

ADVANCED VOICE 2

Fall/Winter 2019/2020
M/W/F: 1:30-2:20 pm
Room 2T15

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Office Hours: M/W 12:30-1:30 & by app't

COURSE DESCRIPTION

Building upon Advanced Voice I, this course reinforces a progressive curriculum of experiential learning. Application of voice work connected to thought/acting through various texts and performance support continue as students deepen embodied skills. An exploration of 'heightened texts' will form the basis of text work throughout this year. Students will gain proficiency in speech action by learning the International Phonetic Alphabet (IPA) through self-directed homework in the Fall Term, a progressive series of exercises in Knight-Thompson Speechwork in the Winter Term. Students can expect to enhance their understanding and execution of articulatory-speech action and how this work applies to performance and artistry.

This course aims to:

- 1) deepen students' awareness of personal strengths and challenges in his or her vocal and speech habits, and identify actionable methods to improve performance.
- 2) deepen students' connection to the professional world by engaging in studio and rehearsal practice with professionalism.
- 3) use complex and heightened texts to challenge and develop greater skill in connecting thoughts and impulses to action; employing a free range of expressivity and release of energy.
- 4) give students an experiential understanding of the International Phonetic Alphabet and how the use of phonetics can serve as a tool for greater clarity and artistry in performance.
- 5) employ Knight-Thompson Speechwork methodology to encourage viscerally engaging in speech through physical action.

In addition to the above objectives, this course specifically aims to enable you to have:

VOICE

- Versatility in vocal quality and articulation style for characterization
- A speaking range of 3 octaves including an ability to match pitches accurately
- Vocal stamina sufficient for sustaining long passages, supporting physically active and demanding texts, and an ability to handle emotionally heightened texts including shouting and screaming.

TEXT AND LANGUAGE SKILLS

- consistent use of techniques of oral communication.
- The ability to adjust your personal style to accommodate and express a wide variety of dramatic and non-dramatic texts.
- A growth in personal vocabulary and demonstration of clear language use for personal expression.

SPEECH

- An organic knowledge of the dramatic values of sound
- Demonstration of using articulation as a creative means of expressing emotion, imagery, and character.
- Demonstrated clarity and muscularity including correction of inaccurate sound formations.
- Facility with speed and clarity, with the ability to negotiate difficult speech sound combinations.
- An ability to use articulation as a creative means of expressing emotion, imagery, and character.
- An ability to transcribe phonetically, to hear speech sounds accurately, and a beginning use of phonetic dictionaries.

METHODS

- Daily warm-ups and exercises in voice and speech. You are responsible for knowing and **practicing** all the exercises learned in class. Good daily practice/review sessions outside of class, and detailed journal notes are essential to help you learn and receive full benefit from the exercises, and to help your body to learn these new patterns and ways of communicating.
- A class journal/notebook is required for daily notations. Make note of: exercises done in class that day, personal observations on progress, discoveries, and outside observations of vocal behaviour. Students are expected to complete the day's journal entry for homework.
- Students will hand in 5 Progress Reports each term, on a bi-weekly basis.

TIME

Students are expected to come to class prepared and **ready to work when class begins. This includes having fulfilled all personal requirements of eating and using the washroom.** Exceptions will of course be made should the need arise, but **it is the expectation that students will remain present throughout the 50 minute class.** A bottle of water is highly encouraged, please drink freely!

EVALUATION

Fall Term

Studio Work	15%
<i>includes improvisational exercises, attitude, attendance (punctuality and lateness), engagement with the work at hand, growth/regression, comprehension and application of theories and techniques, class discussion, insight into one’s progress and process and a commitment to challenge oneself, try new things, and take risks. Also included are a disciplined attitude to the work, participation in class discussion and exercises, and the ability to critically watch others and understand which habits or choices may be at work.</i>	
IPA Quiz	5%
Application of voice/speech/text work to Honours Production (end of term)	10%
Progress Reports (5 x 2%)	10%
End of term Process Paper.....	5%

