

THFM-4141-001 (8 credit hours)

ACTING IV: HONOURS – STYLE AND GENRE

Fall/Winter 2019/20

MWF

2:30-4:15pm – Class, Room 2T15

Public Exercise: see schedule below

Guest Director (Q2): Rodrigo Beilfuss
Contact information will be provided by the Director
prior to the start of Q2 rehearsals.

Acting Instructor (Q1/Q3):

Christopher Brauer

Office: 3T12

Phone 204-786-9006

Email: c.brauer@uwinnipeg.ca

Office Hours: MWF 4:30-5:30 or by appointment

Guest Director (Q4): Suzie Martin

Contact information will be provided by the
Director prior to the start of Q4 rehearsals.

COURSE DESCRIPTION

In the First Quarter the work will concentrate on mask-based approaches to character creation, balanced with the further development of text based analysis skills, focusing on “acting THROUGH the word”. The Second Quarter will be the rehearsal and performance of a production directed by a guest instructor employing the techniques developed in the first quarter. The Third Quarter will involve the deepening of acting skills, audition technique and analysis building further on the work begun in the First Quarter. The Fourth Quarter will be the rehearsal and performance of a production with a guest director.

This course focuses on the development of acting skills and techniques in a performance context involving particular historical styles and/or theatrical genres. The course emphasizes the skills and techniques required to meet the stylistic and character demands of a range of scripts and monologues. In addition to workshops, students participate in the rehearsal and performance of two full-length productions.

Collaboration, commitment, curiosity, and effective communication are the foundations of this course.

Students are required to bring a notebook and pencil to all classes and rehearsals. Communication for this course will happen via e-mail. During the rehearsal period, students MUST check their e-mail every morning and evening.

FALL TERM: First Quarter (September 4 - October 11, 2019) - Instructor: Christopher Brauer

The actor’s body is her/his main means of communication onstage. In the first term of the capstone course of the Honours Acting concentration, the focus will be on developing approaches to character embodiment that integrate and support the training from previous acting, voice and movement classes. The intent is to develop the student’s “dilated” body, and will use techniques from the world of Shakespeare, clown, neutral mask and character mask to do so. Acting is also about choices and so the development of analytical skills and the ability to make accurate and compelling artistic decisions will be addressed throughout rehearsals and exercises. **Rehearsal is a process of exploration**, and each creative project will be an exercise in making and testing artistic choices. As with all performing arts, practice is an essential ingredient and so the course will spend a substantial portion of time on the application of technique.

There will be auditions for the Q2 production during this quarter.

2nd Quarter (October 22 - December 3, 2019) - Director: Rodrigo Beilfuss

Rehearsal and presentation of a full-length classical play. The rehearsal process will be **VERY** intensive and **VERY** time-consuming. Once rehearsals move into the Gas Station Theatre, students will be expected to be available on weekends as well as evenings.

Winter Term: 3rd Quarter (Jan 6 - Feb 14, 2020) - Instructor: Christopher Brauer

Course Work will involve intensive scene study in the Realism style, to prepare students for work on the final production. This will include emphasis on script analysis and scoring your script. Additionally, there will be significant focus on the art and craft of the audition. Students will prepare and perform one or two monologues before a panel of instructors, directors and actors. There will be considerable attention paid to the issues of character development, making contact and working spontaneously off the partner in both the scene and monologue work, as well as the continued integration of craft and creativity. The integration of movement, voice and acting as it applies to varied and embodied action and expression will be explored in all of the performance assignments this quarter. Students will be expected to rehearse outside of class for their scenes and monologues. They will also meet with the instructor outside of class for extra rehearsals.

4th Quarter (Feb 24 - Apr 6, 2020) - Guest Director: Suzie Martin

Rehearsal and presentation of a full-length play in the realism style. The rehearsal process will be **VERY** intensive and **VERY** time-consuming. Once rehearsals move into the Gas Station Theatre, students will be expected to be available on weekends as well as evenings.

