

THFM-1001/6 Section 004

INTRODUCTION TO THEATRE PERFORMANCE: INDIGENOUS PERSPECTIVES

Fall/Winter, 2017/18
Tuesday/ Thursday 12:30-1:45
Room: 1MC01 Merchants Corner Campus,
519 Selkirk Ave

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Office Hours: Tu/Th 11:30 - 12:45
and by appointment.
Phone 204 786 - 9953

COURSE DESCRIPTION

This course is designed as an introduction to the basic concepts of theatre and performance with Indigenous perspectives on Euro-western actor training and development. The emphasis will be on the art and craft of the actor/performer.

The course will examine what viewing performance through Indigenous lenses can mean. Reference will be made to the connections between traditional indigenous teachings and actor development. Traditional forms of indigenous expression such as storytelling, dance, and music will be considered as a bridge to the contemporary world of indigenous and western theatre. Foundational acting exercises including those that balance the four directions of the medicine circle; the mind, body, spirit and emotions will be practiced. There will be a focus on connecting to and receiving the world around the actor/character. Both individual and group work will be practiced including improvisation and movement.

The exercises are designed to help the student develop the skills, which are the foundation of contemporary acting technique. Exercises include those which build community and trust; develop the actor's confidence and ability to interact with fellow performers and audience; connection to self "heart, mind, body and spirit"; connect to the earth and the whole environment; and access imagination, playfulness, courage and joy.

"Listen, see, and speak from your heart"- Josh Languedoc from *Rocko and Nakota: Tales From the Land*

Students will perform in four major projects. Rehearsal for these projects will take place both within the scheduled class time and outside of class hours. When agreeing to be partners for major projects, students must first agree with their partner(s) on an out of class rehearsal schedule.

Theatre and film are communal art forms, and attendance is vital. Students need to be able to rely on each other's attendance and participation. Attendance at class and rehearsals is compulsory because our class is a community and we rely on each other.

Three scripts by or based on indigenous writers will be examined. A story may replace one of these. The student's knowledge of these scripts or the story will be evaluated through written tests. In addition, students will attend a production outside of class time. Students are strongly encouraged to attend Pow Wow Club and/ or other traditional Indigenous dance, music, story-telling, and other ceremony. Students are also encouraged to take advantage of Winnipeg's vital theatre scene by attend professional theatre productions and the department's major productions.

Sharing of stories from students' cultures is encouraged.

Some attention will be paid to the structure and roles of contemporary theatre practice such as set, costume and lighting design and construction, and the relationship between actor and director.

NB: Read Nexus every week before you write your journal.

TEXTS

Required:

Bond, Laura – *TEAM for Actors (A wholistic Approach to Actor Training)*

Ross, Ian – *farewell*

Patricia Ningewance - *Gii-Nitaa-Aadisooke Ojubwe Legends from Lac Seul*

To Be Announced: One of; Richard Wagamese/ Dennis Foon *Indian Horse* or Tomson Highway - *The Rez Sisters* or Cliff Cardinal - *Huff* or Frances Konkan *Riot, Resist, Revolt, Repeat.*

Students will be required to attend a production outside of class time. TBA

Dress Code:

Dress top roll on the floor and move freely.

MARK DISTRIBUTION

Participation in group exercises and discussions	10 %
Quizzes	2%
Test	8%
First presentation Nov 22	9%
Second presentation Nov 24.....	9%
Journals or/Essay	<u>10%</u>
 Total	 48%

Term 2 MARK BREAKDOWN

Class Participation and exercises.....	10%
Analysis of a script by an indigenous playwright,.....	5%
Scene One February	12%
Journals and /or Acting Essay which may be a process paper.....	10%
Scene two, during Exam Period, TBA (check exam schedule)	<u>15%</u>
 Total term II	 52%

Note: Students have the option of deciding to make the journal 20% of the grade and not doing the 2 (10%) essays, or of making the final essays worth 20%. It is also acceptable to weight the journals and essays equally. Please let the instructor know your choice by the mid - term break in February.

