

THFM-1001-006 (6 credit hours)
INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2016/17
Tuesday/Thursday 11:30 am-12:45 pm
Room 0T09

Teaching Assistant: TBA

Instructor (Fall Term): Blake Taylor
Office: 4T04
Phone: 204 786-9953
E-mail: b.taylor@uwinnipeg.ca
Office Hours: Tu/ Th 13:00-13:45 and
by appointment.

Instructor (Winter Term): Shelagh Carter
Office: 4T08
Phone: 204-786-9489
Email: s.carter@uwinnipeg.ca
Office Hours: TBA

COURSE DESCRIPTION

This course is designed as an introduction to the basic concepts of theatre with an emphasis on the art and craft of the performer.

The course begins with basic acting exercises, including improvisation and movement work. These are designed to help the student develop the skills, which are the foundation of contemporary acting technique. In the second half of the course, the student applies these skills to scripted scenes. S/he must rehearse and perform two scenes drawn from the modern and/or contemporary theatre. Students will be required to keep a continuing analytical rehearsal journal for the duration of the course, which will form the basis of an essay on acting. The journal should chart the students' discoveries and experiences with acting and will be submitted to the instructor for review and feedback in Term 1 via Nexus Assignments and in term 2 directly to the instructor on April 4th. The stylistic form of the course and the scene work is Realism.

A central goal of the course is to enable students to create the look, sound, and feeling of real life under fictional circumstances. "Acting is real human behavior under fictional circumstances"; "The foundation of acting is the reality of doing." – Sanford Meisner

The student will also be introduced to various forms of modern drama and script analysis through viewing play productions (see below) and through an examination of three plays representing a range of modern and contemporary work: *The Curious Incident of the Dog in the Night-Time* adapted by Simon Stephens based on the novel by Mark Haddon, *fareWel* by Ian Ross, and *Goodnight Desdemona (Good Morning Juliet)* by Ann- Marie MacDonald.

The student's knowledge of these plays will be evaluated through written tests. In addition students will attend a production of *The Curious Incident of the Dog in the Night-Time* at the RMTTC. Students are strongly encouraged to take advantage of Winnipeg's vital theatre scene by attend professional theatre productions and the department's major productions.

TEXTS

Required:

Bond, Laura – *TEAM for Actors*

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

MacDonald, Ann- Marie - *Goodnight Desdemona (Good Morning Juliet)*

Ross, Ian - *fareWel*

Required Performances and Screenings outside of Class time:

Romeo and Juliet October 25th Room 1T15 7 PM (Film screening for **all sections** of Introduction to Theatre: Performance)

Othello November 1st. Room 1T15 7 PM

RMTTC Main Stage: *The Curious Incident of the Dog in the Night-Time* (Oct 20-Nov 12)

Recommended:

RMTC Main Stage Season

Reference Texts (not required)Meisner and Longwell, *Sanford Meisner on Acting*Bruder, et al. *A Practical Handbook for the Actor*Horvath, Mueller, Temchin. *Duo! Best Scenes for the 90's (Applause Books)*

Students may also be required to purchase additional scripts to support scene or project work later in the year.

MARK DISTRIBUTION

Performance Skills Evaluation (Fall term)	14%
Quiz, The Curious Incident (Sept. 22, 2015)	2%
Quiz, fareWel (Oct.13, 2015)	2%
Test: #1 – Curious Incident and fareWel (Nov.5, 2015)	10%
Test: #2 –TEAM for Actors/Handbook notes/Nexus Notes/ Class discussion/lectures	12%
Term 1 Journal (Submitted to Nexus)	5%
Term Total	45%
Scene One (Winter term) (Feb. 14 th & 16 th)	15%
Test: #3 – Goodnight Desdemona (Jan.17 th)	5%
Acting Essay (Due Apr 04, 2017)	10%
Scene Two (March 28 th & 30 th)	20%
Class Participation (2 nd term)	5%
Term Total	55%
TOTAL T1 and T2	100%

All work submitted for evaluation must be either typed or text processed. E-mail submissions will **NOT** be accepted.

