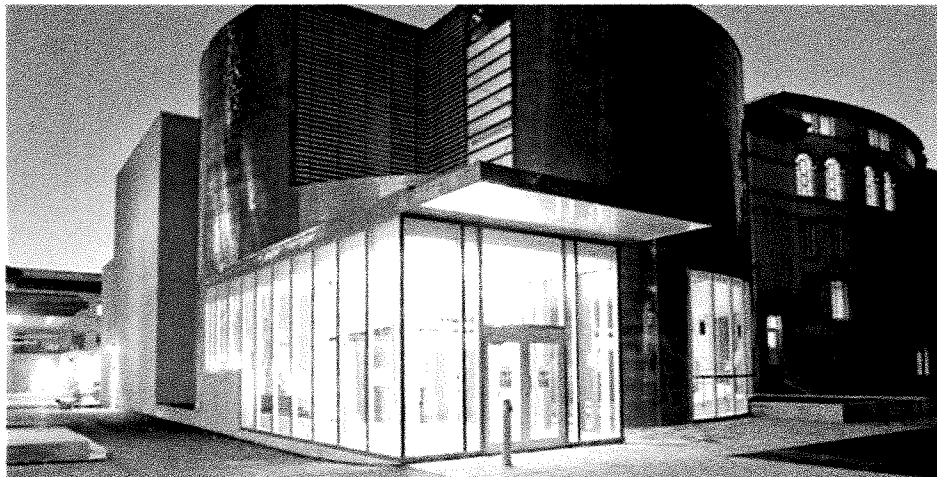




Professional Theatre Program Handbook

2023–2024



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*

Note: Please consult your Course Outlines for further details

DEPARTMENT REGULATIONS

(Revised June 2021)

1. STUDENT RESPONSIBILITIES:

- (a) Students must participate in 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 participate in all regularly scheduled Theatre Department activities such as crew-calls, student interviews, advisor's meetings, and attend Design Presentations, works-in-progress, a performance of each production (twice for double-cast performances), Masques, and 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.

Any student who acts to prevent or impede the holding of any class, crew, rehearsal, performance, or departmental activity, or endangers his or her own safety or the health and safety of others at any such class, crew, rehearsal, performance, or departmental activity will be reported to the Sector Dean and / or Student Services for resolution including possible disciplinary measures. It is expected that all students must familiarize themselves with Dawson's Code of Conduct.

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 online 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:

Academic Standing

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 Academic Standing Appeals Committee.

Students denied permission to register under this section have a right to appeal to the College Academic Standing Appeals Committee.

Professional Theatre Program Policy

Advancement

Specific Education denotes courses with the 561 discipline number.

- Students who fail one or more Specific Education courses in any one term will not be allowed to take Specific Education courses in the following term. They may continue to take General Education courses. Students will be permitted to resume their Specific Education courses upon successful completion of an audition and interview.
- Students must pass all Specific Education courses in a term before advancing to the following term.
- In order to advance to Term 3, students must have passed the following General Education courses: 2 English and any 3 other General Education courses.
- In order to advance to Term 5, students must have passed 11 of the 14 required General Education courses. Students with 4 or more General Education courses outstanding can only advance if they submit a Completion Plan that is recommended by the Professional Theatre Program Coordinator and approved by the Dean of Creative & Applied Arts.
- In order to advance to Term 6, students must have passed 13 of 14 required General Education courses. Students with 2 General Education Courses outstanding can only advance if they submit a Completion Plan that is recommended by the Professional Theatre Program Coordinator and approved by the Dean of Creative & Applied Arts.

FOR STUDENTS WHO ENTERED THE PROGRAM IN FALL 2023 OR LATER
(Changes due to Law 14/Bill 96)

General Education Grid

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

ACADEMIC AND/OR PROFESSIONAL BEHAVIOUR WARNING AND PROBATION

(June 2023)

Academic or professional behaviour warnings and/or probation are an indication that a student has fallen into academic difficulty and/or professional behaviour must be improved in order to maintain good standing in the program and avoid risk of failure of courses. It is not meant as a punishment but rather should be seen as an indicator that a student needs to step up their effort or change the way they are approaching their studies. It can also serve as a good opportunity for students to develop new habits that can help maintain their success throughout the program and into their careers.

Decisions regarding academic or professional behaviour warnings and/or probation are based on recommendations by faculty and can occur either after midterm assessments or at the close of a semester. Letters of warning and/or probation will clearly identify areas of academic difficulty and/or professional behaviours needing attention. Once a student receives a warning or is placed on probation, their academic performance and/or professional behaviour will be reviewed the following semester so as to provide a sufficient amount of time for improvements and corrections to occur. If a student has improved sufficiently in all problem areas, the warning or probation will be removed by the beginning of the next semester of study. However, failure to improve or ignoring a warning and/or probation can be cause for extending warnings and/or probation for a second semester, which can carry serious consequences (please see below).

