style-type: none"> • Stage Formats • Exercises – review partner work • Assign Process Paper including Play/Scene Analysis (due April 2, 2017) 	<ul style="list-style-type: none"> • TEST: <i>Practical Handbook</i> • Discuss Actor's Terminology
March	M 5	<ul style="list-style-type: none"> • Scene improvisations – 1st lines • Exercises 	<ul style="list-style-type: none"> • Discuss Actor's Terminology
	M 12	<ul style="list-style-type: none"> • Scene improvisations – 1st lines • Exercises • Assign Actor's Terminology quiz Mon March 26. 	<ul style="list-style-type: none"> • Discuss Actor's Terminology
	M 19	<ul style="list-style-type: none"> • The half not presenting first passes is released to rehearse in alternate location 	<ul style="list-style-type: none"> • Scene First Pass ½ – off-book
	M 26	<ul style="list-style-type: none"> • The half not presenting first passes is released to rehearse in alternate location • Distribute Peer Eval Forms – due M, April 2. 	<ul style="list-style-type: none"> • Quiz: <i>Actor's Terminology</i> • Scene First Pass ½ – off-book

April	M 2	<ul style="list-style-type: none"> Debrief year 	<ul style="list-style-type: none"> Final Performance Project 4: Scene Presentation Process Paper due. Peer Evals due. Schedule interviews.
	TBA	<ul style="list-style-type: none"> One-on-one interviews beginning at 9:00a.m. 4T09 	

ACCESSIBILITY STATEMENT

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or theatre@uwinnipeg.ca.

ATTENDANCE AND LATENESS (for first-year Performance classes)

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and at out-of-class rehearsals are of the utmost importance. Unexcused absences from lectures, labs, or out-of-class rehearsals will be penalized at a rate of 1% per instance. Unexcused lateness for lectures, labs, or out-of-class rehearsals will be penalized at a rate of .5% per instance. Attendance and punctuality will be recorded at the beginning of every class. After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course. After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.

Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

NOTES FOR PERFORMANCE COURSES

Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course (see Attendance note, above).

As many of our classes are physical in nature, students are asked to wear comfortable clothing.

Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.

Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

Students who bring props, costumes, or furnishings to support scene presentations please note:

- the University will **NOT** be responsible for the loss of any such materials;
- students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
- materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
- students **MUST NOT** move existing furnishings from their current locations.

ACCESSIBILITY SERVICES

Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>

2017 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 13, 2017, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials, DioFest** (an exciting new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting: Mon Sept 18, 12:30-1:20, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL**

EVENING STUDENTS in the building for classes MUST have an access card. If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy AND Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

WEDNESDAY, FEBRUARY 14, 2018 is the final date to withdraw without academic penalty from courses which begin in September 2017 and end in April 2018 (2017-18 Fall/Winter Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.