

SPECIAL STUDIES: PRODUCTION DRAMATURGY

We are gathered on Treaty One Territory – which was a treaty to share, and not cede, these lands. We are on the National Homeland of the Red River Métis, in Wiiniibak, Manido Abi, and the ancestral lands of the Anishinaabeg, Anisininew, Ininiwak/Nehethowuk, Oceti Sakowin/Dakota Oyate, and Michif (Métis) Peoples. Our hydroelectricity comes from Treaty 5, and our water is sourced from Treaty 3 territory – specifically Shoal Lake 40 First Nation.

Fall/Winter 2025
Tutorial for Lynne Martin
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COURSE DESCRIPTION

The central significance of having someone called a dramaturg work on a production is that attaching this name to a living presence encourages everyone involved in a production to attend more carefully to what is ever present but often under examined: the inner workings of a play. From the first moments of its creation to its final performance, a play's dramaturgy (here a partial list)—its repetitions and patterns; its unfolding narratives; its echoes of other stories and plays; its characters who seem now new, now as old as the first parasite in ancient Greek comedy; its moments of anagnorisis and peripeteia; its flows and undulations, starts and stops— speaks to anyone who will listen. It must, however, have listeners for its silences to be broken. The nature of this listening, its acuity and passion, will determine not only the extent to which a play's dramaturgy will be understood but also which of several dramaturgies within a play will emerge, for a play's dramaturgy is not so much a simple given as a range of possibilities waiting to interact with the sensibilities of its creators.

(Proehl, Geoffrey S. "Dramaturgy and Silence." Theatre Topics, Vol 13, Number 1, March 2003, pp.25-33.)

This course is a combined practicum and tutorial on Production Dramaturgy for the individual student.

In the Fall term, the student will undertake a concentrated program of reading on the practical aspects of Production Dramaturgy and will support the department production of *A Bright Room Called Day* by creating: a dramaturgy plan, a production notebook (including rehearsal support and lobby display and/or program notes); and a summary paper.

In the Winter term, the student will pursue a broadened program of reading, reflecting on the practical experiences working on *A Bright Room Called Day* to continue to theorize the practice of Production Dramaturgy. This work will culminate in a theoretical essay, grounded in assigned readings and practical experience, that explores the student's ongoing thinking about the role of the Production Dramaturg. As outlined below, this will include examining the practical and creative potential of the role, as theorized by DJ Hopkins and others in the twenty-first century.

The student will be expected to regularly attend rehearsals in the Fall term. Weekly meetings with the instructor will be scheduled.

TEXTS

- Bly, Mark. *The Production Notebooks: Theatre in Process Vol 1*, Theatre Communications Group, 1995.
- Lang, Theresa. "Dramaturg as Practice" and "The Skillset in Production, *Essential Dramaturgy: the Mindset and Skillset*, Routledge, 2017, pp.93-130. **(Fri Sept 12)**
- Brown, Lenora Inez. "Active Production Dramaturgy: From Rehearsal to Previews to Opening Night," *The Art of Active Dramaturgy: Transforming Critical Thought Into Dramatic Action*, Focus Publishing/R. Pullins Co, 2011, pp. 109-138. **(Fri Sept 12)**
- Proehl, Geoffrey S. "Dramaturgy and Silence." *Theatre Topics*, Vol 13, Number 1, March 2003, pp.25-33. **(Mon Oct 6)**
- Chemers, Michael Mark. "The Company" and "Audiences", *Ghostlight: An introductory Handbook for Dramaturgy*, Southern Illinois University Press, 2023, pp. 161-195. **(Mon Oct 20)**
- Hopkins, D.J. "Research, Counter-text, Performance: Reconsidering the (Textual) Authority of the Dramaturg", *Theatre Topics*, Vol 13, Number 1, March 2003, pp. 1-17. **(Mon Jan 5, 2026)**
- Additional texts will be assigned and/or determined by the student.

GRADING

Dramaturgy plan for <i>ABRCD</i>	5%
Production Notebook (incl lobby/program contributions).....	35%
Summary Paper (incl audience Q&A results).....	15%
Fall Term engagement	5%
Winter Term Major Paper	40%
TOTAL	100%

ASSIGNMENTS

Dramaturgy Plan for *A Bright Room Called Day (ABRCD)*: Due Friday September 26. Making reference to relevant dramaturgical theory from the assigned readings, and following Theresa Lang's model:

1. Define the project; what does it mean to dramaturg this thing?
2. What sorts of materials will you need to collect and synthesize for that meaning?
3. What platform will you use to communicate all of this? Who is the audience for your materials? Why is this the best platform?