Academic warning and/or probation is when a student is experiencing serious academic difficulty in classwork, homework assignments or assessment activities and is either at risk of failing or is failing a 561 course.

Professional Behaviour warning and/or probation is when a student is deemed to be negligent in adhering to Theatre Program Department regulations as outlined in the Handbook. This also includes when a student experiences difficulty meeting the personal professional behaviour expectations as outlined in course syllabi or when a student's behavior is disruptive to the learning environment.

Level 1: Letter of Concern:

A letter of concern is an indication that a student is underperforming academically (grades are between 65-60) or is having difficulty following professional behaviour guidelines in their 561 courses. **As a result:** Academic performance and/or professional behaviour are followed closely through regular meetings with Advisor.

Level 2: Letter of Warning:

A warning letter indicates a lack of significant improvement in either academic performance or professional behaviour in their 561 courses that places the student at serious risk of failing courses. **As a result:** Academic performance and/or behaviour are monitored more closely through regular meetings with Advisor. Although the student will be allowed to audition for roles in Studios or Majors, the role will be assigned.

Level 3: Probation:

A student placed on probation indicates a serious lapse of significant improvement in academic performance and/or professional behaviour requirements in their 561 courses that if not corrected immediately will result in course failures. **As a result:** Academic performance and/or professional behaviour are monitored very closely through regular meetings with Advisor. 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. Instances of egregious negligence in professional behaviour may warrant reporting to either the Sector Dean and/or the Director of Student Services.

Students have the right to appeal Department decisions or academic grievances through the Dean's office.

PROFESSIONAL CONDUCT

Students in the Professional Theatre Program are expected to conduct themselves in a manner suitable to the acting profession; including a willingness to collaborate 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 reported to the Sector Dean, and / or Director of Student Services.

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.

Student Misconduct Policy: Reporting of incidents can now be done directly through Student Services. Their email is: studentbehaviour@dawsoncollege.qc.ca Reports via email must include names of the student(s) in question, and the date, time and class during which the incident occurred. Students can report to the Dean, Ombudsperson, Chair and/or Instructor.

Students have the right to appeal department decisions or academic grievances through the Dean's office.

Andrea Cole

Dean of Creative and Applied Arts office 3H.3

514-931-8731 local 5107

acole@dawsoncollege.qc.ca

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.

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.

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.

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.

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.

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 Counselling by visiting their webpage or emailing mentalhealth@dawsoncollege.qc.ca

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 Arts

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

asc@dawsoncollege.qc.ca

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

healthservices@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

mentalhealth@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



Dawson's Code of Conduct

<https://www.dawsoncollege.qc.ca/wp-content/external->

[includes/spdocs/documents/2022-11-16-code-of-conduct-bog-dg-07.pdf](https://www.dawsoncollege.qc.ca/wp-content/external-)



CLASS REPRESENTATIVES

Class Rep is a representative for their group, that gives voice to the group's needs and updates the faculty on how their group is doing. They participate in 3 class rep meetings a semester where they collaborate with faculty and other class reps for the wellbeing of the program.

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

ENGAGING IN CHALLENGING CONTENT

(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

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

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 2023-2024

NOTE: Year Two Group One students are required to be available starting August 14th or Auditions and Rehearsals for Studio #1

Mon. Aug. 14 & Tues. Aug. 15	TBD	Auditions, Year II, Group 1, Studio #1
Wednesday, August 16	1:00-2:30	Faculty Meeting: Casting Year II, Group 1, Studio #1
Thursday, August 17		End of online registration
Friday August 18	3:30-4:00	Department Assembly in the theatre Advisor Meetings to follow Assembly
Monday, August 21		First day of classes Start Rehearsals of Year II, Group I, Studio #1
Monday, August 28		Last day for Course Change
Mon. Aug. 28 & Tues. Aug. 29	TBD	Auditions, Year II, Group 2, Studio #2

Friday, September 1	2:30-4:00	Faculty Meeting: Casting of Year II, Group 2, Studio #2
	Deadline	Election of Class Reps

Monday, September 4		Labour Day. No classes.
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Tuesday, September 5		Start rehearsals of Year II, Group 2, Studios #2
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Friday, September 15		Headshot Submission Deadline Yr 2
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Friday, September 15	2:30-3:30	Meeting with Class Reps
Tuesday, September 19		Last day for course withdrawals
Mon., Sept. 18 & Tues. Sept 19		Auditions Year 3 (1 st Major)

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

Wednesday, September 20	7:30	OPENING Performance of Year II, Group I, Studio #1 Friday Schedule
		No Year II, Group 1, Theatre Classes (Core classes as scheduled)
	2:30-4:00	Faculty Meeting: Casting of First Major

Thursday, September 21	7:30	Performance of Year II, Group 1, Studio #1
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Friday, September 22	7:30	Performance of Year II, Group I, Studio #1 Wellness Day. No Classes. Studio #2 rehearsals as scheduled
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Saturday, September 23	7:30	Performance of Year II, Group I, Studio #1
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Students are required to see both casts over the four-day period of the production		
Wednesday, October 4	7:30	OPENING Performance of Year II, Group 2, Studio #2 No Year II, Group 2, Theatre classes (Core classes as scheduled)
Thursday, October 5	7:30	Performance of Year II, Group 2, Studio #2

