

THFM-2101-002 & THFM-2101L-071 (6 credit hours)

ACTING THEORY AND PRACTICE

Fall/Winter 2019-2020
Lecture: Tu/Th: 10am -11:20
Lab: Tu/Th: 11:30- 12:15
Room OT19
Teaching Assistant TBA

Instructor: Tom Soares
Office: 4T06
Phone: 204-297-2727
Email: to.soares@uwinnipeg.ca
Office Hours: 2:15-3pm and by
appointment

COURSE DESCRIPTION

This course is designed to provide students with a theoretical knowledge of select movements of contemporary acting and actor training and to develop student competence in the practical application of concepts and principles from these movements. The focus of the Fall term will be on creating a foundational embodied approach which explores the specificity of action and listening using several movement based practices including *The Expressive Actor Technique* and Grotowski inspired exercises. The second half of the Fall term will focus on methods of actor training used in the creation of devised theatre including Anne Bogart's *Viewpoints*. For the first half of the Winter term students will explore and apply select aspects of *The Stanislavski System* and the work of his artistic and pedagogical descendants, including Michael Chekhov, to rehearsal and scene work. In the second half of the Winter term students will explore, practice, and personalize creative approaches to acting Shakespeare – and by extension, classical text generally – through classroom exercises, discussions, and the rehearsal and performance of a scene.

Lecture classes will consist of lectures, discussions, demonstrations, and student presentations. Labs will emphasize scene-study and will include exercises and discussions that connect the theoretical components of the course to practical work.

Students will be required to participate in departmental productions. **See details below.**

TEXTS

Required:

Hodge, Alison. *Twentieth Century Acting Training*.
Rodenburg, Patsy. *Speaking Shakespeare*.

Additional readings will be given out by the instructor.

Suggested:

Bigelow, Michael and Joel A. Smith (eds.). Anne Bogart. *Viewpoints*.
Chekhov, Michael. *On the Technique of Acting*.
Lugering, Michael. *The Expressive Actor*.
Marshall, Lorna. *The Body Speaks*.
Stanislavski, Konstantin. *An Actor's Work*.

Assumed:

Bruder et al. *A Practical Handbook for the Actor*.

Reference:

Students are responsible for finding their own scene and monologue material. The Library and the UW bookstore carry a selection of scene and monologue anthologies. A number of scripts are also available for loan from the Departmental Script Library; see Melinda Tallin (3T03, 786-9955) for details.

PRODUCTION REQUIREMENT

Students are required to assist in a production capacity on one of the major departmental shows. Tim Babcock, Aaron Frost, Allison Loat, Colin Wiens, Crew Chief (TBA), or Melinda Tallin must sign your form confirming that you have completed this requirement. Failure to do so will result in a **5% grade penalty**. No partial marks will be assigned for this credit. Sign-up sheets will be available outside Room 3T03 (Melinda’s office) on **Monday, September 23rd, 2019**; sign up early for best choice.

MARK BREAKDOWN and DEADLINES

Lab (Practice)

| | |
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| Action Study Off-Book (Monologue)..... | P/F |
| Action Study Score..... | P/F |
| Action Study | 10% |
| Devised Theatre Assignment..... | 15% |
| Scene 1 First Pass & Off-Book..... | P/F |
| Scene 1 Actor’s Score and Scene Analysis..... | P/F |
| Scene 1..... | 15% |
| Scene 2 Off-Book..... | P/F |
| Scene 2 Translation and Actor’s Score..... | P/F |
| Scene 2 – First Pass..... | P/F |
| Scene 2..... | 25% |
| Class Participation and Protocol..... | 10% |
| (5% allotted per term) | |

Lecture (Theory)

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| Group Presentation..... | 15% |
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Each student is required to participate in one group presentation. This is expected to be a group effort and all group members will receive the same grade. The presentation is to be organized within one fifty-minute time slot. Each presentation will cover a significant theatre maker in the field of 20th and 21st century acting theory and/or applied theory. Each group is required to meet with the instructor at a scheduled meeting prior to their presentation.

Any student who fails to participate adequately in both preparation and presentation of the group project will be required to write an additional essay. Peer evaluation will serve as the determining factor for this action.

