

SCREEN ACTING

2015 /16
Tu/Th 2:30-5:15 pm
Room OT10

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Office Hours: Tu/Th 1:15 -2:00 and by appointment

COURSE DESCRIPTION

The intent of this course is to continue development of the student's overall acting skills with a focus on the demands of screen acting. Students will be assigned readings and will work through a series of exercises and scenes. Preparation outside of class time will be extensive.

Film acting as an art may be approached as a refined version of stage acting but film, unlike the stage, is an intimate medium where the slightest change of mood, emotion, or psychological action is felt and magnified. In exercises and scenes - creating the appearance of real life will be a seminal theme in our work, and real life will be used as a recurring reference point in the creation and analysis of work. Emphasis will be placed on the unique rhythm of the process of film acting and on actor self-reliance and ability to take direction immediately that film acting requires. Using video to record and examine students' work, the course covers the basic principles of the art of acting as they apply to the specific requirements of film: script analysis, role preparation, inner and outer technique, rehearsal and blocking. In addition, students are introduced to the vocabulary, protocol, and culture of the film environment. Employment-related topics such as demo reels, résumés, auditioning, and cold reading are also covered. Please refer to the outcomes section below.

Communication will take place through **Nexus**. Please register and **check the sight for current course information on a weekly basis**.

Preparatory work outside of class and rehearsal will be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor. Students should be prepared to allot adequate hours outside of class time on a weekly basis for reading, rehearsal of exercises and scenes, and journal writing. Students are responsible to find their own scripts for major scene presentations and to submit their choices to the instructor for approval well in advance of the shoot date.

The student must assume responsibility for his/her own advancement in insight and technique, and must keep a journal to make that assumption more coherent and effective. A schedule of reading requirements is provided below. The journal will consist of analytical reflections on the readings, the class lectures and exercises and the rehearsals and presentations of both yourself and classmates. **The focus will be on what you are learning that is, or may be useful to you as an actor. The journals (approximately 500-600 words) will be submitted via Nexus to the instructor every third Monday.**

Analytical Journal Instructions:

When writing your journal, ask yourself "what specifically did I find useful about the classes and readings that I think I can apply (or have found I can apply) to my acting?"

There are two main parts to your journal.

- 1. Readings:** Mention all of the main points that the readings discuss and comment on them. If you find them of value and can apply them to your acting, then explain why or how you apply them or how you intend to apply them. If you are not ready to use an idea, exercise or concept – then try to explain it's intended use or value and add why you think you are not able to apply it or master it at this time. Concrete examples are always worth extra marks as are connections to other writing or class work.
- 2. Class exercises, comments, and lectures.** As we do exercises (including scenes) in class I will intertwine comments, concepts, techniques, and practical acting advice. Often I will explain the purpose of exercises we do in class. Your journal should briefly recall the exercises we did in class and if you find them useful you should explain how or why you think they can help you as an actor. Any examples of how the exercise applies positively to your work (or that of another actor) should be stated. The same applies to any concepts or acting principles or practical recommendations that I or classmates provide. If there are concepts exercises etc. that you are not ready to apply, try to explain the purpose of the

exercise or concept and perhaps provide an analysis of why you are not able to apply it at this time. You may wish to ask some questions of me or of yourself. Again, examples and connections to other sources of learning are given positive recognition.

Students are encouraged to engage in and continue a program of reading in the literature of screen acting to gain insight into the problems encountered in the practical work of the course. Film performances will be viewed, analysed, and discussed.

Topics to be covered include:

Acting technique vital to screen acting:

- analyzing the shooting script
- developing character arc or progression
- bringing truth to the work
- using the environment
- harnessing imagination to enrich the performance
- physicalizing the character and the scene
- working with the director/fellow actors
- emotion and stakes in the film acting context
- creating characters for film

Technical issues particular to screen acting:

- matching
- adjusting to frame size
- understanding process and protocol
- mastering "out of sequence" shooting
- using props
- mastering style
- mastering eye lines
- mastering auditions
- mastering etiquette

The following are key intended outcomes the student should demonstrate by the end of the course:

