

THFM-3110-001 (6 credit hours)

## SCREEN ACTING

2018/19  
Tu/Th 2:30-5:15 pm  
Room OT10

Instructor: Blake Taylor  
Office: 4T04  
Phone: 204-786-9953  
E-Mail: [b.taylor@uwinnipeg.ca](mailto:b.taylor@uwinnipeg.ca)  
Office Hours: Tu/Th 11:00 – 11 :45 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 its 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.

## **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.

**Equipment**

Students are required to bring a dedicated flash drive to store her/his class scenes and major scenes. These will be used to create a demo reel.

**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 conducting major single camera film shoots involving two actors at a time (see schedule). Each student will be required to serve as crew for a major shoot once per term. Also, because shooting is a time consuming process, students will be released from major shoots when not crewing or acting. These releases are ideally suited to recording footage for demo reels. Major scene shoots will be one hour longer than regular 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.**

**MARK BREAKDOWN**

Fall Term:

Major scene scheduled individually during term 1 (see schedule) ..... 25%  
 Exercises scheduled individually during term one..... 5%  
 (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 18, Nov 24 ..... 15%

Winter Term:

Major scene scheduled individually during term (see schedule) ..... 35%  
 Exercises scheduled individually in term two ..... 5%  
 (Demonstrated preparation, level of mastery, development, and **ability to take direction**)  
 Two 700 word Journals (evidence of reading, attention to class work, and perceptiveness).  
 Journals Due Feb 23 and March 2 ..... 15%

**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.

### **COURSE-SPECIFIC NOTES**

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

Fall Term

|          |    |   |
|----------|----|---|
| Sept. 4  | Tu | Orientation-lecture / exercises               |
| Sept. 6  | Th | Lecture / exercises                           |
| Sept. 11 | Tu | Lecture / exercises                           |
| Sept. 13 | Th | Lecture / exercises                           |
| Sept. 18 | Tu | Lecture / exercises /                         |
| Sept 20  | Th | Lecture / exercises /                         |
| Sept 25  | Tu | Lecture/exercises                             |
| Sept 27  | Th | Lecture Exercise                              |
| Oct. 2   | Tu | Lecture / exercises / <u>Rehearse Scene 1</u> |
| Oct. 4   | Th | <u>Shoot Scene 1</u>                          |

**Oct 7-13 Mid Term reading Week No Classes 13**

|        |    |  |
|--------|----|--|
| Oct 16 | Tu | Lecture exercise <u>Screen Scene 1 / Rehearse Scene 2</u>      |
| Oct 18 | Th | <u>Shoot Scene 2</u>   |
| Oct 23 | Tu | Lecture / exercises / <u>Screen Scene 2 / Rehearse Scene 3</u> |
| Oct 25 | Th | <u>Shoot Scene 3</u>   |
| Oct 30 | Tu | Lecture / exercises / <u>Screen Scene 3 / Rehearse Scene 4</u> |
| Nov 1  | Th | <u>Shoot Scene 4</u>   |
| Nov 6  | Tu | Lecture/ exercise / <u>Screen Scene 4 / Rehearse Scene 5</u>   |
| Nov 8  | Th | <u>Shoot Scene 5</u>   |
| Nov 13 | Tu | Lecture exercise / <u>Screen Scene 5 / Rehearse Scene 6</u>    |
| Nov 15 | Th | <u>Shoot Scene 6</u>   |
| Nov 20 | Tu | Lecture/exercise <u>Screen Scene 6 / Rehearse Scene 7</u>      |
| Nov 22 | Th | <u>Shoot Scene 7</u>   |
| Nov 27 | Tu | Catch up/review  |
| Nov 29 | Th | Catch up/review  |

Winter Term

|               |               |  |
|---------------|---------------|--|
| Jan. 8        | Tu            | Lecture / exercises  |
| Jan. 10       | Th            | Lecture / exercises  |
| Jan. 15       | Tu            | Lecture / exercises  |
| Jan. 17       | Th            | Lecture / exercises  |
| Jan. 22       | Tu            | Lecture / exercises  |
| Jan. 24       | Th            | Lecture/exercises  |
| Jan.29        | Tu            | Lecture / exercises  |
| Jan 31        | Th            | Lecture / exercises  |
| Feb 5         | Tu            | Lecture/exercise <u>Second Rehearsal of Scene 1</u>              |
| Feb 7         | Th            | <u>Shoot Scene 1</u>   |
| Feb 12        | Tu            | Lecture/exercise/ <u>Screen Scene 1/ Second rehearsal of Sc2</u> |
| Feb14         | Th            | <u>Shoot Scene 2</u>   |
| <b>Feb 15</b> | <b>Friday</b> | <b>Voluntary Withdrawal Deadline</b>                             |