The program of studies for Acting IV: Honours will include the following:

1. Six hours a week of general acting workshops and scene work in the 1st, and 3rd Quarters of the course plus additional invited group and individual work.
2. Full participation in rehearsals and presentation of a full-length play in the 2nd and 4th quarters, to be staged as a public exercise.
3. Preparatory work outside of class and rehearsals, to be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor. Students should be prepared to allocate 4-6 hours to the course outside of class time on a weekly basis.
4. Continuation of a program of reading in the literature of acting to gain insight into the problems encountered in the practical work of the course.
5. Assumption of responsibility for one's own advancement in insight and technique, including keeping personal notes on homework and critiques offered, and keeping a journal to make that assumption more coherent and effective.

TEXTS**Required**

- *Speaking the Speech* by Giles Block
- *The Actor and the Target* by Declan Donnellan
- *Audition* by Michael Shurtleff
- Scripts for the Term 1 & 2 Play TBA

Recommended

- The Body Speaks* by Lorna Marshall
- The Intent to Live* by Larry Moss
- Respect for Acting* by Uta Hagen
- Sanford Meisner on Acting* by Sanford Meisner
- Acting With Style* by Harop and Epstein
- On The Technique of Acting* by Michael Chekhov
- TEAM for Actors* by Laura Bond
- In Depth Acting* by Dee Canon
- Different Every Night* by Mike Alfreds
- The Expressive Actor* by Michael Lugering

FALL TERM MARK BREAKDOWN

Lab Work and Participation.....	5%
Fall Term Scene Assignment (Wed Oct 9)	10%
Scene translation to modern English (Mon Sept 30)	P/F
Scene First Pass (prepared, off book) (Mon Sept 30)	P/F
Scene Character Movement Profile (Mon Oct 7).....	P/F
Script translation of part(s) in play to modern English (Mon Oct 21).....	P/F
Character Movement Profile for character(s) in play (Mon Nov 18).....	P/F
Rehearsal of Full-Length Play	15%
application of acting technique fundamentals – development of the embodied character, preparation, focus, commitment, effort; risk-taking, initiative; collaboration, cooperation; rigour of exploration, application of notes; professionalism, joy in the work.	
Public Performance.....	15%
overall effectiveness of performance – embodiment of character, connection to environment, clarity of text in performance, growth in front of the audience; maintenance of performance integrity; professionalism; risk-taking/diving into situation/relationship in front of an audience; use of body and voice with tactical specificity/range/extremity in front of an audience; clarity, urgency and specificity of pursuit of objective; developing conflict through embracing obstacle.	
FALL TOTAL.....	45%

WINTER TERM MARK BREAKDOWN

Scene Presentation (Wed Feb 5)	15%
Mock Audition Panel Presentation (Wed Feb 12).....	10%
1st Pass of Scene (Fri Jan 24).....	P/F
Scene Rehearsal with Instructor (Dates TBD).....	P/F
Scene Score/Analysis (Mon Feb 3).....	P/F
Audition Monologue Rehearsal with Instructor (Dates TBD).....	P/F
1 st Pass Monologue (Mon Feb 3).....	P/F
Monologue Score/Analysis (Mon Feb 10).....	P/F
Rehearsal of Full-Length Play	15%
Public Performance.....	15%
WINTER TOTAL.....	55%
TOTAL	100%

Practical work in the 2nd and 4th Quarters involves the preparation for, the rehearsal of, and the presentation of the chosen play. The evaluation of the work will take into account the student's application of effective rehearsal technique, script analysis work, and the execution of a successful performance. The full rehearsal and performance period will be taken into account, and will have equal weight in terms of evaluation.

Regarding Pass/Fail: In the First Term there are three Pass/Fail components connected to the scene presentation. Failing one component will result in a **10% reduction** in your grade for the assignment. Failing two will result in a **20% reduction**. Failing three will result in a grade of **F** (40%) on the presentation. There are two Pass/Fail Assignments connected to the production in Q2. Failing one component will result in a **10% reduction** in both your rehearsal and performance grade for the assignment. Failing two will result in a **20% reduction** in both those grades. There are also three Pass/Fail Assignments in Q3 connected to the scene and an additional three connected to the monologue. Failing one component will result in a **10% reduction** in your grade for the assignment. Failing two will result in a **20% reduction**. Failing three will result in a grade of **F** (40%) on the presentation.

Fall Term

Shakespeare Scene Presentation – Translation: thorough and detailed translation of every one of your lines, thoughts, images, and concepts into modern English, with beat-breaks marked, and highways/biways distinguished.

