

THFM-3101-001 (6 credit hours)

ACTING III: GENERAL

Fall/Winter, 2013/ 2014
MWF 9:30 am - 11:20 pm
Room 2T05

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Office Hours: Tu,Th 1:30-2:15 by appointment

COURSE DESCRIPTION

This course further develops the work of THFM-2101 Acting Theory and Practice. Through a series of workshop exercises and scripted and non-scripted presentations, students will develop and apply a range of approaches to actor development, rehearsal technique, style, character, and performance. The goal of the course is to build a foundation which will enable students to take charge of their continuing development as actors. Written work will be used to solidify students' knowledge and understanding of the actor's technique including the function and value of acting exercises. Self-analysis, learning from practice and reflection, learning from the work of fellow students, script analysis, and taking direction will be significant elements of training. Some attention will be paid to auditions, résumés, and other aspects of an actor's career development.

Rehearsals

During both terms students will be required to take part in continuous, ongoing exercises and rehearsals with classmates outside of class time. This requirement will involve a minimum of four hours per week preparatory work outside of class and rehearsal will be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor.

The student must assume responsibility for his/her own advancement in insight and technique, and must keep a journal to make that assumption more coherent and effective. Students should be prepared to allot adequate hours outside of class time on a weekly basis for reading, rehearsal of exercises and scenes, and journal writing. Students are responsible to find their own scripts for major scene presentations and to submit their choices to the instructor for approval in advance of the beginning of rehearsals.

A schedule of reading requirements is below.

N.B. Students will keep a journal of analytical reflections on the readings, class lectures and exercises, and rehearsals and presentations. Script analysis will be included in journal entries. Constructive critiquing and analyses of both his/her own and classmates work and progress is expected. **"The focus will be on what you are learning that is – or may be – useful to you as an actor."** Journal submissions (500-600 words) are to be sent every second weekend to the course's Nexus address and must include the following information:

Student's Name
Journal # (1-12)
Dates being covered
Pages being covered

Analytical Journal Instructions

When writing your bi-weekly journal, ask yourself "what specifically did I find useful about the classes and readings that I think I can apply (or have found I can apply) to my acting?"

There are two main parts to your journal.

1. **Readings:** Mention all of the main points that the readings discuss and comment on them. If you find them of value, i.e. things that you can apply to your acting, then explain why or how you apply them or how you intend to apply them. If you are not ready to use an idea, exercise or concept, at least try to explain it's intended use or value and add why you think you are not able to apply it or master it at this time. Concrete examples are always worth extra marks as are connections to other writing or class work.

2. **Class exercises, comments, and lectures:** As we do exercises (including scenes) in class, I will intertwine comments, concepts, techniques, and practical acting advice. Often I will explain the purpose of exercises we do in class. Your journal should briefly recall the exercises we did in class and if you find them useful you should explain how or why you think they can help you as an actor. Any examples of how the exercise applies positively to your work (or that of another actor) should be stated. The same applies to any concepts or acting principles or practical recommendations that I or classmates provide. If there are concepts, exercises, etc. that you are not ready to apply, try to explain the purpose of the exercise or concept and perhaps provide an analysis of why you are not able to apply it at this time. You may wish to ask some questions of me or of yourself. Again, examples and connections to other sources of learning are given positive recognition.

Students are encouraged to engage in and continue a program of reading in the literature of acting to gain insight into the problems encountered in the practical work of the course.

Topics to be covered include:

- taking direction
- analyzing the script
- developing character arc or progression
- bringing truth to the work
- using the environment
- accessing emotion
- harnessing imagination to enrich the performance
- physicalizing the character and the scene
- understanding style
- embodying style
- working with the director/fellow actors
- understanding process and protocol
- using props
- mastering auditions
- mastering etiquette

PREPARATION AND PROTOCOL

The standards of the profession are expected in terms of discipline and commitment. This means that everyone must arrive on time (which means early) and be prepared mentally, emotionally, and physically to begin work immediately.

Teacher and students are responsible for a creative, supportive, and protective atmosphere in order to best serve the work. While the work in class may be exciting at times, students are reminded that **respect for the work, fellow students, and the instructor is always expected**. Socializing before and after classes or rehearsals and performances is part of the actor's etiquette, but **quiet, listening, focus, and attention during classes, rehearsals, and presentations are absolutely necessary**. **Students unable to comply will be asked to withdraw from the course**. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any antagonism, personal or artistic differences, temperaments, and idiosyncrasies. Students are strongly encouraged to speak with the instructor immediately if any concerns arise about activities or climate associated with the class.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). Students are required to keep the room clean and put away all props/rehearsal items used.

NB. In the interest of safety and in recognition of the uniquely interdependent nature of theatre, students with physical or psychological conditions that may affect the work and /or the progress of the class must report these to the instructor at the outset of the course.

