

THFM-4141-001 (12 credit hours)

ACTING IV: HONOURS – STYLE AND GENRE

Fall/Winter 2016/17

MWF

1:30-2:20pm – Voice, Room 2T15

2:30-4:15pm – Class, Room 2T15

Public Exercise: see schedule below

Acting Instructor (Quarter 1&3):

Christopher Brauer

Office: 4T09

Phone 204-786-9006

Email: c.brauer@uwinnipeg.ca

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

Production Director (Fall):

Tom Stroud

Office: 4T03 Phone: 204-786-9323

E-Mail: t.stroud@uwinnipeg.ca

Office Hours: MWF 12:30-1:30 or by appointment

Voice Instructor:

Shannon Vickers

Office: 4T10 Phone: 204-786-9287

Email: vickers.shannon@gmail.com

Office Hours: MW 12:30-1:20 or by appointment

Production Director (Winter):

Heidi Malazdrewich

Email: heidimalazd@gmail.com

COURSE DESCRIPTION

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

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

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

FALL TERM: First Quarter (September 7 - October 7, 2016): Christopher Brauer

In the first quarter students will undertake an intensive, practical course of study that will rigorously develop the processes and skills of the actor through the practical application of selected principles of interpreting and performing Elizabethan texts (with a concentration of Shakespeare). The goals of this curriculum are to introduce and practice the necessary skill-sets for performing classical texts, to build on the fundamentals established in previous Acting courses, and to continue to free the theatrical imagination in probing the human experience.

Students will explore, practice, and personalize creative approaches to acting Shakespeare through classroom exercises, discussions, and the rehearsal and performance of assigned performance projects. Students will be expected to rehearse extensively outside of class time, either on their own, or with partners. This first part of the term will culminate in an evaluated scene presentation.

2nd Quarter (October 24 - December 6, 2016): Director Tom Stroud

In the second quarter, students will rehearse and perform a production of Jean Genet's *The Balcony*. Through the process we will pay special attention not only to the development and performance of this complex text but also to the actor's responsibilities in rehearsal: preparedness (doing your actor's homework), etiquette, professional demeanor, collaboration/contribution to the work, listening/ability to

take direction, commitment to the process, self-pacing, and the ongoing struggle for growth in your work. The performances will be as much an opportunity to demonstrate the results of your endeavours in these areas as it is a venue to demonstrate your talents.

The rehearsal process for *The Balcony* will be **VERY** intensive and **VERY** time-consuming. Once rehearsals move into the Gas Station Theatre, students will be expected to be available on weekends as well as evenings.

Winter Term: 3rd Quarter (Jan 4 - Feb 17, 2017): Christopher Brauer

Course Work will involve intensive scene study in the Realism style, to prepare students for work on the final production. This will include emphasis on script analysis. Additionally, there will be significant focus on the art and craft of the audition. Students will prepare and perform two monologues (one classical and one contemporary) before a panel of instructors, directors and actors. There will be considerable attention paid to the issues of character development, making contact and working off the partner in both the scene and monologue work, as well as the continued integration of craft and creativity.

4th Quarter (Feb 27 - Apr 8, 2010): Guest Director: Heidi Malazdrewich

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

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

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

TEXTS

Required

- *Team for Actors* by Laura Bond
- *Speaking Shakespeare* by Patsy Rodenberg
- *Audition* by Michael Shurtleff
- *The Balcony* by Jean Genet (see Prof for edition)
- *The Heidi Chronicles* by Wendy Wasserstein (see Prof for edition)
- *The Right to Speak*, Patsy Rodenburg
- *Speaking With Skill*, Dudley Knight

Recommended

The Body Speaks by Lorna Marshall
The Intent to Live by Larry Moss

Respect for Acting by Uta Hagen
Sanford Meisner on Acting by Sanford Meisner
Acting With Style by Harop and Epstein
On The Technique of Acting by Michael Chekhov
The Actor and the Target by Declan Donnellan
An Actor Prepares and *Building a Character* by Constantin Stanislavski

FALL TERM MARK BREAKDOWN

Fall Term Voice Evaluation.....	10%
Scene/Monologue translation to modern English (Mon Oct 3)	P/F
Shakespeare Scene First Pass	P/F
Shakespeare Scene presentation.....	10%
Research Paper (Due October 24, 2016)	5%
Rehearsal of Full-Length Play.....	15%
application of acting technique fundamentals – development of the embodied character, preparation, focus, commitment, effort; risk-taking, initiative; collaboration, cooperation; rigour of exploration, application of notes; professionalism, joy in the work.	
Public Performance.....	10%
overall effectiveness of performance – embodiment of character, connection to environment, clarity of text in performance, growth in front of the audience; maintenance of performance integrity; professionalism; risk-taking/diving into situation/relationship in front of an audience; use of body and voice with tactical specificity/range/extremity in front of an audience; clarity, urgency and specificity of pursuit of objective; developing conflict through embracing obstacle.	
FALL TOTAL.....	50%