Winter Term

Studio Work	15%
<i>includes improvisational exercises, attitude, attendance (punctuality and lateness), engagement with the work at hand, growth/regression, comprehension and application of theories and techniques, class discussion, insight into one’s progress and process and a commitment to challenge oneself, try new things, and take risks. Also included are a disciplined attitude to the work, participation in class discussion and exercises, and the ability to critically watch others and understand which habits or choices may be at work.</i>	
IPA Test	10%
Application of voice/speech/text work to Honours Production (end of term)	15%
Progress Reports (5 x 2%)	10%
End of term Process Paper.....	5%

Required Texts

- Introducing the IPA by Eric Armstrong (Fall Term)
- Speaking with Skill by Dudley Knight (Winter Term)

Fall Term Advanced Voice 2

Week 1 Sep 4, 6	1	<i>Classes begin September 3</i>	
	2	Review: Connecting breath, body and voice	
Week 2 Sep 9, 11, 13	3	Review: Jaw release, temporal/masseter muscle separation, separating lip and tongue action from jaw	ITIPA Homework pg 1-10 due
	4	Review: Straw phonation, Knight Thompson Speechwork Gurning & Activating Articulatory Muscles	
	5	Review: Floor to standing voice warm up Releasing vs doing, connecting to voice with freedom.	
Week 3 Sep 16, 18, 20	6	Progress Report #1 Due Voice Gym (building stamina and flexibility)	ITIPA Homework pg 11-21 due
	7	Voice Gym	
	8	Voice Gym	
Week 4 Sep 23, 25, 27	9	Breath/voice work to connect breath with ease of onset	ITIPA Homework Pg 22-33 due
	10	Breath/voice work connected to centre	
	11	Breath/voice work continued	
Week 5	12	Progress Report #2 Due	ITIPA Homework

Sep 30, Oct 2, 4		Voice/release work to prepare for Acting presentations: partner chair work (spine)	Pg 34-45
	13	Voice/release work (continued with partner switch)	
	14	Voice gym	
Week 6 Oct 7, 9, 11	15	Full Voice & Body Workout	ITIPA Homework Pg 46-57
	16	Full Voice & Body Workout	
	17	IPA Quiz (up to page 57)	
Reading Week October 14-18			
Rehearsals begin for 4th year show Week 7 Oct 21, 23, 25	18	Rehearsals begin for 4th year show Progress Report #3 Due Full Warm up prior to rehearsals beginning.	ITIPA Homework Pg 58-69
	19	Voice gym (building stamina and flexibility)	
	20	Voice gym	
Week 8 Oct 28, 30, Nov 1	21	Voice gym	ITIPA Homework Pg 70-80
	22	Voice gym	
	23	Text work (what is the story of the play)	
Week 9 Nov 4, 6, 8	24	Progress Report #4 Due Voice gym (omega)	ITIPA Homework Pg 81-91
	25	Voice/text work integration	
	26	Voice/text work integration	
Week 10 Nov 13, 15		Remembrance Day	ITIPA Homework Pg 92-102
	28	Text coaching support (scene work)	
	29	Text coaching support (scene work)	
Week 11 Nov 18, 20, 22	30	Progress Report #5 Due Text coaching support (scene work)	ITIPA Homework Pg 103-113
		Text coaching support (scene work)	
	31	Breathing and Voicing the Space (GSAC)	
Week 12 Nov 25, 27, 29 Performance Week	32	Students at GSAC	ITIPA Homework Pg 113-120
	33	Students at GSAC	
	34	Voice care and maintenance mid-run	
Week 13 Dec 2, 3	35	Show post mortem	
	36	End of year wrap	
		End of term Process essay due Friday, December 5.	