TEXTS**Required**

Respect For Acting by Uta Hagen
The Body Speaks by Lorna Marshall

Reference

The Actor and the Target by Declan Donnellan
Acting with Style by Harop and Epstein
 Various Playscripts, TBA

Note: Students will be required to prepare a professional format photo/résumé.

MARK BREAKDOWN**Fall Term:**

Lab Work and Presentations (scheduled individually)..... 10%
 Scene Presentations (Oct. monologue, 10% / Nov. scene, 10%)..... 20%
 Journals (evidence of reading and attention to class work and perceptiveness)..... 10%

Winter Term:

Lab Work and presentations (scheduled individually)..... 10%
 Scene Presentations (Feb.15% / March 25%)..... 40%
 Journals (evidence of reading and attention to class work and perceptiveness)..... 10%

TOTAL **100%**

Failure to hand in a journal will be penalized .5% of the final grade per week.

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 papers will be penalized at the rate of 1% per day (weekends excluded). For example, if your essay is given a mark of 70% and it is a week late, you would receive 65%. The mark would then be converted based on its value out of 100. Papers will **NOT** be accepted after the final deadline of **APRIL 15, 2013.**

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.

SCHEDULE

Subject to revision by the instructor.

Fall

Sept 4-6 Orientation. **pick Monologues**, movement work / begin 2 Minutes ex
 Sept 9-13 Rehearse Monologues / movement work / 2 Minutes ex
 Sept 16-20 Rehearse Monologues / 2 min present / movement work
 Sept 23-27 Rehearse Monologues / 2 min present / movement work
 Sept 30-Oct 4 Rehearse Monologues / 2 min present / movement work

Oct 7-11 **Present Monologues** / Begin scene rehearsals / 2 min / movement
Oct 14 Thanksgiving, no classes (Make-Up Date: Wed, Nov 27)
 Oct 16-18 Scene rehearsals / Hagen ex's / movement work
 Oct 21-25 Scene rehearsals / Hagen Work / movement work
 Oct 28-Nov 1 Scene rehearsals / Hagen ex's / movement work

Nov 4-8 Scene rehearsals / Hagen Work / movement work
Nov 11 Thanksgiving, no classes (Make-Up Date: Thurs, Nov 28)
 Nov 13-15 Scene rehearsal
 Nov 18-22 Scene rehearsal
 Nov 25 **Present Scenes**
 Nov 27 No class due to rehearsals in term 2
 Nov 28 No class due to rehearsals in term 2

Winter

Jan 6-10 Pick scenes / Hagen phase 2 / movement / rehearsal
 Jan 13-17 Hagen ex's / found characters / sc rehearsals
 Jan 20-24 Hagen/movement/rehearsal
Jan 21 Final date to withdraw without academic penalty
 Jan 27-Jan 31 Acting ex's / movement / rehearsals / **Scene Presentation Jan 31**

Feb 3-Feb 7 Begin work on final project
 Feb 10-14 Rehearsal work on final project
Feb 17-21 Spring Break, no classes
 Feb 24-Feb28 Rehearsals / ex's / movement. **Students must be off book by Friday March 7**

Mar 3- Mar 7 Rehearsals / ex's / movement
 Mar 10-14 Rehearsal
 March 17 Monday: Rehearsal (class time) / evening rehearsal, 5:30-10:30 pm
 March 19 Wednesday: Rehearsal(class time)

We move into Theatre 1T15 on Friday, March 21.

March 21	Friday: Rehearsal (class time) / evening rehearsal, 5:30-10:30 pm
March 23	Sunday: Daytime rehearsal, 10:00 am - 6:00 pm
March 24	Monday: Rehearsal (class time) / evening rehearsal, 5:30-10:30 pm
March 25	Tuesday: Evening rehearsal, 5:30-10:30 pm
March 26	Wednesday: Rehearsal (class time) / evening rehearsal 5:30-10:30 pm (scenes)
March 27	Thursday: Evening rehearsal, 5:30-10:30 pm
March 28	Friday: Rehearsal (class time) / evening rehearsal 5:30-10:30 pm
March 29	Saturday: Tech/Dress Rehearsal: 11:00 am-5:00 pm EVENING PRESENTATION: 6:00 pm call for 7:00 pm curtain

Note: Students will be scheduled specifically for rehearsal presentations and exercise presentations.

NB:

March 17, 21, 23, 24, 25, 26, 27, 28, 29 include rehearsals outside of normal class hours.

March 29 is technical and dress rehearsal 11:00 am-5:00 pm. Show call is at 6:00 pm for 7:00 pm show.

