



Professional Theatre Program Handbook

2021 – 2022



Guiding Principles for Both Students and Faculty of the Professional Theatre Program

(June 2021)

RESPECT

RESPECT: having courtesy for the feelings, rights, beliefs or traditions of others

Respecting ourselves, our collaborators, the workspace, the creative process, and the text, can assist us in reaching our potential. Recognizing that working without respect can erode personal and group confidence, trust, and artistic endeavours.

CARE

CARE: Serious attention or consideration: *Choosing words with care*

CARE: the provision of what is necessary for health: *Practicing self-care*

CARE: feel interest, attach an importance to: *Caring about the work*

Take part in fostering an environment of kindness, where everyone is valued, and creativity can thrive.

Accept that we are all deserving of generosity, so that when someone errs, they are given an opportunity to grow. Show compassion.

Be conscientious: of the focus and energy one brings into the space and how it can affect our partners. Vibrant theatre has the most potential to succeed with focused, generous commitment to the work and the ensemble.

COMMITMENT

COMMITMENT: The state of being dedicated emotionally and intellectually to a course of action. Being focused.

Commitment to the training is essential to a performance practice. In a world where art is sometimes not valued in society, we must look within ourselves to find our resolve and turn that into commitment. We may also come to face our own doubts and questions, which commitment can help us work through.

COURAGE

Courage Origin: Latin – COR (heart): is the ability to take heart and do something that challenges us.

We encourage everyone to:

Find the courage to embrace your individuality

Find the courage to discover your talent

Find the courage to be open

Find the courage to take a risk

Find the courage to make mistakes

Find the courage to listen

Find the courage to speak out

Find the courage to be curious

Find the courage to use your imagination

Find the courage to return to our work in the face of self-doubt, disappointment, or challenges.

These Guiding Principles: Respect, Care, Commitment and Courage should be applied in all workspaces including the classroom, the theatre, the library, the hallways, chat rooms and other online forums, and serve as a guide along our lifelong artistic journey

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PROGRAM DESCRIPTION

PROFESSIONAL THEATRE is a three-year career program designed to:

Prepare students for work as professional actors by offering training in the techniques of acting as well as opportunity for practical application of those acquired skills through workshops and public productions.

Provide a broad, basic education to those who want to make acting their profession.

MISSION STATEMENT

In keeping with Dawson College's Mission Statement, the Professional Theatre program is at the forefront of encouraging personal and social development through activities both inside and outside the classroom. Dawson College, an inner city institution, attracts a student population of rich ethnic and racial diversity. This richness is reflected in the students of the Professional Theatre Program who are now in training to become contributors to the Performing Arts industry in this province and country.

The Professional Theatre program also reaches beyond our own students to become a cultural resource to the community at large. The three Major and the four Studio productions presented annually at the Dawson Theatre attract a wide audience drawn from every quarter of Montréal. Often our productions are among the only opportunities for general audiences to see classics in live performance. Regularly our matinées are sold out to local high school audiences. The Professional Theatre program at Dawson College has become a fixture in the lives of hundreds of people young and old, and the Dome Theatre has become a name with a high recognition factor in the educational and cultural life of Montréal.

AN EXPLANATION OF COMPETENCY-BASED EDUCATION

Your program is a competency-based program. This means that at the end of your three years you will have attained all the competencies required i.e. all the knowledge, abilities, skills and attitudes necessary for entry into your chosen profession. The Ministry of Education provides a list of competencies and the total number of contact hours and units as the basis for colleges to design programs that must at a minimum meet the competencies provided. The competencies are divided into two distinct spheres. There are the competencies of specific education (i.e. Professional Theatre) and the competencies of general education. In specific education, some competencies are meant to ensure that the graduating student can efficiently produce a good or service in a particular profession. Other specific education competencies reflect an activity in the workplace or profession that goes beyond a specific task. The College takes the specific education competencies and organizes them to create a coherent integrated set of learning activities that are the courses you will take throughout your program at Dawson. To assist in the creation of the program the government document provides the College with a breakdown of the elements of a competency expressed as objectives and the achievement context (what, where) and performance criteria (to what extent or level) that together provide the standard for attainment of the objective. Therefore competency-based programs are often called “programs based on objectives and standards.”

The general education component of your program includes English, French, Humanities and Physical Education courses as well as two complementary courses. The Ministry of Education prescribes the competencies, objectives, course hours and credits for each of the courses in the general education component of your program. The general education component amounts to 660 class/lab hours of programs ranging from a total of 2400 to 2900 class lab hours presented over 3 years or six semesters.

The competencies of the specific education portion of your program vary in importance based on their professional significance and on the College’s decision concerning the competencies to be emphasized versus those that will be met minimally. This means that in your program you may have a competency that is dealt with in 6-45 hour courses or 270 class/lab hours or a competency that the College felt could be achieved in 30 hours that is less than the 45 hour minimum for all courses other than those in Physical Education. Your course outlines will refer to the elements of competencies addressed in the course. A course may touch on elements in several competencies so read the section of course outline that refers to the competencies carefully.

PROGRAM-SPECIFIC COMPETENCIES

003U *To situate theatrical works in their historical perspective*

01GN *To analyze the dramatic structure of a theatrical text*

01GQ *To develop a sensitive perception for dramatic development in a theatrical text*

01GR *To maintain a lifestyle and a program of physical conditioning compatible with the demands of the acting profession*

01GS *To master techniques of voice and speech*

01GT *To master movement techniques*

01GU *To pursue one's aesthetic education*

01GV *To enrich one's knowledge of human behavior*

01GW *To develop an artistic sensibility*

01GX *To establish interpersonal and professional communication*

01GY *To develop one's creativity*

01GZ *To adapt to different acting styles*

01H0 *To build a character*

01H1 *To participate in rehearsals*

01H2 *To prepare for a performance*

01H3 *To perform on stage*

01H4 *To manage one's professional life*

DEPARTMENT REGULATIONS

(Revised June 2021)

1. STUDENT RESPONSIBILITIES:

- (a) Students must attend all classes and scheduled rehearsals. Excused absences for valid reasons such as illness, injury, compassionate grounds, etc., will be at the discretion of each individual teacher and may require supporting documentation. However, students are reminded that missing MORE than 20% of any course constitutes missing such a significant bank of material that it can result in course failure. Students should refer to the Institutional Student Evaluation Policy (Section IV-C) regarding attendance.
- (b) Students must attend all regularly scheduled Theatre Department activities such as crew-calls, student interviews, advisor's meetings, works-in-progress, a performance of each production (including double-cast performances), the Graduate Awards Banquet (please refer to the Department Calendar for specific dates.)
- (c) Students who have been absent because of illness or injury may be required to receive clearance from Health Services or an outside medical professional before returning to class.
- (d) Good health and physical fitness are of utmost importance in the acting profession. The Department, therefore, may request the suspension of any student whose health is considered inadequate.
- (e) Official requests for reasonable accommodations can only be made through the Accessibility Centre.
- (f) Students are expected to maintain good personal hygiene and follow Quebec Ministry of Health recommendations including washing hands often with soap under warm running water for at least 20 seconds or by using an alcohol based hand rub if soap and water are not available.
- (g) Late returns from vacation are NOT considered valid excuses for missing classes, rehearsals, crew-calls or other required departmental activities.

2. PUNCTUALITY:

- (a) Punctuality is required of students for all classes, rehearsals, performances, crew-calls and department activities. Students are reminded that they may be required for crew work from 6:30-10:00 each weekday evening during production periods and up until 11:00 at night during technical week.
- (b) Students who are late (for classes, etc.) may be admitted only according to conditions set by the instructor. If late, it is the responsibility of the student to both provide an explanation and follow up on missed material. Repeated lateness is a breach of professional behaviour and may result in loss of marks.

3. ELECTRONIC DEVICE USE:

- (a) Cellphones and electronic devices are strictly prohibited from classrooms and rehearsals unless otherwise indicated by the instructor of the course.

4. OUTSIDE COMMITMENTS:

- (a) In no case may work or outside commitments conflict with classes, rehearsals, performances, and other Department activities. Requests to work that may conflict with crew calls should be submitted to the faculty, in writing, no later than two weeks prior to the beginning of rehearsals for the Major.
- (b) Any student who, during the academic year, undertakes any performing engagement that conflicts with established departmental commitments, whether it be film, radio, stage, television, sound studio, or any type of performance, may fail courses and be required to withdraw from the Department.

5. DISRUPTIVE BEHAVIOUR:

Responsible behaviour is expected of all students in all areas of the College but in particular where department activities take place. They include but are not limited to classrooms, labs, 3A wing hallway and theatre.

- (a) Any student who acts to prevent or impede the holding of any class, crew, rehearsal, performance, or departmental activity, or the attendance of others at any such class, crew, rehearsal, performance, or departmental activity is subject to expulsion.
- (b) Use, possession and/or sale of alcohol or illegal substances is not permitted on campus and can result in immediate expulsion from the College.
- (c) Any student who refuses to abide by the regulations of the College will be subject to such penalties as the circumstances justify. Students should also procure a Dawson Student Handbook in order to familiarize themselves with student rights and services throughout the college.
- (d) The Faculty may recommend to the College at any time that a student be expelled from the program, if, in the opinion of the Faculty, the student's attitude or deportment conflicts with the established standards of the Department, or if by remaining, the student endangers his/her own health and safety or the health and safety of others.

8. STANDING AND ADVANCEMENT:

Students are expected to be aware of and meet the standards outlined in the program's ACADEMIC STANDING AND ADVANCEMENT POLICY (*please refer to the following section*).