- ability to create the look and sound of real life in fictional circumstances in a film shoot context.
- ability to analyze a script independently and come up with at least two artistically valid interpretations that the actor can execute effectively.
- ability to repeat takes consistently in a film shoot context without appearing to repeat. (Moment).
- ability to take direction "on the fly" and adjust immediately.
- ability to work effectively "out of sequence".
- the ability to create an artistically effective "arc" for a character.
- the ability to execute a series of actions in clearly defined beats.
- The ability to portray emotions (stakes) in a way that appears real.
- ability to make and execute "high stakes" choices in order to raise the scene energy.
- ability to adjust effectively to the style of the script, (comic, dramatic etc.).
- ability to adjust takes to frame size.
- ability to use props effectively in the film context (adjusting to frame size, matching takes...).
- effective use "eye lines".
- ability to create a resume and a reel.
- ability to understanding of your "type".
- ability to embody the character and "live the role".
- some ability to master the rightness and wrongness of timing

Key lectures and exercises designed to achieve the above outcomes include Hagen's "Two Minutes of Real Life"; Benedetti's "Beat Exercise"; Hull Truck's "Found Character Exercise", Lorna Marshall's "Body Connection and Emotion Exercises" and Hagen's "Substitution Exercises" and Meisner's "As If and Repeating Exercises" and Bond/Laban's "Postural Attitudes and Effort Shapes Exercises" and well as various scene based exercises.

PREPARATION AND PROTOCOL

The standards of the profession are expected in terms of discipline and commitment. This means that **everyone must arrive on time (which means early) and be prepared mentally, emotionally, and physically to begin work immediately.** Film actors are, by necessity, extremely self-reliant and disciplined. Students will be graded on preparation and readiness, ability to take direction, and contribution to a productive working atmosphere on all assignments. Students are expected to "hurry up and wait" with the appearance of cheerfulness.

During the year we will be shooting film scenes involving two actors at a time. Students will be expected from time to time to serve as crew for classmates during this process. Also, because shooting is a time consuming process, students will periodically be released from parts of classes or even whole classes.

Teacher and students are responsible for a creative, supportive, and protective atmosphere in order to best serve the work. While the work in class may be exciting at times; students are reminded **that respect for the work, fellow students, and the instructor are always a requirement.** Socializing before and after classes or shoots is part of the actor's etiquette, but **quiet, listening, focus and attention during classes and shoots are absolutely necessary. Students unable to comply will be asked to withdraw from the course.** Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any antagonism, personal or artistic differences, temperaments, and idiosyncrasies. Students are strongly encouraged to speak with the instructor immediately if any concerns arise about activities or climate associated with the class.

Absenteeism and tardiness are absolutely not tolerated in the film industry and are usually grounds for immediate dismissal. **Full attendance is compulsory.** Lateness or failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors may result in expulsion from the course. Please see attendance policy below.

There is no food allowed in the classroom. Beverages are allowed (water, coffee, tea, juice). Students are required to keep the room clean and put away all props/rehearsal items used.

NB. In the interest of safety and in recognition of the uniquely interdependent nature of film, students with physical or psychological conditions that may affect the work and /or the progress of the class, must report these to the instructor at the outset of classes.

TEXTS

Required

Acting for the Camera by Tony Barr

Reference Texts:

Respect for Acting by Uta Hagen

Action: The Actor's Thesaurus by Caldarone and Lloyd Williams

99 Film Scenes for Actors by Angela Nichols

Additional useful reference texts

Team for Actors by Laura Bond

Action: Acting for Film and Television by Robert Benedetti

The Actor and the Target by Declan Donellan

The Body Speaks by Lorna Marshall

Style for Actors by Toby Cole, *et al*

Backwards and Forwards by David Ball
The Practical Handbook for Actors by Bruder et al.

MARK BREAKDOWN

Fall Term:

Major scene scheduled individually during term 1 (see schedule)	25%
Exercises scheduled individually during term one	10%
(Demonstrated preparation, level of mastery and development, and ability to take direction)	
Two 700 word Journals: (evidence of reading, attention to class work, and perceptiveness).	
Journal due Oct 20, Nov 24	5%
Term 1 essay (role preparation or special topic) due Dec 3	5%

Winter Term:

Major scene scheduled individually during term (see schedule)	35%
Exercises scheduled individually in term two	10%
(Demonstrated preparation, level of mastery, development, and ability to take direction)	
Two 700 word Journals (evidence of reading, attention to class work, and perceptiveness).	
Due Feb 23 and March 2	5%
Term 2 essay (1,000 words, special topic) Due April 5	5%

TOTAL 100%

N.B. As stated above, students are expected to keep an analytical journal of reflections on the readings along with observations, constructive critiques, and analyses of both their own and classmates work and progress. Journal submissions are to be sent to the course's Nexus address and must include the following information:

- Student's Name
- Journal # (1 - 4)
- Dates being covered
- Pages being covered

Failure to hand in a journal will be penalized .5% of the final grade per week (3% per 6 week journal period). Please retain a copy for yourself.