Friday, October 6	7:30	Performance of Year II, Group 2, Studio #2
	2:30-4:00	Faculty Meeting- Mid-Term Evaluation
Saturday, October 7	7:30	Performance of Year II, Group 2, Studio #2

Monday, October 9		Thanksgiving Day (no classes)
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START OF REHEARSALS AND PRODUCTION PERIOD FOR FIRST MAJOR- TUES. OCTOBER 10 Students should be available every evening until 10:45		
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Tuesday, October 10		Wellness Day. No Classes. Tech for studio #2 as scheduled. Rehearsals for Major #1 TBD
Thursday, October 12		Monday Schedule
Friday, October 13		Ped Day (no classes)

Monday, October 16	6:30	Design Presentation
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Wednesday, October 18		Mid-term Assessment Deadline
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Friday, October 20	2:30-3:30	Meeting with Class Reps
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Friday, October 27	10:00	Production Day 1 st Major (No Theatre Classes, Gen-Ed's as scheduled) Crews as called. Sexual Violence response team student workshop 10 am in the theatre
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Friday, November 3	3:00-6:00	Work-in-Progress – Viewing 1st Major TBA
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Monday, November 6		TECHNICAL REHEARSAL WEEK BEGINS
	6:30-10:45	Cue to Cue, 1 st Major
Tuesday, November 7	6:30-10:45	Technical Rehearsal, 1 st Major
Wednesday, November 8	6:30-10:45	Technical Rehearsal, 1 st Major
Thursday, November 9	6:30-10:45	Dress Rehearsal, 1 st Major
Friday, November 10	6:30	Dress Rehearsal, 1 st Major

Students are required to see both casts over the two-week period of the production

Monday, November 13	3:00-4:30	Rehearsal, 1 st Major (TBA)
Monday, November 13	7:30	Preview Performance – 1 st Major (rehearsals TBA)

Tuesday, November 14	7:30	Rehearsal, 1 st Major (TBA) Preview Performance 1 st Major (rehearsals TBA)
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Wednesday, November 15	12:30	Matinée for Schools
		No Theatre classes (Gen-Ed classes as scheduled)
	7:30	OPENING, 1st Major

Thursday, November 16	7:30	Performance, 1 st Major
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Friday, November 17	12:30	Matinée for Schools
		No Theatre classes (Gen-Ed classes as scheduled)
	3:00-4:30	Faculty Meeting
	7:30	Performance, 1 st Major

Saturday, November 18	7:30	Performance, 1 st Major
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Wednesday, November 22	6:30-10:30	Rehearsal, 1 st Major (no crews)
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Thursday, November 23	12:30	Matinée for Schools
		No Theatre Classes (Gen-Ed classes as scheduled)
	7:30	Performance 1 st Major

Friday, November 24	2:30-3:30	Meeting with Class Reps
	7:30	Performance 1 st Major

Saturday, November 25	7:30	Closing Performance 1 st Major
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Monday, November 27		STRIKE – ALL CREWS (except FOH)
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Mon. & Tues., December 4 & 5	TBA	Year 3 Auditions (2 nd Major)
Thursday, December 7	11:30-2:30	Year III Comprehensive Examination: Part I

Friday, December 8		Last Day of Classes
	2:30-4:00	Faculty Meeting – Evaluation Year III and Casting, 2 nd Major

START OF PRODUCTION PERIOD FOR SECOND MAJOR Students should be available every evening until 10:45 pm through to December 15th		
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Monday, December 11	6:30	Design Presentation, all called
Monday, December 11 to Friday, December 15	9:30-5:30	Read-Through/Text work & Rehearsals, 2 nd Major

Tuesday, December 12	10:00-4:00	Faculty Meeting Student Evaluations Year I & II
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Wednesday, December 13		English Exit Exam
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Thursday, December 14	10:00-3:00	Student Interviews Year 1
Friday, December 15	10:00-3:00	Student Interviews Year 2
Friday, December 29		Deadline to submit final grades for Fall semester

Holiday Break

(December 15, 2023 to January 2, 2024)

All students must be available to the Department as of Tuesday, January 2, 2024 Students should be available every evening until 10:45 p.m.		
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Tuesday, January 2		PRODUCTION PERIOD CONTINUES
	9:30-5:30	Resume rehearsals, 2 nd Major

Mon. & Tues. January 15 & 16	6:30-9:30	Auditions for Year 2: Gr 2- Studios #3 & Gr 1- Studio #4
Monday January 15	10-11:30	Program Committee Meeting (TBC)
Tuesday, January 16		End of online registration
Thursday, January 18		First Day of Classes (Theatre classes suspended)