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| Process Essay (April 2, 2020)..... | 10% |
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| TOTAL GRADE..... | 100% |
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ASSIGNMENT DEADLINES

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| Action Study Off-Book – Monologue..... | Sept 24, 2019 |
| Action Study Score..... | Oct 8, 10, 2019 |
| Action Study..... | Oct 8, 10, 2019 |
| Devised Theatre Assignment..... | Nov 26, 28, 2019 |
| Individual Meeting with Instructor..... | Dec TBA, 2019 |
| Scene 1 First Pass & Off-Book..... | Jan 28, 30, 2020 |
| Scene 1 Actor’s Score and Analysis..... | Feb 6, 2020 |
| Scene 1..... | Feb 11, 13, 2020 |
| Scene 2 Off-Book..... | March 12, 2020 |
| Scene 2 Translation and Actor’s Score..... | March 19, 2020 |
| Scene 2 – First Pass..... | March 24, 26, 2020 |
| Scene 2..... | April 8, 9, 2020 |
| Group Presentation..... | Oct 29, Nov 5, 2019, Jan 22, 28 & March 3, 10 2020 |
| Process Essay..... | April 2, 2020 |
| Individual Meeting with Instructor..... | April TBA, 2020 |

*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 Fall Term there are two Pass/Fail components connected to the Action Study assignment. In the Winter Term there are two Pass/Fail components connected to Scene 1 and three Pass/Fail components connected to Scene 2. 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. Failing three components (in the case of Scene 2) will result in a **30% reduction** in your grade for that assignment.

EVALUATION CRITERIA FOR PASS/FAIL ELEMENTS:

Action Study Off-Book (Monologue) – well prepared, reasonably fluent, present with the text or exercise with few calls for ‘line’.

Action Study Score – Actions and properties clearly marked (to be discussed).

Scene 1 Off-Book – well prepared, reasonably fluent, present in the scene or exercise with few calls for ‘line’.

Scene 1 Score and Analysis – unit, beat-breaks and blocking marked, strong objectives and obstacles (clear and legible).

Scene 2 Off-Book – well prepared, reasonably fluent, present in the scene or exercise with few calls for ‘line’.

Scene 2 – Translation: thorough and detailed translation of every one of your lines, thoughts, images, and concepts into modern English, with unit and beat-breaks marked, strong objectives and obstacles, and main and parenthetical thoughts distinguished (clear and legible).

Scene 2 First Pass: prepared, off-book, rehearsed, incorporating class work.

LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date. Extensions may be granted but only **WELL BEFORE** the due date and with a valid reason, at the professor's discretion.

Should a student be absent (unexcused) on the day of a final 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.

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a **MINIMUM of 4-6 hours per week**. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately. **Students will be required to document and submit a listing of out-of-class rehearsals**. A file of printed booking sheets would be ideal. During the year, any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately **will be asked to withdraw from the course**.

The above provision is in place to protect the educational interests of scene partners and other classmates.

CONVERSION SCALE

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

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| 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

PROTOCOL

Developing knowledge and skill in the craft of acting requires participation and commitment. Therefore, regular attendance and punctuality is necessary. Students are required to be in attendance and ready to work by the posted class start time. Late students may be denied entry.

The professor and students are responsible for developing a creative, supportive, and protective atmosphere in class in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class is placed above any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

See reference to ATTENDANCE AND LATENESS (in department notes later in course outline) for protocol concerning tardiness and absence from class.

The lab class is very physical in nature and therefore students are asked to wear comfortable clothing that does not restrict movement. Please observe the following guidelines: no street shoes, no hats, no jewelry AND no gum.

With the exception of water, no food and beverages will be allowed in class. Students are required to keep the room clean and put away all props/rehearsal items used.

TENTATIVE SCHEDULE

Note that **Reading Week is Oct 13 - 19, 2019 for the Fall Term, and Feb 16 – 22, 2020 for the Winter Term.** No classes are scheduled during these periods.

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| Week 1 Sept 3, 5 | 1 | Intro, syllabus, and initial assignments Ensemble Discussion & Exercises | Action Study Assigned Including Monologue Options (Sept 3) |
| | 2 | Discussion and Lab: Acting Fundamentals Intro Expressive Actor Technique | |
| Week 2 Sept 10, 12 | 3 | Discussion and Lab: Review Practical Aesthetics Expressive Actor Technique | 1 - 1.5 Minute Monologue Options Due (Sept 12) |
| | 4 | Discussion and Lab Expressive Actor Technique | |
| Week 3 Sept 17, 19 | 5 | Discussion and Lab Monologue Technique Workshop | Group Presentation Assigned (Sept 17) |
| | 6 | Discussion and Lab | |

