

SCREEN ACTING

2020/21
Tu/Th 2:30-5:15 pm
[Online Classroom](#)

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[Virtual Office Hours: by appointment](#)

COURSE DESCRIPTION

The intent of this course is to continue development of the student's acting skills with a focus on the 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 may be seen as a refined version of stage acting but film, unlike the stage, is an intimate medium where the slightest change of mood, emotion, or 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 understanding skills and techniques actors need to address the unique demands of acting for the camera, including preparation, self-reliance, and an ability to respond and adapt with immediacy and flexibility. Using video to record and examine students' work, the course covers the basic principles of acting as they apply to the specific requirements of film: script analysis, role preparation, acting technique, preparation and performance. In addition, students are introduced to the vocabulary, protocol, and culture of the film environment. Employment-related topics such as résumés, auditioning, and cold reading are also covered. Please refer to the outcomes section below.

Course Delivery Online

For the 2020/21 school year, classes will be conducted online during scheduled class time via a combination of Nexus, Zoom and other online platforms. Students will need to have internet access and regular use of a computer or device with and video and audio recording capabilities.

At times, students will be required to perform online and/or record and share performances via online conferencing. Much of this acting and scenework requires a high level of focus and concentration, so students are encouraged to "attend" the online class from a quiet, private location free of noise and interruption.

[Participation will be evaluated based on attendance and prompt arrival \(or timely and thorough communication when the current COVID situation makes this impossible\), demonstrated preparation for class, positive contribution to discussion, committed engagement in exercises and projects.](#)

Communication about scheduling and classroom assignments and will take place through **EMAIL**. Please supply instructor with preferred email address and check your email on a regular basis for current course information.

Homework, readings and preparatory work outside of class will be conducted in accordance with the discipline and responsibility appropriate to the professional actor. Students should be prepared to allot adequate hours **outside** of class time for reading, rehearsal, and journal writing. A schedule of reading requirements is provided below.

Analytical Journal:

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. The journal will consist of analytical reflections on readings, class lectures, exercises, rehearsals and presentations. **The focus will be on what you are learning that is, or may be useful to you as an actor. The journals (approximately 700-750 words) will be submitted via email to the instructor as scheduled below.**

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.
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.
3. Journals must be submitted as a pdf document by email on or before the following dates:
Fall Term Journals are due on Oct 22 & Dec 03, 2020
Winter Term Journals are due on Feb 25 and March 30, 2021

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:

- filmmaking and editing fundamentals
- 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 a variety of 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 use props effectively in the film context
- effective use "eye lines".
- ability to create a resume and a reel.
- ability to embody the character and "live the role".
- some ability to master the rightness and wrongness of timing

TEXTS

Required

Acting for the Camera by Tony Barr

Reference Texts:

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

Additional useful reference texts

Action: Acting for Film and Television by Robert Benedetti

A Practical Handbook for Actors by Bruder et al.

How To Stop Acting by Harold Guskin

Audition by Michael Shurtleff

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 a "normal" year we would be conducting major project film shoots involving two or three actors at a time (see schedule). Each student would normally be required to serve as crew for each other's shoots. However, due to COVID 19 and a switch to online course delivery, we will be modifying this process so that each actor can will be able to deliver exercises performances via ZOOM or other online platforms as we discover them. Technical details of this process are still being explored and will be confirmed in time for the first scheduled shoot. Video cameras and/or editing software are not required, but students will need regular access to an "internet-friendly" device with camera and audio recording capabilities for class and scene work.

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..... | 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 22, Dec 03..... | 10% |

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). | |
| Journals Due Feb 25 and March 30 | 10% |
| 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 instructor’s email address and must include the following information:

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

Failure to submit a journal will be penalized .5% of the final grade per week (3% per 6 week journal period). Please submit journal in a pdf format.

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, Thursday, April 08, 2021.