Friday, January 19	1:30-3:00	Faculty Meeting - Casting Year 2 - Studio #3 & #4
	3:00-6:00	Work-In-Progress Viewing 2nd Major (TBA)

Monday, January 22		Theatre Classes Resume Year 1 only
	6:30-10:45	Technical Rehearsal – 2 nd Major
Tuesday, January 23	6:30-10:45	Technical Rehearsal – 2 nd Major
Wednesday, January 24	6:30-10:45	Technical Rehearsal – 2 nd Major

Thursday, January 25	3:00-10:45	Dress Rehearsal – 2 nd Major
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Friday, January 26	3:00-10:45	Dress Rehearsal – 2 nd Major
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Students are required to see both casts over the two-week period of the production		
Monday, January 29	7:30	Preview Performance – 2 nd Major (rehearsals TBA)
Tuesday, January 30	7:30	Preview Performance – 2 nd Major (rehearsals TBA)
Wednesday, January 31		No Theatre Department classes (Gen. Ed classes as scheduled)
	12:30	Matinée for Schools
	7:30	OPENING , 2 nd Major
Thursday, February 1		Last day for Course Change
	7:30	Performance, 2 nd Major
Friday, February 2		No Theatre Department classes (Gen. Ed classes as scheduled)
	12:30	Matinée for Schools
	7:30	Performance, 2 nd Major
Saturday, February 3	7:30	Performance, 2 nd Major
Monday, February 5		Theatre Classes Resume (Years 2 & 3)
		Start of rehearsals – Year 2 Group 1 and 2, Studio #3 and #4
Wednesday, February 7	3:00-6:00	Rehearsal, 2 nd Major – No Crews
Thursday, February 8		No Theatre Department classes (Gen. Ed classes as scheduled)
	12:30	Matinée for Schools
	8:00	Performance, 2 nd Major
Friday, February 9	2:30-4:00	Faculty Meeting
	7:30	Performance, 2 nd Major Course withdrawal deadline
Saturday, February 10	7:30	Closing Performance, 2 nd Major
Monday, February 12	6:30-9:30	STRIKE – ALL CREWS (except FOH)
Wednesday, February 14		Course Withdrawal Deadline
Friday, February 16	2:30-3:30	Meeting of Class Reps
Friday, March 1		Year III Comprehensive Examination: Part 3 A
Students are required to see both casts over the two-week period of these productions		
Mon. & Tues., March 4 & 5	6:30-9:30	Auditions Year III- 3 rd Major
Wednesday, March 6	7:30	OPENING Performance of Year II Group 2, Studio #3
		No Year II Group 2 classes (Core classes as scheduled)
Thursday, March 7	7:30	Performance of Year II Group 2, Studio #3

Friday, March 8	7:30	Performance of Year II Group 2, Studio #3
2:30-4:00		Faculty Meeting: Evaluation & Casting of Year III-3 rd Major

Saturday, March 9	7:30	Performance of Year II Group 2, Studio #3
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Monday March 11		Midterm Assesment Deadline
Wednesday, March 13	7:30	OPENING Performance of Year II Group 1, Studio #4 No Year II Group 1 classes (Core classes as scheduled)

Thursday, March 14	7:30	Performance of the Year II Group 1, Studio #4
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Friday, March 15	7:30	Performance of Year II, Group 1, Studio #4
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Saturday, March 16	7:30	Performance of Year II Group 1, Studio #4
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START OF REHEARSALS AND PRODUCTION PERIOD FOR THIRD MAJOR Students should be available every evening until 10:45 pm		
Monday March 18	10:00-6:00 (TBD)	Start of rehearsals for 3 rd Major
Monday March 18-22		Winter Study Break. No classes. Rehearsals for Major 3 as scheduled
Monday, March 25	6:30	Design Presentation all called
Friday, March 29		Easter – no classes
Monday, April 1		Easter – no classes; Juried awards application deadline

Wednesday, April 3	2:30-3:30	Meeting of Class Reps
Thursday, April 4		Monday schedule
Friday, April 5	2:30-4:00	Faculty Meeting – Mid-Semester Evals. Yr. I and Yr. II
		Chair Election
	4:00-6:00	Entrance Auditions

Saturday, April 6	10:00-4:00	Entrance Auditions
Friday, April 12		Production Day 3 rd Major (No Theatre Classes, Gen. Eds as scheduled)
Friday, April 12	3:00-6:00	Work-in Progress Viewing 3rd Major- TBA
Saturday April 13	10:00-4:00	Entrance Auditions

Monday, April 15		TECHNICAL REHEARSAL WEEK BEGINS
	6:30-10:45	Cue-to-Cue

Tuesday, April 16	6:30-10:45	Technical Rehearsal – 3 rd Major
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Wednesday, April 17	6:30-10:45	Technical Rehearsal– 3 rd Major
Thursday, April 18	6:30-10:45	Dress Rehearsal- 3 rd Major
Friday, April 19	6:30-10:45	Dress Rehearsal- 3 rd Major