CONVERSION SCALE

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

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

LATE ASSIGNMENTS

Late papers will be penalized at the rate of 1% per day (weekends excluded). For example, if your essay (worth 20) is given a mark of 70% and it is a week late, you would receive 65%. The mark would then be converted to a mark out of 20. **No assignments will be accepted after the final deadline, Friday, April 15, 2016.**

DEFINITIONS OF GRADING DESCRIPTIONS

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill **AND** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Superior. Thorough knowledge of concepts and/or techniques and exceptional skill **OR** great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A- Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

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

F Failing.

COURSE-SPECIFIC NOTES

This course requires the active participation of all students, hence attendance is compulsory.

TENTATIVE SCHEDULE

Fall Term

Sept. 10	Th	Orientation-lecture / exercises
Sept. 15	Tu	Lecture / exercises
Sept. 17	Th	Lecture / exercises
Sept. 22	Tu	Lecture / exercises
Sept. 24	Th	Lecture / exercises
Sept. 29	Tu	Lecture / exercises
Oct 1	Th	Lecture / exercises
Oct. 6	Tu	Lecture / exercises
Oct.8	Th	Lecture / exercises
Oct. 13	Tu	Lecture / exercises / <u>Rehearse Scene 1</u>
Oct. 15	Th	<u>Shoot Sc 1</u>
Oct.20	Tu	Lecture / exercises / <u>Screen Scene 1 / Rehearse Scene 2</u>
Oct. 22	Th	<u>Shoot Scene 2</u>
Oct. 27	Tu	Lecture / exercises / <u>Screen Scene 2 / Rehearse Scene 3</u>
Oct. 29	Th	<u>Shoot Scene 3</u>
Nov. 3	Tu	Lecture / exercises / <u>Screen Scene 3 / Rehearse Scene 4</u>
Nov. 5	Th	<u>Shoot Scene 4</u>
Nov. 10	Tu	Lecture / exercises / <u>Screen Scene 4 / Rehearse Scene 5</u>
Nov. 12	Th	<u>Shoot Scene 5</u>

Nov. 17	Tu	Lecture / exercises / <u>Screen Scene 5/ Rehearse Scene 6</u>
Nov. 19	Th	<u>Shoot Scene 6</u>
Nov. 24	Tu	Lecture / exercises / <u>Screen Scene 6</u>
Nov. 26	Th	Catch up and reschedule as required
Dec. 1	Tu	Catch up and reschedule as required

Winter Term

Jan. 5	Tu	Lecture / exercises
Jan. 7	Th	Lecture / exercises
Jan. 12	Tu	Lecture / exercises
Jan. 14	Th	Lecture / exercises
Jan 20	Tu	Voluntary Withdrawal Deadline
Jan. 21	Th	Lecture / exercises
Jan. 26	Tu	Lecture / exercises
Jan.28	Th	Lecture / exercises
Feb. 2	Tu	Lecture / exercises
Feb. 4	Th	Lecture / exercises
Feb. 9	Tu	Lecture / exercise <u>Rehearse Scene 1</u>
Feb. 11	Th	<u>Shoot Scene 1</u>
Feb.13	Th	Lecture / exercise/ <u>Screen Scene 1/ Rehearse Sc 2</u>

Feb. 15 to 19 **Reading week, no classes**

Feb 23	Tu	<u>Shoot Scene 2</u>
Feb 25	Th	Lecture / exercise / <u>Screen Scene 2 / Rehearse Sc 3</u>
Mar. 1	Tu	<u>Shoot Scene 3</u>
Mar. 3	Th	Lecture / exercise / <u>Screen Scene 3 / Rehearse Scene 4</u>
Mar.8	Tu	<u>Shoot Scene 4</u>
Mar.10	Th	Lecture/exercise <u>Screen Scene 4/ Rehearse Scene 5</u>
Mar.15	Tu	<u>Shoot Sc 5</u>
Mar. 17	Th	Lecture / exercises / <u>Screen Scene 5 / Rehearsal Scene 6</u>
Mar. 22	Tu	<u>Shoot Scene 6</u>
Mar. 24	Th	Lecture / exercises / <u>Screen Scene 6</u>
March 29	Tu	Wrap up / catch up
March 31	Th	Wrap up / catch up
April 7	Th	<u>Evening Screening 7-9:30 PM</u>

NB : There is a final screening with invited guests on April 7 from 7:00-9:30 PM. Students in the course are required to attend.

