

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2018/2019
Mondays: 8:30am – 11:20am
Room OT09

Instructor: Tom Soares
Office: 4T06
Phone: 204-297-2727
Email: to.soares@uwinnipeg.ca
Office Hours: Tu, Th
11:30 – 12:30 and by appointment

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. While the emphasis will be on the development of acting technique, this course is an introduction to theatre in a larger sense. To that end, students will be introduced to the various creative roles in the theatre, as well as developing a process of textual analysis from the perspective of an interpretive artist. Students will also be introduced to a small sampling of dramatic literature: specifically *Princess Pocahontas and the Blue Spots* by Monique Mojica, *Tough* by George F. Walker, and *A Doll's House* by Henrik Ibsen. The students' understanding of these plays and other class readings will be evaluated through brief written quizzes.

In the Fall Term students will be introduced to the basics of modern acting technique with a major focus on improvisation. Additional work will include acting exercises, movement and vocal work and the basics of script analysis. Acting skills covered in the Fall Term will be evaluated through the presentation of a skills evaluation and a scene. In the Winter Term the students will carry-over this improvisational approach to character embodiment and increasingly more challenging dramatic narratives. Students will be required to rehearse and perform one monologue and one substantial scene selected from modern or contemporary works. In-class work will focus on script analysis, the development of acting technique, embodied action and rehearsal skills. **Students are required to bring a notebook and pencil to all classes and rehearsals.**

Over the course of the academic year, students will attend three (3) live productions. In the first term we will attend *Prairie Nurse* at Prairie Theatre Exchange (runs from Oct 4 - 21) and *Happy Place* at PTE (runs from Nov 8 – 18). In the second term we will attend *A Doll's House* at the Royal Manitoba Theatre Centre's Warehouse (runs Jan 31 - Feb 16, 2019). Attending these three evenings of theatre is a course requirement. Students are responsible for booking and attending the play well **BEFORE** the due date for class discussion.

Mandatory "one-on-one" interviews will be held at the end of each term during the exam period. 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/instructor 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.

REQUIRED 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*

Mojica, Monique. *Princess Pocahontas and the Blue Spots*

Ibsen, Henrik. *A Doll's House* (Dover)

Students will be required to read additional handouts provided by the instructor.

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

3 Professional Productions (see Class Schedule for details – ticket prices TBA pending group booking).

ASSIGNMENTS: A GENERAL OVERVIEW

Performance

There are four performance assignments in INTRO TO THEATRE: PERFORMANCE. In the fall term: Performance 1: Skills Evaluation (Oct 29), and Performance 2: Scene Pool Performance Project: (Dec 3). In the winter term: Performance Project 3: Monologue with emphasis on embodied action and character body (Feb 11) & Performance Project 4: Scene (Apr 1). The material for this scene will be taken from the modern/contemporary canon.

Written

There are two major written assignments. Each student will prepare a written **Monologue Analysis** of their Winter Monologue and a **Scene Process Paper** (including analysis of the final scene). The analysis process will be based on the methods addressed in *A Practical Handbook for the Actor*, *Backwards and Forwards* as well as further material provided by the instructor. These will be discussed further in class.

Due Dates for Monologue Analysis: Feb 11

Due Date for Process Paper and Scene Analysis: Apr 1.

Tests and Quizzes

There will be two 2 tests and four 4 quizzes during the year to evaluate students’ understanding of the material covered. These will focus on comprehension from the ACTOR’S point of view. Dates: Oct 15 (*Princess Pocahontas and the Blue Spots Quiz*), Nov 6 (*Tough Quiz*), Nov 26 (*Backwards and Forwards Test*), Jan 7 (*A Doll’s House Quiz*), Feb 25 (*Practical Handbook Test*), Mar 11 (*Actor’s Terminology Quiz*).

MARK BREAKDOWN

Fall Term:

Class Participation.....	5%
2 Quizzes at 2.5% each.....	5%
Performance 1: Skill Evaluation.....	5%
Performance 2: Scene Pool.....	10%
Backwards and Forwards Test.....	5%
 Fall Term Total.....	 30%

Winter Term:

Class Participation.....	5%
2 Quizzes at 2.5% each.....	5%
Monologue off-book.....	P/F
Monologue 1 st Pass (prepared, rehearsed, off-book).....	P/F
Performance 3: Monologue.....	15%
Monologue and Character Analysis.....	5%
Practical Handbook Test.....	5%
Scene (First Half) off-book.....	P/F
1 st Pass of Scene (prepared, rehearsed, off-book).....	P/F
Performance 4: Scene.....	20%
Scene Process Paper and Analysis	15%
 Winter Term Total.....	 70%

COURSE TOTAL 100%

*Regarding **Pass/Fail (P/F)**: All Pass/Fail components represent a portion of work that is to be done as part of a larger graded assignment. This is in place to ensure class productivity as a whole, so that students make regular progress, and so that students experience and understand the importance of the work as a process. In the Winter Term there are two Pass/Fail components connected to the Monologue presentation and an additional two connected to the Scene presentation. Failing one component will result in a **10% reduction** in your grade for that assignment. Failing two components will result in a **20% reduction** in your grade for that assignment.*

All work submitted for evaluation must be typed (font size 12 with 1.5 spaces between lines). E-mail submissions will **NOT** be accepted.

Note that **Reading Week is Oct 7 - 13th 2018 for the Fall Term, and Feb 17 - 23rd 2019 for the Winter Term.** No classes are scheduled during these periods.

