

THFM 1001-001 (6 credit hours)

## INTRODUCTION TO THEATRE: PERFORMANCE

2016/2017  
Mondays 8:30-11:20 am  
Room 0T09

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

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### 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 *The Curious Incident of the Dog in the Night-Time* adapted by Simon Stephens, based on the novel by Mark Haddon, *Goodnight Desdemonda/Goodmorning Juliet* by Ann-Marie Macdonald and *Tough* by George F. Walker. The student's 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 over to increasingly more challenging dramatic narratives. Students will be required to rehearse and to perform one short scene and one longer 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 two (2) film screenings and three (3) live productions. In the first term we will attend *Morro and Jasp do Puberty* at the Asper Centre for Theatre and Film – part of FemFest - (there are only 3 performances Sept 20@9pm, Sept 21@7pm or Sept 22@1pm), and *The Curious Incident of the Dog in the Night-Time* at the Royal Manitoba Theatre Centre (runs from Oct 20-Nov 12). We will also attend a screening of *Romeo and Juliet* (Oct 25 evening) and *Othello* (Nov 1 evening). In second term we will attend Prairie Theatre Exchange's *The Flats* (runs Jan 26-Feb 12). 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.

### 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*

Macdonald, Ann-Marie *Goodnight Desdemona/Goodmorning Juliet*

Haddon, Mark & Stephens, Simon *The Curious Incident of the Dog in the Night-Time*

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: Scene Pool (M Oct 24), and Character Body Monologue (Mon Dec 5). In the winter term: Scene 1: Endstage (Mon Feb 13) Scene 2: Alternative Format (M Apr 3). The material for these will be taken from the modern/contemporary canon.
- **Written** Each student will prepare a **written analysis** of their Winter Scenes 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 23 (*Tough*), M Feb 13 (Scene 1), M Apr 3 (Scene 2) – as part of the Process Paper assignment.  
  
Each student will also submit a **Process Paper** on Scene 2. 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 3.
- **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 17 (*Curious Incident* Quiz), M Nov 7 (*Goodnight Desdemona/Goodmorning Juliet* Quiz), M Nov 14 (*Backwards and Forwards* Test), M Jan 9 (*Tough* Quiz), M Feb 27 (*Practical Handbook* Test), M Mar 13 (*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: Scene Pool
P/F	Monologue: First Pass (prepared, rehearsed, off-book)
P/F	Monologue: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book)
10%	Performance 2: Character Body Monologue
5%	Term 1 Participation
5%	<i>Tough</i> Play/Scene Analysis
P/F	Scene 1 - Endstage: First Pass (prepared, rehearsed, off-book)
P/F	Scene 1- Endstage: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book)
15%	Scene 1- Endstage: Final Pass
5%	Scene 1- Endstage: Play/Scene Analysis
P/F	Scene 2- Alternative Format: First Pass (prepared, rehearsed, off-book)
20%	Scene 2- Alternative Format: Final Pass
P/F	Scene 2- Alternative Format: Peer Evaluation
10%	Process Paper including Scene 2 Play/Scene Analysis
5%	<u>Term 2 Participation</u>
<b>100%</b>	<b>TOTAL (30% in Fall Term)</b>

