

THFM-3110-001 (6 credit hours)

SCREEN ACTING

F/W 2024/25
Tu/Th 2:30-5:15 pm
Room OT10

Instructor: John B. Lowe
Office: 4T06
Phone: 204-612-8307
E-Mail: j.lowe@uwinnipeg.ca
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 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 self-taping are also covered. Please refer to the outcomes section below.

Participation will be evaluated based on attendance and prompt arrival, 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 may be useful to you as an actor. 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?"

The journals (approx. 750 – 800 words) will be submitted as PDFs by email to the instructor as scheduled below.

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 provided. 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 October 24 & November 28, 2024
Winter Term Journals are due on February 27 and April 01, 2025

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 and Self Tape assignments 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 live and virtual
- mastering “self taped” 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".
- ability to create an artistically effective "arc" for a character.
- ability to execute a series of actions in clearly defined beats.
- 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
- ability to effectively 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

Additional useful reference texts

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

How To Stop Acting by Harold Guskin

Action: Acting for Film and Television by Robert Benedetti

A Practical Handbook for Actors by Bruder et al.

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 will be required to serve as crew for each other's shoots.

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 750+ word Journals: (evidence of reading, attention to class work, and perceptiveness).
 Journals due October 24 and November 28..... 10%

Winter Term:

Self Tape Audition due January 30..... 10%
 Major scene scheduled individually during term (see schedule) 25%
 Exercises scheduled individually in term two 10%
 (Demonstrated preparation, level of mastery, development, and **ability to take direction**)
 Two 750+ word Journals (evidence of reading, attention to class work, and perceptiveness).
 Journals due February 27 and April 01..... 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 as a PDF document 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, Tuesday, April 03, 2025.

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 2024

Sep 03 Tu Orientation-lecture / exercises

Sep 05 Th Lecture / exercises

Sep 10 Tu Lecture / exercises

Sep 12 Th Lecture / exercises

Sep 17 Tu Lecture / exercises

Sep 19 Th Lecture / exercises

Sep 24 Tu Lecture / exercises

Sep 26 Th Lecture / exercises

Oct 01 Tu Lecture / exercises

Oct 03 Th Lecture / exercises

Oct 08 Tu Lecture / exercises

Oct 10 Th Lecture / exercises

Oct 14-18 *Mid Term reading Week No Classes*

Oct 22 Tu Lecture / exercises / **Rehearse Scene 1**

Oct 24 Th **Shoot Scene 1 *Journal #1 DUE**

Oct 29 Tu	Lecture / exercises / Rehearse Scene 2
Oct 31 Th	Shoot Scene 2
Nov 05 Tu	Lecture / exercises / Rehearse Scene 3
Nov 07 Th	Shoot Scene 3
Nov 12 Tu	Lecture / exercises / Rehearse Scene 4
Nov 13 We	FINAL DATE to withdraw without academic penalty
Nov 14 Th	Shoot Scene 4
Nov 19 Tu	Lecture / exercises / Rehearse Scene 5
Nov 21 Th	Shoot Scene 5
Nov 26 Tu	Lecture / exercises / Rehearse Scene 6
Nov 28 Th	Shoot Scene 6 *Journal #2 DUE

Winter Term 2025

Jan 07 Tu	Lecture / exercises
Jan 09 Th	Lecture / exercises
Jan 14 Tu	Lecture / exercises
Jan 16 Th	Lecture / exercises
Jan 21 Tu	Lecture / exercises
Jan 23 Th	Lecture / exercises - Self tape Prep
Jan 28 Tu	Lecture / exercises
Jan 30 Th	Lecture / exercises - Self-tape Due
Feb 04 Tu	Lecture / exercises
Feb 06 Th	Lecture / exercises
Feb 11 Tu	Lecture / exercises
Feb 13 Th	Lecture / exercises
Feb 14 Fri	Voluntary withdrawal date
Feb 17-21	<u>Winter Term reading Week No Classes</u>
Feb 25 Tu	Lecture / exercises / Rehearsal of Scene 8
Feb 27 Th	Shoot Scene 8 *Journal #3 DUE
Mar 04 Tu	Lecture / exercises / Rehearsal of Scene 9
Mar 06 Th	Shoot Scene 9
Mar 11 Tu	Lecture / exercises / Rehearsal of Scene 10
Mar 13 Th	Shoot Scene 10
Mar 18 Tu	Lecture / exercises / Rehearsal of Scene 11
Mar 20 Th	Shoot Scene 11
Mar 25 Tu	Lecture / exercises / Rehearsal of Scene 12
Mar 27 Th	Shoot Scene 12
Apr 01 Tu	Catch up / review /screen *Journal #4 DUE
Apr 03 Th	*Evening Screening 7:00 PM to 9:30 PM