Students are required to see both casts over the two-week period of the production		
Monday, April 22	3:00-4:30	Rehearsal – 3 rd Major - TBA
	7:30	Preview Performance – 3 rd Major

Tuesday, April 23	7:30	Preview Performance – 3 rd Major (rehearsals TBA)
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Wednesday, April 24	7:30	OPENING – 3 rd Major
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Thursday April 25	7:30	Performance – 3 rd Major
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Friday, April 26	7:30	Performance – 3 rd Major
	2:30-4:00	Faculty Meeting

Saturday, April 27	7:30	Performance – 3 rd Major
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Tuesday, April 30	7:00-10:00	Rehearsal, Time TBA
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Wednesday, May 1	7:30	Performance – 3 rd Major
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Thursday, May 2	7:30	Performance – 3 rd Major
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Friday May 3	7:30	Performance – 3 rd Major
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Saturday, May 4	7:30	Closing Performance – 3 rd Major
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Monday, May 6	6:30-9:30	STRIKE – ALL CREWS (except FOH)
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Friday May 10		Last Day of Classes
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Tuesday May 14	10:00-4:00	Faculty Meeting – Student Evaluations Year I & II
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Wednesday, May 15	2:30-5:30	Year III – Comprehensive Examination Part 3 B
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Thursday, May 16	10:00-3:00	Student Interviews – Year 1
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Friday, May 17	10:00-3:00	Student Interviews – Year 2
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Monday, May 20		Victoria Day (Statutory Holiday)
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Tuesday, May 21	10:00-1:00	Faculty Meeting (agenda for workshops)
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Wednesday, May 22		Faculty Workshops commence until availability ends
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Friday, May 24	5 à 7	Spring Orientation
Friday, May 24	7:30	Vocal Masques
Friday, May 31		Deadline to submit final grades for winter semester
Friday, May 31	4 – 6:30	GRADUATE TRIBUTE TBA

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)
- Rehearsal Skirt, Blazer and Dress Shoes
- Running shoes and gloves for swordfighting
- Specialized footwear for Dance Classes: Instructor will specify as required.
- Pen, 2B pencil, and notebook
- Theatre Blacks: semi-formal black clothing, including comfortable black shoes with no noticeable label
- Individual make-up kit (approx. \$200) – required for all 2nd and 3rd year students.
- A USB drive 64 MB or higher for 2nd and 3rd year students
- Access to a recording device for audio and visual recording for 3rd year students

TEXTS:

Instructors will specify as required

- **KONSTANTIN STANISLAVSKI: *An Actor's Work*** (Dawson Bookstore)
- **THE NEW OXFORD SHAKSPEARE: *Modern Critical Edition*** (Dawson Library online, 2017).
- **ACTION: THE ACTOR'S THESAURUS** – Marina Calderone & Maggie Lloyd Williams
- Additional texts may be required, please refer to individual course outlines.

HEADSHOTS:

2nd Years: 2nd year students are required as part of the courses Make-up, Rehearsal and Performance I & II (561-365-DW and 561-465-DW) to provide a professional headshot for the lobby display for each Studio (*please see course outlines for additional information regarding headshot guidelines*). Headshots must be current (taken within the last 10 months) and taken by a professional photographer approved by the Department. Two (2) printed copies on photographic paper of said headshot must be submitted to the Dept. no later than **September 15**.

3rd Years: 3rd year students are required as part of the courses Career Management (561-578-DW), Rehearsal and Performance I & II (561-565-DW and 561-665-DW) to provide a professional headshot for course assignments, the lobby display for each Major and the

Comprehensive Examination (*please see course outlines for additional information regarding headshot guidelines*). Headshots must be current (taken within the last 10 months) and be taken by a professional photographer approved by the Department. Three (3) printed copies on photographic paper of said headshot must be submitted to the Dept. no later than **October 1**.

Department criteria for photographer approval:

- Must be professional (proven business presence)
- Must have a viewable portfolio (on-line)
- Must have proven experience in photographing actor headshots

In an effort to facilitate acquiring headshots, the Dept. organizes opportunities at the beginning of the academic year for students to schedule an appointment to have their headshots taken with an experienced actor headshot professional photographer at a **very reduced cost**. Students are always free to engage any photographer they choose as long as Dept. criteria for photographers and deadlines are respected.