All students must ensure they have familiarized themselves with the Theatre Program's regulations, policies and guidelines before the start of the first semester of each Academic Year. This information is provided to students by obtaining the current academic year's Handbook, is available on-line or can be obtained by making a request through the Chair or any member of faculty.

Above all, be punctual, be curious, be generous.

PROGRAM POLICIES

ACADEMIC STANDING AND ADVANCEMENT POLICY

To be in good standing and to register unconditionally, students must meet the requirements of the College Academic Standing and Advancement Policy, as well as the Program requirements.

College Policy :

To be in good standing and to register unconditionally:

- Students must have passed more than 50% of their courses for the year (not including summer school).
- Students admitted in January must pass more than 50% of their courses in that semester.
- Students must also meet the standards of their particular program. If that policy is more stringent than the College policy, the program policy (DEC or AEC) takes precedence.

Students who do not fulfill the above conditions may register only with the permission of the College Academic Standing Appeals Committee.

Program Policy :

Professional Theatre students are evaluated twice per semester; at mid-term and at semester-end. On both occasions the students' work is evaluated and their records reviewed by the faculty. The results of the evaluation are passed on to the students in the week following the faculty evaluation meeting. There are two mechanisms for this: in the case of mid-semester evaluation, each student is required to set up an appointment with his/her faculty advisor to be informed of his/her standing in the department; and, in the case of semester-end evaluation, each student is first interviewed by the Chairperson, informed of his/her standing, and then required to see each faculty member who has taught the student during that semester in order to receive a more detailed evaluation, set up future goals and projects, and determine precise corrective measures to be undertaken.

In addition to Professional Theatre courses, students must take General Education courses. (See General Education Grid).

All students begin in GOOD STANDING. In order to maintain that status and move on to the second year (semester three), a first year student must have passed TWO English courses, TWO French, and any TWO of the remaining three general education courses: i.e. Physical education, and the Complementary. A student entering second year could therefore be carrying ONE additional general education course along with the courses designated on the grid for second year. In order to advance to the third year, a second year student must have passed ALL English and French courses, TWO Physical Education courses, and TWO Humanities. A student going into the third year could therefore be carrying one Humanities, one Physical Education and one Complementary course.

Students may have to attend summer school in order to fulfill general education requirements and keep themselves in good standing.

To advance from one semester to another within an academic year, students must pass all Professional Theatre (56l) courses. Advancement from one year to the next is limited to students in Good Standing (see above).

General Education Grid

<i>Semester</i>	English	Humanities	Phys Ed	French	Complementary	
YEAR 1	1	<i>1st</i>	<i>0</i>	<i>0</i>	<i>1st</i>	<i>1st</i>
	2	<i>2nd</i>	<i>0</i>	<i>1st</i>	<i>2nd</i>	<i>0</i>
YEAR 2	3	<i>3rd</i>	<i>1st</i>			<i>0</i>
	4	<i>4th</i>	<i>2nd</i>	<i>2nd</i>		<i>0</i>
YEAR 3	5		<i>0</i>	<i>3rd</i>		<i>2nd</i>
	6		<i>3rd</i>			

Students who are prevented from advancing in their Specific Education courses will be allowed to take General Education courses and must submit an intent to resume studies or a program transfer before the subsequent semester (fall or winter). Students not taking any courses in a semester must reapply to the College by the application deadline.

The objectives of this policy are:

1. To ensure that each student registered in the program makes an effort to complete the program in a reasonable time consistent with his/her ability.
2. To ensure that students who are unsuited to the program (for academic and/or non-academic reasons) are identified and given appropriate advice as early as possible.
3. To remain in good standing a student must satisfy the college policy on standing and advancement.

The implication of unsatisfactory standing is that the student's case will be examined by the program coordinator. The student will be asked to attend an interview with the program coordinator. In every case a recommendation will be made. Expulsion from the program is possible at this stage.

PROBATION: WARNING AND REMOVAL FROM THE PROGRAM

If a student is found to be lacking in professional discipline or commitment to the program, or is having difficulties in courses in the program, that student may be placed on *PROBATION*. If the student has improved sufficiently in all problem areas, the probation will be removed by the beginning of the next semester of study. Failure to accomplish this may be cause for extending the probation for a second semester or, together with failing grades, cause for suspension from the program.

PROBATION will consist of the following stages: *PROBATION 1, PROBATION 2 AND PROBATION 3*. A student can be placed at any level. After one semester, the student is either *removed* from probation, *remains at the same level* or is *moved to another level*. A student who has been unable to address problems at the level of *PROBATION 3* is in danger of suspension from the program.

Please note that the probation process is not intended for students who have failed a Theatre course and have been suspended from the program.

PROBATION 1

Purpose:

- to caution the student that there are problems with class work, behaviour and/or attitude;
- to give the student the opportunity to solve the problems and improve his/her situation.

As a result: Work and behaviour are monitored closely

PROBATION 2

Purpose:

- to inform the student that he/she is in poor standing in the program because of a lack of significant improvement in class work, behaviour and/or attitude;
- to give the student the opportunity to solve the problems and improve his/her situation.

As a result: Work and behaviour are monitored more closely. Although the student will be allowed to audition for roles in studios or majors, the role will be assigned. The student is in danger of failure and suspension from the program.

PROBATION 3

Purpose:

- To warn the student that he/she is in very poor standing in the program because of a continued lack of significant improvement in classwork, behaviour and/or attitude, and that she/he is in danger of expulsion from the program;
- to give the student a last opportunity to solve the problem and improve her/his situation.

As a result: Work and behaviour are monitored very closely. The student is assigned roles in studios and majors without the opportunity to audition. The possibility also exists of an assignment in lieu of casting, determined at the discretion of the director. If problems are not addressed no further extension of probation is possible – the student can anticipate failure and suspension from the program.

PROFESSIONAL CONDUCT

Students in the Professional Theatre Program are expected to conduct themselves in a manner suitable to the acting profession which includes a willingness to follow instructions and work with others, adherence to the rules about safety and to the general rules of the Dawson Theatre. Students who exhibit inappropriate conduct may be expelled from the program. The procedure for expelling students from the program on the basis of professional conduct will be applied in accordance with the College's Institutional Student Evaluation Policy (ISEP IV-O.2).

Some examples of inappropriate conduct are in the context of the profession:

- Reckless endangerment of oneself or others.
- Malicious misuse of College space and/or equipment.
- Display of conduct detrimental to the learning or work environment (e.g. rudeness, interference with other students' learning, etc.).
- Refusal to follow instructions given by staff or faculty regarding any use of equipment, material, or safe working practices.
- Disregard for proper safety protocols.
- Disregard for public and private property.
- Impaired performance and/or behaviour problems due to alcohol or substance abuse.
- Display of deportment or habits (for example personal hygiene) outside the normally accepted standards in the work place.

Students expelled on the basis of inappropriate professional conduct may appeal the expulsion to the Academic Dean.

In certain exceptional cases, a student may be deemed 'unsuitable' to the program and, in conjunction with the college, be suspended from the program - even if that student is in good standing academically.

The decision to remove a student based on unsuitability must be supported by two-thirds of the entire faculty and be documented in at least one letter of warning advising the student of the problem in a previous semester. Removal based on unsuitability must also have the approval of the Sector Dean and comply with the Institutional Student Evaluation Policy (ISEP).

NOT IN OUR SCHOOL! VALUE STATEMENT

The Dawson Professional Theatre Department is committed to the pursuit of respectful workspaces. Conduct that undermines the dignity or self-esteem of an individual, or that creates an intimidating, hostile or offensive environment is unacceptable and will not be tolerated. We support anyone who witnesses or experiences inappropriate behaviours.

HARASSMENT

The Professional Theatre program strives to provide an environment that is free of harassment and supportive of the dignity, self-esteem and fair treatment of everyone involved in its activities. As such, inappropriate conduct or harassment of its students, staff and/or teaching faculty in classrooms, at the theatre or as part of any of its activities whether on or off campus will not be tolerated. Any student, who in the judgment of the department, displays conduct that is unacceptable as described below, will be advised immediately.

Personal Harassment:

Includes comments or conduct initiated by one person towards another which causes humiliation, offence or embarrassment. Examples may include, but are not limited to:

- Inappropriate or insulting remarks, gestures, jokes, innuendoes or taunting about a person's racial or ethnic background, colour, place of birth, citizenship, ancestry, creed, physical form, intellectual or physical disability
- unwanted questions or comments about a person's private life
- posting or display of materials whether electronic, written or physically transmitted messages which may cause humiliation, offence or embarrassment

Sexual Harassment:

Includes comments or conduct of a gender-related or sexual nature that is known or ought to reasonably be known to be unwelcome/unwanted, offensive, intimidating, hostile or inappropriate.

Examples may include, but are not limited to:

- Unwelcome remarks, jokes, innuendoes or taunting about a person's body, attire, gender or sexual orientation
- unwanted touching or inappropriate physical contact such as unsolicited touching, patting, hugging, etc.
- unwelcome inquiries or comments about a person's sex life or sexual preference;
- leering, whistling or other suggestive or insulting sounds
- posting or display of materials whether electronic, written or physically transmitted messages which are of a sexual orientation.

General Harassment:

Includes behaviour directed at an individual which has the purpose or effect of unreasonably interfering with the person's work and/or creating an intimidating, humiliating, hostile or offensive environment.