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 12	<ul style="list-style-type: none"> <li>Warm-up, introductions, review course outline, attend to class administration, <b>select Class Rep</b></li> <li>Establish first principles.</li> <li>Exercises and improvisations – listening and responding.</li> <li><b>Assign read <i>Backwards and Forwards</i> (due Oct 3 – TEST on M Nov 14))</b></li> </ul>	
	M 19	<ul style="list-style-type: none"> <li>Exercises – listening and responding</li> </ul>	
		<b>Attend <i>Morro and Jasp do Puberty</i> @ FemFest Sept 20, 21 or 22.</b>	
	M 26	<ul style="list-style-type: none"> <li>Exercises - listening and responding</li> <li><b>Assign Performance Project 1: Scene Pool (M Oct 24) – off book M Oct 17.</b></li> </ul>	
October	M 3	<ul style="list-style-type: none"> <li><i>Backwards and Forwards</i> lecture</li> <li>Exercises</li> <li><b>Assign read <i>Curious Incident</i> (due M Oct 17)</b></li> </ul>	
	M 10	<b>THANKSGIVING &amp; READING WEEK.</b>	
	M 17	<ul style="list-style-type: none"> <li><i>Curious Incident</i> lecture</li> <li>Scene Pool Rehearsal</li> </ul>	<ul style="list-style-type: none"> <li><b><i>Curious Incident</i> Quiz</b></li> </ul>
		<b>Attend <i>Curious Incident</i> at RMTTC between Oct 20 – Nov 12</b>	
	M 24		<ul style="list-style-type: none"> <li><b>Present Performance Project 1: Scene Pool</b></li> </ul>
	T 25	<b>Attend screening of <i>Romeo &amp; Juliet</i> @ UofW theatre</b>	

	M 31	<ul style="list-style-type: none"> <li>Exercises – Character Body &amp; Monologue technique</li> <li><b>Assign GD/GJ by Ann-Marie Macdonald for M, Nov. 17</b></li> </ul>	
<b>November</b>	T 1	<b>Attend screening of <i>Othello</i> @ UofW theatre</b>	
	M 7	<ul style="list-style-type: none"> <li>GD/GJ lecture</li> <li>Exercises – Character Body &amp; Monologue technique</li> <li><b>Reminder <i>Backwards &amp; Forwards TEST</i> next week</b></li> </ul>	<ul style="list-style-type: none"> <li><b>GD/GJ Quiz</b></li> </ul>
	M 14	<ul style="list-style-type: none"> <li>Exercises - Character Body &amp; Monologue technique (1<sup>st</sup> lines)</li> </ul>	<ul style="list-style-type: none"> <li><b><i>Backwards and Forwards TEST</i></b></li> </ul>
	M 21	<ul style="list-style-type: none"> <li>Exercises</li> </ul>	<ul style="list-style-type: none"> <li><b>Character Body Monologue ½ 1<sup>st</sup> Pass</b></li> </ul>
	M 28	<ul style="list-style-type: none"> <li>Exercises</li> </ul>	<ul style="list-style-type: none"> <li><b>Character Body Monologue ½ 1<sup>st</sup> Pass</b></li> </ul>
<b>December</b>	M 5	<ul style="list-style-type: none"> <li><b>Assign: read <i>Practical Handbook for the Actor</i> AND <i>Tough</i> for M, Jan. 9.</b></li> </ul>	<ul style="list-style-type: none"> <li><b>Present Performance Project 2: Character Body Monologue</b></li> </ul>
	TBA	<ul style="list-style-type: none"> <li><b>One-on-one interviews beginning at 9:00a.m. 3T12</b></li> </ul>	
		<ul style="list-style-type: none"> <li><b>HOLIDAYS. NO CLASSES.</b></li> </ul>	