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

| | | |
|------------------|----|--|
| Sep 8 | Tu | Orientation-lecture / exercises |
| Sep 10 | Th | Lecture / exercises |
| Sep 15 | Tu | Lecture / exercises |
| Sep 17 | Th | Lecture / exercises |
| Sep 22 | Tu | Lecture / exercises |
| Sep 24 | Th | Lecture / exercises |
| Sep 29 | Tu | Lecture / exercises |
| Oct 1 | Th | Lecture / exercises |
| Oct 6 | Tu | Lecture / exercises |
| Oct 8 | Th | Lecture / exercises |
| Oct 11-17 | | <i>Mid Term reading Week No Classes</i> |
| Oct 20 | Tu | Lecture / exercises |
| Oct 22 | Th | Lecture / exercises *Journal #1 DUE |
| Oct 27 | Tu | Lecture / exercises / Rehearse Scene1 |
| Oct 29 | Th | Shoot Scene 1 |
| Nov 3 | Tu | Lecture / exercises / Rehearse Scene 2 |
| Nov 5 | Th | Shoot Scene 2 |
| Nov 10 | Tu | Lecture / exercises / Rehearse Scene 3 |
| Nov 12 | Th | Shoot Scene 3 |
| Nov 17 | Tu | Lecture / exercises / Rehearse Scene 4 |
| Nov 19 | Th | Shoot Scene 4 |
| Nov 24 | Tu | Lecture / exercises / Rehearse Scene 5 |
| Nov 26 | Th | Shoot Scene 5 / |
| Dec 1 | Tu | Catch up / review /screen |
| Dec 3 | Th | Catch up / review /screen *Journal #2 DUE |

Winter Term

| | | |
|----------------------|----|---|
| Jan 5 | Tu | Lecture / exercises |
| Jan 7 | Th | Lecture / exercises |
| Jan 12 | Tu | Lecture / exercises |
| Jan 14 | Th | Lecture / exercises |
| Jan 19 | Tu | Lecture / exercises |
| 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 / exercises |
| Feb 11 | Th | Lecture / exercises |
| Feb. 14 to 20 | | <i>Reading week, no classes</i> |
| Feb 23 | | <i>Voluntary Withdrawal Deadline</i> |
| Feb 23 | Tu | Lecture / exercises / Rehearsal of Scene 6 |
| Feb 25 | Th | Shoot Scene 6 *Journal #3 DUE |
| Mar 2 | Tu | Lecture / exercises / Rehearsal of Scene 7 |
| Mar 4 | Th | Shoot Scene 7 |
| Mar 9 | Tu | Lecture / exercises / Rehearsal of Scene 8 |
| Mar 11 | Th | Shoot Scene 8 |
| Mar 16 | Tu | Lecture / exercises / Rehearsal of Scene 9 |
| Mar 18 | Th | Shoot Sc 9 |
| Mar 23 | Tu | Lecture / exercises / Rehearsal of Scene 10 |

Mar 25 Th **Shoot Scene 10**
 Mar 30 Tu Catch up / review ***Journal #4 DUE**
 Apr 1 Th Catch up / review /

Apr 08 Th *Evening Screening 7:00 PM to 9:30 PM

***NB : There is a final screening with invited guests on April 08 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 acting exercises, character creation, warm up techniques, scene study techniques, emotional preparation, hitting marks, matching takes, text analysis, eye lines, 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.

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.

Reading Schedule for Acting for the Camera 2019/20

Fall Term

| | |
|--------|-----------------|
| Sep 17 | Read up to Ch 4 |
| Sep 24 | To Ch 7 |
| Oct 01 | To Ch 10 |
| Oct 08 | To Ch 12 |
| Oct 22 | To Ch 14 |
| Oct 29 | To Ch 15 |
| Nov 5 | To Ch 16 |
| Nov 12 | To Ch 18 |
| Nov 19 | To Ch 20 |
| Nov 26 | 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 4 | To Ch 34 |
| Feb 11 | To Ch 37 |
| Feb 23 | Voluntary Withdrawal Deadline |
| Feb 25 | To Ch 38 |
| Mar 4 | Ch 38 to p330 |
| Mar 11 | To Epilogue |
| Mar 18 | To About the Author |

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 on-line and in-person classes and at out-of-class rehearsals are of the utmost importance. Although the on-line component of the course may allow for some flexibility where unexpected issues come into play, normally the following will apply:

- **Attendance and punctuality will be recorded at the beginning of every class.**
- 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.
- 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.

