

THFM-2001-001(3 CREDIT HOURS)

SpSt: Applied Theatre and Climate Change

Spring 2025
T/Th 1:00 PM – 4:00 PM
Room OT09

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Office Hours: TTH 3:45-4:30 or
by appointment

LAND ACKNOWLEDGEMENT

As an arrivant and migrant from Southeast Asia of Filipino descent and heritage, I wish to acknowledge and remember the past and current histories of colonization experienced by the First Nations Peoples in this country, now we call Canada. As a faculty member of the Department of Theatre and Film of the University of Winnipeg located in Treaty One Territory, the ancestral lands of the Anishinaabeg, Cree, Oji Cree, Dakota, and Dene peoples which is also the birthplace and homeland of the Métis Nation, as an act of decolonization, I aim to acknowledge and remember everyday meanings of respect, relations, and responsibility to the land, water and its people as my personal tasks of contributing to a sincere and transformational reconciliation towards the First Nations Peoples' complete self-determination.

COURSE DESCRIPTION

What happens when performance, climate change, and acts of ecological stewardship are integrated?

This course introduces the students to Applied Theatre as an art and social tool in addressing climate change. By exploring themes, questions, and issues around contemporary environmental crisis, the students will learn processes of creating live theatrical performances using Applied Theatre practices of collaboration and community building. Students will undergo a series of workshops in improvisational theatre, creative writing, puppetry, creative sound creation to prepare them to examine these questions through their respective projects. Ultimately, this course aims to underscore the role of applied theatre in advocating for climate justice.

This course also explores contemporary environmental crises, climate change, and performance while re-imagining a healthy planet through the art and process of Applied Theatre. Through shared inquiries on climate change and ecological stewardship, the course engages students to employ the practice of Applied Theatre as creative method on ecological stewardship. Through discussions, guest lectures, and performance workshops, the course will introduce the students to performance making that uses the techniques of Applied Theatre to reflect on issues that are harmful human activities that impact the land, water, air, and communities. Discussions will also raise questions on climate emergency and climate (in)justice. Along these discussions, the students will have the opportunity to embody how theatre and other live performances reflect and demonstrate acts of ecological stewardship in times of climate crises. Eventually, final performance pieces will be presented in the class that puts focus of attention on their re-imagination of the planet as a greener place and home for all its inhabitants.

We think green in this course.

At the beginning of the course, we will all together reflect on this image as an initial prompt on how climate change and ecological stewardship could be imagined through the course:



We ask questions and answer them together.

In this class we are engaging with these questions:

- What happens when we put climate change on the theatre?
- How can theatre respond to the environmental crisis?
- How do we foreground ecological knowledge in the theatre?
- How do we centre ecological performances in our worldmaking? And how do we re-imagine the future of our planet through the theatre?

We guide ourselves.

Students will be introduced to decolonial and land-based approaches of theatre-making to build perspectives on ecological sustainability, stewardship, and climate justice. These perspectives are important to informing their individual and group performance assignments. While they are studying performance they are also learning about ecological ways of knowing. Using Applied Theatre as a practice of theatre and performance-making, this course supports the students in building ecologically attuned approaches, modes, and in thinking of theatre-making that responds to climate change and ecological crises. Central to the course is an acquisition of practical skills in performance-making that uses aesthetic elements and ethics of performance creation. Particularly, this course will employ Applied Theatre techniques like creative writing, mask creation, sound and movement improvisations, and collective creation. The students will also have the opportunities to see how theatre and other live performances enact eco-centric practice of theatre/performance-making. There will be guest speakers who will be invited to come to the class who will discuss how theatre and performance contribute to “solutionary impacts on ecological crisis” (The Only Animal, 2024).

We create community.

Guest speakers who are scholars of climate change, ecological sustainability, and performance studies will be invited to give workshops or deliver a lecture. Eventually, students will develop a group performance project or performative piece on and about themes and topics around climate change and ecology.

COURSE EXPECTATIONS AND OBJECTIVES

We hold space of respect and responsibility.

The course will consist of topics and workshops on Anthropocene, climate change and Applied Theatre to prepare the students in crafting original collaborative projects that critically engage climate crisis and climate justice. At the end of the course the students will acquire various theoretical lenses and practical skills on performance-making informed by environmentalism, local ecological epistemology, and social justice frameworks that inform their practice of theatre making. Through Applied Theatre, the students will gain knowledge and skills of crafting performances that prepare them to develop a green theatre practice and eco-centered performance making skills. At the end of the course, they are able to raise questions and critically discuss how and why ecological sustainability and stewardship are important (embodied) concepts in re-imagining a healthy planet.

We co-think and work together.

Here, the development of social and critical thinking will be an important learning objective of the course. Central to the course is an acquisition of practical skills in performance-making that uses aesthetics and ethics of eco-theatre. Furthermore, the students will also gain skills in collaboration, leadership, and innovation. Lastly, students will develop a performance project or performative piece on and about ecology that underpins the nature of eco-theatre within a contemporary practice of theatre and performance creations.