Examples may include, but are not limited to:

- Physically intimidating behaviour and/or threats
- use of profanity (swearing), vulgarity
- ridiculing, taunting, belittling or humiliating another person
- derogatory name-calling

Negative Environment:

Includes all or part of the above behaviours that may create a negative environment for an individual or group. This effect of "poisoning" the work environment includes comments, actions or inactions that appear neutral but have an adverse impact associated with maintaining an offensive, hostile or intimidating climate.

Harassment Complaint Resolution:

The department recognizes its responsibility to receive allegations of harassment, assist in finding an appropriate resolution, and, when necessary, to investigate infringements. The objective of the department's involvement in the process is to provide confidentiality and arrive at an early and just settlement for all parties concerned. Students implicated in an intervention related to violence, discrimination, harassment, be they presumed victim, presumed harasser, or witness to the events, are also encouraged to consult the professional services provided free of charge through Dawson Psychological Counselling by visiting their webpage or emailing Psychologicalcounselling@dawsoncollege.qc.ca. The following steps offer a general guideline for addressing a complaint.

Step One: Informal – Individual Initiatives

If you can, ask the person causing the problem to stop! In a timely fashion, let them know that the words or behaviour were inappropriate; that you found it hurtful or that you were made uncomfortable. Take note of the important details and if it is repeated, take further action.

Step Two: Informal – Getting Help

If for any reason you are uncomfortable or afraid to talk directly to the other person, or that person is not willing to consider your concern, the next step is to talk to your advisor or the Chair of the department (*please refer below to steps for Problem Solving for Theatre Students*). You will be asked to give the details of your concerns and will be advised as to whether or not the complaint can be dealt with by the department or should be addressed by the College.

By using the suggestions made in steps one and two, most harassment complaints can be resolved informally. However, if you feel that an informal process will not help resolve your problem, you always have the right to move directly to a formal complaint.

Step Three: Formal Complaint

Failing a resolution in cases where a student is alleged to have committed violence, discrimination or harassment, College policy dictates that the complaint must be referred to the Director of Student Services. It is recommended that students first meet with the College ombudsperson.

PROBLEM-SOLVING FOR PROFESSIONAL THEATRE STUDENTS

The following is a suggested path for effective problem-solving: how best to deal with issues should they arise and help you solve your problems in a respectful manner toward all parties. As a student at Dawson College, you have the right to speak to an instructor, the department chair, the dean **or the ombudsperson at any time** (see ISEP Appendix I Students' Rights.)

If **an individual student has a problem** related to a course, another student in a course or an instructor, to solve the problem in timely fashion, the student could:

- 1) Speak with the instructor of the course
- 2) Speak with their advisor
- 3) Speak with the Chair
- 4) Speak to the Dean of Creative and Applied Arts

If **a group has a problem** related to a course, another student in a course or an instructor, to solve the problem in a timely fashion, the class representatives could:

- 1) Speak with the instructor of the course
- 2) Speak with the Chair
- 3) Raise it at the Class Representatives meeting
- 4) Speak to the Dean of Creative and Applied Art

Andrea Cole

Dean of Creative and Applied Arts office 3H.3

514-931-8731 local 5107

acole@dawsoncollege.qc.ca

ADDITIONAL COLLEGE RESOURCES AVAILABLE TO STUDENTS

First Year Student Office

2D.0

Whether you need academic, financial, wellness or emotional support they can help you resolve almost any college problem, and if they can't, they promise to direct you to other services who can.

Academic Skills Center

6D.2

The role of Dawson's Academic Skills Centre is to help students improve their learning, reading and writing skills. Students can meet with professionals and peer tutors on an individual basis or in small groups.

Accessibility Centre

2E.8A

aasecretary@dawsoncollege.qc.ca

The Accessibility Centre offers a variety of services to meet the needs of students with documented disabilities and for whom the disability significantly and persistently impacts their learning.

Student Health Services

2D.2

514-931-8731 local 1206

mdarkowski@dawsoncollege.qc.ca

Student Health Services (room 2D.2) is dedicated to general health promotion and education, and to helping students learn new strategies contributing to a healthy lifestyle. Here, you will also find a safe and confidential environment to discuss safe sex, safe drug and alcohol use, and healthy relationships.

Counselling Centre

psychologicalcounselling@dawsoncollege.qc.ca

Problems, worries and concerns are part of everyone's life from time to time. Sometimes problems can seem so overwhelming that you have difficulty concentrating on your studies and managing your day to day obligations. Confidential personal counselling can help you to understand and confront the challenges you face.

If you are at risk of harm to yourself or others, or require immediate care, call 9-1-1 or go directly to the nearest emergency room.

Sexual Violence Resource Services

4E.2

514-931-8731 local 1112

SVRT@dawsoncollege.qc.ca

GUIDELINES FOR RESPONSIBLE ENGAGEMENT IN CHAT ROOMS

(June 2021)

The main objective of the chat rooms created by Professional Theatre program students is to provide open on-line forums where one can interact with fellow classmates, get information, share experiences, and create a sense of community within the group. Chat room conduct should be guided by common sense & basic etiquette.

We encourage you to...

- Minimize the chances of conflict by being open minded and accepting of others. Understand that we each have a unique set of values, and we are all entitled to our own opinions
- Feel free to share your views on someone else's problem if invited to, but don't expect your thoughts and ideas to be accepted all the time.
- Remember that we are all at different points in our journey of understanding the world. It doesn't help to mock or insult someone for not being as knowledgeable as you. Likewise, where you are on your journey doesn't make you lesser or better than others.
- Accept that not every true statement needs to be said, and not every incorrect opinion is worth correcting.
- Debate ideas while still creating a supportive and encouraging environment for your peers.

However, please note that the following behaviours will not be tolerated and could result in disciplinary action.

- Posting, promoting, or distributing content that is illegal.
- Engaging in trolling or behaviours that encourage or facilitate stalking. Transmitting or facilitating the distribution of content that is harmful, abusive, racially, or ethnically offensive, vulgar, sexually explicit (this includes unsolicited nude images).
- Harassment, threats, intimidation, embarrassment, or doing anything else to another chatter that is unwanted. This means: not saying bad things about them; not attacking their character, race, heritage, gender identity, gender expression or sexual orientation. If you disagree with someone, respond to the subject, not the person.
- Pretending to be anyone whom you are not, impersonating another chatter or re-entering the chat under a different username after being asked to leave.
- Sharing sensitive or confidential information, including the public posting of private conversations.

Dance like nobody's watching, text and email like it will be read in court someday

TRIGGER/CONTENT WARNING STATEMENT

(June 2021)

One of the central educational goals of the Theatre Department is to foster socially-conscious artists — artists who are aware of and capable of participating in challenging dialogues about social injustice and inequality. This means that our courses and productions often grapple with difficult subject matter, including sex, violence, terror, injustice, poverty, disparity, inequity and illness (among other topics). While engaging with this material will no doubt provoke strong emotions and cause discomfort for some, we feel that the diverse experiences they promote are also essential to the development of our students' critical faculties, empathy, and understanding of the world. We encourage students to meet them head on in the classroom, in rehearsals, and in performances, and to engage in civil and compassionate debate about the possibilities and effects of staging difficult knowledge.

If in any of your theatre courses, you experience any discomfort related to the subject material being explored, please inform your course instructor immediately so that they may provide you with support. Know that in this and everything, the Professional Theatre Program is committed to the care and support of its students by providing safe creative spaces where everyone can engage responsibly, explore, learn, express what needs to be said, create and perform.

GRADING SYSTEM RATIONALE

Excellent:	90 - 100	Superior attainment, where the student demonstrates a quality of work beyond the formal requirements and shows originality, creativity, initiative and mastery of the material
Very Good:	80 - 89	Very good attainment above the usual accomplishment, representing creativity, initiative and grasp of subject
Good:	70 - 79	Average comprehension of the subject and reasonable ability to handle the material
Pass:	65 - 69	Below average performance in dealing with subject matter and material
	60 – 65	At Risk
Fail:	Below 60	Unsatisfactory performance in dealing with subject matter and material

KEY AREAS OF CONSIDERATION in the GRADING SYSTEM

Participation: 15%-30%: Criteria in relation to achieving course competencies:

- Presence and active involvement in exercises and discussions
 - quality of contribution, level of engagement
 - intellectual curiosity
 - assimilation
 - contribution to ensemble work both in and out of class
- etc.

Note: Participation is essential to the achievement of the competencies, therefore any absence could result in a loss of participation marks.

Professional behaviour: 10% - 20% (*See also Academic Standing and Advancement Policy*) Criteria:

- Punctuality, readiness to work, appropriate preparation and attire
- Professional courtesy: respect for peers, teachers, staff, crews, directors, the audience, professionals and the work place
- Level of cooperation, attentiveness, generosity and commitment
- Sense of responsibility
- Ability to communicate appropriately
- etc.

ADDITIONAL REQUIREMENTS FOR PASSING COURSES

Over and above obtaining an overall minimum grade of 60% to pass a course, certain courses have specific assessment activities that **MUST** be passed in order to pass the course. Please read your course outlines carefully to determine which assessment activities of a course fall into this category.

Summative Assessment:

All courses include an assessment activity deemed a “Summative Assessment”. This can take the form of one assessment activity or be a combination of two or more assessment activities. Students must receive a minimum grade of 60% for a summative assessment activity or a combined minimum grade of 60% for multiple summative assessment in order to pass a course. In the event a student does not obtain the required minimum grade for the Summative Assessment of any course, the student will receive a final grade of 55% for the course that will override all other grades achieved during the semester.

Split Courses:

All components of a split course must be passed in order for a student to pass the course. In the event that one component of a combined component course is not passed the student will receive a final grade of 55% that will override all other grades achieved during the semester.

