

THFM 1001-001 (6 credit hours)

INTRODUCTION TO THEATRE: PERFORMANCE

2012/13
Mondays 8:30-11:20 am
Room 0T09

Instructor: Christopher Brauer
Office: 4T09
Phone: 786-9006
Email: c.brauer@uwinnipeg.ca
Office Hours: MWF 11:30am-12:30pm (or by appt.)

COURSE DESCRIPTION

THFM-1001: INTRODUCTION TO THEATRE: PERFORMANCE is designed as an introduction to the basic concepts of theatre with an emphasis on the art and craft of the performer. While the emphasis will be on the development of acting technique, this course is an introduction to theatre in the grander sense, and so time will be spent examining the interrelationship between the various creative roles in the theatre, as well as developing a process of textual analysis from the perspective of an interpretive artist and introducing the student to a small sampling of dramatic literature: specifically *Tough* by George F. Walker, *The Seagull* by Anton Chekov and *Top Girls* by Caryl Churchill. The student's understanding of these plays 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 one improvised presentation and one monologue presentation based on improvisational principles. In the Winter Term the students will carry-over this improvisational approach and integrate it into the practice of doing scripted scene-work. Students will be required to rehearse and to perform two scenes 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 go on three field trips to experience live theatre. In the first term we will attend *Good Intentions* at the Winnipeg Jewish Theatre (Tuesday, October 15). In second term we will attend *The Seagull* (Tuesday, January 25), a part of ChekhovFest at the MTC Tom Hendry Warehouse Theatre, and then Theatre Project Manitoba's *Sargent and Victor and Me* (Tuesday, March 4) in the Asper Centre for Theatre and Film (UW Theatre Building). Attending these three evenings of theatre is a course requirement.

Mandatory midterm "one-on-one" interviews will be held during the midterm exam period. Mandatory final "one-on-one" interviews will be held in the exam period at the end of the year. 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*

Chekhov, Anton. *The Seagull* (trans. David French)

Churchill, Caryl. *Top Girls* (Methuen Student Edition)

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. The first two are improvisational in nature – Improvisational Performance 1 (M Oct 21), and Monologue Performance (Thurs Nov 28). In the winter term there will be **two Scene Presentations** (M Feb 10 & M Mar 31). The material for these will be taken from the modern/contemporary canon.
- **Written** Each student will prepare a **written analysis** of their two scenes and of *Top Girls*. This analysis 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. Dates: M Feb 10 (Scene 1), M Mar 3 (*Top Girls*), M Mar 31 (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. Date: M Mar 31.
- **Quizzes** There will be one (1) test and five (5) quizzes during the year to evaluate students' understanding of the material covered (including the 3 plays attended). These will focus on comprehension from the ACTOR'S point of view. Dates: M Oct 28 (Readings Test), M Nov 11 (*Tough Quiz*), M Nov 25 (*Backwards and Forwards Quiz*), M Jan 6 (*The Seagull Quiz*), M Feb 24 (*Top Girls Quiz*), M Mar 24 (*Practical Handbook Quiz*).

MARK BREAKDOWN

5%	Readings Test
15%	Quizzes 5 X 3%
5%	Improvisational Performance
10%	Monologue with active partner Performance
P/F	Monologue first pass (prepared, rehearsed, off-book)
5%	Term 1 Participation
P/F	Scene 1: First Pass (prepared, rehearsed, off-book)
15%	Scene 1 Final Pass
5%	Scene 1: Play/Scene Analysis
P/F	Scene 1: Peer Evaluation
P/F	Scene 2: First Pass (prepared, rehearsed, off-book)
20%	Scene 2 Final Pass
P/F	Scene 2: Peer Evaluation
5%	<i>Cherry Orchard</i> Play/Scene Analysis
10%	Process Paper including Scene 2 Play/Scene Analysis
5%	<u>Term 2 Participation</u>
100%	TOTAL (40% in term 1)