Shakespeare Scene First Pass: prepared, off-book, rehearsed.

Shakespeare Scene Character/Movement Profile: complete, detailed, well researched.

Script Translation: Translation: thorough and detailed translation of every one of your lines, thoughts, images, and concepts into modern English.

Character Movement Profile for character(s) in play: complete, detailed, well researched.

Winter Term

Scene Rehearsal with Instructor: prepared, collaborative/engaged in process, making offers and not just waiting for direction.

Scene First Pass in class: prepared, rehearsed, off-book, making offers and not just waiting for direction.

Scene Script Analysis: thorough, detailed, practical breakdown of your text per the methods covered in class.

Audition Monologue Rehearsal with Instructor: prepared, off-book, collaborative/engaged in process, making offers and not just waiting for direction.

Audition Monologue First Pass: prepared, rehearsed, off-book, making offers and not just waiting for direction.

Audition Monologue Script Analysis: thorough, detailed, practical breakdown of your text per the methods covered in class.

LAB WORK AND PARTICIPATION

Lab work done in class will be evaluated on the student's level of commitment and inquiry in daily labs and assignments. Ability to apply instruction, demonstrate preparedness, pursue creative and original choices, along with constructive interest in the development and support of the ensemble of actors (professionalism) will be factors in grading.

DRESS REQUIREMENT

Both class and the rehearsal process will be physical in nature, and students are asked to wear comfortable clothing that fits well and allows for ease of movement. Your clothing should keep you warm when you need it to, cool when you need it to, and should not limit you, either by being restrictive, or by causing you to hold back due to concerns for your modesty. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, shorts, tights, yoga/martial arts pants)
- T-shirts or leotards
- Footwear appropriate to the role
- Hair tied back
- No jewelry
- No low-rise pants, street shoes, or hats
- No short skirts
- No chewing gum

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations. Work or scheduling conflicts are not considered emergencies.

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 Excellent. 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- Superior. 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.

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%.

SCHEDULE (subject to change)

NB. During the **workshop quarters** of each term (quarters 1 and 3), students are required to rehearse scenes or prepare exercises with partners. This will require a minimum of 4-8 hours per week outside of class time. Any student unable or unwilling to meet the above requirements is asked to withdraw from the course immediately.

NB. During the **production quarters** of each term (quarters 2 and 4) there will be rehearsals Monday through Friday 6:00-10:30pm and an additional weekend rehearsal (Sunday) in tech week (the weekend before opening). Schedules will be posted as soon as possible.

The rehearsal process for both productions will follow a professional model. Actors are required to attend only the rehearsals for which they are called (though they are welcome to attend any and all rehearsals, if they wish). Where possible, schedules will be posted in advance. There will be times when only 24-hours' notice will be provided. Actors must be available to be called during the scheduled rehearsal times.

Schedules are fluid things and are often required to change as a result of unforeseen circumstance – be prepared for schedule changes. As in any professional process, actors will be expected to be a minimum of 5 minutes early for ALL calls and ready to begin at the appointed time.

Lateness and absence will not be tolerated. Should inadvertent lateness be unavoidable, students MUST telephone and notify the Stage Manager.

FALL TERM September 4 – December 3 (Reading Week Oct 13-19)**First Quarter, September 4 - October 12**

Week 1 September	W4	<ul style="list-style-type: none"> - Cover class business; introduce principles upon which the course is based; Blobs/Walking and Stopping/Many Things - Read <i>Speaking the Speech</i> (Giles Block) by Friday September 27. - Online Shakespeare resources: - http://www.shakespeare-online.com/plays/characters/charactermain.html - how to pronounce the characters' names - http://www.shakespeareswords.com/PlayList - a fantastic online lexicon (amongst other things) - http://www.shakespeares-sonnets.com - sonnets - http://internetshakespeare.uvic.ca/Foyer/plays.html - searchable, printable, first folio/quarto - http://library.uwinnipeg.ca - then "Databases", select "O", then select "Oxford English Dictionary". You may need your student card barcode for access. - http://nfs.sparknotes.com/ - a very useful set of modern translations of select Shakespeare texts. The translations aren't perfect, but they're helpful.
	F6	<ul style="list-style-type: none"> - Blobs/W&S/Making Contact - Assign Something Fantastic due Mon. Sept. 9
Week 2	M 9	<ul style="list-style-type: none"> - Due: Present Something Fantastic - Distribute scenes – Final Presentation Wed. Oct. 9