APPEALS

Once a course is completed a student who disagrees with a final grade should first attempt to discuss the matter with the teacher. If no agreement can be reached or the student is reluctant to approach the teacher, the student should approach the Department Chair. If the final grade is upheld and submitted, student recourse takes place by means of a grade review procedure. The procedure is described in ISEP.

Ombudsperson

4E.2-5

514-931-8731 local 1191

ombudsperson@dawsoncollege.qc.ca

The role of the Dawson Ombudsperson is to help ensure that all Dawson students receive fair and equitable treatment within the College system. The Ombudsperson provides an independent and confidential service and is empowered to investigate complaints as well as facilitate or negotiate solutions.

Professional Theatre Department Calendar 2021-2022

NOTE: Year Two Group One students are required to be available starting August 16TH for Auditions and Rehearsals for Studio #1

Mon. Aug. 16 & Tues. Aug. 17	TBD	Auditions, Year II, Group 1, Studio #1
Friday, August 20	1:00-2:30 3:00-4:00	Faculty Meeting: Casting Year II, Group 1, Studio #1 Department Assembly <i>Advisor Meetings to follow Assembly</i>

Thursday, August 19		End of online registration
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Monday, August 23		First day of classes
Monday, August 23		Start Rehearsals of Year II, Group I, Studio #1
Mon. Aug. 30 & Tues. Aug. 31	3:00-6:00	Auditions, Year II, Group 2, Studio #2
Monday, August 30		Last day for Course Change

Friday, September 3	2:30-4:00	Faculty Meeting: Casting of Year II, Group 2, Studio #2
	Deadline	Election of Class Reps

Monday, September 6		Labour Day. No classes.
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Tuesday, September 7		Start rehearsals of Year II, Group 2, Studios #2 <i>Headshot Submission Deadline Yr 2</i>
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Wednesday, September 8		Monday Schedule
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Friday, September 10	2:30-3:30	Meeting with Class Reps
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Friday, September 17		Last day for course withdrawals
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Mon., Sept. 20 & Tues. Sept 21		Auditions Year 3 (1 st Major)
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Students are required to see both casts over the four-day period of the production

Wednesday, September 22		No Year II, Group 1, Theatre Classes (Core classes as scheduled)
	8:00	OPENING Performance of Year II, Group I, Studio #1
Thursday, September 23	8:00	Performance of Year II, Group I, Studio #1
Friday, September 24	2:30-4:00	Faculty Meeting: Casting of First Major
	8:00	Performance of Year II, Group I, Studio #1
Saturday, September 25	8:00	Performance of Year II, Group I, Studio #1

Students are required to see both casts over the four-day period of the production

Wednesday, October 6		No Year II, Group 2, Theatre classes (Core classes as scheduled)
	8:00	OPENING Performance of Year II, Group 2, Studio #2
Thursday, October 7	8:00	Performance of Year II, Group 2, Studio #2
Friday, October 8	8:00	Performance of Year II, Group 2, Studio #2

Saturday, October 9	8:00	Performance of Year II, Group 2, Studio #2
Monday, October 11		Thanksgiving Day (no classes)
START OF REHEARSALS AND PRODUCTION PERIOD FOR FIRST MAJOR- TUES. OCTOBER 12 Students should be available every evening until 10:45		
Tuesday, October 12	6:30	Design Presentation (all called TBC)
Tuesday, October 12	2:30-4:00	Friday Schedule Faculty Meeting- Mid-Term Evaluation
Friday, October 15		Ped Day (no classes)
Monday, October 18		Mid-term Assessment Deadline
Friday, October 29	2:30-4:00	Advisors' Meetings – Evaluations by appointment
	2:30-3:30	Meeting with Class Reps
Friday, November 5	3:00-6:00	Work-in-Progress – Viewing 1 st Major TBA
Monday, November 8		TECHNICAL REHEARSAL WEEK BEGINS
	6:30-10:45	Cue to Cue, 1 st Major
Tuesday, November 9	6:30-10:45	Technical Rehearsal, 1 st Major
Wednesday, November 10	6:30-10:45	Technical Rehearsal, 1 st Major
Thursday, November 11	6:30-10:45	Dress Rehearsal, 1 st Major
Friday, November 12		Production Day (no Theatre Classes, Core classes as scheduled)
	3:00-10:45	Dress Rehearsal, 1 st Major
Students are required to see both casts over the two-week period of the production		
Monday, November 15	7:30	Preview Performance – 1 st Major (rehearsals TBA)
Tuesday, November 16	7:30	Preview Performance 1 st Major (rehearsals TBA)
Wednesday, November 17		No Theatre Department classes (Core classes as scheduled)
	12:30	Matinée for Schools
	8:00	OPENING , 1 st Major
Thursday, November 18	8:00	Performance, 1 st Major
Friday, November 19		No Theatre Department classes (Core classes as scheduled)
	12:30	Matinée for Schools
	3:00-4:30	Faculty Meeting
	8:00	Performance, 1 st Major
Saturday, November 20	8:00	Performance, 1 st Major
Wednesday, November 24	6:30-10:30	Rehearsal, 1 st Major (no crews)

Thursday, November 25		No Theatre Department Classes (Core classes as scheduled)
	12:30	Matinée for Schools
	8:00	Performance 1 st Major
Friday, November 26	2:30-3:30	Meeting with Class Reps
	8:00	Performance 1 st Major
Saturday, November 27	8:00	Closing Performance 1 st Major
Monday, November 29		STRIKE – ALL CREWS (except FOH)
Thursday, December 2	11:30-1:00	Year III Comprehensive Examination: Part I
Mon. & Tues., December 6 & 7	TBA	Year 3 Auditions (2 nd Major)
Wednesday, December 8		Last Day of Classes
Friday, December 10	10:00-11:30	Faculty Meeting – Evaluation Year III and Casting, 2 nd Major
Monday, December 13	10:00-4:00	Faculty Meeting Student Evaluations Year I & II
Wednesday, December 15	10:00-3:00	Student Interviews Year 1 English Exit Exam
Thursday, December 16	10:00-3:00	Student Interviews Year 2
START OF PRODUCTION PERIOD FOR SECOND MAJOR Students should be available every evening until 10:45pm through to December 17th		
Monday, December 13	6:30	Design Presentation (all called TBC)
Monday, December 13 To Friday, December 17	9:30-5:30	Read-Through/Text work & Rehearsals, 2 nd Major
Friday, December 31		<i>Deadline to submit final grades for Fall semester</i>

Holiday Break

(December 18, 2021 to January 4, 2022)

All students must be available to the Department as of Tuesday, January 4, 2022
Students should be available every evening until 10:45 p.m.

Tuesday, January 4		PRODUCTION PERIOD CONTINUES
	9:30-5:30	Resume rehearsals, 2 nd Major
Friday, January 14	10:00-11:30	Program Committee Meeting TBC
Mon. & Tues. January 17 & 18	6:30-9:30	Auditions for Year 2: Gr 2- Studios #3 & Gr 1- Studio #4
Thursday, January 20		First Day of Classes (Theatre classes suspended)

Friday, January 21	1:30-3:30	Faculty Meeting - Casting Year 2 - Studio #3 & #4
	3:00-6:00	Work-In-Progress Viewing 2nd Major (TBA)
Monday, January 24	6:30-10:45	Technical Rehearsal – 2 nd Major Theatre Classes Resume Year 1 only
Tuesday, January 25	6:30-10:45	Technical Rehearsal – 2 nd Major
Wednesday, January 26	6:30-10:45	Technical Rehearsal – 2 nd Major
Thursday, January 27	3:00-10:45	Dress Rehearsal – 2 nd Major
Friday, January 28	3:00-10:45	Dress Rehearsal – 2 nd Major
Students are required to see both casts over the two-week period of the production		
Monday, January 31	7:30	Preview Performance – 2 nd Major (rehearsals TBA)
Tuesday, February 1	7:30	Preview Performance – 2 nd Major (rehearsals TBA)
Wednesday, February 2		No Theatre Department classes (Core classes as scheduled)
	12:30	Matinée for Schools
	8:00	OPENING, 2nd Major
Thursday, February 3		Last day for Course Change
	8:00	Performance, 2 nd Major
Friday, February 4		No Theatre Department classes (Core classes as scheduled)
	12:30	Matinée for Schools
	8:00	Performance, 2 nd Major
Saturday, February 5	8:00	Performance, 2 nd Major
Monday, February 7		Theatre Classes Resume (Years 2 & 3)
		Start of rehearsals – Year 2 Group 1 and 2, Studio #3 and #4
Wednesday, February 9	3:00-6:00	Rehearsal, 2 nd Major – No Crews
Thursday, February 10		No Theatre Department classes (Core classes as scheduled)
	12:30	Matinée for Schools
	8:00	Performance, 2 nd Major
Friday, February 11	2:30-4:00	Faculty Meeting
	8:00	Performance, 2 nd Major Course withdrawal deadline
Saturday, February 12	8:00	Closing Performance, 2 nd Major
Monday, February 14	6:30-9:30	STRIKE – ALL CREWS (except FOH)
Friday, February 18	2:30-3:30	Meeting of Class Reps
Students are required to see both casts over the two-week period of these productions		
Mon. & Tues., March 7 & 8	6:30-9:30	Auditions Year III- 3 rd Major
Wednesday, March 9	8:00	OPENING Performance of Year II Group 2, Studio #3
		No Year II Group 2 classes (Core classes as scheduled)