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| | | Monologue Action Study | |
| Week 4 Sept 24, 26 | 7 | Discussion and Lab: Stanislavski Monologue Action Study and Coaching | Action Study Text (Monologue) Memorized (Sept 24) |
| | 8 | Discussion and Lab Monologue Action Study and Coaching | Group Presentations Assigned (Sept 26) Final Process Essay Assigned |
| Week 5 Oct 1, 3 | 9 | Discussion and Lab Monologue Action Study Full Pass (Group 1) | |
| | 10 | Discussion and Lab Monologue Action Study - Full Pass (Group 2) | |
| Week 6 Oct 8, 10 | 11 | Monologue Action Study (Group 1) | Action Score Due (for those presenting) |
| | 12 | Monologue Action Study (Group 2) | Action Score Due (for those presenting) |
| Week 7 Oct 22, 24 (Post Reading Week) | 13 | Introduction to Devised Theatre Devised Theatre Exercises | |
| | 14 | Discussion and Lab: Anne Bogart and Viewpoints Viewpoints & Other Exercises | |
| Week 8 Oct 29, 31 | 15 | Lab: Group 1 Presentation Content Creation Exercises | |
| | 16 | Discussion and Lab Content Creation Exercises | |
| Week 9 Nov 5, 7 | 17 | Lab: Group 2 Presentation Content Creation Exercises | |
| | 18 | Discussion and Lab Content Creation Exercises Commence Devised Scene Construction | |
| Week 10 Nov 12, 14 | 19 | Discussion and Lab Content Creation Exercises Devised Scene Construction | |
| | 20 | Discussion and Lab Devised Scene Construction and Transitions | Scene 1 Assigned (Nov 14) |
| Week 11 Nov 19, 21 | 21 | Discussion and Lab Devised Scene Construction and Transitions | |
| | 22 | Discussion and Lab Devised Scene Rehearsal | End of term Meetings Scheduled |
| Week 12 Nov 26, 28 | 23 | Devised Theatre Assignment | Scene 1 Options Due (Nov 26) |
| | 24 | Devised Theatre Assignment | |

Winter Term

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| Week 1 Jan 7, 9 | 1 | Discussion and Lab: Stanislavski and Chekhov Acting Exercises | |
| | 2 | Discussion and Lab: Stanislavski and Chekhov Acting Exercises | |

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| Week 2 Jan 14, 16 | 3 | Discussion and Lab: Scene Research Exercises | Scene 2 Assigned (Jan 14) |
| | 4 | Discussion and Lab Exercises and Scene Work | |
| Week 3 Jan 21, 23 | 5 | Lab: Group 3 Presentation Exercises and Scene Work | |
| | 6 | Discussion and Lab Exercises and Scene Work | |
| Week 4 Jan 28, 30 | 7 | Lab: Group 4 Presentation Scene Work – First Pass (Group 1) | Scene 1 First Pass & Off-Book (Jan 28) |
| | 8 | Discussion and Lab Scene Work – First Pass (Group 2) | Scene 1 First Pass & Off-Book (Jan 30) |
| Week 5 Feb 4, 6 | 9 | Discussion and Lab Scene Work – Second Pass (Group 1) | Scene 1 Score & Analysis (Feb 6) |
| | 10 | Discussion and Lab Scene Work – Second Pass (Group 2) | |
| Week 6 Feb 11, 13 | 11 | Scene 1 Presentation | Scene 2 Options Due (Feb 11) |
| | 12 | Scene 1 Presentation | |

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| Week 7 Feb 25, 27 (Post Reading Week) | 13 | Discussion and Lab: Shakespeare Exercises | Rodenburg Reading Due p.77-222 (Feb 25) |
| | 14 | Discussion and Lab: Shakespeare Exercises | |
| Week 8 March 3, 5 | 15 | Lab: Group 5 Presentation Exercises | |
| | 16 | Discussion and Lab: Greek Theatre and Exercises Scene Work | |
| Week 9 March 10, 12 | 17 | Lab: Group 6 Presentation (if needed) Scene Work | Scene 2 Off-Book (March 12) |
| | 18 | Discussion and Lab Scene Work –Receiving the Text | |
| Week 10 March 17, 19 | 19 | Discussion and Lab Scene Work | Scene 2 Translation and Actor's Score Due (March 19) Rehearsals with Instructor (out of class) commence this week. |
| | 20 | Discussion and Lab Scene Work | |
| Week 11 March 24, 26 | 21 | Discussion and Lab First Full Pass of Scene - Group 1 | End of Term Meetings Scheduled First Full Pass |
| | 22 | Discussion and Lab First Full Pass of Scene - Group 2 | First Full Pass |
| Week 12 March 31, April 2 | 23 | Final Pass of Scene - Group 1 | Process Essay Due (April 2) |
| | 24 | Final Pass of Scene - Group 2 Course Wrap-Up | |

*** Please Note: The performance of the final scenes will take place over two days on Wednesday, April 8 and Thursday April 9, 2020 at 7pm (dates and location to be confirmed).**

Also, meetings with students will be scheduled with the Instructor at the end of both the Fall and Winter Term to discuss students' progress. These dates will be determined early in the Fall Term.

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 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 at out-of-class rehearsals are of the utmost importance.

- Unexcused absences from lectures, labs, or rehearsals will be penalized at a rate of 2% per instance.
- Unexcused lateness for lectures, labs, or rehearsals 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 in which casts 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 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 30^h
 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 online 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 (all courses)

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

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

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.