WINTER TERM MARK BREAKDOWN

Exercise Scene presentation (Wed Feb 10)	10%
Audition Panel (W Feb 15)	5%
Script analysis: Scene (M Feb 6).....	P/F
Exercise rehearsal with instructor: Scene	P/F
First Pass of scene: prepared, rehearsed, off-book.....	P/F
Script analysis: Audition monologues (M Feb 13).....	P/F
Exercise rehearsal with instructor: Audition Monologues	P/F
Winter Term Voice Evaluation (Soares)	10%
Rehearsal of Full-Length Play.....	15%
Public Performance.....	10%
WINTER TOTAL.....	50%

TOTAL.....100%

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

Regarding Pass/Fail: In the First Term there are two Pass/Fail components connected to the production. Failing one component will result in a **10% reduction** in your grade for the assignment. Failing two will result in a **20% reduction**. In the 3rd Quarter, exercise presentation includes three Pass/Fail components. Failing one component will result in a **10% reduction** in your grade for that performance assignment. Failing two components will result in a **20% reduction** in your grade for that assignment, and failing all three will result in **failure** of the entire assignment – a grade of 40% (F).

Evaluation Criteria for Pass/Fail elements:

Fall Term

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

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

Winter Term

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

Scene First Pass in class: prepared, rehearsed, off-book

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

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

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

DRESS REQUIREMENT

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

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

LATE ASSIGNMENTS

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

CLASS WORK

Class work will be evaluated on the student's level of performance in daily labs and assignments. Ability to take direction, demonstrate preparedness along with constructive interest in the development of the ensemble of actors will be factors in grading.

DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

F Failing.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

SCHEDULE (subject to change)

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

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

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

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

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

FALL TERM**First Quarter, September 7 - October 21**

Week 1 September	W8	<ul style="list-style-type: none"> - Voice - Cover class business; introduce principles upon which the course is based; introduce original practices approach; introduce the Elizabethan World - Begin translating Prose Speech for <u>Thought</u> - Assign: Prose Speech – read play by Mon Sept 12. - Read Rodenburg pp. 72-222 by Friday September 23. - Read Shurtleff over Holiday break - Assign Shakespeare Scenes AND monologue due Wed. Oct. 19 (instructor assigns scenes, YOU choose monologue – <u>must be in your hit and age-range but you're free to choose any gender</u>) - Assign English Translation and annotated text of monologue and scene due Mon. Oct. 3 - Online resources: - http://www.shakespeare-online.com/plays/characters/charactermain.html - how to pronounce the character's names - http://www.shakespeareswords.com/PlayList - a fantastic online lexicon (amongst other things) - http://www.shakespeares-sonnets.com - sonnets - http://internetshakespeare.uvic.ca/Foyer/plays.html - searchable, printable, first folio/quarto - http://library.uwinnipeg.ca - then "Databases", select "O", then select "Oxford English Dictionary". You may need your student card barcode for access. - http://nfs.sparknotes.com/ - a very useful set of modern translations of select Shakespeare texts. The translations aren't perfect, but they're helpful.
	F9	<ul style="list-style-type: none"> - Voice - <u>Prose Thought</u> – finish Translation, break down Thought, Internal Structure (Full Stop, Major & Minor) - Memorize speech for Mon. Sept. 12 class.
Week 2	M 12	<ul style="list-style-type: none"> - Voice - Due: off book for prose speech - <u>Prose Thought</u> – Rhetorical Devices: playthings that clarify thought - Modes of Address - Work on Personalizing speech – People, Places, Things - Distribute scenes
	W 14	<ul style="list-style-type: none"> - Voice - Work Prose speech on its feet – see how the rhetoric informs the acting - Where's the deception? - Onomatopoeia - Assign: read Verse speech play by Wed. Sept 21.
	F 16	<ul style="list-style-type: none"> - Voice - <u>Verse Thought</u> - Translate, break down Thought, Internal Structure – major and minor - Memorize for Wed. Sept. 21 class
Week 3	M 19	<ul style="list-style-type: none"> - Voice - <u>Verse Thought</u> – Sentence Structure: balanced, partly balanced, unbalanced - Folio vs. Modern, Verse vs. Prose - Rhetorical Devices - Antithesis
	W 21	<ul style="list-style-type: none"> - Voice - Due: off book for verse speech - Activate verse speech: Adjectives, Adverbs, Verbs - Personalize verse speech: People, Places, Things - Words and Images: Personal and Universal
	F 23	<ul style="list-style-type: none"> - Voice - Work Verse speech on its feet – see how rhetoric informs the acting. - <u>Words and Images</u>: Personal and Universal – Adjectives, Adverbs & Verbs - Due: complete reading Rodenburg.