Note: Participation in group exercises is evaluated by: attendance; demonstrated willingness to commit to the exercises; demonstrated concentration; demonstrated positive attitude towards class mates work; demonstrated ability to work with others; progress and **ability to take direction and be open to learning.**

Individual meetings with the instructor will be arranged to discuss the journal and progress in the course.

All written work submitted for evaluation must be submitted to Nexus.

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%.

LATE ASSIGNMENTS

Late assignments may be penalized. Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted in class or at the Department Office (3T03), **stamped w/ due date** and placed in the professor's mailbox.

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.

REHEARSALS

Fall Term:

Students will be required to rehearse both individually and in groups outside of class time. Expect 2 hours /week of rehearsal or preparation or practice per week. Some weeks it may be more. When choosing partners establish a regular rehearsal schedule at the outset. If a schedule cannot be established, find another partner.

Unexcused absences from class or rehearsal will be penalized 2% of the final grade. If you must miss a class- contact the instructor in advance if possible and arrange a way to make up for the missed class.

Winter term:

During the Winter Term as well all students will be required to take part in ongoing scene rehearsals outside of scheduled class time. This requirement will involve a minimum of two to four hours per week Unexcused absences will be penalized 1% of the final grade.

Scenes and rehearsal schedules must be approved by the instructor prior to the start of the allotted rehearsal period. **When choosing a scene partner establish a regular rehearsal schedule at the outset. If a schedule cannot be established, find another partner.**

JOURNALS

The student is expected to keep a journal of the knowledge and experience that s/he acquires in class as well as knowledge gained outside of class that has bearing on creative work. The journal will be an invaluable tool when writing the final essay Journals will be submitted on Nexus.

The following is a list of intended outcomes the student should demonstrate by the end of the course:

- ability to imaginatively enter fictional circumstances;
- ability to listen and react in the moment in fictional circumstances
- ability to interact freely and imaginatively with others in fictional circumstances
- increased ability to access the playful and imaginative in her/himself
- beginning ability to **take and use direction** effectively
- beginning ability to analyse a script from the actor's perspective
- ability to play “scene objective”
- ability to understand and play “action” as it applies to acting
- beginning ability to use the physical environment in a fictional scene
- beginning ability to embody a fictional character;
- increased connection to and awareness of the body as a means of expression;

- increased awareness of and ability to apply the process of relaxation/concentration/focus;
- increased ability to access emotion in fictional circumstances without losing artistic focus;
- some ability to make the fictional appear real;
- increased ability to live spontaneously in the present in fictional circumstances in both improvisations and scripted scenes
- ability to raise **stakes** in fictional circumstances
- application of correct theatre ethics
- increased understanding of scene and play structure /progression / polarity and scene arc
- beginning ability to recognise and apply time in fictional circumstances
- beginning ability to execute beats individually, clearly and progressively
- beginning ability to use techniques such as subtext and emotional scoring and antithetical choices
- a recognition of the communal nature of theatre
- ability to analyse the process of acting and connect theory to practice both as an audience member and an artist
- beginning ability to effectively help and be helped by fellow actors in the class

TENTATIVE SCHEDULE (subject to change):

Fall Term: NB: Students are strongly advised to read Nexus News items after each class.

Note: Many students enrolling in this course are keen to develop practical acting skills and to get as much as they can out of the course. Out of respect for that commitment class begins sharply on time. Students and instructors may enter the classroom as soon as the previous class has vacated in order to allow those who are able to arrive early to warm up prior to class. This is in keeping with practice in the profession. Please see the instructor if you have questions or concerns with this practice.

Students arriving after class begins will be marked late and may have to wait for an appropriate moment to be included in the class's activity.

SEPTEMBER

Class 1 Sept 4 Course and instructors introduction and outline review / Pipe ceremony/ Discussion of synergy between Traditional Indigenous teachings and Euro-centric performance training. Theatre Skills Workshop/ Homework Read text pages and prepare for “why I am taking this course” exercise. Be ready to begin reading the first play and Nexus on TEAM CH 1.