*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
- 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 ground 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 9	<ul style="list-style-type: none"> Warm-up, introductions, review course outline, attend to class administration. Establish first principles. Exercises and improvisations. Assign <i>Experiencing Theatre</i> for next week (M16) 	
	M 16	<ul style="list-style-type: none"> Exercises (Faces) & Rules Assign <i>The Actor</i> for next week (M23) 	<ul style="list-style-type: none"> Discuss <i>Experiencing Theatre</i>
	M 23	<ul style="list-style-type: none"> Exercises (Making Contact) & Rules Assign <i>The Director</i> and <i>The Designer</i> for next week (M30) 	<ul style="list-style-type: none"> Discuss <i>The Actor</i>
Guest Instructor	M 30	<ul style="list-style-type: none"> Exercises & Improvisations Assign Improvisational Performance 1 (M Oct 21) Assign <i>The Playwright</i> (M8) Assign: Find 20th or 21st century monologue (M Oct 28) – must be age appropriate, but not necessarily gender accurate. Must be from a play (not a film). Must be (or be edited to be) no longer than 2.5 minutes in length. 	<ul style="list-style-type: none"> Discuss <i>The Director</i> and <i>The Designer</i>

October	M 7	<ul style="list-style-type: none"> Exercises and Improvisations Assign <i>Understanding the Play and Interpreting the Play</i> for 2 weeks hence (M21) 	<ul style="list-style-type: none"> Discuss <i>The Playwright</i>
	M 14	<ul style="list-style-type: none"> THANKSGIVING. NO CLASS. Make-Up: W Nov 27. 	
	T 15		<ul style="list-style-type: none"> Attend <i>Good Intentions</i> at Winnipeg Jewish Theatre – Asper Campus. 8pm
	M 21	<ul style="list-style-type: none"> Assign <i>Backwards and Forwards</i> for M Nov. 4. Assign: <i>Something Fantastic</i> (M Oct 28) 	<ul style="list-style-type: none"> Present Performance Project 1 Discuss <i>Understanding the Play and Interpreting the Play</i>
	M 28	<ul style="list-style-type: none"> Exercises Assign <i>Tough</i> by George F. Walker for M, Nov. 18 Approve monologues and Assign partners Assign Monologue Performance (Thurs Nov 28) 	<ul style="list-style-type: none"> Present ½ <i>Something Fantastic</i> Test on the readings to date.
November	M 4	<ul style="list-style-type: none"> Exercises Assign First Pass of monologue Nov 18 & 25 	<ul style="list-style-type: none"> Present ½ <i>Something Fantastic</i> Discuss <i>Backwards and Forwards</i>
	M 11	<ul style="list-style-type: none"> REMEMBRANCE DAY. NO CLASS. Make-Up: Th Nov 28 	
	M 18	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Present 1st pass of monologue Content Quiz: <i>Tough</i> Begin script analysis of <i>Tough</i>
	M 25	<ul style="list-style-type: none"> Exercises 	<ul style="list-style-type: none"> Present 1st pass of monologue Continue script analysis of <i>Tough</i>
	W 27	<ul style="list-style-type: none"> Exercises and technique 	<ul style="list-style-type: none"> Finish script analysis of <i>Tough</i> Quiz: <i>Backwards and Forwards</i>
	Th 28	<ul style="list-style-type: none"> Assign: read <i>The Seagull</i> for M, Jan. 6. Assign: read <i>A Practical Handbook for the Actor</i> for M, Jan 6. 	<ul style="list-style-type: none"> Present Monologue Performance with Active Listener.
December	TBA	<ul style="list-style-type: none"> One-on-one interviews beginning at 9:00 a.m. 4T09 	
		<ul style="list-style-type: none"> HOLIDAYS. NO CLASSES. 	
January	M 6	<ul style="list-style-type: none"> Exercises & Repetition Do Play/Scene analysis of scene from <i>The Seagull</i> – focus on beats, tactics, obstacles, objectives Assign Scene 1, read, 	<ul style="list-style-type: none"> Content Quiz: <i>The Seagull</i> Discuss <i>The Seagull</i> Discuss <i>A Practical Handbook for the Actor</i>