Week 4	M 26	- Voice - <u>Verse Thought</u> – Rhythm: Stress reveals the thought, Line Endings, Sprung vs. Regular, Trochaic rhythm is for magic
	W 28	- Voice - <u>Verse Thought</u> – Rhythm: Making Firsts and Lasts personal/special/unique
	F 30	- Voice - <u>Messy Details</u> – Folio, Rhetorical Devices, Caesuras, Emphasized words (that, etc.), Rhyme as a conscious choice – conclusive, received wisdom, just for fun. - You can go faster than you think - Compare verse and prose speeches on feet
Week 5 October	M 3	- Voice - Due: Monologue 1st passes - all - Due: Modern English translations of monologues and scenes
	W 5	- Voice - Due: Scenes 1st passes – ½
	F 7	- Voice - Due: Scenes 1st passes – ½
Week 6		- READING WEEK
Week 7	M 17	- Voice - Rehearse
	W 19	- Voice - Due: Final presentation Monologues & Scenes
	F 21	- Voice - Possible re-present if needed - Debrief

Second Quarter, October 24 - December 3

Rehearsal and presentation of major public exercise: *The Balcony* by Jean Genet.
Rehearsals begin Monday, October 24.

Topic will be applying acting techniques to meet the specific demands of the project – with a focus on physical character creation, reactive partner and ensemble work. Off-book date: TBA.

Research Paper: A research paper will be due on the first day of rehearsal. Details of the assignment will be handed out in the first week of classes.

Rehearsals: Mon/Wed/Fri: regular class time plus weekday evenings 6:30-10:30 pm. Class moves to Room 2T15 for rehearsals. First day of rehearsals is Monday, October 24.

First day at GSAC: Wednesday, November 23 at 6:30pm.

Technical Rehearsal: Sunday, November 27 (This will be a 10/12 hour day).

Performances: Location: Gas Station Arts Centre. Tues, Nov 29 – Sat, Dec 3. Curtain: Tues-Fri, 8:00 pm; Sat, 7:00 pm, with possible Matinée on Sat, Dec 3 at 2:30 pm (TBD). Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

Final Classes: There will be class on Wed Dec 5 and Wed Dec 6 in the usual time and location. These classes will be used to debrief the production and possibly to set-up the material to be covered in the 3rd quarter. **Assign audition panel monologues – bring shortlist of options to 1st Winter class Jan 4. First Pass: week of Jan 23-27.**

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

WINTER TERM**Third Quarter, January 4 - February 17**

Jan 4 – 6: Review monologue shortlist. Exercises and Improvisations. **Assign scenes: First passes M Jan 30 - F Feb 3. Final Presentation: Wed. Feb 8. Read play scene is from by M Jan 16. Scene script analysis due M Feb 6. Monologue script analysis due M Feb 13.**

Jan 9 – 13: Exercises and Improvisations

Jan 16 – 20: Exercises and Improvisations. FINAL WITHDRAWAL THURS JAN 19.

Jan 23 – 27: Exercises and Improvisations. **Practice audition panel.**

Jan 30 – Feb 3: **First Pass and work Scenes.**

Feb 6 – 10: **Scene script analysis due M Feb 6. Present scenes Wed. Feb. 10.** Debrief and possible re-present on Fri Feb 10.

Feb 13 – 17: **Monologue script analysis due M Feb 13.** Run audition monologues for notes. **Audition Panel: W Feb 15.** Debrief the term.

Feb 20 – 24: **READING WEEK – NO CLASSES**

Fourth Quarter, February 27 - April 8

Rehearsal and presentation of major public exercise: *The Heidi Chronicles*. Rehearsals begin Monday, February 27.

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

First day at GSAC: Wednesday, March 29 at 6:30pm.

Technical Rehearsal: Sunday, April 2 (This will be a 10/12 hour day).

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

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

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ACTING IV: HONOURS – Voice Component – Shannon Vickers

Room: 2T15

M/W/F: 1:30-2:20 pm

COURSE DESCRIPTION

This course will continue to work on voice and speech awareness, techniques and application for the performer and the professional voice user. The aim of this course is to reinforce the awareness of old habits and the journey towards freer options that include a free, flexible and expressive voice, and clear, understandable speech. The course includes the dismantling of restrictive habits, areas of tension, and processes of communication, and the embracing and use of new ones. With a goal on cumulative learning, we will continue with the voice work of 3rd-year Honours and begin to work on speech basics,

through the study of IPA (International Phonetic Alphabet) and the role that this work plays in the acquisition of dialects, the clarity with which thoughts are expressed, and the energy of sounds.