AWARDS FOR THEATRE STUDENTS

YEAR I

- **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. Application Deadline: April 1*
- **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.*

YEAR II

- **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.*

YEAR III

- **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. Application Deadline: April 1*
- **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.*

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 are introduced to key concepts in short- form spontaneous storytelling improvisation. They develop fundamental improvisation habits, and learn how to establish platforms to maximize the potential of a story with a partner. They also read and discuss short excerpts from the works of Keith Johnstone in class. (3 hours/week)

561-123-DW

Voice and Speech I

Students are introduced to the voice as a medium through which they can interpret and embody dramatic text. By studying vocal anatomy, singing, and preliminary exercises of Kristin Linklater, W. Steven Lecky, Patsy Rodenburg, and Edith Skinner, students will become acquainted with various methods of warming up, exercising, extending, and strengthening the voice.
(3 hours/week)

561-134-DW

Acting I (Character)

Students will explore character development through exercises from Stanislavsky, Merlin, Moss, and Johnstone. Students will learn the fundamental elements of Stanislavsky's system of physical action and apply it to character-building. They will learn to approach characters physically; through space, body centres, energy levels and postures. They will also learn standard techniques in stagecraft. Student will use improvisation, exercises, and written texts as vehicles for the application of these elements. Students will observe professional actors in a variety of contexts to highlight key points from classroom discussions. (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. (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*, *Mandragola*, *Miss Julie*, 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 habits for clear, high risk improvisation, and the ability to create and reveal the imaginary space through status work. They also acquire the skills to build deeper with characters and develop the ability to make strong statements and choices in improvised scenes. Students learn to create and embrace emotional alterations for the characters in their stories. By the end of this course, students will be able to create entirely improvised, spontaneous scenes with a partner in front of an audience, without prompting from the instructor. (3 hours/week)

561-223-DW

Voice and Speech II

Students expand their vocal practice by incorporating intermediate and advanced exercises into their daily routines. Students will master vocal warm-ups and enhance their interpretive skills through scene work, both spoken and sung, to prepare them for the stage. (3 hours/week)

561-234-DW

Acting II (Character)

Students will write short plays in small groups in the first half of the course. Students will observe and analyze examples of multi-dimensional character acting, read scripts, research roles, write responses, and work on scenes with a partner from a full-length play in the second half of the course. Through exercises from M. Chekhov, 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 Marlowe, Shakespeare and Kalidasa. (3 hours/week)

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 Actioning. Plays: *A Doll's House*, *That Face*, *Uncle Vanya*, TBA. (3 hours/week)

561-257-DW

History and Literature II

A survey of European theatre – from the Medieval era through the Italian Renaissance to the early 17th century – with special emphasis on Elizabethan theatre and the acting practices of Shakespeare and his contemporaries. Introduction to Classical Sanskrit Drama. Works by Hroswitha, Sachs, de la Halle, the Intronati,

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 their creativity and autonomy by improvising in solo and duet contexts without speaking in physical theatre/clown exercises (Seidenstein Method and Frantic Assembly). They also develop neutrality, stage presence, and imagination by using neutral and character masks in a variety of exercises. Students explore working from impulse (Meisner technique) and learn how to use improvisation with text as a rehearsal tool. (3 hours/week)

561-346-DW

Text III

A study of Shakespeare's texts. Students will learn how to deliver and interpret Shakespeare's text using scansion and other techniques. Emphasis is placed on monologues and scenes 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 17th century European theatre from the English Jacobean period, through the Spanish Golden Age, to French Neo-classicism. Introduction to Noh Theatre. Works by Shakespeare, Middleton, Lope de Vega, Calderon, Corneille, Molière, Racine and Zeami (3 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).

561-365-DW

Make-up, Rehearsal and Performance I

Studio production: (Groups 1 and 2) This course will enable the student to apply his/her/their 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)

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 build upon all previous vocal training to design exercise routines for personal and professional use. Through cold readings, advanced exercises, monologues, and scene work, they will develop creative control of emotion and impulse and how they relate to the voice, consciously and subconsciously. By daily journaling, students will identify strengths and weaknesses in their voice and design a routine of vocal hygiene for optimal vocal performance.

(3 hrs. per week)

561-524-DW

Singing I

Students will gain skills in solo and choral singing – melody and harmony, intonation, and rhythm. They will learn advanced methods of warming up, exercising, and extending the singing voice, including exercises in register balance, range, style, and interpretation. Students will experience the interpretive potential of the singing voice by preparing solo and ensemble songs from musical theatre, folk, and contemporary music. (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)

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 VI

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)

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 expressive-ness in the execution of advanced dance combinations that are coordinated with demanding singing challenges. (1.5 hours/week)

561-623-DW

Voice and Speech VI

Students integrate all acquired vocal skills and demonstrate them through practical performance. In preparation for their professional careers, students will master the tools of voice so that their technique is solid, automatic, and unique. (3 hours/week)

561-624-DW

Singing II: Students will expand upon their singing skills and demonstrate them in practical performances. Through ensemble and solo work, students will integrate singing and acting techniques, and effectively communicate story through song. (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 kaleidoscopic world 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 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, lighting and sound board operators, 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 Chief 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 can be 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

