

ACTING FOR THE MEDIA

Winter 2018
Class: Tue/Thu 1:00 – 2:15pm
Room: 0T10

Instructor: Shelagh Carter
Office: 4T08
Phone: 786.9489
Email: s.carter@uwinnipeg.ca
Office Hours: By Appointment

COURSE DESCRIPTION

This course is designed to give the student a basic practical and theoretical understanding of the demands of acting for the camera. It focuses on specific knowledge, skills, and techniques with special attention to adaptation from stage to media work. Classes consist of lectures and discussions on the art and craft of film acting interpreted with practical exercises designed to address and overcome the problems inherent in the art. Students are expected to research and present special topics of relevance, prepare and perform a major role in a scene, prepare and perform minor acting roles as needed, and participate in technical activities in support of classmates' work.

REQUIRED TEXTS: Reference for assigned readings; practical work and presentations.

Acting for the Camera: Tony Barr, Revised Edition

Additional readings may be assigned in class.

Reference (not required):

Playing to the Camera: Film Actors Discuss Their Craft. Edited by Cardullo, Geduld, Gottesman and Woods

Acting in Film: Michael Caine, Revised Edition

Reference:

Students may be responsible for finding their own scene and monologue material. Both the Library and the university bookstore carry a selection of scene and monologue anthologies. As well, a number of scripts are available for loan from the Departmental Script Library; see Melinda Tallin (3T03, 204-786-9955) for details.

MARK BREAKDOWN

Winter Term

“On Screen” (Lab and Class Work).....	10%
Presentation One Monologue	20%
Presentation Two Scene	30%
Presentation Three Scene	<u>40%</u>
TOTAL	100%

ASSIGNMENT AND PERFORMANCE DEADLINES

Monologue.....	February 1, 2018
Scene One	March 8, 2018
Scene Two	March 29, 2018
Individual Meetings with Instructor	April TBA, 2018

LATE ASSIGNMENTS

Should a student be absent (unexcused) on the day of a final performance, the student will receive **0%** for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

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%.

DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

F Failing.

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a **MINIMUM** of 4-5 hours per week. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately.

TENTATIVE LECTURE and LAB SCHEDULE / A GUIDE

January	NOTES:	Th 4	<ul style="list-style-type: none"> • Introduction to 'Onscreen'
	Topics include:	T 9	<ul style="list-style-type: none"> • Workshop 1: Keeping the Life – find what is unique about yourself and how you can keep this vitality when acting on screen
		Th 11	<ul style="list-style-type: none"> • Natural vs. Unnatural; You are Unique
		T 16	<ul style="list-style-type: none"> • What about Character? Staying 'alive'
	Monologue Selection	Th 18	<ul style="list-style-type: none"> • You 'As IF...' Stepping into the Role • Differences between stage and screen • Big and Small
	Topics include:	T 23	<ul style="list-style-type: none"> • Workshop 2: Inhabiting the Role – focuses on the emotional and psychological steps required in preparing your performance
		Th 25	<ul style="list-style-type: none"> • Close up and personal; Connecting to script; Emotional Truth; Power of preparation –rehearsing alone
		T 30	<ul style="list-style-type: none"> • Building a Life; Working with subtext
February		Th 1	<ul style="list-style-type: none"> • Presentation One Monologue
	Topics include:	T 6	<ul style="list-style-type: none"> • Workshop 3: The Physical Life – developing your physicality and imagination
		Th 8	<ul style="list-style-type: none"> • The power of the Breath
		T 13	<ul style="list-style-type: none"> • Tools include: improvisation; emotional props; 'Gestus'; circles of need exercise.
	Scene Presentations discussed	Th 15	<ul style="list-style-type: none"> • Triggering emotion; Sense memory work for subtleties of thought and feeling
			Mid Term Break February 18-24, 2018
	Topics include:	T 27	<ul style="list-style-type: none"> • Workshop 4: Through the Eye of the Camera – further work on technical skills: Filming the script
March		Th 1	<ul style="list-style-type: none"> • Public vs. Private; camera bends space; coming into focus; shooting to edit; continuity; ADR; Other 'tips'
		T 6	<ul style="list-style-type: none"> • Lab Work /Rehearse
		Th 8	<ul style="list-style-type: none"> • Presentation Two Scene
	Topics include:	T 13	<ul style="list-style-type: none"> • Workshop 5: Off to Work We Go – preparing for auditions; challenges of the job
		Th 15	<ul style="list-style-type: none"> • Getting work; The Working Actor; Actor and Director
		T 20	<ul style="list-style-type: none"> • Auditions and Cold Read
		Th 22	<ul style="list-style-type: none"> • Lab Work /Rehearse
		T 27	<ul style="list-style-type: none"> • Lab work / Rehearse
		Th 29	<ul style="list-style-type: none"> • Presentation Three Scene
April		T 3	<ul style="list-style-type: none"> • TBA Final interviews with Instructor confirmed

ACCESSIBILITY STATEMENT

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

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

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at class and 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.

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.**

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 <http://www.uwinnipeg.ca/accessibility>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. 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, THFM-3801 Production II, and THFM-3920 Musical Theatre.** Penalties for absence may be assigned by individual instructors.

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

2017 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 13, 2017, 12:30-13:20 in Theatre, 1T15.** **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials, DioFest** (an exciting new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting: Mon Sept 18, 12:30-1:20, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE**: outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic).

ALL EVENING STUDENTS in the building for classes MUST have an access card. If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

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

ELECTRONIC COURSE OUTLINE ADDENDA

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

GENERAL NOTES

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

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

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

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

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

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

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

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

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

WEDNESDAY, MARCH 14, 2018 is the final date to withdraw without academic penalty from courses which begin in January 2018 and end in April 2018 (2018 Winter Term).

STUDENT PARTICIPATION POLICY

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

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

COURSE CONTENT NOTE

All Theatre and Film Classes

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

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

Performance-Related Classes

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

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

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

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