

THFM-1001-003 (6 credit hours)

INTRODUCTION TO THEATRE: PERFORMANCE

Fall/Winter, 2019-2020
Tuesdays/Thursdays, 10am – 11:15am
Room: 2T05

Instructor: Heidi Malazdrewich
Office: 4T08
Phone: 786-9489
E-mail: h.malazdrewich@uwinnipeg.ca
Office Hours: MW 1:30-4:30pm
Tuesdays 8:30-9:30am 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 the larger sense. Time will be spent examining the relationship between the various creative roles in the theatre.

The course begins with basic acting exercises, including improvisation and movement work. These are designed to help students develop the foundation skills of contemporary acting technique. In the second half of the course the students apply these skills to scripted scenes. Students must rehearse and perform two scenes drawn from modern and/or contemporary theatre. The stylistic form of the course and scene work is Realism. Students will be required to keep a continuing rehearsal journal for the duration of the course which will form the basis of an essay on acting. Students will also be introduced to various forms of modern drama and script interpretation through an examination of plays representing a range of modern and contemporary work. Classes will consist of lectures, group discussions, practical exercises and projects, and workshop sessions focussing on prepared performance material.

In terms of practical skills, the course objective is for students to be able to generate a dramatic action in a given circumstance in such a way that an audience believes it. In regards to analytical skills, the course objective is for students to be able to examine a script from the perspective of an interpretive artist.

REQUIRED TEXTS

Bond, Laura. Excerpts from *TEAM for Actors* (available on reserve at the library)
Bruder, et al. *A Practical Handbook for the Actor*
Nottage, Lynn. *Intimate Apparel*
Osawabine, Joe and Shannon Hengen. *Stories From The Bush*
Sandler, Kat. *Bang Bang*

Students may also be required to purchase additional scripts to support scene or project work later in the year. Students will be required to attend performances as part of this course and should be prepared to pay for tickets.

Students are required to bring a notebook and pencil to all classes and rehearsals.

MARK DISTRIBUTION

Performance Skills Evaluation	5%
Test One	10%
Scene One *Pass/Fail – First Pass (prepared, rehearsed, off-book) *Pass/Fail – Peer Evaluation	20%
Quizzes	10%
Test Two	10%
Scene Two *Pass/Fail – First Pass (prepared, rehearsed, off-book) *Pass/Fail – Peer Evaluation	20%
Script Analysis and Process Paper (Scene 1)	5%
Script Analysis and Process Paper (Scene 2)	10%
Class Participation	10%
TOTAL	100%

****Regarding **Pass/Fail**: 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. In addition, 25% of the scene mark will be based on work leading up to the performance.*

All work submitted for evaluation must be either typed or text processed.

ASSIGNMENTS:

*****A note about 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).

1. PERFORMANCE SKILLS EVALUATION- Due Nov. 5th

The Performance Skills Evaluation will be a short performance that will be centred around a content-less scene. The performances will be developed in class leading up to the evaluation as well as in rehearsal outside of class. The marking criteria will be based on performance skills developed in the first term. A marking breakdown will be provided to students prior to the Performance Skills Evaluation.

2. SCENE PRESENTATIONS- Due Jan. 28th or Jan. 30th and Mar. 24th and 26th

Students will be required to perform two scenes in the style of Realism. Both Scene Presentations will take place in the second term of the course. Students are asked to select their own scenes. All scene selections must be approved by the instructor by the dates stipulated in the course outline. The marking criteria for each Scene Presentation will be provided to the students prior to the final performance. All Scene Presentations are Pass/Fail.

3. Script Analysis and Process Paper- Due Feb. 6th and Apr. 7th

Students are asked to write a paper to accompany both of their scene presentations. One half the paper will be a detailed script analysis based on the methods outlined in *A Practical Handbook For The Actor* and the readings provided in class. The second half will outline the process of the actor in rehearsal and performance.

4. IN CLASS QUIZZES- Sept.12th, Nov. 12th, Feb. 11th

The following plays will be studied and used in the classroom:

- *Bang Bang* by Kat Sandler
- *New Brave World* by De-ba jeh-mu-jig (published in *Stories From the Bush*)
- *Intimate Apparel* by Lynn Nottage

The plays are to be read for the class in which they will be discussed, on this day a short quiz exploring your response to the play will take place. Quizzes will focus on details of each play including character names and attributes, plot points, and theatrical style.