***NB : There is a final screening with invited guests on April 03 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 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 2024/25

Required reading: *Acting for the Camera* by Tony Barr

Fall Term 2024

Sep 26	Read up to Ch 4
Oct 03	To Ch 7
Oct 10	To Ch 10
Oct 17	To Ch 12
Oct 24	To Ch 14
Oct 31	To Ch 15
Nov 07	To Ch 16
Nov 14	To Ch 18
Nov 21	To Ch 20
Nov 28	To Ch 23

Winter Term 2025

Jan 10	Read up to Ch 26
Jan 17	To Ch 28
Jan 24	To Ch 30
Jan 31	To Ch 32
Feb 06	To Ch 34
Feb 13	(skip ch 36) read To Ch 37
Feb 20	To Ch 38
Feb 27	Ch 38 to p330
Mar 06	To Epilogue
Mar 13	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 classes (whether in person or online) and at out-of-class rehearsals are of the utmost importance. 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. 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. In the event an occasional class is scheduled online, there will still be physical work required. If there are limitations due to the student's remote environment, adjustments should be made with the instructor in advance.
- 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 **MUST NOT** move existing furnishings from their current locations.

STUDENT PARTICIPATION POLICY

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

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

COURSE CONTENT NOTE

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 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.

The teaching of acting may involve encouraging students to examine personal and even intimate areas of life to help them understand and meet the demands of the work.

Performance classes often require strenuous physical activity. Classes and rehearsals may also involve consensual physical interaction between students as part of class exercises or character development and occasional, consensual, 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.

This work can, at times, feel uncomfortable, but must ALWAYS be consensual, and must NEVER be unsafe. Students are encouraged to discuss any concerns about their physical and emotional safety with their course instructor.

KNOW YOUR RIGHTS

Human Rights and Diversity

All students are encouraged to visit the University's Human Rights and Diversity website (<https://www.uwinnipeg.ca/respect/index.html>) to familiarize yourself about your rights, the University's policies, and resources in place to support you. This site includes links to the University's Sexual Violence Policy and Procedures (<https://www.uwinnipeg.ca/respect/sexual-violence-policy-and-procedures.html>), as well as resources for getting and providing support and clear steps for disclosing or reporting sexual violence.

Sexual Violence Resources on Campus

From the UW Human Rights & Diversity website:

The University takes all disclosures and reports of sexual violence seriously; survivors of all backgrounds and experiences will be treated with dignity, respect, and care. If you have experienced sexual violence, there are trained staff to help you in whatever way suits you best."

Disclosing is telling a member of the UW Community that you have experienced sexual violence. This could be someone you trust or feel comfortable with, like a professor, coach, another staff person, or a member of the Sexual Violence Response Team (**SVRT**). A disclosure can be made in order to receive support, accommodation, or to be connected to other resources. The Sexual Violence Response Team (**SVRT**) is a small team of specially trained, well-situated staff that coordinates and organizes services for survivors in a confidential manner. For example, if you personally do not feel comfortable talking to your professors about extensions or deferring work, they would be able to arrange changes for you without telling the professor why you need accommodation.

Contact SVRT by phone at 204-230-6660. [You can find more information on disclosing here.](https://www.uwinnipeg.ca/respect/sexual-violence/get-support.html)
(<https://www.uwinnipeg.ca/respect/sexual-violence/get-support.html>)

Reporting is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of seeking remedy, sanction, or consequences through the university. Once a report is made, the **HRDO** will review your report and discuss your options. Your options could include an investigation process, or informal resolution (if you wish to resolve it without an investigation). The **HRDO** can still connect you with support, accommodation, or external organizations while the investigation is taking place.