Class 2 Sept 6 “Why I am Taking this Course” interviews and "Listening" exercise. Open Dialogue exercise started. Discuss acting issues when telling a story or playing a scene. Reading will be assigned for next class. Select Class Rep .Read selected pages of TEAM CH 1.

Class 3 Sept 11 Introduction first play *fareWel.* / /Discussion: indigenous teachings and performance. Connect play to Indigenous teachings and to performance / **Four Directions Teachings** /Name Circle warm up. Homework - open dialogue scenes for next class.

Class 4 Sept 13 **Four Directions Teachings** Give open dialogue assignment and start to prepare Note the questions to ask yourself in order to do the exercise. Assignment of roles from *farWel.* Skills workshop/ lean against warm up/ Homework: Make sure you have read selected pages of Ch 1 of TEAM and prepare first play improvisation presentations for class # 8.

Class 5 Sept 18 Lecture/discussion on the play and text *As Long as the Sun Shines video* (.Maslow; objective; victory statement). See a couple of open dialogue scenes. Practice open dialogue scenes. Homework: Read selected pages of CH 2 of TEAM.

Class 6 Sept 20 / Quiz on first play *fareWell*. **TEAM** Levels of emotion- social mask or tactic vs true emotional colour (Chapter 2 of TEAM) *As Long as the Sun Shines video* Open dialogue scenes.

Class 7 Sept 25 / Victory statements and objectives for first play how to analyze a character using first play example. / **improvescenes**. Start "my roommate failed to meet commitment" improvisation. **Students present open Dialogue scenes**

Class 8 Sept 27 *fareWell* **Improvisation Presentations** Skills Workshop. Finish *As long As the Sun Shines* video. Homework: **Assign** *fareWell* scenes for improve presentations. Read *fareWell*. Continue "My Roommate failed to meet commitment" improvisation.

OCTOBER

Class 9 Oct 2 "Massage release" warm up. Continue presenting "roommate failed to honour commitment" improvisation. Complete watching *As Long as the Sun Shines* ...watch "The Four Directions" in class if time permits and reflect on the video. Homework: 1. Continue to **prepare** *fareWell* scenes for presentations. 2. Read TEAM Ch. 3 for after the Oct mid- term break.

Class 10 Oct 4 intro lecture on **second script** View if need be and reflect and discuss. Workshop on skills time permitting.

Mid-Term Reading Week - no classes. Homework prepare your *fareWell* scenes for presentation.

Class 11 Oct 16 Skills workshop - emotional scoring exercise in class (Calm...startled or surprised...relieved) Exercises/discussion on second script

Class 12 Oct 18 Lecture on Set costume lighting design and technical theatre.

Class 13 Oct 23 **Workshop exercises and work on second script**

Class 14 Oct 25 lecture on *TEAM* and on *The Handbook* - "Action". **Finish the rest of the** *fareWell* **improve presentations.**

Class 15 Oct 30 Skills Workshop Stretch and co-ordination exercises/review Chapter 3 of *TEAM* first 3 chapters/"Caterer and Customer" improve with "endowments"/also a "parents set me up on a blind date lawn bowling" ex with "secret" to spice it up.. "Who What Where" Exercises in

Post-test on *Story* and *fareWell*. Also post journal writing tips. Homework Read *TEAM* Ch 4 for the 20th.

NOVEMBER

Class 16 Nov 1 Skills Workshop Homework - prepare your test answers for the play and the story (on the 13th) -Blake will lecture on test prep and journal writing. "Who, What, Where" non-graded presentations. Class discussion-real emotion in plays and who likes which play better-*farewel* vs The Rez Sisters.

Class 17 Nov 6 Skills workshop open dialogue scenes in class adding emotional scores Homework-read TEAM Ch 4 for the 22nd and prepare your answers for second script and *fareWell* test on the 19th.