5. TESTS Nov. 19th and Mar. 10th

Two tests will be administered throughout the course (one per term). Both tests will be written within class time. The content of the tests will be based on course readings, performances seen, in class exercises, and the production and design lectures.

CLASS PARTICIPATION

My hope is that everyone will come to class ready and willing to participate actively in class, group discussions, and exercises. Your attendance and active participation in sessions involving class presentations is especially appreciated and will be reflected in your participation grade. You are invited to submit a one-page self-assessment using the following criteria at the end of the course to help me make a fair determination of your mark:

Excellent (A range – 17-20): Contribute to almost every class discussion, active participation in all class exercises, and attentive listening. Offer questions and comments that generate discussion. Know the readings very well and reflect on the issues they raise. Make connections between readings and class exercises. All assignments submitted on time.

Good to very good (B range – 14-16): Same as “excellent” but less consistently.

Average (C range – 12-13): Speak up regularly but mainly offer points from the readings without your own insights. Generally demonstrate knowledge and comprehension of concepts but don’t connect concepts to your experiences. Most assignments submitted on time and participation in class exercises is mostly consistent.

Fair (D range – 10-11): Offer your own opinion without much connection to the readings. It’s hard to tell if you have actually done the readings. Few assignments submitted on time. Thoughtful participation in class exercises is sporadic.

Not satisfactory (F range - 0 to 9): Highly unlikely unless you don’t do the readings, don’t submit assignments on time, and don’t contribute to class discussion and exercises.

There is no penalty for shyness. While participation is valued, many people (myself included) are perfectly happy to talk when performing a teacher role but much less vocal when occupying a student role. Students who speak seldom in the large group can still earn a top participation mark by

contributing actively to small group discussions and being active participants in class exercise. If you are by nature very reserved, with the result that you rarely speak in class, you can still make valuable contributions to the course by bringing in resources and participating in small-group discussion and exercises. I will ask students to submit a self-assessment to assist with my determination of this mark.

Note: Permission to distribute this rubric was granted by Catherine Taylor from the Faculty of Education and Dept. of Rhetoric and Communications

REHEARSALS

During the Fall Term, students will be required to meet to practice the improvisational exercises and scene work 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 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 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.

Scenes must be approved by the instructor **PRIOR** to the start of the allotted rehearsal period.

SPECTATORSHIP

Students are required to purchase tickets to three selected professional performances as per the course schedule. Attendance at these performances is **mandatory**. The 2019/20 mandatory performances are:

- *No Foreigners*- presented by Prairie Theatre Exchange (Sept. 12th-14th, 2019)
- *Bang Bang*- presented by The Royal Manitoba Theatre Centre (Oct.2nd-19th, 2019)
- *Goodnight Desdemona (Good Morning Juliet)*- presented by Theatre Projects Manitoba (Jan. 31st- Feb. 15th, 2020).

Performances will be discussed in class as well as addressed in the in-class tests. Students are responsible for booking and attending the play well **BEFORE** the due date for the class discussion.

DRESS REQUIREMENT

****All apparel must 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
- In-door shoes are required
- Hair should be tied back
- No jewelry that might interfere with movement or create a safety hazard
- No chewing gum

SCENE GRADING CRITERIA

The list below 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.

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:
 - a) special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
 - b) 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, 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 physicalizing of action)

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.

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.

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.

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.

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.

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.

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.

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

F Failing.

TENTATIVE SCHEDULE (activities subject to change but deadlines are final)**Fall Term:**

Date	Class Activity	Deadline
Sept. 03	Course Introduction	
05	The Role of the Actor	
10	Warm-up Technique	
12	<i>Bang Bang</i> Discussion/ QUIZ #1	Read <i>Bang Bang</i> <i>Bang Bang</i> in class Quiz

*****Sept. 12th-14th attend a performance of *No Foreigners* at Prairie Theatre Exchange*****

17 *Bang Bang* Analysis/Workshop
 19 Improvisation
 24 Improvisation
 26 *No Foreigners* Discussion