You can contact the HRDO by phone at 204-988-7508 or by email at hrdo@uwinnipeg.ca.
You can report online here » (https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv)

PUBLIC HEALTH CONSIDERATIONS

A permitted or necessary change in mode of delivery may require adjustments to important aspects of course outlines, like class schedule and the number, nature, and weighting of assignments and/or exams.

Should public health and university regulations require it, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

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 lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. and are open to all students. The speakers will specifically address issues related to "the business of the business."

Lectures will take place in-person in the Theatre, Wednesday 12:30 – 13:20 on the following dates (subject to change):

- **12:30 pm Wednesday, October 9, 2024**
- **12:30 pm Wednesday, November 6, 2024**
- **12:30 pm Wednesday, January 22, 2025**
- **12:30 pm Wednesday, March 5, 2025**
-

Guests will be announced prior to each lecture.

MANDATORY ATTENDANCE FOR SENIOR AND HONOURS STUDENTS: Attendance at EVERY lecture is mandatory for ALL Honours students in Theatre (that is, anyone taking 4000-level courses in any area), as well as students in THFM-3101 Acting III Advanced Practice, THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II. Sign-in sheets are posted outside the theatre before each lecture.

All students are encouraged to attend these fun and informative lectures. Please see our department website regularly for information.

ORIENTATION ASSEMBLY**WEDNESDAY, SEPTEMBER 11, 2024 12:30 pm – 1:20 pm**

Our *THFM Orientation Assembly in the Theatre* welcomes students to the new term; introduces our new students to faculty and other students; provides information about the department, its various activities and those of its professors, TAFSA, and the UWSA; and delivers news about what's coming up.

ALL STUDENTS ARE ENCOURAGED AND WELCOME 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.

TAFSA offers lively social interaction for U of W students, to ensure their academic career is as fun and memorable as possible! TAFSA aims to provide a safe and welcoming environment where Theatre and Film students can meet and enjoy shared interests. TAFSA's mission is to bring Theatre and Film students together, improve student life and enjoyment, and advocate for students. TAFSA also hosts events where students can network and showcase their skills.

Please find out more at TAFSA's meetings, held every second Monday in the Fall/Winter terms from 12:30-13:20 pm. It's a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at [@tafsauw](https://www.instagram.com/tafsauw) or email them at tafsa.uw@hotmail.com.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 4:00 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 (students, faculty and community renters) **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 a UW ID card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

When the external ACTF doors are locked, access to the building is through Security using the video intercom at the building entrance to the left of the front door.

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

All interior 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.

SECURITY PHONE (General, non-emergency, Safe Walk and Safe Ride): 204-786-9272

SECURITY EMERGENCY NUMBER: 204-786-6666

The Asper Centre for Theatre and Film is equipped two phones (one by the House Manager's office in the lobby, one in the basement by the elevator) to contact Security.

Students are encouraged to visit the UW Security Services webpage for complete information about campus security and emergency procedures: <https://www.uwinnipeg.ca/security/index.html> and to download the UW Safe App: <https://www.uwinnipeg.ca/security/uw-safe-app.html>.

ONLINE CLASSES

Instructors whose mode of delivery includes Zoom or a similar platform will clarify expectations for appropriate remote classroom behaviour or decorum (e.g., being on time, muting/unmuting, raising hand, reacting, etc.), and make appropriate allowances in order to respect the privacy of students (e.g., clarifying need to have video on/off).

Performance classes online: No eating, chewing gum, or wearing a mask during on-line work.

RECORDING ON-LINE CLASSES

Should a class be held online, 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

Department Website: <https://theatre.uwinnipeg.ca> or <https://film.uwinnipeg.ca>

Please refer to the website for department information, but particularly regarding:

Fire and Safety Information for ACTF: Students must check our website and review the [Fire Safety Instructions in the Asper Centre for Theatre and Film](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf) (https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf) and [Access Card/Building Use Policy](https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html) (<https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>).

Room Bookings for Class Assignment Work: Students may book rehearsal room space class-related work or outside projects. Priority will be given to class assignment work. Please see our website links to *Room Booking Instructions* and electronic *Online Room Booking Form* found on our department website at <https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>. Please read and note all instructions carefully. Room booking availability is subject to change according to public health and university policies.