Thursday, March 10	8:00	Performance of Year II Group 2, Studio #3
Friday, March 11	8:00	Performance of Year II Group 2, Studio #3
	2:30-4:00	Faculty Meeting: Evaluation & Casting of Year III- 3 rd Major
Saturday, March 12	8:00	Performance of Year II Group 2, Studio #3
Sunday, March 13	12:00-5:00	Studio Rehearsal (Group 1) (No Technical Support)
Mon. March 14-18		Winter Study Break (No classes)
START OF REHEARSALS AND PRODUCTION PERIOD FOR THIRD MAJOR Students should be available every evening until 10:45pm		
Monday, March 21		Start of rehearsals for 3 rd Major
	6:30	Design Presentation (all called TBC)
		Mid-Term Assessment Deadline
Wednesday, March 23	8:00	OPENING Performance of Year II Group 1, Studio #4
		No Year II, Group 1 classes (Core classes as scheduled)
Thursday, March 24	8:00	Performance of the Year II Group 1, Studio #4
Friday, March 25	2:30-4:00	Faculty Meeting – Mid-Semester Evals. Yr. I and Yr. II
		Chair Election
	8:00	Performance of Year II Group 1, Studio #4
Saturday, March 26	8:00	Performance of Year II Group 1, Studio #4
Saturday, March 26	10:00-4:00	Entrance Auditions
Friday, April 1	2:30-6:30	Entrance Auditions
Saturday, April 2	10:00-4:00	Entrance Auditions
Friday, April 8	2:30-4:00	Advisors' Meetings (By Appointment)
	2:30-3:30	Meeting of Class Reps
Thursday, April 14	3:00-6:00	Work-in Progress Viewing 3rd Major- TBA
Friday, April 15		Easter – No classes
Monday, April 18		Easter – No classes
Tuesday, April 19		TECHNICAL REHEARSAL WEEK BEGINS
	6:30-10:45	Cue-to-Cue
Wednesday, April 20	6:30-10:45	Technical Rehearsal – 3 rd Major
Thursday, April 21	6:30-10:45	Monday Schedule Dress Rehearsal– 3 rd Major
Friday, April 22	6:30-10:45	Dress Rehearsal- 3 rd Major
		Production Day (no Theatre Classes, Core classes as scheduled)
Students are required to see both casts over the two-week period of the production		

Monday, April 25	3:00-6:00	Rehearsal – 3 rd Major - TBA
	7:30	Preview Performance – 3 rd Major
Tuesday, April 26	7:30	Preview Performance – 3 rd Major (rehearsals TBA)
Wednesday, April 27	8:00	OPENING -- 3rd Major
Thursday April 28	8:00	Performance – 3 rd Major
Friday, April 29	8:00	Performance – 3 rd Major
	2:30-4:00	Faculty Meeting
Saturday, April 30	8:00	Performance – 3 rd Major
Tuesday, May 3	7:00-10:00	Rehearsal, Time TBA
Wednesday, May 4	8:00	Performance – 3 rd Major
Thursday, May 5	8:00	Performance – 3 rd Major
Friday, May 6	2:30-4:00	Faculty Meeting
	8:00	Performance – 3 rd Major
Saturday, May 7	8:00	Closing Performance – 3 rd Major
Monday, May 9	6:30-9:30	STRIKE – ALL CREWS (except FOH)
Friday, May 13		Last day of classes
Tuesday, May 17	10:00-4:00	Faculty Meeting – Student Evaluations Year I & II
Wednesday, May 18	2:30-5:30	Year 3 – Comprehensive Examination
Thursday, May 19	10:00-3:00	Student Interviews – Year 1
Friday, May 20	10:00-3:00	Student Interviews – Year 2
Monday, May 23		Victoria Day (Statutory Holiday)
Tuesday, May 24	10:00- 1:00	Faculty Meeting (agenda for workshops)
Friday, May 27	7:30	Vocal Masques
Wednesday, May 25 to Friday June 14		Faculty Workshops Spring Orientation ???
Friday, June 3	6:00	GRADUATE BANQUET TBC
Monday, June 6		<i>Deadline to submit final grades for Winter semester</i>
Highlighted grey areas indicate mandatory attendance		

COURSE REQUIREMENTS

Instructors distribute detailed COURSE OUTLINES at the first class when they also inform students about specific requirements with regards to materials, scripts, texts, etc. Information on some of these will also be available at the Department Assembly on the first day of classes. Nevertheless, here is a short list of recommended basic needs:

EQUIPMENT/CLOTHING:

- Appropriate movement attire for all Lab courses by week 2 of classes. This includes but is not limited to t-shirts and black tights (please refer to individual course outlines)
- COLOUR HEADSHOTS
- For 2nd year students: professional headshots must be done by end of August by the photographer working with the department (cost approx. \$75).
- For 3rd year students: A photography session will be arranged with a professional photographer chosen by the department (cost approx. \$100), after which three copies **must be submitted to the department by mid-October**.
- REHEARSAL SKIRT (2nd and 3rd year women) and BLAZER (2nd and 3rd year men)
- RUNNING SHOES AND GLOVES FOR SWORDFIGHTING
- SPECIALIZED FOOTWEAR FOR DANCE CLASSES: Instructor will specify as required.
- THE ACTOR'S MAKE-UP KIT (approx. \$150) – required for all 2nd and 3rd year students.

TEXTS:

- *PRACTICAL HANDBOOK FOR THE ACTOR* – Melissa Bruder and others.
- *KONSTANTIN STANISLAVSKI: An Actor's Work* (Dawson Bookstore)
- *THE NEW OXFORD SHAKSPEARE: Modern Critical Edition* (paperback, 2017).
- *VOX METHOD: The Acting Process* – W. S. Lecky (Dawson Bookstore)
- *VOX METHOD: Training the Voice* – W. S. Lecky (Dawson Bookstore)
- *ACTION: THE ACTOR'S THESAURUS* – Marina Calderone & Maggie Lloyd Williams
- Additional texts may be required, please refer to individual course outlines.

AWARDS FOR THEATRE STUDENTS

- The **Bertrand A. Henry Memorial Award** - *for the graduating Professional theatre student in good standing who embodies a sense of determination, initiative and creativity in their approach to projects.* Note: Applicants for this award must submit proposals for a theatrical project planned for post-graduation.
- The **Cynthia Hendrickson Memorial Award** - *for the graduating Professional Theatre student who has excelled academically and theatrically but even more importantly in being a good collaborator, a team player who respects his or her fellows and is generous to them.*
- The **Gary Plaxton Memorial Award** – *for the graduating Professional Theatre student in good standing who best exemplifies the qualities of dedication, generosity and respect for the profession.* This award will be presented at convocation each year.
- The **Willy and Beryl Moser Award** – *for the second-year Professional Theatre student in good standing who exhibits outstanding acting ability.* This award will be presented each Fall at the annual Dawson Student Achievement Awards ceremony.
- The **Victor Knight Memorial Scholarship for Perseverance** - *awarded by application to a first year Professional Theatre student in good standing to provide support for their second year in the Program.*
- The **Valerie Marino “Rookie of the Year” Award** – *for the first-year Professional Theatre student in good standing who combines both team spirit and outstanding acting potential.* This award will be presented each Fall at the annual Dawson Student Achievement Awards ceremony.

COURSE DESCRIPTIONS

Year 1

Year 1 – Semester One

561-101-DW

Movement for Actors I

- **Stage Movement:** This course is an introduction to the kinesthetic skills required by actors for performance. The focus of the course will be to develop the student's understanding of the expressive and communicative ability of the body. Exercises and explorations in the study of the movement elements of balance, space, time, will focus on developing body and spatial awareness as well as begin to physically condition the body for performance. (1.5 hours/week)
- **Dance:** Students will develop an understanding of space, energy, tempo and intensity. (1.5 hours/week)
- **Sword Fighting:** Focusing on the fundamental skills of generic sword techniques, this course will include basic fight choreographies, an introduction to sword fighting terminology for the theatre as well as a brief look at the history of the evolution of the sword. (2 hours/week)

561-112-DW

Improvisation I

In this course, students acquire self-knowledge and confidence through movement exercises and basic improvisations. They develop the ability to create the imaginary space and to work cooperatively with others in the creative process. (3 hours/week)

561-123-DW

Voice and Speech I

Students learn the preliminary methods of exercising and extending the uses of the voice. They become familiar with the importance of the voice as a tool of interpretation. (3 hours/week)

561-134-DW

Acting I (Character)

The student will explore character development through exercises from Stanislavsky, Merlin, Mitchell and Johnstone. The student will begin learning basic elements of Stanislavsky's system of physical action and apply it to character-building. Students will learn to approach characters physically; through space, body centres, energy levels and postures. Student will use improvisation, exercises, and written texts as vehicles for the application of these elements. (3 hours/week)

561-135-DW

- **Acting I (Analysis)**

The student will learn elements of the Stanislavski technique and their practical application in both improvisations and excerpts from contemporary plays. Learning activities include readings, text analysis and attendance of a professional theatre production. The Stanislavski approach will then be applied in the rehearsal and presentation of a short scene from a contemporary play. Text: *The Intent to Live* by Larry Moss. (3 hours/week)

- **Technical Theatre**

This course offers students an introduction to Technical production: safety; crew tasks and roles of crew members; basic design; set, props, lights, FOH. The students are also expected, during the laboratory section of this course, to develop a practical working knowledge of basic techniques needed to produce costumes, properties, lighting, sound, and sets for the stage. Text: *Technical Theatre for Nontechnical People*, by Drew Campbell. (Hours per week vary according to crew assignment.)