	W 11	- Translate short speech. Break into thoughts. Intro punctuation and antithesis. - Assign: detailed modern English translation of scenes – due Mon. Sept 30 - Assign: detailed modern English translation of your parts in Q2 Play – due Mon. Oct. 21 – we will read the translations as the first read.
	F 13	- Present Neutral Mask. Explore movement centres. Begin identifications. - Assign: Choose the ONE KEY WORD your scene character says, and ONE KEY ADJECTIVE that describes them for Friday Sept 20. It is ideal if these two words oppose each other in some way.
Week 3	M 16	- Continue identifications
	W 18	- Impulse 6. Waving Goodbye.
	F 20	- Due: Develop word to human character. Establish Message to the World. - Assign: Character Turn – Due Mon. Sept. 23 - Assign: Character Movement Profile – Due Mon. Oct. 7
Week 4	M 23	- Due: Present Character Turn - Assign: bring costume/prop pieces for airport improv – Due Wed. Sept 25
	W 25	- Weapons/Crossings - Due: Airport improv.
	F 27	- Shakespeare Crash Course - Due: be sure to have read <i>Speaking the Speech</i>
Week 5	M 30	- Due: Scene 1st Passes - Due: Modern English translations of scenes
October	W 2	- In class rehearsal w instructor
	F 4	- In class rehearsal w instructor - Assign: choose animal(s) or key words for Play characters. Research. Make masks. Due Friday Oct. 11.
Week 6	M 7	- Run scenes in class for notes - Due: Scene Character Movement Profile
	W 9	- Due: Final presentation of Shakespeare Scenes
	F 11	- Due: develop animal to human characters for Q2 Production - Assign: read <i>The Actor and the Target</i> (Declan Donnellan) through rehearsal process/over the holidays – discussions will take place in early January.
Week 7		- READING WEEK

Second Quarter, October 21 – December 3

Rehearsal and presentation of major public exercise: Show TBA. Rehearsals begin Monday, October 21.

Topic will be applying acting techniques to meet the specific demands of the project – with a focus on physical character creation, acting ON the WORD and reactive partner work. Off-book date: students must be off book by the second time a scene is rehearsed.

Students will be expected to generate a **Character Movement Profile** for each character played and will be required to submit this work to the INSTRUCTOR (Brauer) on Monday November 18.

Rehearsals: Mon/Wed/Fri: regular class time plus weekday evenings 6:00-10:00 pm. Class moves to Room 2T15 for rehearsals. First day of rehearsals is Monday, October 21.

First day at GSAC: Wednesday, November 20 at 6:30pm.

Technical Rehearsal: Sunday, November 24 (This will be an 8 hour day).

Performances: Location: Gas Station Arts Centre. Tues, Nov 26 – Sat, Nov 30. Curtain: Tues-Fri, 8:00 pm; Sat, 7:00 pm, with possible Matinée on Sat, Nov 30 at 2:30 pm (TBD). Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

Final Classes: There will be class on **Tues Dec 3** in the usual time and location. This class will be used to debrief the production and set-up the material to be covered in the 3rd quarter.

You will NOT be able to do outside work (part-time jobs) during this period. You should not be enrolled in other courses with evening classes at this time (with the exception of the Can Dram/Theatre History course). Please consider this point very carefully; other departments have been very gracious in the past about students missing a lot of class time, however you will no longer be able to do this.

WINTER TERM January 6 – April 3 (Reading Week Feb 16-22)

Third Quarter, January 7 – February 15

Jan 6 – 10: Exercises and Improvisations. **Hand in monologue options Jan 7.**

Jan 13 – 17: Exercises and Improvisations.

Jan 20 – 24: Exercises and Improvisations. **Practice audition panel. Scene First Pass, Jan 24.**

Jan 27 – 31: **Work Scenes in class. Assign Research Project for Production.**

Feb 3 – 7: **Monologue 1st pass Mon. Feb. 3. Scene script analysis due M Feb 3. Present scenes Wed. Feb. 5.** Debrief and possible re-present on Fri Feb 7.

Feb 10 – 1: **Monologue script analysis due M Feb 10.** Run audition monologues for notes. **Audition Panel: W Feb 12.** Debrief the term.