2023-2024
Year 1 Students

GROUP 1

Sarah Jessica Arpin

Ginger Beauséjour

Samuel Blackburn

Alexios Bozikis

Florence Deslandes

Nathalie-Marie Dulanto-Eguiguren

Fary Fallahi

Lison Fauchoix

Maria Foncerrada Aznar

Noriane Girard

Francis Levis

Louise Kanzler

Lydia Larabée

Eleftheria Lazaridis

Sasha Milne

Fenil Patel

GROUP 2

Noémie Asselin

Loïc Trahan-Beaulieu

Emeline Belloeuvre

Joelle Boucher

Alexis Champagne de Médeiros

Sinead Chapdelaine

Alexia Côté

Nieves Friend

Galaxia Sumati Juarez Traconis

Anouk Lessard

Li Dawei

Elisabeth Sharp

Sarah Talbot

Naomi Wark

Zi Hang (Frank) Yin

Salma Younis

Neo Sherry-Samuel

CLASS LISTS

2023-2024
Year II Students

GROUP 1

Frances Bisaillon
Rachel Bruder-Wexler
Marina Ihring Artegoitia
Erika Labidez
Bram Lackman-Mincoff
Claudine Laliberté
Gabriel Larin Bergeron
Dalia Leblay
Beverly Louis
William McKenzie
Kevin Raymond-Jean
Precilia Sakkal
Tina Shantiyaei
Carmen Wile
Nu-Alinee Yusoh

GROUP 2

Samantha Antioco-Neves
Zion David Arellano
Sarah Jeanne Aucoin
Russell Ty Clarke
Gracia Sophia Garin
Kaëla Gillman
Sandra Guillen Sanabria
Scarlett Harvey
Griphon Hobby-Ivanovici
Seamus Holmes
Emmanuela Mabel Olufèmi Idjidina
Louna Janin
Emma Lefebvre-Evers
Jia Li Riddell

CLASS LISTS

2023-2024 *Year III Students*

Bianca Beldie

Kaye Canono

Shauna Caron

Giovanni Caster

Nicoleta Dumanschi

Frida Flores Espinosa

Leo Fillion

Chaz Heritage

Estefani Ibarra Hernandez

Alina Ichmouratov

Polina Kyrylenko

Chloe Lebel

Philip Jeremie Lemontzis

Alessandro Leone

Felipe Ribeiro Lesbaupin

Elliot Million-Lovett

Diego Nasser Machuca

Trystan Nolet-Berthelot

Marcel Paré

Sung Sil Park

Charlotte Poudrette Bourges

Megan Roche

Anthony Tapia Ancinez

FACULTY ADVISOR GROUPS

2023-2024

KIMBERLEY BARFUSS	STEPHANE ZAROV	MICHAEL E. HUGHES
Bianca Beldie Giovanni Caster Alina Ichmouratov Kaëla Gillman Sarah Jessica Arpin Noémie Asselin Eleftheria Lazaridis Sasha Milne	Marcel Paré Nu-Alinee Yusoh Claudine Laliberté Kévin Raymond-Jean Francis Levis Ginger Beauséjour Florence Deslandes Noriane Girard Loïc Trahan-Beaulieu Lison Fauchoix Alexis Champagne Médeiros Sarah Talbot Naomi Wark	Charlotte Poudrette Bourges Chaz Heritage Chloe Lebel Gabriel Larin Bergeron Samuel Blackburn Alexios Bozikis Nathalie-Marie Dulanto- Eguiguren Emeline Belloeuvre Joelle Boucher
LEAH JANE ESAU	STEFANIE BUXTON	MATT ENOS
Kaye Canono Sung Sil Park Trystan Nolet-Berthelot Beverly Louis Seamus Holmes Jia Li Riddell Scarlett Harvey Griphon Hobby-Ivanovici Sandra Guillen Sanabria Fary Fallahi Sinead Chapdelaine Fenil Patel Zi Hang (Frank) Yin	Samantha Antioco-Neves Zion David Arellano Emmanuela Mabel Olufèmi Idjidina Gracia Sophia Garin Philip Jeremie Lemontzis Estefani Ibarra Hernandez	Megan Roche Léo Ménard Nicoleta Dumanschi Shauna Caron Polina Kyrylenko Rachel Bruder-Wexler Erika Labidez Carmen Wile Frances Bisailon Maria Foncerrada Aznar Galaxia Sumati J. Traconis Anouk Lessard Alexia Côté
JOHNATHAN MONRO	ELISSA BERNSTEIN	ARIANNA BARDESONO
Diego Nasser Machuca Felipe Ribeiro Lesbaupin Alessandro Leone Dalia Leblay Tina Shantiyaee Precilia Sakkal Louise Kanzler Lydia Larabée Li Dawei Elisabeth Sharp Neo Sherry-Samuel Nieves Friend Salma Younis	Frida Flores Espinosa Sarah Jeanne Aucoin Russell Ty Clarke Seamus Holmes Bram Lackman-Mincoff	Anthony Tapia Ancinez Elliot Million-Lovett Louna Janin Emma Lefebvre-Evers William McKenzie