561-146-DW

Text I

The course focuses on how to read and analyze a play for performance. Students are introduced to the rudiments of dramaturgy (from Aristotle to Greimas) and the elements of dramatic structure. Plays: Oedipus, Miss Julie, Uncle Vanya, TBA. (3 hours/week)

561-157-DW

History and Literature I

This course offers an overall view of theatre's origins—through the Classical worlds of Greece and Rome, and through its rebirth in the early-Medieval church. Students will study plays from each period while examining the historical factors and artistic practices that helped define the early days of the theatre. (3 hours/week)

Year 1 – Semester Two

561-201-DW

Movement for Actors II

- **Stage Movement:** This course is designed to further develop the student's kinesthetic skills that can be applied to theatrical performance. Emphasis will be placed on continuing to develop within the student an understanding of his/her body as an instrument of expression and communication. Exercises and explorations will further concentrate on body awareness and physically conditioning the student for performance with a focus on incorporating text. (1.5 hours/week)
- **Dance:** Students will acquire familiarity with dance forms commonly required of an actor in the theatre today. (1.5 hours/week)
- **Sword Fighting:** This course will explore more advanced skills of generic sword techniques, more advanced fight choreographies and cardio/physical endurance exercises. (2 hours/week)

561-212-DW

Improvisation II

Students continue to develop body awareness, imagination and the ability to create the imaginary space. They also engage in building character relationships. Furthermore they learn 'status' and other tools for creating characters and circumstances. (3 hours/week)

561-223-DW

Voice and Speech II

Students build a closer cooperation between body, breath and voice. They break down the sounds, elements and structures of text in order to closely examine the re-creation of speech. (3 hours/week)

561-234-DW

Acting II (Character)

Students in this course will revisit and further develop some of the guiding principles of building a character for the stage learning in Acting I- Character. Students will observe and analyze examples of multi-dimensional character acting, read scripts, research roles, write responses, and work on scenes with a partner. Through exercises, students will learn to connect more deeply and authentically to the imaginary world of the story, and the inner life of the character. (3 hours/week)

561-235-DW

- **Acting II (Analysis)**

Students will continue to apply the Stanislavski approach to scene analysis, character development and rehearsing with partners. The Modern style is explored through interpretation of monologues. The student will also engage in an in-depth study of character development that includes analysis of a role's development in a contemporary play as well as the portrayal of the character in a scene. (3 hours/week)

- **Technical Theatre**

A continuation of technical theatre from term I with a more in-depth look at the technical demands of producing a piece of theatre. The course combines learning skills in the classroom with their practical application working on crews for the major productions. (Hours per week vary according to crew assignment.)

561-246-DW

Text II

A continuation of Text I. How to score a play for performance, suiting the word to the action. Students are introduced to Textual Figures and Psychological Gestures. Plays: *Mandragola*, *A Doll's House*, *Cat on a Hot Tin Roof*. TBA (3 hours/week)

561-257-DW

History and Literature II

This course continues the study of dramatic literature and society—from the Medieval era to the early-17th century. Special emphasis will be placed on the Elizabethan script and the acting practices of Shakespeare and his contemporaries. (3 hours/week)

Year 2

Year 2 – Semester One

561-301-DW

Movement for Actors III (Dance): Students will learn more complicated dance combinations and class choreographies. (3 hours/week)

561-312-DW

Improvisation III

In this course, students develop neutrality, stage presence and imagination by using the neutral mask in a variety of exercises. They also draw upon various dramatic texts as the basis for improvisations to further explore character, relationship and narrative, and to use improvisation as a rehearsal technique. (3 hours/week)

561-346-DW

Text III

A study of Shakespeare's texts. Students will learn how to analyze Shakespeare's text using scansion and other techniques. An emphasis will be placed on monologues for auditions. (3 hours/week)

561-323-DW

Voice and Speech III

- **Voice and Speech:** Students consolidate acquired skills in warm-up and vocalization. They acquire a personal, daily regimen for vocal training. The course will also continue the exploration of the sounds of English with a focus on dialect work. (3 hours/week)

- **Studio Voice:** The study of the voice in the recording studio: animation, narration, commercials, radio drama, dubbing, ADR. (2 hours/week)

561-334-DW

Acting III

Looks at the essence of character; students will gain an intimate knowledge of the world of the play, given circumstances, and the need to speak. In the first part of the semester students work on developing solo pieces. In the second half of the semester students continue their exploration with scene studies by Modern playwrights. (3 hours/week)

561-357-DW

History and Literature III

A survey of European theatre from the Italian Renaissance to the English Restoration via French Neo-classicism and the Spanish Golden Age. The architecture of the theatres and lives of the actors. Introduction to Classical Sanskrit Drama. Works by Kalidasa, Machiavelli, Calderon, Molière, Racine, Middleton and Goldoni. (3 hours/week)

561-365-DW

Make-up, Rehearsal and Performance I

- **Studio production:** (Groups 1 and 2) This course will enable the student to apply his/her skills in auditioning for, rehearsing and performing a role in a full-length play. The play will be presented in a four-night

run to a public audience. (Out-of-class rehearsal is required)

- **Make-up:** Students will learn to identify the material required for the different types of make-up and learn to disguise or accentuate facial characteristics depending on the character being played. (2 hours/week)

Year 2 – Semester Two

561-401-DW

Movement for Actors IV (Stage Movement)

This course will further develop the student's kinesthetic skills by exploring the concepts of preparing and performing a role on stage with specific emphasis on the use of the body to communicate character and action. Class exercises and explorations will focus on using the actor's internal and external resources for the creation of character. Students will also be introduced to basic musculoskeletal anatomy with an emphasis on maintaining a healthy lifestyle and developing a personal warm-up routine. (3 hours/week)

561-412-DW

Improvisation IV

In this course, students continue to sharpen basic improvisational skills and develop and deepen their choices for character and relationship. They acquire clown and comedy-improvisation skills and perform in an improv show. Furthermore, they will use music, photographs, poetry and short stories to stimulate a creative group response. (3 hours/week)

561-423-DW

Voice and Speech IV

- **Voice and Speech:** Students develop more sophisticated exercises in vocalization (including heightened emotion) and incorporate them into a personal warm-up. Dialect work continues hand in hand with the study of Vocal Qualities. Standard North American Speech is acquired through the performance of a monologue. (3 hours/week)
Studio Voice: A continuation of the study of the voice in the recording studio with final production of an MP3 voice demo. (2 hours/week).

561-434-DW

Acting IV

Acting styles: Early Modern & Shakespearean; History of playwrights of the Early Modern period; Early Modern and Shakespearean scenes. Oral presentation on Early Modern Playwrights (3 hours/week)

561-465-DW

Make-up, Rehearsal and Performance II

- **Studio production:** (groups 1 and 2) This course will enable the student to apply his/her skills in auditioning for, rehearsing and performing a role in a full-length play. The play will be presented in a four-night run to a public audience. (Out-of-class rehearsal required)
- **Make-up:** Students learn to identify the various types of faces and facial characteristics, as well as the skill to modify them when necessary, with the help of prostheses (moustache/facial hair, etc.) and make-up. (2 hours/week)

561-446-DW

Text IV

Text IV concentrates on the plays of the contemporary theatre that engage directly with political, cultural and creative issues. Living playwrights will be at the center of the curriculum and the course will focus on understanding and interpreting socially relevant plays. (3 hours/week)

561-457-DW

History and Literature IV

On the road to Emancipation. Theatre through the Enlightenment, Romanticism, the Age of Revolution and the Well-Made Play. Social forces and lives of the actors. Works by Behn, Gay, Sheridan, Diderot, Beaumarchais, Goethe, Buchner and Rostand. (3 hours/week)

Year 3

Year 3 – Semester One

561-501-DW

Movement for Actors V

- **Stage Movement:** This course will continue to develop the student's understanding of the body as an instrument for theatrical creativity and interpretation. Designed to further reinforce the physical tools already acquired by the student actor this course intends to continue the integration of these techniques into creative dramatic situations as well as further explore the actor's physicality in relation to character and stage blocking. (1.5 hours/week)
- **Dance:** The student's movement vocabulary will be expanded to encompass a wider range of dance techniques and styles. (1.5 hours/week)
- **Stage Combat:** Students will learn to merge the technical skills of stage combat with the artistic process of the actor through exploring hand-to-hand stage combat techniques used in creating moments of violence for both stage and film. (2 hours/week)

561-513-DW

Improvisation V

In this course, students apply all of their improvisation skills to the collective creation or the devising of a piece of theatre based on a theme or topic that they explore and research in depth. They also work on developing narrative skills and improvising characters and monologues. (3 hours/week)

561-523-DW

Voice and Speech V

Students will assimilate all previous vocal training into comprehensive exercise routines for personal use. They will develop creative control of emotion and thought in the context of voice, structure, hierarchy, inflection, impulse, preoccupation and implicit movement. The ultimate goal is to extend the expressive and interpretive vocabulary within the parameters of the natural voice. Finally, students will prepare a range of performance materials for competent, professional presentation. (3 hrs. per week)

561-524-DW

Singing I

Students will gain skill in solo and choral singing – melody and harmony, intonation and rhythm. They will assimilate advanced methods of warming up, exercising and extending the singing voice, including exercises in register balancing, range, style, connections and releases, reinvestment, focus, and contact point. Students will experience the interpretive potential of the singing voice through preparing solo and ensemble songs from the musical theatre, folk, operetta and chorale repertoire. (3 hours/week)

561-534-DW

Acting V- Rehearsal

In this course, the focus is research, readings and text analysis in preparation for playing a role in the 1st and 2nd Major productions. Working with the director, students will engage in character and dialect work (if required), as well as preliminary blocking. (3 hours/week.)