FINAL VOLUNTARY WITHDRAWAL DATE IS FRI, FEB 14.

Feb 16 – 22: READING WEEK – NO CLASSES

Fourth Quarter, February 24 - April 3

Rehearsal and presentation of major public exercise: *TBA*. Rehearsals begin Monday, February 24.

Rehearsals: Mon/Wed/Fri: regular class time plus weekday evenings 6:00-10:30 pm. Class moves to Room 2T15 for rehearsals.

First day at GSAC: Wednesday, March 25 at 6:30pm.

Technical Rehearsal: Sunday, March 29 (This will be an 8 hour day).

Performances: Location: Gas Station Arts Centre. Tues, Mar 31 – Sat, Apr 4. Curtain: Tues-Fri, 8:00 pm; Sat, 7:00 pm, with possible Matinée on Sat, Apr 4 at 2:30 pm (TBD). Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

Final Classes: Though the term officially ends with the closing of the production, there will a final class to debrief the year with the instructor Monday, April 6. This class will be used to debrief the production and the year's training.

You will NOT be able to do outside work (part-time jobs) during this period. You should not be enrolled in other courses with evening classes at this time (THFM-3402 Canadian Drama is fine). Please consider this point very carefully; other departments have been very gracious in the past about students missing a lot of class time, however you will no longer be able to do this.

HEALTH AND ACCESSIBILITY SERVICES

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

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

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

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and at out-of-class rehearsals are of the utmost importance.

- Unexcused absences from lectures, labs, or rehearsals will be penalized at a rate of 2% per instance.
- Unexcused lateness for lectures, labs, or rehearsals will be penalized at a rate of 1% per instance.
- Attendance and punctuality will be recorded at the beginning of every class.
- After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course.
- After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.
- In performance courses in which casts rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.
- Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence.
- After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

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

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film presents a series of six lectures which will be held on **Wednesdays during the free period (12:30-13:20) in Theatre 1T15**. Please note the dates in your diary **NOW**:

September 18th (Yvette Nolan, playwright/director/author/arts administrator)
 October 30th
 November 13th
 January 22nd
 February 12th
 March 4th

This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

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

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

NOTES FOR PERFORMANCE COURSES

- Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.
- Any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course (see Attendance note, above).
- As many of our classes are physical in nature, students are asked to wear comfortable clothing.
- Outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear in class. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.
- Student actors, like professionals, are expected to provide their own basic makeup supplies where required for public exercises. Due to the potential for the transmission of skin diseases it is not recommended that students share makeup.
- Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.
- Students who bring props, costumes, or furnishings to support scene presentations please note:
 - the University will **NOT** be responsible for the loss of any such materials;
 - students are responsible for the **IMMEDIATE** removal of such materials after **EACH** use – the department does not provide storage;
 - materials not claimed **WILL BE DISPOSED OF** at the student's expense. Grades may be withheld until such costs are recovered;
 - **students MUST NOT move existing furnishings from their current locations.**

2019 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 11th, 2019, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

Please join TAFSA to find out more at its organizational meeting, tentatively scheduled for Mon Sept 16th, 12:30-13:20 pm, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

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

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

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

ELECTRONIC COURSE OUTLINE ADDENDA

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

GENERAL NOTES

- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.
- Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.
- It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***
- Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).
- Detailed information regarding these policies can be found at the following:
 - Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>
 - Non-Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf>
- *Misuse of Filesharing Sites.* Uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) involves "aiding and abetting" plagiarism. Students who do this can be charged with Academic Misconduct.
- *Avoiding Copyright Violation.* Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor /presenter before photographing or recording slides, presentations, lectures, and notes on the board.
- Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.
- All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.
- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

VOLUNTARY WITHDRAWAL DATES (all courses)

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 12, 2019 for Fall courses which begin September 2019 and end December 2019
- **FALL/WINTER TERM COURSES:** February 14, 2020, for Fall/Winter courses which begin September 2019 and end April 2020
- **WINTER TERM COURSES:** March 13, 2020, for Winter courses which begin January 2020 and end April 2020

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

STUDENT PARTICIPATION POLICY & COURSE CONTENT NOTE

Theatre is a communal art form in which a number of interdependent artists and crafts people 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

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

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

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

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