Winter Term Advanced Voice 2

Week 1 Jan 6, 8, 10	1	Phonetics Refresher and Clarification before test	
	2	IPA Test on full ITIPA book	
	3	Full Warm Up	
Week 2 Jan 13, 15, 17	4	IPA Reading aloud	
	5	KTS: Lip & Tongue Isolations (1)	
	6	KTS: Lip & Tongue Isolations (2)	
Week 3 Jan 20, 22, 24	7	Progress Report #6 Due KTS: Phthong Shaping	
	8	KTS: Blank Vowel Quadrilateral	
	9	KTS: Obstructing The Flow & Outlandish	
Week 4 Jan 27, 29, 31	10	KTS: Osbtruents in Language	
	11	KTS: Omnish (1)	
	12	KTS: Omnish (2)	
Week 5 Feb 3, 5, 7	13	Progress Report #7 Due KTS Blank Consonant Chart (1)	
	14	KTS Blank Consonant Chart (2)	
	15	KTS Blank Consonant Chart (3)	
Week 6 Feb 10, 12, 14	16	Putting it all together: phonetics, speech and dialect acquisition tools for performance (1)	
	17	Putting it all together (2)	
	18	Putting it all together (3)	

Reading Week Feb 16-22			
Rehearsals begin for 4th year show #2 Week 7 Feb 24, 26, 28	19	Rehearsals begin for 4th year show #2 Progress Report #8 Due Voice Gym Floor-to-Standing Comprehensive Warm Up (Repeatable sequence)	
	20	Voice Gym Floor-to-Standing Comprehensive Warm Up (Repeatable sequence)	
	21	Voice Gym Floor-to-Standing Comprehensive Warm Up (Repeatable sequence)	
Week 8 Mar 2, 4, 6	22	Full warm up	
	23	Full warm up	
	24	Student led warm up	
Week 9 Mar 9, 11, 13	25	Progress Report #9 Due Text work (what is the story of the play?)	
	26	Text work	
	27	Text work	
Week 10 Mar 16, 18, 20	28	Text Coaching & Support (scene work)	
	29	Text Coaching & Support (scene work)	
	30	Text Coaching & support (scene work)	
Week 11 Mar 23, 25, 27	31	Progress Report #10 Due Text Coaching & Support (scene work)	
	32	Text Coaching & Support (scene work)	
	33	Students at GSAC	
Week 12 March 30, April 1, 3 Performance Week	34	Students at Tech (GSAC)	
	35	Voice care and maintenance mid-run	
	36	Show post-mortem and end of term Process Essay Due Friday April 12, 2020	

Progress Reports

You will write 10 bi-weekly "**Progress Reports**" (PRs). PRs will be handed in before midnight, via email, on the day they are due.

Progress Reports (PRs) are a means for student actors to share their process with the instructor. They are not a journal, but function as a condensation of ideas you gather in a journal or class notebook. (In other words, though I will not be collecting or grading a journal or notebook for voice class, you must have one. PRs should summarize your experience of the work explored in this course. Though it may include reflections on acting or rehearsal work outside of class related to voice, focusing on how this process is affecting you, that should be a minor aspect of your writing. Your *experience* of the classes, and your practice and preparation for those classes, is your primary focus. Do not describe the events which happened in class. In your notebook/journal keep track of all the exercises and experiences we do in class, so that you can slowly work towards a personal warm-up of your own. Though you must document what you did in your journal, in the PR you address how you were *affected* by the work—what happened for you. As you take notes during or, more importantly, after class, make sure you include how the experiences made you feel, think, act or relate. Don't leave this until the night before the PR is due—it needs to be an ongoing process, connected to the class, not a foggy recollection of what we did two weeks ago. Make it a daily habit that, as part of the end of every class and practice session, you take a few moments to write in your notebook what you did, noticed and felt. You can also create a running PR document that you add points to at the end of every day, so that you end up with lots of notes when it comes time to finalize your PR at the end of 2 weeks.

Each PR features four sections: ***Follow-up, Discoveries, Issues and Plans.***

In the **Follow-up** section, you review your plans from the previous PR and evaluate how well you did. Was your plan reasonable, did you do what you said you would, were you accountable to someone or something? was it a good plan—detailed enough, specific enough? (This section is skipped in the first PR of each semester.)

In your **Discoveries** section, you list developments in your personal process, your understanding, your skills, and you discuss how these developments relate to the underlying concepts of the course material. For example: “It’s more natural to let sound out without force, which made me forget about the physical act of breathing.”