Class 18 Nov 8 "Repeat sound and gesture" exercise (moment); Laban Exercise/lecture on journal writing with examples from our class. Homework; look for scene partner and scene for term 2. Also, prepare an emotional journey score for the 17th. Test on plays is next class **staged readings on second script presented.**

Class 19 Nov 13 **TEST** on *fareWel* and Story. Homework-prepare your emotional journey score for next class.

Class 20 Nov 15 Skills Workshop: Present emotional journey exercise. "Who, what, where" presentations are Nov 24 and 29 - open Dialogue evaluation is during the exam period... Homework: Read TEAM Ch 4 if you have not already done so. Test on *TEAM* is next class

Class 21 Nov 20 **Test on TEAM**

Class 22 Nov 22 **Skills Evaluation (Improv) Part 1** and find partners and scenes

Class 23 Nov 27 **Skills Evaluation (Improv) Part 2** and find partners and scenes for Part II.

DECEMBER

Class 24 Nov 29 Finalize Part II scenes/stories and partners for both Open dialogue and Winter Term scene.

Skills **Evaluation of Open Dialogue scenes** during Exam Period – Please See Exam Schedule posted on WebAdvisor. Note - Skills Evaluations will include both presentation and redirect.

Term II continues the work covered in term I while placing a greater emphasis on performing scripted work or stories.. Through lectures, readings, practical exercises and presentations, traditional indigenous teachings, wisdom and practices will form a pathway to established performance techniques. Focus will be placed on the application of the knowledge, skills and techniques of Term I.

JANUARY

Class 1 **Jan 8** Scene/Story work **Read assigned readings**

Class 2 **Jan 10** Scene/Story work **Read assigned readings**

TBA **Final date to withdraw without academic penalty**

Class 3 **Jan 15** Scene/Story work **Read assigned readings**

Class 4 **Jan 17** Scene/Story work. **Read assigned readings**

Class 5 **Jan 22** Scene/Story work **Read assigned readings**

Class 6 **Jan 24** Scene/Story work **Read assigned readings**

NOTE off book by Jan 29 ie. Know your lines for next class.

Class 7 **Jan 29** Scene/Story work **Read assigned readings**

Class 8 **Jan 31** Scene/Story work **Read assigned readings**

Class 9 **Feb 5** Scene/Story work **Read assigned readings**

Class 10 **Feb 7** Scene/Story work **Read assigned readings**

Class 11 **Feb 12** **Final Scene/Story Presentations**

Class 12 **Feb 14** **Finalize partners and projects for end of course presentations.**

Feb.	Week 5	Discuss Play by indigenous writer and other theatre issues
	Week 6	SCENE 1 PRESENTATIONS / Finalize New Scenes or stories and Partners
	Reading Week – No Classes	
	Week 7	Scene Work and exercises Essay on play by indigenous writer due.
March	Week 8	Scene Work and exercises
	Week 9	Scene Work and exercises
	Week 10	Scene Work
	Week 11	Scene Work
Mar	Week 12	Scene Work

Scene 2 TBA, see Exam Schedule

N.B. FINAL ACTING PAPER DUE in April for those who elected to write an essay. Date TBA

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 on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 19th (Donna-Michelle St. Bernard, playwright and arts administrator), Oct 17th, Nov 14th, Jan 16th, Feb 27th, Mar 13th. 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: **OT09** (Concourse Studio), **OT19** (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.**

HEALTH AND ACCESSIBILITY SERVICES

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. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. <http://www.uwinnipeg.ca/accessibility>

2018 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 **Monday, September 10, 2018, 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** and **Socials** as well as **DioFest** (a 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, tentatively scheduled for Mon Sept 17, 12:30-1:20 pm, Room OT10. 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>

When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***

FRIDAY, FEBRUARY 15, 2019 is the final date to withdraw without academic penalty from courses which begin September 4, 2018 and end April 5, 2019 (2018-19 Fall/Winter Term).

Please note that withdrawing before the VW date does not necessarily result in a fee refund.

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.