REQUIRED TEXTS

Articles

Beer, Tanja. "Ecological Thinking". *Ecoscenography: an introduction to ecological design for performance*. Singapore: Palgrave Macmillan, 2021.

Go, Chaya. "Women of Storm Surges: Meaning Making as Cultural Process of Social Repair for Yolanda Survivors". *Philippine Studies: Historical and Ethnographic Viewpoints*, vol. 65, no. 2, Jun. 2017, pp. 227-256. Doi: 10.1353/phs.2017.0016

Pavis, Katie. "What is Anthropocene and why does it matter?" *Natural History of Museum*, June 30, 2024. https://www.nhm.ac.uk/discover/what-is-the-anthropocene.html?gad_source=1&gclid=CjwKCAjwp4m0BhBAEiwAsdc4aGvKX17WHI4rHc0uctjzCjBH_Q3fXPcphJ-W1PT-YtFjHg4d

Prendergast, Monica and Saxton, Juliana, "Part One: Theories, History, and Practices of Applied Theatre", *Applied Theatre Second Edition: International Case Studies and Challenges for Practice*. Intellect Limited, 2019.

Kimmerer, Robin Wall. "The Serviceberry: An Economy of Abundance". *Emergence Magazine (em)*. October 26, 2022. <https://emergencemagazine.org/essay/the-serviceberry/>.

The readings here offer the students introductory ideas of the topics and themes that this course intends to communicate. The articles are taken from different sources (e.g., academic journals, books, and online archives). We will use these essays to theoretically support the practice of creating the performance pieces that will be presented at the end of the term. These articles will be an important resource for the students' essays.

MARK BREAKDOWN (assignment types)***Performance Mark***

Collective Performance	(50%)
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Student Participation Mark

Workshop Participation and Ensemble Work	(30%)
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Written Assignment Mark

Reflexive Essay	(20%)
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TOTAL	(100%)
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Mark Breakdown Notes

1. **Collective Performance** is the result of group creation that deals with particular topics on and about climate change and ecology. This is a performance that demonstrates the applied theatre techniques and explores theatre/performance as mode of climate action that the students have acquired over the course of the term. Student will study climate change, climate crisis, climate justice, and climate future from guest speakers who will be invited to the class. The lectures of these guests will then be transformed or translated into performance pieces with specific audience.
2. **Workshop Participation and Ensemble Work** underscore critical empathy, leadership abilities, and collaborative response of students. This mark aims to develop critical thinking, collaborative skills, and leadership to the students. While this course brings theory into practice, it is a laboratory course which means the theory is embodied through performance inquiry. Students are expected to engage in different performance activities using their body and voice. Making a positive impact to the earth to make it more sustainable is a highly collective work, thus, I put attention to the collaborative process in this class. Our classroom is a small planet where we share resources and engage with the values of care, creativity, and collaboration. The instructor will be present as a coach, mentor, and teacher to guide the students in creating these projects that underpins their vision of a “sustainable and healthy planet”. Feedback and rehearsals are a critical approach in shaping these performance pieces. Students will have to participate in every aspect of the course activities to achieve the 20% of the mark. Students must demonstrate ability to collaborate with other students and show readiness in engaging with group processes. Students will be asked to share their peer assessment for the Ensemble Work. This assessment will be taken into account by the instructor to determine the final mark of the students for the Ensemble Work. The Workshop Participation grade (10%) is given individually by the instructor. Part of this workshop and ensemble work is the attendance to lectures, field trips, on-site visit, and other activities that will be presented or organized by invited guests in collaboration with the instructor. There will also be a Peer Assessment form that will be distributed and an Exit Interview will be organized at the last week of the term.

I will be using Cairn Moore’s matrix of Class Participation:

Six Criteria for Grading Participation—The criteria the instructor considers in assigning participation marks includes the following points (which reflect the above remarks):

- Preparation: Was the student prepared for class, including demonstrating she/he/they read the required readings in a timely manner?