GENERAL NOTES

- **Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2023-24 year here:** <https://www.uwinnipeg.ca/covid-19/index.html>
- **Students should check their UWinnipeg e-mail addresses daily** as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- **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 video/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 paper or digital 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 webmail (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.***
- Students may choose not to attend classes or write examinations on holydays 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 or examinations without penalty. A list of religious holidays can be found in the 2023-24 Undergraduate Academic Calendar:
<https://www.uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>
- Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams or during lectures/laboratories are encouraged to contact Accessibility Services (AS) at 204.786.9771 or <https://www.uwinnipeg.ca/accessibility-services/> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.
- Reference to the appropriate items in the Regulations & Policies section of the *Course Calendar*, including Senate appeals and academic misconduct (e.g. plagiarism, cheating) <https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Instructors should become familiar with the procedures for dealing with alleged academic misconduct at <https://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.pdf> and <https://www.uwinnipeg.ca/policies/docs/policies/academic-misconduct-policy.pdf>
- 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 at <https://www.uwinnipeg.ca/respect/>.
- **Regulations, Policies, and Academic Integrity.** Students are encouraged to familiarize themselves with the Regulations and Policies found in the University Academic Calendar at <https://www.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 emphasize the importance of maintaining academic integrity and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even unintentional plagiarism 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. An updated and expanded U of Winnipeg library site outlining principles of Academic Integrity can be found at <https://library.uwinnipeg.ca/use-the-library/help-with-research/academic-integrity.html>.

Important information is outlined in the Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/policies/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.pdf>.

- **Academic Integrity and AI Text-generating Tools.** Students must follow principles of academic integrity (e.g., honesty, respect, fairness, and responsibility) in their use of material obtained through AI text-generating tools (e.g., ChatGPT, Bing, Notion AI). If an instructor prohibits the use of AI tools in a course, students may face an allegation of academic misconduct if using them to do assignments. If AI tools are permitted, students must cite them. According to the MLA (<https://style.mla.org/citing-generative-ai/>), “you should:
 - a. cite a generative AI tool whenever you paraphrase, quote, or incorporate into your own work any content (whether text, image, data, or other) that was created by it
 - b. acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
 - c. take care to vet the secondary sources it cites”

If students aren't sure whether or not they can use AI tools, they should ask their professors.

- **Respectful Learning Environment.** 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 could be considered non-academic misconduct. See the Respectful Working and Learning Environment Policy (<https://www.uwinnipeg.ca/respect/respect-policy.html>) and Acceptable Use of Information Technology Policy (<https://www.uwinnipeg.ca/policies/docs/policies/acceptable-use-of-information-technology-policy.pdf>). More detailed information is outlined in the Non-Academic Misconduct Policy and Procedure: <https://www.uwinnipeg.ca/policies/docs/policies/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/policies/docs/procedures/student-non-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, 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/basics/copyright-policy.html>
- **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 <https://www.uwinnipeg.ca/research/ethics/human-ethics.html>
- **Privacy.** Students should be reminded of 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>)

- The University of Winnipeg affirms the importance of student mental health and our commitment to providing accessible, culturally appropriate, and effective services for students. Students who are seeking mental health supports are encouraged to reach out to the Wellness Centre at studentwellness@uwinnipeg.ca or 204.988.7611. For community-based mental health resources and supports, students are encouraged to dial 2-1-1. This program of United Way is available 24/7 in 150 languages.

2024-25 VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates for 2024-25, without academic penalty:

- **November 13, 2024** for Fall courses which begin in September 2024 and end in December 2024
- **February 14, 2024** for Fall/Winter courses which begin September 2024 and end in April 2025
- **March 14, 2025** for Winter courses which begin in January 2025 and end in April 2025

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.

2024-25 CAMPUS CLOSURE DATES

The University is closed for the following holidays:

- September 2 (Labour Day)
- September 30 (Truth and Reconciliation Day)
- October 14 (Thanksgiving Day)
- November 11 (Remembrance Day)
- December 23 through January 1
- February 17 (Louis Riel Day)
- April 18 (Good Friday)

2024-25 READING WEEKS

- Fall mid-term reading week is October 14-18, 2024
- Winter mid-term reading week is February 17-21, 2025

THFM DEPARTMENT OFFICE INFORMATION

3T03 (3rd Floor, Asper Centre for Theatre and Film)

Office Manager/Student Advisor: Melinda Tallin

204-786-9955

m.tallin@uwinnipeg.ca