This course aims to continue to:

- 1) help the actor recognize and identify personal strengths and weaknesses in his or her vocal and speech choices, as well as to develop a working method that encourages full and free vocal usage.
- 2) develop a level and quality of participation that nurtures a classroom environment conducive to personal growth and good work.
- 3) introduce and repeat a variety of exercises that provide experience in release of energy, responsiveness, flexibility, and strength, with the goal of embodied learning . The following areas will be the focus: the spine, breath, opening the channel for sound, easy initiation and forward release of tone, the resonators, range, and articulation. Further, deeper work will focus on front of tongue activation, release of tongue root tension, ease in jaw and throat, and awareness and use of articulators in various ways which may not at the moment be habitual.

In addition to the above objectives, this course specifically aims to enable you to:

- be able to relax actively
- have the knowledge to care for your voice, including how best to develop it (warm ups and ongoing development) and how to protect against abuse
- express thoughts and emotion without tightening your body
- root the breath and sound in the body – relate the spine and alignment to the release of sound
- identify and release physical tensions that inhibit the free flow of sound vibrations
- explore/encourage resonance and vibration
- encourage the development of new ways and habits of learning
- develop personal work habits that both stimulate discovery of the voice and contribute to a positive work environment
- discover and use the chest, facial, and skull resonators
- develop range without extraneous tension
- work with sensitivity of the center through image and impulse
- develop the articulators to facilitate response to the nuance of clear thought
- link words to text to acting through exploration of sounds.
- develop growth in personal vocabulary and demonstration of clear language use for personal expression

Some indirect skills that this course aims to develop include:

- time management
- practicing
- habit changing
- discipline
- focus
- ensemble skills
- listening

Methods:

- Daily warm-ups and exercises in voice and speech. You are responsible for knowing and practicing all the exercises learned in class. Good daily practice/review sessions outside of class, and detailed journal notes are essential to help you learn and receive full benefit from the exercises, and to help your body to learn these new patterns and ways of communicating.
- A class journal/notebook is required for daily notations. Make note of: exercises done in class that day, personal observations on progress, discoveries, and outside observations of vocal behaviour. These journals will form the basis of your reflective paper at the end of the year.

Time:

Students are expected to come to class prepared and ready to work when class begins. This includes having fulfilled all personal requirements of eating and using the washroom . Exceptions will of course be made should the need arise, but it is the expectation that students will remain present throughout the 50-minute class . A bottle of water is highly encouraged, please drink freely!

GRADING

Fall Term

Studio Work..... 5%
(this includes IPA homework and acquisition/demonstration of skills and proficiency)
Application of voice/speech work in rehearsal and performance..... 5%

Winter Term

Studio Work..... 5%
(this includes IPA homework and acquisition/demonstration of skills and proficiency and the end of year paper)
Application of voice work in rehearsal and performance 5%

REQUIRED TEXTS

The Right to Speak, Patsy Rodenburg
Speaking With Skill, Dudley Knight

These books are available to you in the Bookstore.

Specific homework assignments from textbook to follow on a weekly basis. Students are expected to keep up with the work as assigned. More information to follow.

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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.

"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**: Wed Sept 21 (clowns Morro and Jasp), Mon Oct 17, Wed Nov 9, Wed Jan 18, Mon Feb 27, Mon Mar 13. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwrighting, 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-3110 Screen Acting; THFM-3201 Styles in Design, and THFM-3801 Production II.** Two percent (2%) of the student's final grade in the core course (above) will be deducted **for each lecture missed** to a maximum of ten percent (10%). Please arrange your schedule **NOW** so that you are available for these lectures; attendance will be taken. **If you absolutely cannot attend, you must discuss this with your professor PRIOR to the event (don't call Patty).**

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

NOTES FOR PERFORMANCE COURSES

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

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

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

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

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

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

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

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

2016 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 14, 2016, 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**, and the very popular **24/7 Event** during which students move into our building and five plays are written, rehearsed, produced, and presented – all in a period of 24 hours! And this year, for the first-time, TAFSA is planning a **Play Festival** (Jan 11-14). Please join TAFSA to find out more at its organizational meeting: Mon Sept 19, 12:30-1:20, Room 0T10. This is a 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://theatre.uwinnipeg.ca/tbooking.htm> 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 with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (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>

Students are strongly advised to read the section of the *Academic Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

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>

THURSDAY, JANUARY 19, 2017 is the final date to withdraw without academic penalty from courses which begin in September 2016 and end in April 2017 (2016-17 Fall/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.