561-535-DW

Acting before the Camera I

Fundamentals of on-camera acting will be covered, including camera basics, shots, framing, and on-set protocol, then moving into reading and audition technique, and basic scene work. Emotional connection and preparation will also be introduced. This section will help the emerging actor step up to the challenges of film acting through daily improvisation, acting and feedback. (3 hours/week)

561-565-DW

Rehearsal and Performance I

A full-length play, supported by full production elements, taken from audition, through rehearsal, to a two-week run in front of a public audience. The student will integrate all the skills acquired to this point in order to present a clear, consistent and believable character. (out-of-class rehearsal required) (3 hours/ week)

Year 3 – Semester Two

561-601-DW

Movement for Actors VI

- **Stage Movement:** This final semester is a consolidation and clarification of the work of the previous five semesters as it applies to the body as an instrument for theatrical creativity and interpretation. Students will continue to hone their skills in combining movement techniques with that of other artistic disciplines in building a character. Exploring a variety of movement/ blocking choices in support of both character and the requirements of a text will further prepare the student to truthfully follow impulses so as to be more physically agile, adept, enlivened and present when performing on stage. (1.5 hours/week)

- **Dance:** This final semester allows for consolidation and a deepened understanding of the preceding work. The student will continue to develop refined control and nuanced expressiveness in the execution of advanced dance combinations that are coordinated with demanding singing challenges. (1.5 hours/week)

561-578-DW

Career Management

An introduction to the business of being a professional actor, students will be introduced to a variety of career management topics that will enable them to apply strategies for looking for work and managing their careers. Areas of discussion will focus on photos, resumes, agents, unions (CAEA, ACTRA, UDA), the business of auditioning, theatre vs. film industry, employment research, self-producing, grant writing, taxes/finances, working in other markets (i.e. TO, Vancouver, LA, NY) and other career options in the arts. Guest lecturers will include; Casting agents, Artistic Directors, Actors, Comedians, Playwrights, Production people, etc. (3 hours/week).

561-557-DW

History and Literature V

1900 brings into play a variety of distinct theatrical styles and purposes against the background of middle class and social realism. This course will examine the development of the *modern* in a wide variety of theatrical texts and production styles, culminating in the theatre of the absurd. The key here is theatre as an aesthetic form, as a political force and as an expression of the age. (3 hours/week)

561-623-DW

Voice and Speech VI

Students assimilate and integrate all acquired vocal skills and bring them to bear on practical performance. Students are encouraged to integrate vocal techniques into the acting process, and to master the tools of voice in order to make the technique automatic. (3 hours/week)

561-624-DW

Singing II: Students prepare solo and ensemble songs from the musical theatre repertoire. (3 hours/week)

561-634-DW

Acting VI - Rehearsal:

In this course, the focus is research, readings and text analysis in preparation for playing a role in the 3rd Major production. Working with the director, students will engage in character and dialect work(if required), as well as preliminary blocking. (3 hours/week)

561-635-DW

Acting before the Camera II

Advanced on-camera acting technique will continue, including deeper emotional connection, in-depth scene work and scene-partnership. This course will provide tools for the emerging actor to begin work in the competitive field of film and television acting. (3 hours/week)

561-657-DW

History and Literature VI

In the final section of the course, a number of distinct theatrical cultures are opened up for the student: Japanese theatre, American drama in the twentieth century, and the history of Canadian theatre is given a major section of the course, which ends with an attempt to bring coherence to the kaleidoscope of the contemporary stage. (3 hours/week)

561-665-DW

Rehearsal and performance II

Major stage productions (2 and 3): Two full-length plays, supported by full production elements, taken from audition, through rehearsal, to a two-week run in front of a public audience. While gaining exposure to the two directorial approaches, the student will integrate all the skills acquired to this point in order to present a clear, consistent and believable character. (Out-of-class rehearsal required) (3 hours/week)

CREW

Crew assignment involves each student in the preparation and presentation of Major Productions, including building and painting of sets and scenery, making and gathering of properties, lighting, making costumes, front of house, etc.

YEAR I students learn about technical theatre in Technical Production classes and participate in crews throughout the year.

YEAR II students continue to participate in crews and may act as Crew Chiefs who are expected to:

1. Assure that their crews develop & maintain a good productive professional attitude.
2. Ascertain through discussion with their supervisors, what their crews must achieve.
3. Do what is necessary to see that deadlines and objectives are met.
4. Post and update the crew schedules daily if necessary.

N. B.: During the rehearsal period, students are expected to be available for work until 10:30 p.m. each evening that they are called, and until 10:45 p.m. during the Technical Rehearsal Week and the run of the show. Students may not miss classes because of rehearsals or production work.

The Recognition of Student Involvement is designed to recognize your commitment to your chosen activity. You automatically qualify if you are involved in one or more of the following categories:

- Athletics/Sports
- Arts and Culture
- Educational and Academic Activities
- Entrepreneurship
- Politics
- Science
- Social and Community Involvement

You are eligible for the Recognition of Student Involvement notation if you have 60 or more hours in one of the categories above, you were a full-time student during your time of involvement, you meet the standard academic success requirements, and acted as a volunteer in the activity that you are requesting recognition for.

The Recognition of Student Involvement is an acknowledgment on your official transcript. To pick up an application form or receive more information please see Campus Life & Leadership, room 2E.6.

CLASS LISTS

2021-2022
Year I Students

GROUP 1

Anthony Tapia Ancinez
Marina Ihring Artegoitia
Bianca Beldie
Kaye Canono
Samantha Cicchino
Lilianna Guerra
Estefani Ibarra Hernandez
Chloe Lebel
Philip Jeremie Lemontzis
Felipe Ribeiro Lesbaupin
Jessica Looper
Diego Nasser Machuca
Liam Cowan Makrisopoulos
Marianne Martin
Marcel Paré
Qian Ning Su
Rosalie Thibault

GROUP 2

Charlotte Poudrette Bourges
Giovanni Caster
Nicoleta Dumanschi
Frida Flores Espinosa
Nathan Hill
Alina Ichmouratov
Mbuyi-Jessica Kalala
Polina Kyrylenko
Alessandro Leone
Léo Ménard
Elliot Million-Lovett
Setayesh Motie
Trystan Nolet-Berthelot
Sung Sil Park
Ksenya Marianna Pribylovskiy
Kévin Raymond-Jean
Megan Roche

CLASS LISTS

2021-2022
Year II Students

GROUP 1

Dawson Barman-Tao

Shauna Caron

Elaëlle Côté

Ashleigh McLaren

Tyler Phillion

Jeanne Potvin

Max Taffert

Luigi Tiberio

Emilie Rachel Rivera Valladares

Daniel Wan

GROUP 2

Sarah Beldick

Clara Havro Costa

Justin Coté

Gabriela Guerrero-Escalona

Chaz Heritage

Megan Lavallee

Nathan McDonald

Erika Pierre Jerome Valdez

Sebastian Quintero Martinez

Nora Rahman

CLASS LISTS

2021-2022

Year III Students

Ravyn Alberts Gill

Rose Alessi

Valérie Boisvert

Matt Bradley

Sofia Dancea

Arash (Jay) Ebrahimzadeh

Audrey Fergus

Kristina Fragias

Nichita Ghiduleanov

Bryan Ku

Sara Lariviere

Noah Moorcroft

Amir Pakdel

Océane Parent

Kasi Peri

Edna Poulter

Reagan Prum

Brianna Rodrigues

Andreas Sandoval

Jonathan Shabitai

Symantha Stewart

Philippe Verdy

FACULTY ADVISOR GROUPS
2021-2022

KIMBERLEY BARFUSS	STEPHANE ZAROV	MICHAEL E. HUGHES
Philippe Verdy Symantha Stewart Nathan McDonald Ashleigh McLaren Jeanne Potvin Anthony Tapia Ancinez Marina Ihring Artegoitia Bianca Beldie Sung Sil Park	Matt Bradley Jonathan Shabitai Mégan Lavallée Ėlaëlle Côté Gabriela Guerrero-Escalona Kaye Canono Samantha Cicchino Lilianna Guerra Estefani Ibarra Hernandez Chloe Lebel Philip Jeremie Lemontzis	Luigi Tiberio Justin Coté Qian Ning Su Rosalie Thibault Charlotte Poudrette Bourges Giovanni Caster Trystan Nolet-Berthelot Ksenya Marianna Pribylovskiy Kévin Raymond-Jean
LEAH JANE ESAU	STEFANIE BUXTON	MATT ENOS
Noah Moorcroft Amir Pakdel Sofia Dancea Felipe Ribeiro Lesbaupin Jessica Looper Diego Nasser Machuca Liam Cowan Makrisopoulos Marianne Martin Marcel Paré Setayesh Motie Megan Roche	Ravyn Alberts Gill Rose Alessi Valérie Boivert Océane Parent Nichita Ghiduleanov Nora Rahaman Max Taffert Sarah Beldick Shauna Caron Chaz Heritage Daniel Wan	Dawson Barman-Tao Erika Ashley Pierre Jérôme Valdez Clara Havro Costa Tyler Phillion Nicoleta Dumanschi Frida Flores Espinosa Nathan Hill Alina Ichmouratov Mbuyi-Jessica Kalala Polina Kyrlyenko
ELISSA BERNSTEIN	LESLIE BAKER	ARIANNA BARDESONO
Kristina Fragias Audrey Ferus Alessandro Leone Léo Ménard Elliot Million-Lovett	Andreas Sandoval Edna Poulter Brian Ku Sara Lariviere Kasi Peri	Arash Ebrahimzadeh Brianna Rodrigues Reagan Prum Juan Sebastian Quintero Martinez Emilie Rachel Rivera Valladares