The **Issues** section allows you to define problem areas, questions or frustrations in your work and to attempt to specify the “why’s” and “how’s” of those struggles. For example, “I struggled to stand still in the first exercise—it required so much concentration. Why do I always stand out of alignment?” Take care to theorize about answers to questions (e.g. “I think part of why I struggle with breath in my belly is because I’m self-conscious of that part of my body.”) You might not yet know the answer, but postulating a possibility is important and helpful.

In **Plans** you define strategies for what, *specifically*, you need to work on next. It must be plan of action that you can actually DO, not just a general goal. This is often the most confusing aspect of PR’s for those unaccustomed to writing them, and might be better titled **“What am I going to do about it...”** Your plans should be concrete, suggesting detailed, practical methods for you to address the issues that you confront in and outside of class. Even if we are finishing a unit, and won’t be going back to that area in this course, please plan *as if* you were to continue. You are training as an artist; this process is on a continuum. If you feel that you don’t yet know how to fix a problem, then you should theorize about possible ways the difficulty might be resolved. For example, “I plan on taking up more space. This can be done physically and vocally, but also by my asking more questions, as well as sharing my experiences within class.”

Please do not make it so that Discoveries, Issues and Plans are all directly linked. “I *discovered* pain in my back when doing exercise x; I have an *issue* with pain in my back; I *plan* to stretch my back so my back doesn’t hurt next time I do exercise x.” That might happen occasionally, but generally they should be separate—“I discovered I can trust my partner with my sounding; I am struggling with not locking my knees when I stand; I plan on exploring my poem as I walk on the treadmill each morning.” Finally, do not write an introduction or conclusion—just dive into your Discoveries. Also, be sure to mark each section of your PR with an underlined subtitle: Follow-Up, Discoveries, Issues, and Plans.

PRs are to be written in the following format:

1. Put your name at the top and the title “Progress Report 1.” No need to put your student number, the course number, my name, etc.
2. Write in point form, not paragraphs, though each point may have 2-4 sentences—aim to have lots of little things from specific classes, rehearsals or practice sessions, rather than big, general points from across many days. Each bullet point can be more than one sentence, but don’t write huge long paragraphs—be succinct with your details!
3. Write frequently, almost like a journal, and date those point form entries with MMM-DD tags, e.g. (SEP-05) would be today’s tag. Put those at the start of each bullet.
4. For PRs 2 & 3, the sections will be different, those two PRS will have a section named “Follow-up”, where I’d like you to address the plans you made in your most recent PR. Do not put a “Follow-up” section in your first PR.
5. Half a page for Follow-up, a page at most for Discoveries, a page at most for Issues, ½ a page for Plans, so **3 pages total**.

On journals/notebooks: Writing can serve as a way to remember your process, clarify issues, celebrate discoveries and solutions, air your frustrations and embrace the work that you are doing in class and in your practice outside of class. Taking time at the end of class to get *something* down is essential, even if it is only a list of words, so that at the end of the day you can flesh it out further. Make plans for your **practice sessions**, and then document what happened in them. When circumstances cause you to miss a day, don't use that as an excuse to give up on the discipline. Come back to it, and try to find a means that works effectively for you. Point-form, drawings, flow charts, brain-storming are all methods that may be more efficient at some times than writing long paragraphs of narrative. Though asking classmates to help you remember the *events* that happened in a class where your notes are poor is ok, please don't collaborate on the PRs! This is a personal, private project. Own your experience! And don't enable people who ask you to help them.

Length: 3 pages, double-spaced, font no larger than 12 pt. Please use a serif font.

PRs must be submitted electronically, with the following file name format:

lastname_firstname_PR1.docx —(if I was submitting my third PR, that would be vickers_shannon_PR3.docx.) Files submitted that do not adhere to this format will be returned.

Due dates: By midnight on the following Mondays: Sep16, Sep 30, Oct 21, Nov 4, Nov 18, Jan 20, Feb 3, Feb 24, March 9, March 23. Please submit your PRs by email to vickers.shannon@gmail.com

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 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 (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 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.