**Feb. 17 to 23                      Reading week, no classes**

|               |           |   |
|---------------|-----------|---|
| <b>Feb 26</b> | Tu        | Lecture/exercises <b><u>Screen scene 2/Second Rehearsal of scene3</u></b>     |
| <b>Feb 28</b> | <b>Th</b> | <b><u>Shoot Scene 3</u></b>   |
| March 5       | Tu        | Lecture/exercise / <b><u>Screen Scene 3 / Second rehearsal of Sc 4</u></b>    |
| Mar 7         | Th        | <b><u>Shoot Scene 4</u></b>   |
| Mar 12        | Tu        | Lecture/exercise/ <b><u>Screen Scene 4 / Second rehearsal of Scene 5</u></b>  |
| Mar 14        | Th        | <b><u>Shoot Scene 5</u></b>   |
| Mar 19        | Tu        | Lecture/exercise <b><u>Screen Scene 5/ Second Rehearsal of Scene 6</u></b>    |
| Mar 21        | Th        | <b><u>Shoot Sc 6</u></b>  |
| Mar 26        | Tu        | Lecture Exercises/ <b><u>Screen Scene 6 / Second Rehearsal of Scene 7</u></b> |
| Mar 28        | Th        | <b><u>Shoot Scene 7</u></b>   |
| April 2       | Tu        | <b><u>Screen Sc7</u></b> & Catch up/review                                    |
| April 4       | Th        | Catch up/review   |

**April 11                      Th                      Evening Screening 7-9:30 PM**

**NB : There is a final screening with invited guests on April 11 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.

**Reading Schedule for Acting for the Camera 2018/19****Fall Term**

|          |                 |
|----------|-----------------|
| Sept. 11 | Read up to Ch 4 |
| Sept.18  | To Ch 7         |
| Sept.25  | To Ch 10        |
| Oct 2    | To Ch 12        |
| Oct. 16  | To Ch 14        |
| Oct. 30  | To Ch 15        |
| Nov 6    | To Ch 16        |
| Nov13    | To Ch 18        |
| Nov. 20  | To Ch 20        |
| Nov. 27  | To Ch 23        |

**Winter Term**

|         |                  |
|---------|------------------|
| Jan. 8  | Read up to Ch 26 |
| Jan. 15 | To Ch 28         |
| Jan. 22 | To Ch 30         |
| Jan 29  | To Ch 32         |
| Feb. 5  | To Ch 34         |



|          |                               |
|----------|-------------------------------|
| Feb 12   | To Ch 37                      |
| FEB 15   | Voluntary Withdrawal Deadline |
| Feb 26   | To Ch 38                      |
| Mar 5    | To Ch 38 p330                 |
| March 12 | To Epilogue                   |
| March 19 | 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.

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

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

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

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

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

### **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](mailto:theatre@uwinnipeg.ca).

### **NOTES FOR PERFORMANCE COURSES**

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

Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course (see Attendance note, above).

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

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

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

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

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

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

### **"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 19<sup>th</sup> (Donna-Michelle St. Bernard, playwright and arts administrator), Oct 17<sup>th</sup>, Nov 14<sup>th</sup>, Jan 16<sup>th</sup>, Feb 27<sup>th</sup>, Mar 13<sup>th</sup>. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II**. Penalties for absence may be assigned by individual instructors.

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

### **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. <http://www.uwinnipeg.ca/accessibility>

### **2018 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Monday, September 10, 2018, 12:30-13:20 in Theatre, 1T15**. **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

### **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting, tentatively

scheduled for Mon Sept 17, 12:30-1:20 pm, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am 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://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

### **GENERAL NOTES**

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

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

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

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

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

Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

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

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

When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***

**FRIDAY, FEBRUARY 15, 2019** is the final date to withdraw without academic penalty from courses which begin September 4, 2018 and end April 5, 2019 (2018-19 Fall/Winter Term).

Please note that withdrawing before the VW date does not necessarily result in a fee refund.

### **STUDENT PARTICIPATION POLICY**

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

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

### **COURSE CONTENT NOTE**

#### **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.