NOTES FOR PERFORMANCE COURSES

- Senior acting students scheduled to perform in a departmental public exercise will be expected to attend rehearsals, either online or in person depending on the Instructor's schedule. 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, arrives 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. **Even while working on-line, there will be physical work required. Ideally the student will have space to move while on-line and be dressed to move.** If there are limitations due to the student's remote environment, adjustments should be made with the instructor in advance.
- No eating, chewing gum, or wearing a mask during on-line work.
- In a presentation environment, student actors, like professionals, are expected to provide their own basic makeup supplies where required. **ABSOLUTELY NO SHARING OF MAKEUP** will be allowed due to the potential health risks.
- 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.
- When attending classes, rehearsals or labs in the Theatre building, 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 if working in one of these spaces. 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.
- Students attending rehearsals or labs in the Theatre building are **not allowed** bring props, costumes, or furnishings to support in-person scene presentations for health and hygiene reasons.
- Students attending rehearsals or labs in the Theatre building **MUST NOT** move existing furnishings from their current locations.

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. When in-person, classes and rehearsals 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.

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 on-campus lectures and labs. 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.

"THE REAL THING" LECTURE SERIES

During the FW terms, the Department of Theatre and Film presents a series of six lectures held on Wednesdays during the free period (12:30-13:20); in 20-21, these will be presented online (by Zoom or other platform). 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."

The first Lecture will take place at 12:30 pm Wednesday, September 23rd, and features Yolanda Bonnell, a performer and playwright of Ojibwe and South Asian descent, from Fort William First Nation Indian Reserve in Thunder Bay, ON. Now based in Toronto, Yolanda graduated from Humber College's theatre performance program and was named one of NOW Magazine's artists to watch in Summerworks in 2016.

Further guests and dates will be confirmed in September.

Normally, attendance at **EVERY** lecture is mandatory for all Honours students in Theatre (4000-level courses, all areas), as well as students in THFM-3110-001 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and any other appropriate 3000-level course being taught in the term.

For the unusual circumstances of 2020-21, attendance is STRONGLY RECOMMENDED for all Honours students, 3000-level THFM majors, potential Theatre Honours/Majors and for Film Majors.

Dates and delivery method will be confirmed in September. Please see our department website in the Fall for information.

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. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

This September, the Assembly will likely happen via Zoom.

Date and delivery method will be confirmed in in early September.

Please see our department website for information.

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 their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). 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

To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is CLOSED as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

NOTE: It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted.**

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

RECORDING ON-LINE CLASSES

The instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor.

Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.

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* and *Access Card/Building Use Policy*.

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website. Please read and note all instructions carefully.

GENERAL NOTES

- Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>.
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.

- 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, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should 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. ***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.***
- **Regulations, Policies, and Academic Integrity:** Students are encouraged to familiarize themselves with the "Regulations and Policies" found in the University Academic Calendar at: <https://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Particular attention should be given to subsections **8 ("Student Discipline")**, **9 ("Senate Appeals")**, and **10 ("Grade Appeals")**.

Please note the importance of maintaining academic integrity, and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even "unintentional" plagiarism, as described in the UW Library video tutorial "Avoiding Plagiarism" (<https://www.youtube.com/watch?v=UvFdxRU9a8g>) is a form of academic misconduct.

Similarly, 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) is a form of misconduct, as it involves "aiding and abetting" plagiarism. More detailed information can be found here: 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>.

- **Copyright and Intellectual Property.** Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, notes on whiteboards, test questions, and presentation slides—irrespective of format. 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, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor's intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy (https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf).

- **Research Ethics.** Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <http://www.uwinnipeg.ca/research/human-ethics.html>.
- **Privacy.** Students should be familiar with their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), especially if Zoom is being used for remote teaching (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>).
- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used.

Behaviour, communication, or acts that are inconsistent with a number of UW policies (e.g., *Respectful Working and Learning Environment Policy* at <https://www.uwinnipeg.ca/respect/respect-policy.html>; *Acceptable Use of Information Technology Policy* at <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>) could be considered “non-academic” misconduct.

More detailed information can be found here:

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> .

- 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

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

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

Students are encouraged to speak to the Instructor before withdrawing to explore other options.

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