This assignment involves a degree of self-determination, though it will be led by the requirements for Assignment #2: the Production Notebook. Write this in whatever format is clearest and most useful for you.

*Assessment of this assignment will be based on thoroughness, detail, and thoughtfulness of planned approach to support the needs of the production. **This is worth 5% of final grade.***

Production Notebook: Total assignment is due Monday December 22; however, parts of the assignment may be valuable (though not required) in rehearsal earlier. Communicate with the director to manage expectations.

Using Mark Bly's production notebooks as a loose guide, create a binder (or whatever platform you choose) that, per your Dramaturgy Plan, may include (but is not limited to):

- a formal script analysis,
- character information/analysis,
- theoretical or philosophical issues,
- a production book, potentially including:
 - playwright information

- production history (including versions)
- summary of criticism
- a letter to the director, that speaks to the above
- an actor packet, potentially including:
 - any of the above that seems relevant
 - political/historical/cultural context
 - relevant visual images
 - glossary
 - anything else you deem useful to the actors
- your plan for audience engagement (the Q&A)
- plan and content for the program notes and/or lobby display, and
- all other dramaturgically relevant “foliage” you have developed and produced over the term.

*Assessment of this assignment will be based on your degree of insight into the structural and linguistic challenges/opportunities of the play, inventiveness and practicality of the note to the director, thoroughness and synthesis of research, insight into communication format, and detail, synthesis and focus of the actor packet and lobby/program contributions. **This is worth 35% of the final grade.***

ABRCD Summary Paper: Due Friday January 16, 2026. Write a reflection piece taking the measure of success of the production, the nature of your dramaturgical interventions and their efficacy (using your own “gut”, overall audience response, along with responses from the audience Q&A). What did the play mean, and HOW did it mean? Ultimately, reflect on the role of Dramaturg in this process. Write this in whatever format is clearest and most useful for you.

*Assessment of this assignment will be based on clarity of thesis and detail of support for the thesis. **This is worth 15% of the final grade.***

Winter Term Major Paper: Due Monday April 6. Having experienced the nuts and bolts of production dramaturgy in a fairly “conventional” setting, the student will explore D.J. Hopkins’ argument for rejecting the “traditional understanding” of the dramaturg’s role as a “tertiary position” of limited scope and influence in favour of conceiving of the dramaturg as a co-creator (“Research, Counter-text, Performance”, 2). Drawing on Hopkins’ text, alongside related theories published in recent decades, the student will prepare a Production Notebook of an approved “hypothetical” production, demonstrating (and analyzing, in accompanying text) how the “co-creator” model for production dramaturgy might be put into practice. What challenges might arise? What failures and successes might be possible? What conditions need to be in place (if any) to ensure the success of this model?

*Assessment of this assignment will be based on thoroughness and synthesis in the Production Notebook, fulsome imaginative engagement with Hopkins’ argument, clarity of thesis on the practicability of this approach and specificity of support for this thesis. **This is worth 40% of the final grade.***

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.

TENTATIVE COURSE SCHEDULE

Assignment dates listed with the assignments.

- **September 2** – Fall term Begins
- Weekly meetings coinciding with reading deadlines.
- **READING WEEK – October 13-18**
- Production schedule will determine engagement in Oct/Nov/Dec
- **January 5** – Winter term begins
- **FEBRUARY 13** – last date to Voluntarily Withdraw without academic penalty
- **READING WEEK – February 15-20**
- **April 6** – Last day of Winter classes

STUDENT PARTICIPATION POLICY

Theatre & Film are communal art forms 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, meetings or shoots both within and outside of class times; and, in short, 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 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.

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."

Students who have experienced Sexual Violence can access support from the SVHRA. The SVHRA receives disclosures and can support students with on and off-campus reporting. In collaboration with the Sexual Violence Response Team (SVRT), the SVHRA also provides fast-track referrals to Student Wellness, academic accommodations, security support, and other on and off campus supports. The SVHRA and SVRT operate within a confidential, survivor-centered, and trauma-informed framework.

Disclosures may be made in-person, email, by text, by phone, or Zoom/Teams.

5Ri55, 5th Floor (Rice Centre)
204.230.6660 – call or text (confidential line)
svrt@uwinnipeg.ca
[uwinnipeg.ca/respect/sexual-violence](https://www.uwinnipeg.ca/respect/sexual-violence)

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

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

Reporting is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of seeking remedy, sanction, or consequences through the university. Once a report is made, the **HRDO** will

review your report and discuss your options. Your options could include an investigation process, or informal resolution (if you wish to resolve it without an investigation). The **HRDO** can still connect you with support, accommodation, or external organizations while the investigation is taking place.

You can contact the HRDO by phone at 204-988-7508 or by email at hrdo@uwinnipeg.ca.