FACULTY AND STAFF

NAME	COURSE	OFFICE	LOCAL
LESLIE BAKER	Voice; A.L.C; Directing; Text	3A.11	1227
ARIANNA BARDESONO	Improvisation; Acting, Directing; A.L.C. Drama	3A.08	1235
KIMBERLEY BARFUSS CO-CHAIR	Movement for Actors; Sword Fighting; Stage Combat; Career Management	3A.17	1232
ELISSA BERNSTEIN	Dance; Singing	3A.17	1232
STEFANIE L. BUXTON	Acting before the Camera; Improvisation; Directing	3A.08	1236
VLADMIR CARA	Make-up	3A.11	4205
MATT ENOS	Acting; Directing; Improvisation, A.L.C. Drama	3A.11	4221
LEAH ESAU PUBLICITY & FOH SUPERVISOR	History and Literature; Text	3A.08	4451
MATT HOLLAND	Voice Studio, ALC	3A.11	4112
MICHAEL E. HUGHES CO-CHAIR	Acting, Directing, Improv, Acting for Animation	3A.17	1233
BRUCE LAMBIE THEATRE LIAISON	Acting (Technical Theatre)	3A.11	4438
W. STEVEN LECKY	Voice & Speech; Singing	3A.08	1236
FLOYDD RICKETTS	Voice & Speech; Singing	3A.11	4112
MILA THE	A.L.C. Dance	3A.11	4112
STÉPHANE ZAROV REGISTRATION/SCHED	History & Literature; Text, Directing	3A.08	1235
JESSE LUND	Technical Director	Theatre	7503
MARY DAVIDSON	Production Stage Manager	Theatre	7502
TRISTAN AVILES	Secretary	3D.11	1293

Please note that all instructors can also be reached via MIO

DAWSON CLASS CANCELLATION NUMBER: 514-931-8731 EXTENSION: 5105

COMPREHENSIVE EXAMINATION

All students enrolled in the Professional Theatre (Acting) Program must pass the Comprehensive Examination in order to graduate. All components of the Comprehensive Examination must be successfully completed in order for a student to be awarded a “Pass.”

The Professional Theatre Program’s Comprehensive Examination takes place in the third and final year and examines the actor’s ability to audition professionally to portray a character and to interpret a text competently utilizing the skills and techniques acquired throughout the training. Furthermore the student must demonstrate an understanding of the artistic process of acting through his/her ability to articulate that process clearly in college-level English using critical thinking skills and the terminology of the professional theatre artist. The Comprehensive Examination is divided into three installments:

Part One: An evaluation of the student’s ability to audition

The following materials and components are required for Part One:

- a) a resume and photograph;
- b) a monologue from one of Shakespeare’s plays;
- c) a monologue from a contemporary play;
- d) an unaccompanied song;
- e) a cold reading.

Components (b), (c) and (d) should not exceed a total of five minutes. The cold reading will be provided at the audition.

Objectives:

Success in Part One will be determined by the student’s ability to: prepare for and present professional auditions; integrate stagecraft and special skills; meet the physical, mental and technical demands of the profession; utilize physical, vocal, emotional and creative strategies to develop and sustain characters.

Part Two: An evaluation of the student’s engagement and performance in the second and third major productions.

Objectives:

Success in Part Two will be determined by the student’s ability to: prepare for and present professional-level auditions; analyze text for performance; research the cultural, sociological and historical context of roles; adapt to diverse acting methods, trends, styles and directing techniques; utilize physical, vocal, emotional and creative strategies to develop and sustain characters; meet the physical, mental and technical demands of the profession; integrate stagecraft and special skills in movement, voice and improvisation in performance; work both autonomously and collaboratively in a safe, respectful and disciplined manner; draw upon acquired skills, knowledge and learning attitudes to continually improve skills and evolve as an artist; demonstrate understanding of ethical issues and adhere to the ethical and legal practices of the profession.

Part Three:

A: A one-page written summary (350 words).

B: An oral examination wherein the student will be required to describe the tools and processes that she/he has developed in order to work in the professional world as an actor and freelance artist. During this examination, one question will be asked by a Theatre Department faculty member and answered by the student in French to satisfy the French oral component.

Objectives:

Success in Part Three will be determined by the student's ability to think critically and to communicate effectively using professional terminology how she/he would: analyze a text for performance; research the cultural, sociological and historical context of roles; utilize physical, vocal, emotional and creative strategies to develop and sustain characters; meet the physical, mental and technical demands of the profession; draw upon acquired skills, knowledge and learning attitudes to continually improve skills and evolve as an artist; incorporate entrepreneurial skills in building and managing a professional career; assume the role of artist in society; and effectively articulate ideas, concepts and techniques in English.

Part One of the examination will take place at the end of the fifth term (*see Dept. calendar*).

Part Two will take place during the production period for the second and third majors.

Part Three (A): is due 1 week after the 2nd Major closes (date TBC).

(B): will take place at the end of the sixth term (*see Dept. calendar*).

Part One and Part Three of the Comprehensive Examination will be adjudicated by a minimum of three teachers of the Professional Theatre Program. Marking will be based on a pass/fail system. In order to pass, the student will need a majority of pass assessments from the committee. Part Two will be adjudicated by the assigned directors of the second and third majors (Rehearsal and Performance I and II). The student must pass both courses.

Part One may be repeated at the end of the sixth term by those who fail. Part Three may be repeated before the College grade deadline. Part Two may be repeated in a designated production if and when the student gains readmission to the program. The result of each section of the assessment will be communicated to the student within one week of completion.

General Education

In order to meet the General Education components of the Comprehensive Examination:

- Students must pass the Block B French course and the *projet spécifique* to satisfy the French written component.
- Students must pass the Block B Humanities course.
- Students must pass a 103 Physical Education course in which they successfully plan, carry out and document an approved physical activity program.
- Students must pass Block B English for the English written component.

EXIT PROFILE

Upon graduation from Dawson College, the Professional Theatre graduate will move into the performing arts community as a competent actor and artist able to:

- rehearse and perform new and established works in a variety of venues and mediums;
- prepare for and present professional auditions;
- analyze text for performance;
- adapt to diverse acting methods, trends, styles and directing techniques;
- utilize physical, vocal, emotional and creative strategies to develop and sustain characters;
- integrate stagecraft and special skills in movement, voice and improvisation in performance;
- effectively articulate ideas, concepts and techniques in English, verbally and in writing;
- effectively communicate in French orally and in writing in a professional context;
- meet the physical, mental and technical demands of the profession;
- research the cultural, sociological and historical context of roles;
- demonstrate critical thinking skills;
- incorporate entrepreneurial skills in building and managing a professional career;
- work both autonomously and collaboratively in a safe, respectful and disciplined manner;
- draw upon acquired skills, knowledge and learning attitudes to continually improve skills and evolve as an artist;
- assume the role of artist in society;
- take responsibility for sustaining personal health and well-being;
- demonstrate an awareness of worldviews and cultural diversity;
- demonstrate an understanding of ethical issues and adhere to the ethical and legal practices established by the professional order;
- understand literature as an exploration of human experience.

DAWSON PROFESSIONAL THEATRE PROGRAM
2021-2022 SEASON AT DAWSON'S NEW DOME THEATRE*

FALL SEMESTER

The Laramie Project by Tectonic Theatre, directed by Michael Hughes
(*First Studio, Year Two, Group One*)

- Wednesday September 22nd to Saturday September 25th at 8 pm

Heavy Weather by Lizzie Nunnery, directed by Stefanie Buxton
(*Second Studio, Year Two, Group Two*)

- Wednesday October 6th to Saturday October 9th at 8 pm

A Midsummer Night's Dream by William Shakespeare, directed by Leslie Baker
(*First Major*)

- Previews at 7:30 pm Monday and Tuesday November 15th and 16th
- Opening at 8 pm Wednesday November 17th
- Playing at 8 pm November 17th to 20th and November 25th to 27th
- Matinées at 12:30 pm on Wednesday November 17th, Friday November 19th, and Thursday November 25th

WINTER SEMESTER

Our Class by Tadeusz Slobodzianek, directed by Arianna Bardesono
(*Second Major*)

- Previews at 7:30 pm Monday and Tuesday January 31st and February 1st
- Opening at 8 pm Wednesday February 2nd
- Playing at 8 pm February 2nd to 5th and February 10th to 12th
- Matinées at 12:30 pm on Wednesday February 2nd, Friday February 4th, and Thursday February 10th

The Cripple of Inishmaan by Martin McDonagh, directed by Matt Enos
(*Third Studio, Year Two, Group Two*)

- Wednesday March 9th to Friday March 12th at 8 pm

Chaos by Laura Lomas, directed by Stefanie Buxton
(*Fourth Studio, Year Two, Group One*)

- Wednesday March 23rd to Friday March 26th at 8 pm

After Fuenteovejuna by Lope de Vega, directed by Stephane Zarov
(*Third Major*)

- Previews at 7:30 pm Monday and Tuesday April 25th and 26th
- Opening at 8 pm Wednesday April 27th
- Playing at 8 pm April 27th to 30th and May 4th to 7th

*SUBJECT TO CHANGE