CLASS PARTICIPATION

Class participation includes:

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

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations. Papers will **NOT** be accepted after the due date. Extensions may be granted but only BEFORE the due date and with a valid reason, at the professor's discretion. **N.B. It is the student's responsibility to retain a photocopy or virtual copy of ALL assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.**

Should a student be absent (unexcused) on the day of an assigned performance, the student will receive **0%** for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

DRESS REQUIREMENT: **All apparel must fit well, and allow for ease of movement

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering the studio. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
- No low-rise pants, overly baggy pants or street shoes or hats
- T-shirts or leotards (a fair bit of time may be spent on the floor so low-cut tops are a bad idea)
- Bare feet/dance shoes
- Hair tied back
- No jewelry
- No chewing gum

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

F Failing.

TENTATIVE SCHEDULE**Fall Term**

DATE	CLASS ACTIVITY	DEADLINE/ NOTES
Sept 10	-Review of Course Outline/Term Overview -Warm up -Improvisation/ Ensemble Work -Assign <i>Backwards and Forwards</i> (Due Oct 1). Test Nov 26.	
Sept 17	-Theatre Lecture: Theatre as Collaboration -Warm up. Release and Stretch. -Improvisation/ Ensemble Work	
Sept 24	-Theatre Lecture: The Stage and Superstition (including terminology) -Warm up: Stretch, Moving From Centre w/ Partner -Improvisation/ Ensemble Work Assign Reading of <i>Princess Pocahontas and the Blue Spots</i> (Due Oct 15)	

Oct 1	Theatre Lecture: <i>Backwards and Forwards</i> and Play Structure -Warm up: Movement and Breath and Sound -Improvisation/ Ensemble Work	
	Reading Week (No Classes) Oct 7 – 13	
Oct 15	-Quiz 1/Discussion and Lecture -Improvisation and Exercises	<i>Princess Pocahontas and the Blue Spots Quiz.</i>
	See <i>Prairie Nurse</i> at PTE Oct 4 – 21 (hold on to tickets)	
Oct 22	-Discuss <i>Prairie Nurse</i> - Assign Reading of <i>Tough</i> (Due Nov 5) -Warm up: Movement, Breath, Sound and Range -Improvisation and exercises	Bring your ticket stub & program to class.
Oct 29	-Warm up: Movement, -Performance 1: Skills Evaluation - Assign Scene Pool (Due Dec 3)	Present Skills Evaluation
Nov 5	-Quiz 2 - <i>Tough</i> Discussion and Lecture -Improvisation on Action: Phrasing -Work off your partner with text.	<i>Tough Quiz</i>
	See <i>Happy Place</i> at PTE Nov 8 – 18 (hold on to tickets)	
Nov 12	-Warm Up: Movement, Breath, Sound, Speech (warm up sequence complete) -Improvisations on Action: Integrated, Stillness, Peripheral.	
Nov 19	- <i>Happy Place</i> Discussion -Warm Up -Improvisations on Action: Movement Pathway and Properties. -Scene Rehearsal	Bring your ticket stub & program to class.
Nov 26	-Test 1: <i>Backwards and Forwards</i> -Scene Rehearsal	<i>Backwards and Forwards Test</i>
Dec 3	-Warm up -Performance 2: Scene Pool - Assign Reading of <i>Practical Handbook</i> and <i>A Doll's House</i> (for Jan 7) - Assign Monologue Search	Scene Pool Presentation
TBA	One-on-one meetings with instructor	

Winter Term

DATE	CLASS ACTIVITY	DEADLINE/ NOTES
Jan 7	-Quiz 3 - <i>A Doll's House</i> Discussion and Lecture - <i>Practical Handbook</i> Lecture (Test on Feb 25) - Assign Monologue (Due Feb 11) -Monologue Technique	<i>A Doll's House Quiz</i>
Jan 14	-Studies on Action: Swarming and Movement Pathway. -Monologue Technique and Exercises. -Character Body with Centres and Properties	

	-Assign Monologue and Character Analysis (Due Feb 11)	
Jan 21	-Warm Up -Studies on Action and Integration: Stacking. -Character Body with Properties -Monologue Technique and Exercises	Monologue off-book
Jan 28	-Warm Up -Monologue 1 st Pass Group A -Monologue Technique and Exercises	
	See RMTC's <i>A Doll's House</i> (Jan 31 – Feb 16)	Half of Class Monologue 1st Pass
Feb 4	-Warm Up -Monologue 1 st Pass Group B -Monologue Technique and Exercises - Distribute Peer Evaluation Forms (no grade. Just for info purposes)	Half of Class Monologue 1st Pass
Feb 11	-Warm up -Performance 3: Monologue - Note: Friday, Feb 15 is the final day to withdraw without academic penalty	- Monologue Presentation - Monologue and Character Analysis Due - Partner Evaluation 1 Due
	Reading Week (No Classes) Feb 16 – 22	
Feb 25	-Test 2 - Discuss <i>A Doll's House</i> Performance -Warm up - Assign Final Scene and Process Paper -Discuss Actor's Terminology (Quiz March 11) -Connecting with your partner	- Practical Handbook Test -Bring your ticket stub & program to class.
March 4	-Warm up -Scene Work and Exercises	- Scene (First Half) off-book
March 11	-Quiz 4 -Warm up -Scene Work and Exercises	- Actor's Terminology Quiz
March 18	-Warm up -Scene 1 st Pass Group A	- Half of Class 1st Pass of Scene (off-book)
March 25	-Warm up - Scene 1 st Pass Group B - Distribute Peer Evaluation Forms (no grade. Just for info purposes)	- Half of Class 1st Pass of Scene (off- book)
April 1	-Warm up -Performance 4: Scene -Course Debrief	- Final Scene Presentation Due - Partner Evaluation 2 Due - Final Process Paper and Scene Analysis Due - Schedule Year End Meetings
TBA	One-on-one meetings with instructor	

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: **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.**

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

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.