- Quality of the participant's contributions to the discussion: Did the student contribute some relevant remarks about matters arising in the discussion?
 - Nature of the participant's interaction with others: Did the student listen well? Did she/he/they encourage others to speak up? Did she/he/they ask helpful questions or offer useful follow-up remarks to keep the flow of the conversation polite (read: respectful) and relevant?
 - Some negative points: Excessive digressions; verbal or non-verbal hostility, indifference, boredom, ridicule; over-eagerness to contribute; refusal to put any views on the table; Facebooking, texting, emailing, and the like.
 - Environment conducive to scholarly interactions: The student helped maintain an environment conducive to scholarly interactions (e.g. respecting fellow students, which is important since it is more likely to lead to lively debates and discussions). In other words, students helped generate an environment where all participants felt comfortable and motivated.
 - Attendance: Students should note very, very carefully that in this scheme missing several class sessions will lower one's mark exceedingly. Even if your participation is very good, missing many classes can result in a very low participation mark. This includes field trips.
3. The students will have to submit **one written assignment** which reflect their experiences of their participation and contribution to the class. This essay will explore and answer these two questions – “In what ways have you gained an understanding of the concept of applied theatre, climate change, and social justice and how does that manifest in your performance?”, “How does theatre contribute in solving climate change?”, and another question. The essay should demonstrate their clearly articulated ideas based on the prompt questions. This essay foregrounds their deeper reflection of the whole experience to the class. By addressing these questions, the students are expected to submit these essays with clear, well focused exploration of ideas supported by case studies and/or examples with accurate information drawn from their embodied experiences in the class. Essays submitted after the deadline will automatically impact the final points (1 point will be deducted per day of late submission). All written essays are submitted online. Both essays should follow MLA format. We will avoid using paper in this class.

The percentages in these markings are also translated into points, thus, the total percentage of 100% is also 100 points.

Attendance and Lateness for First-Year Performance Classes

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality, and attendance at on-line and in-person classes and at out-of-class rehearsals are of the utmost importance. The following will apply:

- Attendance and punctuality will be recorded at the beginning of every class.
- Unexcused absences from lectures, labs, or out-of-class rehearsals will be penalized at a rate of 1% per instance.
- Unexcused lateness for lectures, labs, or out-of-class rehearsals will be penalized at a rate of .5% 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.
- After **FIVE** excused absences the student will be required to meet with the instructor to discuss whether it is realistic for him/her/they 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.

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.

SCHEDULE (This schedule is tentative)

This performance is a performance project on and about climate change and this performance should demonstrate independent thinking and collaborative skills.

Weeks	Topics
Week 1	<ul style="list-style-type: none"> • Introduction to the Course and Course Expectation • Exploring the Earth: What is Anthropocene, Climate Change, and Applied Theatre? (with Guest Lecturers) • Improvisational Workshop: Body and Movement 1 and Puppetry • Discussion on the 1st and 2nd Essay: “What is Anthropocene and why does it matter?” and “Part One: Theories, History, and Practices of Applied Theatre”
Week 2	<ul style="list-style-type: none"> • Learning about Ecology and Eco-performance (with Guest Lecturers) • Performance Workshop: Body and Movement 2

	<ul style="list-style-type: none"> • Discussion, 3rd and 4th Essay: “Ecological Thinking” and “Women of Storm Surges: Meaning Making as Cultural Process of Social Repair for Yolanda Survivors and “The Serviceberry: An Economy of Abundance”
Week 3	<ul style="list-style-type: none"> • Ecological Thinking and Eco-performance Practice • Discussion, “Ecological Thinking”. Ecoscenography: an introduction to ecological design for performance” • Rehearsal and Ensemble Work
Week 4	May 20th: Date for Withdrawal without academic penalty Technical Dress Rehearsal and Presentation of Performance Project

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.

DEPARTMENT 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.”

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

Held every September, 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.

Please note: All interior studios and labs are locked during the summer months. 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 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.**
- In order to ensure a safe and comfortable learning environment for everyone, we kindly ask that all students refrain from wearing or using scented products while attending class.
- 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 [2024-25 Academic Calendar](#) ("Important Notes").
- 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 [2024-25 Academic Calendar](#) including Senate appeals and academic misconduct (e.g. plagiarism, cheating) Instructors should become familiar with the procedures for dealing with alleged academic misconduct.
- 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 [2024-25 Academic Calendar](#). Particular attention should be given to subsections 8 (Student Discipline, including Academic Misconduct Policies and Procedures), 9 (Senate Appeals), and 10 (Grade Appeals). Please be mindful of 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>.

- **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](#).
- **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). Suspected misuse of AI may result in a report to the Senate Academic Standards and Misconduct Committee. If AI tools are used, 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”
- **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 and Procedures](#) and Acceptable Use of Information Technology [Policy](#). 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>
 - **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, click [here](#).
 - **Privacy** A guide to the basic requirements for the collection, use, and disclosure of personal information may be found [here](#). The Privacy and Policy Procedures may be found [here](#). Students should be aware of their rights in relation to the collecting of personal data by the University, especially if [Zoom](#) is being used for remote teaching and [testing/proctoring](#).
 - Students can find answers to updates and frequently asked questions related to COVID-19 [here](#).
 - 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.

VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates for each Spring 2025 course can be found here:

<https://www.uwinnipeg.ca/registration/docs/withdrawal-schedule-spring.pdf>

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.

SPRING/SUMMER 2025 CAMPUS CLOSURE DATES

The University is closed for the following holidays:

April 18 (Good Friday)

May 19 (Victoria Day)

July 1 (Canada Day)

August 4 (Terry Fox Day)

September 1 (Labour Day)

THFM DEPARTMENT OFFICE INFORMATION

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

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