Oct. 01 Intro to Content-less Scenes

*****Oct. 2nd -19th attend a performance of *Bang Bang* at The Royal Manitoba Theatre Centre*****

03 Physical Response
 08 Breath and Response
 10 Action and Breath

*****Oct. 15th and 18th No Classes Fall Reading Break*****

22 Listening and Breath
 24 *Bang Bang* Discussion
 29 Performance Skills Rehearsal
 31 Performance Skills Rehearsal

Nov. 05	Performance Skills Evaluation	Performance Skills Evaluation
07	Production Lecture	
12	<i>Intimate Apparel</i> Discussion/ QUIZ #2	Read <i>Intimate Apparel</i> <i>Intimate Apparel</i> in class Quiz
14	<i>Intimate Apparel</i> Analysis/Workshop	Scene #1 Submissions
19	TEST #1	Test (Room TBA)
21	Scene Text Work	Finalize Scene #1
26	Rehearsal Workshop	
28	Rehearsal Workshop	
Dec. 05	End of Term Interviews	Self-assessment of participation can be handed in at this time

*For midterm interviews, every student will be asked to sign up for a 15-minute slot. If arrangements need to be made for an appointment on another date, please speak to the instructor well in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

Winter Term:

Date	Class Activity	Deadline
Jan. 07	Scene Work	All plays that have been selected for Scene work must be read Read <i>A Practical Handbook For The Actor</i>
09	Scene Work	
14	Scene Work	

16	Scene Work	OFFBOOK Scene #1
21	Dress Rehearsal Scene #1	
23	Dress Rehearsal Scene #1	
28	Final Presentation Scene #1	
30	Final Presentation Scene #1	Scene #2 Submissions

*****Jan. 31st-Feb. 15th attend a performance of *Goodnight Desdemona (Good Morning Juliet)* at Theatre Projects Manitoba*****

Feb.	04	Physical Practice	Finalize Scene #2 texts and partners
	06	Design Presentation	Scene #1 Script Analysis and Process Paper Due
	11	<i>New Brave World</i> Discussion/ QUIZ #3	Read <i>New Brave World</i> <i>New Brave World</i> in class Quiz
	13	New Brave World Analysis/Workshop	

*****Feb. 14th, 2020 final withdrawal date*****

*****Feb. 18th and 20th No Classes Winter Reading Break*****

	25	<i>Goodnight Desdemona (Good Morning Juliet)</i> Discussion	
	27	Scene Work	All plays that have been selected for Scene work must be read Read Excerpts from TEAM
Mar.	03	Scene Work	
	05	Scene Work	OFFBOOK Scene #2
	10	Test #2	Test (Room TBA)
	12	Scene work	
	17	Dress Rehearsal Scene #2	
	19	Dress Rehearsal Scene #2	
	24	Final Presentation Scene #2	
	26	Final Presentation Scene #2	
	31	Evaluation and Discussion	
Apr.	01	Course Debrief	
	07	No Class	Scene Two Script Analysis and Process Paper Due
	09	No Class	End of Term Interviews Self-assessment of participation can be handed in at this time

*For final interviews, every student will be asked to sign up for a 15-minute slot. If arrangements need to be made for an appointment on another date, please speak to the instructor well in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your 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. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

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 presents 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**:

September 18th (Yvette Nolan, playwright/director/author/arts administrator)
 October 30th
 November 13th
 January 22nd
 February 12th
 March 4th

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 at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II**. Penalties for absence may be assigned by individual instructors.

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.**

2019 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 11th, 2019, 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. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in 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 16th, 12:30-13:20 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 to 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.

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

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.
- 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.***
- 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>).
- Detailed information regarding these policies can be found at the following:
 - Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>
 - Non-Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf>

- *Misuse of Filesharing Sites.* Uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) involves “aiding and abetting” plagiarism. Students who do this can be charged with Academic Misconduct.
- *Avoiding Copyright Violation.* Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor /presenter before photographing or recording slides, presentations, lectures, and notes on the board.
- 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>

VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 12, 2019 for Fall courses which begin September 2019 and end December 2019
- **FALL/WINTER TERM COURSES:** February 14, 2020, for Fall/Winter courses which begin September 2019 and end April 2020
- **WINTER TERM COURSES:** March 13, 2020, for Winter courses which begin January 2020 and end April 2020

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

STUDENT PARTICIPATION POLICY & COURSE CONTENT NOTE (Performance-Related Classes)

Theatre is a communal art form in which a number of interdependent artists and crafts people cooperate 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

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.

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.

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.