Note: for some of the above times, students will be scheduled individually.

Lectures and exercises will include the topics in the texts including *2 minutes of real life* and other Hagen exercises, exercises from *The Body Speaks*, found character, warm up techniques, emotional preparation, hitting marks, matching takes, text analysis, eye lines, playing to duct tape, intimate scene and practice scenes. Students will be responsible for preparing presentations for this portion of the class as well as for submitting the journal entries.

Acting For The Camera READING Schedule 2015/2016:**Fall Term**

Sept. 14	Read up to Ch 4
Sept.21	To Ch 7
Sept.28	To Ch 10
Oct5	To Ch 12
Oct. 12	To Ch 14
Oct. 19	To Ch 15
Oct. 26	To Ch 16

Nov 2	To Ch 18
Nov. 9	To Ch 20
Nov. 16	To Ch23

Winter Term

Jan.11		Read up to Ch 26
Jan. 18		To Ch 28
Jan 20	Th	VW Date
Jan. 25		To Ch 30
Feb 1		To Ch 32
Feb. 8		To Ch34
Feb 22		To ch37
Feb 29		To Ch 38
Mar 7		To Ch 38 p330
March 14		To Epilogue
March 21		To About the Author

SCENE GRADING CRITERIA

1. Are you truthful? Do we believe you?
2. Is your character personal (specific, detailed, and human)?
3. Is your performance rich, surprising, and recognisable?
4. Does your body speak?
5. Is your character emotionally - connected and are the **stakes** appropriate?
6. Is your character receptive and vulnerable?
7. Is your character always alive and thinking?
8. Are you meeting the director's demands?
9. Did you take initiative and risks in creating the role and playing the scene?
10. Do your takes match?
11. Are your eye-lines appropriate?
12. Is the rhythm appropriate?
13. Do you avoid unwanted overlaps?
14. Do you avoid projecting?
15. **Do you make effective use of direction both between audition/rehearsal and shoot, and also immediately on shoot day.**

Responding quickly and effectively to direction is central to the craft of the film actor and will weigh heavily in grading considerations along with artistic initiative.

ACCESSIBILITY STATEMENT

This class involves physical, cognitive, and/or vocal demands. Those with challenges in these areas must seek departmental guidance PRIOR to registration: 204-786-9955 or theatre@uwinnipeg.ca.

ATTENDANCE AND LATENESS (for 2nd- through 4th-year Performance classes)

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and in out-of-class rehearsals are of the utmost importance. Unexcused absences from lecture, lab, or rehearsal will be penalized at a rate of 2% per instance. Unexcused lateness for lecture, lab, or rehearsal will be penalized at a rate of 1% per instance. Attendance and punctuality will be recorded at the beginning of every class. After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course.

After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.

In performance courses in which cast and rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.

Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that will require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays (except where noted) during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: **FRIDAY** Sept 18, Oct 21, **FRIDAY** Nov 13, Jan 13, Feb 10, Mar 9. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwrighting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3110 Screen Acting; THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.** Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

NOTES FOR PERFORMANCE COURSES

Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course.

As many of our classes are physical in nature, students are asked to wear comfortable clothing.

Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.

Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

Students who bring props, costumes, or furnishings to support scene presentations please note:

- the University will **NOT** be responsible for the loss of any such materials;
- students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
- materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
- students **MUST NOT** move existing furnishings from their current locations.

2015 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 16, 2015, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy AND Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students with documented disabilities, temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or <http://www.uwinnipeg.ca/accessibility> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Student's Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensure students have access to support. For more information or to schedule an appointment, visit our website at <http://www.theuwsa.ca/academic-advocacy> or call 204-786-9780.

We ask that you please be respectful of the needs of classmates and instructors/professors by avoiding the use of unnecessary scented products while attending lectures. Exposure to scented products can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. Please consider using unscented necessary products and avoiding unnecessary products that are scented (e.g. perfume).

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

WEDNESDAY, JANUARY 20, 2016 is the final date to withdraw without academic penalty from courses which begin on September 9, 2015 and end on April 5, 2016 (2015/6 Fall/Winter Term).

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.