You can report online here » (https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv)

PUBLIC HEALTH CONSIDERATIONS

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

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

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

"THE REAL THING" LECTURE SERIES

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

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

- **12:30 pm Wednesday, October 9, 2025**
- **12:30 pm Wednesday, November 12, 2025**
- **12:30 pm Wednesday, January 28, 2026**
- **12:30 pm Wednesday, March 4, 2026**

Guests will be announced prior to each lecture.

REAL THING LECTURES 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-3201 Styles in Design, and THFM-3801 Production II. Please note that other instructors may require attendance as well. Sign-in sheets are posted outside the theatre before each lecture.*

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

ORIENTATION ASSEMBLY

WEDNESDAY, SEPTEMBER 24, 2025 12:30 pm – 1:20 pm

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

ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND!

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association.

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

Please find out more at TAFSA's meetings, held every second Monday in the Fall/Winter terms from 12:30-13:20 pm. It's a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TAFSA Instagram account at [@tafsauw](https://www.instagram.com/tafsauw) or email them at tafsa.uw@hotmail.com or come by the office, OT02B off the basement student lounge.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 4:00 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building (students, faculty and community renters) **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes must have a UW ID card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

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

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

All interior studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

SECURITY PHONE (General, non-emergency, Safe Walk and Safe Ride): 204-786-9272
SECURITY EMERGENCY NUMBER: 204-786-6666

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

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

ONLINE CLASSES

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

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

RECORDING ON-LINE CLASSES

Should a class be held online, the instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review. If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor. Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

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

ELECTRONIC COURSE OUTLINE ADDENDA

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

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

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

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

GENERAL NOTES

- Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2025-26 year here: <https://www.uwinnipeg.ca/covid-19/index.html>
- **Students should check their UWinnipeg e-mail addresses daily** as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- **This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.** 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.
- 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 2025-26 Undergraduate Academic Calendar: <https://www.uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

- Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams or during lectures/laboratories are encouraged to contact Accessibility Services (AS) at 204.786.9771 or <https://www.uwinnipeg.ca/accessibility-services/> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.
- Reference to the appropriate items in the Regulations & Policies section of the *Course Calendar*, including Senate appeals and academic misconduct (e.g. plagiarism, cheating) <https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Instructors should become familiar with the procedures for dealing with alleged academic misconduct at <https://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.pdf> and <https://www.uwinnipeg.ca/policies/docs/policies/academic-misconduct-policy.pdf>
- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn, and work in an environment that is free of harassment and discrimination. Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used. Behaviour, communication, or acts that are inconsistent with a number of UW policies 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>
- 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 [2025-26 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>.

- **Academic Integrity and AI Text-generating Tools.** Students must follow principles of academic integrity (e.g., honesty, respect, fairness, and responsibility) in their use of material obtained through AI text-generating tools (e.g., ChatGPT, Bing, Notion AI). If an instructor prohibits the use of AI tools in a course, students may face an allegation of academic misconduct if using them to do assignments. If AI tools are permitted, students must cite them. According to the MLA (<https://style.mla.org/citing-generative-ai/>), "you should:

- a. cite a generative AI tool whenever you paraphrase, quote, or incorporate into your own work any content (whether text, image, data, or other) that was created by it
- b. acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
- c. take care to vet the secondary sources it cites”

PLEASE CONFIRM WITH YOUR INSTRUCTOR ABOUT THIS CLASS’S POLICY ON AI TOOLS.

- **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](#).
- **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](#).
- 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.
- 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.

2025-26 VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates for 2025-26, without academic penalty:

- **Wednesday, November 12, 2025** for Fall courses which begin in September 2025 and end in December 2025
- **Friday, February 13, 2026** for Fall/Winter courses which begin September 2025 and end in April 2026
- **Friday, March 13, 2026** for Winter courses which begin in January 2026 and end in April 2026

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. Find information about withdrawals at <https://www.uwinnipeg.ca/registration/docs/withdrawal-schedule-fw.pdf>.

2025-26 CAMPUS CLOSURE DATES

The University is closed for the following holidays:

- Monday, September 1 (Labour Day)
- Tuesday, September 30 (Truth and Reconciliation Day)
- Monday, October 13 (Thanksgiving Day)
- Tuesday, November 11 (Remembrance Day)
- Tuesday, December 23 through Thursday, January 1
- February 16 (Louis Riel Day)
- April 3 (Good Friday)
- April 5 (Easter Sunday)

2025-26 READING WEEKS

- Fall mid-term reading week is October 12-18, 2025
- Winter mid-term reading week is February 15-21, 2026

THFM DEPARTMENT OFFICE INFORMATION

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