<b>January</b>	M 9	<ul style="list-style-type: none"> <li><i>Tough</i> Lecture</li> <li><i>Practical Handbook</i> Lecture</li> <li>Do Play/Scene analysis of scene from <i>Tough</i> – focus on beats, tactics, obstacles, objectives</li> <li>Exercises – Listen &amp; Respond and Character Body review and scene work</li> <li><b>Assign Scene 1, read, understand, read play by M16 - off-book M23. Final present &amp; PSA due M Feb 13.</b></li> <li><b>Assign <i>Tough</i> Play/Scene Analysis due M Jan 23</b></li> </ul>	<ul style="list-style-type: none"> <li><b>Content Quiz: <i>Tough</i></b></li> </ul>
	M 16	<ul style="list-style-type: none"> <li>Exercises - rehearsal</li> </ul>	
	R 19	<ul style="list-style-type: none"> <li><b>COURSE WITHDRAWAL DEADLINE.</b></li> </ul>	
	M 23	<ul style="list-style-type: none"> <li>Exercises</li> </ul>	<ul style="list-style-type: none"> <li><b>Scene 1 off-book</b></li> <li><b><i>Tough</i> PSA due</b></li> </ul>
		<b>Attend <i>The Flats</i> @ Prairie Theatre Exchange from Jan 26-Feb 12</b>	
	M 30	<ul style="list-style-type: none"> <li>Full Class Observe</li> </ul>	<ul style="list-style-type: none"> <li><b>Scene 1 First Pass 1/2</b></li> </ul>
<b>February</b>	M 6	<ul style="list-style-type: none"> <li>Scene 1 rehearsal for those not doing 1st Pass</li> <li><b>Distribute Peer Eval Forms – due M Feb 13 (no P/F – just for info purposes)</b></li> </ul>	<ul style="list-style-type: none"> <li><b>Scene 1 First Pass 1/2</b></li> </ul>
	M 13	<ul style="list-style-type: none"> <li><b>Assign Process Paper including Play/Scene Analysis (due April 3, 2017)</b></li> <li><b>Assign <i>Practical Handbook TEST</i> on M Feb 27</b></li> </ul>	<ul style="list-style-type: none"> <li><b>Final Scene 1 Presentation</b></li> <li><b>Scene 1 Play/Scene Analysis due</b></li> <li><b>Peer Evals due</b></li> </ul>

	M 20	<ul style="list-style-type: none"> <li>• <b>READING WEEK</b></li> </ul>	
	M 27	<ul style="list-style-type: none"> <li>• Stage Formats</li> <li>• Exercises – review + embodiment</li> </ul>	<ul style="list-style-type: none"> <li>• <b>TEST: Practical Handbook</b></li> <li>• <b>Discuss Actor's Terminology</b></li> </ul>
<b>March</b>	M 6	<ul style="list-style-type: none"> <li>• Scene 2 improvisations – 1<sup>st</sup> lines</li> <li>• Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Discuss Actor's Terminology</b></li> </ul>
	M 13	<ul style="list-style-type: none"> <li>• Scene 2 improvisations – 1<sup>st</sup> lines</li> <li>• Exercises</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Quiz: Actor's Terminology</b></li> </ul>
	M 20	<ul style="list-style-type: none"> <li>• The half not presenting first passes is released to rehearse in alternate location</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Scene 2 First Pass ½ – off-book</b></li> </ul>
	M 27	<ul style="list-style-type: none"> <li>• The half not presenting first passes is released to rehearse in alternate location</li> <li>• <b>Distribute Peer Eval Forms – due M, April 3.</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Scene 2 First Pass ½ – off-book</b></li> </ul>
<b>April</b>	M 3	<ul style="list-style-type: none"> <li>• Debrief year</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Final Scene 2 Presentation</b></li> <li>• <b>Process Paper due.</b></li> <li>• <b>Peer Evals due.</b></li> </ul>
	TBA	<ul style="list-style-type: none"> <li>• One-on-one interviews beginning at 9:00a.m. 3T12</li> </ul>	

### 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](mailto: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 during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Wed Sept 21 (clowns Morro and Jasp), Mon Oct 17, Wed Nov 9, Wed Jan 18, Mon Feb 27, Mon Mar 13. 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.**

### **2016 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 14, 2016, 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**, and the very popular **24/7 Event** during which students move into our building and five plays are written, rehearsed, produced, and presented – all in a period of 24 hours! And this year, for the first-time, TAFSA is planning a **Play Festival** (Jan 11-14). Please join TAFSA to find out more at its organizational meeting: Mon Sept 19, 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://theatre.uwinnipeg.ca/tbooking.htm> 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 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](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential <http://www.uwinnipeg.ca/accessibility>

Students are strongly advised to read the section of the *Academic Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

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](http://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>

**THURSDAY, JANUARY 19, 2017** is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in April 2017 (2016-17 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.