CLASS PARTICIPATION

Class participation includes:

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

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

Assignments 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. 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

During the Winter Term 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. 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 with their partner will be asked to withdraw from the course. This includes all classes and out of class rehearsals. This provision has been established to protect the educational interests of scene partners and other classmates. **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 acting essay, worth 10% of the final course mark. In term 1 please submit bi-weekly via Nexus Assignments and in term 2 directly to the instructor on April 4, 2017. Individual meetings with the instructor will be arranged in both first and second term to discuss the journal and progress in the course.

SCENE GRADING CRITERIA

1. Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
2. Is your character interacting impulsively with the other character(s) moment to moment (i.e. is the scene a "pinch/ouch" ping pong game?)?
3. Is your character reacting with a point of view and an attitude? (Vulnerability)
4. Does the character have a logical "through line" where required?
5. Are you meeting particular demands of the script? For example:
 - special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
 - special style requirements (depth of character for realism and naturalism, stepping in and out of character for didacticism, massive variety and the surprise use of pauses for absurdism, ease in breaking the fourth wall for feminism, etc.)
6. Is there sufficient **commitment** to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)
7. Are the numerous shifts in action occurring clearly?
8. Are you taking advantage of the ironies available in the scene?
9. Is there progression in the scene, i.e. does something change?
10. Is the tension (leading to conflict) strong and clear?
11. Can we hear you comfortably?
12. Are the stakes sufficiently high to make the scene exciting?
13. Is the physical world in which the scene takes place used to strengthen the action?
14. Are the actor's voice, body, and inner impulse in harmony? (Unity)
15. Is the actor using her/his body effectively to carry the action of the scene? (Physical character, blocking and physicalization of action)
16. **Is the actor avoiding such pitfalls as:**
 - **Histrionics**
 - **sustained shouting**
 - **mugging**
 - **acting in a bubble**
17. Is the actor willing and able to **make effective use of direction**?

NOTE: The list above is a summary of the key considerations, which regularly arise when qualified adjudicators evaluate scene work. At various stages of training, some of these considerations may be weighted above others. However, it is difficult, at any point, to ignore any of the above criteria, particularly when some of the performers are achieving mastery in an area where others are not.

OUTCOMES

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 at 1:00. 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 1:00 pm will be marked late and may have to wait for an appropriate moment to be included in the class's activity.

September

Sept. Tu6 Course and instructors introduction and outline review / Skills Workshop/ Homework Read *TEAM* and Nexus and prepare for "why I am taking this course" Get *CURIOUS* and read it soon

Th8 "Why I am Taking this Course" interviews and "Listening" exercise with TA. Open Dialogue exercise started. Discuss acting issues when playing a scene. Read *TEAM* Ch 1 for next class. Also read *Curious* for the 15th.or sooner.

Tu13 *The Curious Incident of the Dog in the Night Time* Introduction/ /Discussion: actor vs acting training /. Connect *Curious* to *TEAM*: "Objectives" / Name Circle warm up. Give open dialogue assignment and start to prepare. See a couple of open dialogue scenes. Homework - brush up your open dialogue scenes for next class...

Questions you must answer,,,who am I ? etc.

Th15 Curious Quiz /Assignment of roles from *Curious for presentation on the 20th*./Skills workshop/ lean against warm up/ Homework: Read TEAM CH2 for the 22nd and prepare *Curious* improvisation presentations for Sept. 22.

Tu20 Lecture on *CURIOUS* and *TEAM*: Maslow; objective; victory statement. Students present open dialogue scenes.

Th22 Curious Improvisation Presentations / TEAM Levels of emotion- social mask or tactic vs true emotional colour (Chapter 2 of *TEAM*)

Tu27 Intro lecture on *fareWel - As Long as the Sun Shines video/* Victory statements and objectives for *Curious*, how to analyze a character/continue improve presentations. Analyzed *Curious* (Skills workshop) perhaps start "my roommate failed to meet commitment" improvisation.