Students are required to attend these rehearsals and the performance

READING SCHEDULEFall Term**Sept 4-6**

Choose a monologue right away. **NB: TOP PRIORITY**

The Body Speaks, Preface and Intro

Respect For Acting, Introduction

Sept 9-13

Begin monologue rehearsal presentations in class

Body, Connecting to the Body: pp. 9-21

Respect, pp. 81-94. **NB TOP PRIORITY**

Sept 16-20

Body, pp. 22-35

Respect, pp. 11-22

Sept 23-27

Look for scene (script or devised)

Body, pp. 36-51

Respect, pp. 23-34

Sept 30-Oct 4

Look for scene for Oct 11 rehearsal start (script or devised)

Body, pp. 53-69

Respect, pp. 46-52

Oct 7-11

Scene has been chosen; work begins

Body, pp. 71-86

Respect, pp. 95-101 and 52-60

Oct 16-18

Body, pp.86-99

Respect, pp. 102-105 and 60-65 and 119-123

Oct 21-25

Body, pp. 99-110

Respect pp.65-68 and 106-111

Oct 28-Nov 1

Body, pp.111-124

Respect, 68-72 and 112-118

Nov 4-8

Pick January scenes for self- rehearsal over break

Nov 12-16

Off Book Nov 19 for November scene presentation

Nov 18-22 and 25-28

Nov 28 must have picked scene and partner for January scene

Winter Term

Jan 6-10

Pick Scenes for Feb 8 presentation

Body, pp. 124-134

Respect, pp. 72 -77

Jan 13-17

Body, pp. 137-151

Respect, pp. 124-138

Jan 20-24

Body, pp. 151-160

Respect, pp. 139-151

Jan 27-31

Body, pp. 161-179

Respect, pp. 152-157

Feb 3-7

Body, pp. 179-185

Respect, pp. 158-173

Feb 10-14

Body, pp. 185-200

Respect, pp. 174-183

Feb 17-21

Body, pp. 200-205

Respect, pp. 184-190

Feb 24-28

Body, pp. 207-218

Respect, pp. 191-199

Off Book by March 9th

March 3-7*Respect*, pp. 200-216**NB. MUST BE OFF BOOK BY MARCH 9th****March-10-14***Respect*, pp. 217-223**SCENE GRADING CRITERIA**

1. Are you meeting the particular physical, vocal, and style demands of the director and 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.)
 - the director's interpretation of the script
2. Is your character effectively fulfilling her/his function in the script?
3. Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
4. Is your character interacting impulsively with the other character(s) moment to moment (i.e. is the scene a "pinch/ouch" ping pong game?)?
5. Is your character reacting with a point of view and an attitude? (Vulnerability)
6. Does the character have a logical "through line" where required?
7. Is there sufficient **commitment** to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)
8. Are the numerous shifts in action occurring clearly?
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. **Willingness and ability to make effective use of direction is a major consideration in grading.**

NOTE: The list above is a summary of the key considerations which regularly arise when qualified people 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.

Welcome to Acting III !

This is the capstone course in the three-year theatre degree with specialization in acting and I am pleased to have the opportunity to work with you.

You are entering a new level of commitment to acting. This means that you will experience challenges and frustrations as part of your journey. You will practice skills where you already have a beginning, and you will reach for new ones. I know that it is through your personal and creative dedication that you will move forward as actors and as an ensemble.

My approach is to build on your strengths and to invite you to gradually master your challenges.

I will treat you as young artists. That means that I will expect artistic initiative from you, and will work with what you give me. For an actor there is no waiting to be told what to do; instead there is doing with courage and conviction. Next comes responding to direction, going back to the drawing board and coming up with more. That is the pattern of the actor's work. Together with the director/coach the actor explores many possible choices and keeps throwing away the lesser and holding on to the best.

There is no formula for acting. It is an individual thing. Each actor must find his/her way to build on the accumulated knowledge and experience of others, and to respond to sources such as scripts/exercises/directors' notes/coaches' suggestions/and fellow players. That is why you will find that **teachable moments** will take precedence over schedules. There is no schedule for the development of an actor. There is no scheduled activity in a class worth more than an opportunity for an actor to learn and grow. The development of an actor is a series of experiences and a lot of reflection, hundreds of repetitions for practice and mastery, and some precious moments of true insight and growth.

My advice is to work with joy and take risks. When you fail, fail big. Remember, if you are not ready to look foolish you are not ready to be brilliant. So, take responsibility for your work and own what you do. That will take you far as an actor.

I look forward to learning from you and to joining you on your journey towards becoming all you can be as an artist and crafts person.

Above all, work with joy. Acting is play, and why else do we play but for the sheer joy of it?

– Blake

ATTENDANCE AND LATENESS (for 2nd- through 4th-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 rehearsal will be penalized at a rate of 2% per instance. Unexcused lateness for lecture, lab, or rehearsal will be penalized at a rate of 1% 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.

In performance courses that cast and rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.

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, playwrighting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (all areas), as well as students in: THFM-3101 Acting III: General, THFM-3110 Screen Acting, THFM-3701 Playwriting II, THFM-3801 Production II, and THFM-3920 Musical Theatre.** Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

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.