		understand, read play by M13 - off-book M27 <ul style="list-style-type: none"> • Assign Scene 1 Play/Scene Analysis due M, Feb. 10 	
	M 13	<ul style="list-style-type: none"> • Scene 1 improvisations • Scene technique – 1st lines 	<ul style="list-style-type: none"> • Continue <i>Practical Handbook</i> discussion.
	M 20	<ul style="list-style-type: none"> • Scene 1 improvisations • Scene technique – 1st lines 	<ul style="list-style-type: none"> • Continue <i>Practical Handbook</i> discussion.
	T 21	<ul style="list-style-type: none"> • COURSE WITHDRAWAL DEADLINE. 	
	M 27	<ul style="list-style-type: none"> • Scene rehearsal for those not doing 1st Pass 	<ul style="list-style-type: none"> • Scene 1 off-book • Scene 1 First Pass 1/2
	T 28		<ul style="list-style-type: none"> • 7:30pm Attend <i>The Seagull</i> and talkback at MTC Tom Hendry Warehouse
February	M 3	<ul style="list-style-type: none"> • Scene rehearsal for those not doing 1st Pass 	<ul style="list-style-type: none"> • Scene 1 First Pass 1/2
	M 10	<ul style="list-style-type: none"> • Assign Scene 2 – read, understand and read play by M24. First Pass on M, Mar 10. • Assign Process Paper including Play/Scene Analysis (due March 31, 2014) • Assign: read <i>Top Girls</i> by M, Feb 24 	<ul style="list-style-type: none"> • Present Final Pass: Scene 1 • Scene 1 Play/Scene Analysis due
	M17	<ul style="list-style-type: none"> • READING WEEK 	
	M 24	<ul style="list-style-type: none"> • Scene 2 improvisations • Assign <i>Cherry Orchard</i> Play/Scene Analysis due M, Mar 5 	<ul style="list-style-type: none"> • Content Quiz: <i>Top Girls</i> • Discuss <i>Top Girls</i>
March	M 3	<ul style="list-style-type: none"> • Scene 2 improvisations – 1st lines 	<ul style="list-style-type: none"> • <i>Top Girls</i> Play Scene Analysis due
	T4		<ul style="list-style-type: none"> • Attend <i>Sargent and Victor and Me</i> at Theatre Projects Manitoba (Student night tix \$10 – Season Pass for both shows \$20)
	M 10	<ul style="list-style-type: none"> • Scene 2 improvisations – 1st lines 	<ul style="list-style-type: none"> • Scene 2 First Pass – off-book • Scene 2 Play/Scene Analysis due
	M17	<ul style="list-style-type: none"> • In class rehearsal 	
	M 24	<ul style="list-style-type: none"> • In class rehearsal 	<ul style="list-style-type: none"> • Final Quiz: <i>Practical Handbook for the Actor</i>
	M 31		<ul style="list-style-type: none"> • Final Scene 2 Presentation • Process Paper due.
April	TBA	<ul style="list-style-type: none"> • One-on-one interviews beginning at 9:00a.m. 4T09 	

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 in out-of-class rehearsals are of the utmost importance. Unexcused absences from lecture, lab, or out-of-class rehearsal will be penalized at a rate of 1% per instance. Unexcused lateness for lecture, lab, or out-of-class rehearsal 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 will 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 18, Oct 23, Nov 13, Jan 15, Feb 12, Mar 12. 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.

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.**

ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 11, 2013, 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.

SERVICES FOR STUDENTS WITH DISABILITIES

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

BUILDING SECURITY

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 a.m.-5:30 p.m. weekdays. Students are permitted to be in the building between 8:00 a.m. and 10:00 p.m. 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 *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.

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines, or chemical sensitivities.

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 section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

TUESDAY, JANUARY 21, 2014 is the final date to withdraw without academic penalty from courses which begin in September 2013 and end in April 2014 (2013/14 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.