Th29 Skills Workshop. Finish *As long As the Sun Shines* Homework: **Assign fareWel scenes** for improve presentations. Read *fareWel* . Possibly start "My Roommate failed to meet commitment" improvisation.

October

Oct. Tu4 "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 *fareWel* scenes **for presentations**. 2. Read *TEAM* Ch. 3 for after the Oct mid- term break. 3. Finish reading *fareWel* Quiz Oct 18

Th6 *The Four Directions* and *fareWel*. View if need be and reflect and discuss. Workshop on skills time permitting.

11-13 Mid-Term Reading Week - no classes. Homework prepare your *fareWel* scenes for presentation.

(Oct 12 Curious Incident Opens)

Tu18 fareWel Quiz Skills workshop - emotional scoring exercise in class (Calm...startled or surprised...relieved)

Th20 Possible Lecture on Design/technical theatre

(Oct 25 Romeo and Juliet showing 7 PM 1T15-REQUIRED)

Tu25 fareWel staged readings presented

Th27 lecture on *TEAM* and on *The Handbook* - "Action". Finish the rest of the *fareWel* improve presentations.

November

(Nov 1 Othello showing 7 PM 1T15 REQUIRED)

Nov Tu1 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 pairs (2 groups; some with the TA.

Post-test on *Curious* and *fareWel*. Also post journal writing tips. Homework Read *TEAM* Ch 4 for the 22nd.

Th3 Skills Workshop Homework - prepare your test answers for the 2 plays (on the 15th) - 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 *Curious*.

Tu8 Skills workshop open dialogue scenes in class adding emotional scores Homework-read *TEAM* Ch 4 for the 22nd and prepare your answers for *Curious* and *fareWel* test on the 15th.

Th10 "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

Tu15 **TEST on *Curious* and *fareWel*** Homework-prepare your emotional journey score for next class.

Th17 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

Tu22 **Test on *TEAM***

Th24 **Skills Evaluation (Improv) Part 1** and find partners and scenes

Tu29 **Skills Evaluation (Improv) Part 2** and find partners and scenes

December

Dec Th1 Finalize Term 2 scenes 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.

READING ASSIGNMENTS

Read Nexus News and Content postings before every class.

TEAM Chapter 1 (see Nexus) by Sept 12

Read *The Curious Incident* by Sept 15 for **quiz**

Read *TEAM* Ch 2 (See Nexus) for Sept. 22

Read *fareWel* for **Quiz Oct 18**

Read *TEAM* Ch 3 (See Nexus) for Oct 27 or earlier if possible.

Read *TEAM* Ch 4 (See Nexus) for Nov. 22 **test on all 4 chapters**

Winter Term: Shelagh Carter (subject to change)

DATE	CLASS ACTIVITY	DEADLINE
January 5	Review 2 nd term schedule	Confirm assigned scenes
January 10	Present your instrument	
January 12	Present your instrument	Assign "Goodnight Desdemona"
January 17	Quiz: "Goodnight Desdemona"	Analyzing / Discussion "Goodnight"
January 19	Simple Scene Lecture	Partner work scenes
January 24	Scene work	
January 26	Scene work	
January 31 February 2	Scene work Scene work	Off Book
February 7	Dress rehearsal ½ class	Props, costume, set confirmed
February 9	Dress rehearsal ½ class	Props, costume, set confirmed
February 14 February 16	Present Scenes First Group Present Scenes Second Group	
February 19-25	Reading Week	
February 28	Lecture Transitive Verbs Analyzing the Scene Work Continues	Scene Partners Decided; Second Scene selection discussed
March 2	Scene work starts	Scenes chosen

March 7	Scene Work	
March 9	Scene Work	
March 14	Scene work	Off book
March 16	Scene work	
March 21	Dress rehearsal ½ class	Props, costume, set confirmed
March 23	Dress rehearsal ½ class	Props, costume, set confirmed
March 28	Present Scenes First Group	
March 30	Present Scenes Second Group	
April 4	Review / Assign Meetings with Prof.	Final Acting Paper Due

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 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 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.

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.