FACULTY AND STAFF

NAME	COURSE	OFFICE	LOCAL
LESLIE BAKER	Voice; Directing; ALC Drama	3A.11	1227
ARIANNA BARDESONO	Improvisation; Acting; ALC Drama; Directing	3A.08	1235
KIMBERLEY BARFUSS CO-CHAIR	Movement for Actors; Sword Fighting; Stage Combat; Career Management	3A.17	1232
ELISSA BERNSTEIN	Dance; Voice	3A.17	1232
STEFANIE L. BUXTON	Acting before the Camera; Directing; Acting; ALC Drama	3A.08	1236
GEORGE TUCCI	Make-up	3A.11	4205
MATT ENOS	Acting; Directing; Improvisation	3A.11	4221
LEAH ESAU PUBLICITY & FOH SUPERVISOR	History and Literature; Text	3A.08	4451
MATT HOLLAND	Voice; Directing	3A.11	4112
MICHAEL E. HUGHES CO-CHAIR	Acting; Directing; Acting for Animation; A.L.C	3A.17	1233
BRUCE LAMBIE THEATRE LIAISON	Acting (Technical Theatre)	3A.11	4438
JONATHAN MONRO	Voice & Speech; Singing; Directing	3A.11	1236
MILA THE	Dance; ALC Drama	3A.17	4112
STÉPHANE ZAROV REGISTRATION/SCHED	Text; History & Literature; Directing	3A.08	1235
JESSE LUND	Technical Director	Theatre 2T.3	7503
MARY DAVIDSON	Production Stage Manager	TBD	7507
ALEX SMITH	Laboratory Technician	Theatre 2T.3	7503
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

MASTER SCHEDULE, FALL 2023

	MONDAY					TUESDAY					Wednesday				Thursday				Friday							
	3A.2	3A.3	3A.13	3E.11	5E.1	2	3	13	3E.11	5B.15 + 4E.9	5E.1	2	3	13	3B.15	2	3	13	4E.9	5B.15	2	3	13	3E.11	5E.1	
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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). A summary of what it means, for you, to be an actor. Not just your process, but what you stand for as an artist, a sort of personal mission statement as to how you hope to contribute to the arts.

Deadline: March 1

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.

Deadline: End of Winter Semester

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 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.

Please review the specific rules, regulations, policies, guidelines and calendar found in the 2022-2023 Professional Theatre Program Handbook. After reading the Handbook, please acknowledge the following :

- ☐ I have read the 2022-2023 Professional Theatre Handbook.
- ☐ I understand and agree to respect its rules, regulations, policies and guidelines.
- ☐ I understand that my attendance will be required at Theatre Department activities that take place outside of my regular class schedule. I have reviewed the Handbook calendar and noted when these events are scheduled.
- ☐ I understand the importance of my attendance at these activities and will use the Handbook calendar as a reference when planning personal outside appointments or work schedules.

Name and student #

Date

DAWSON PROFESSIONAL THEATRE PROGRAM
2023-2024 SEASON AT DAWSON'S NEW DOME THEATRE*

FALL SEMESTER

Eurydice by Sarah Ruhl, directed by Stefanie Buxton
(First Studio, Year Two, Group One)
Wednesday September 20th to Saturday September 23th at 7:30 pm

Clue by Jonathan Lynn & Sandy Rustin, directed by Jonathan Monro
(Second Studio, Year Two, Group Two)
Wednesday October 4th to Saturday October 7th at 7:30 pm

Henry V by William Shakespeare, directed by Michael E Hughes (First Major)
Previews at 7:30 pm Monday and Tuesday November 13th and 14th
· Opening at 7:30 pm Wednesday November 15th
· Playing at 7:30 pm November 15th to 18th and November 23th to 25th
· Matinées at 12:30 pm on Wednesday November 15th, Friday November 17th,
and Thursday November 23th

WINTER SEMESTER

Peer Gynt by Henrik Ibsen (Colin Teevan), directed by Arianna Bardesono (Second Major)
Previews at 7:30 pm Monday and Tuesday January 29th and 30th
· Opening at 7:30 pm Wednesday January 31st
· Playing at 7:30 pm January 31st to February 3rd and February 8th to 10th
· Matinées at 12:30 pm on Wednesday January 31st, Friday February 2nd,
and Thursday February 8th

As You Like It by William Shakespeare, directed by Matt Enos (Third Studio, Year Two, Group Two)
Wednesday March 6th to Saturday March 9th at 7:30 pm

Mucedorus (A Most pleasant Comedie of Mucedorus the Kings Sonne of Valentia, and Amadine the Kinges daughter of Aragon, commonly called Mucedorus,) attributed to William Shakespeare, directed by Stephane Zarov
(Fourth Studio, Year Two, Group One)
Wednesday March 13th to Saturday March 16th at 7:30 pm

Lysistrata by Ellen McLaughlin, directed by Leslie Baker
(Third Major)
· Previews at 7:30 pm Monday and Tuesday April 22nd and 23rd
· Opening at 7:30 pm Wednesday April 24th
· Playing at 7:30 pm April 24th to 27th and May 1st to 4th

*SUBJECT TO CHANGE