

THFM-1002-001 (6 credit hours)

## INTRODUCTION TO THEATRE: GENERAL

Fall 2023/ Winter 2024  
T/Th 11:30 am –12:45 pm, Room 3L08  
Office hours by appointment

Professor: Jessica Riley  
Pronouns: she/her  
[j.riley@uwinnipeg.ca](mailto:j.riley@uwinnipeg.ca)

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This course is run in Treaty One territory, the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and the birthplace and homeland of the Métis Nation. As a settler, Professor Riley acknowledges the harms inflicted upon Indigenous people and the land, both historically and in the present, and affirms her solemn duty and intent to contribute meaningfully to reconciliation and to building relations grounded in mutual respect.

### COURSE DESCRIPTION

This course provides a scholarly introduction to the study of theatre, including an overview of the components of theatre production, exposure to key developments in the history of theatre, examination of current ideas and debates in theatre both nationally and internationally, and the development of skills for analyzing plays both in written form and in performance. Several plays produced on Winnipeg stages in the current theatre season form the basis of class discussions and assignments; students are required to attend performances of these plays outside of class time.

**Note:** This course **can** be used towards the Humanities Requirement.

**Restrictions:** Students may **not** hold THFM credit for this course and THFM-1001 or THFM-1003.

### COURSE DELIVERY

This course will be delivered in-person. We will meet together as a group on **Tuesdays and Thursdays from 11:30 am—12:45 pm** for a combination of brief lectures, group discussion, and in-class activities. Key factors for success in this course are preparedness and consistent, thoughtful participation. **Timely completion of all assigned reading is essential.**

### A NOTE RE. EMAIL

Students have the responsibility to regularly check their UWinnipeg email addresses to ensure timely receipt of correspondence from the University and/or their course instructors. All emails to Professor Riley must be sent to the following email address: [j.riley@uwinnipeg.ca](mailto:j.riley@uwinnipeg.ca). Professor Riley will aim to respond within 24 hours. Please note that Professor Riley does **not** regularly check Nexus mail.

### REQUIRED READING

The following plays are **accessible for free through Nexus**:

- *The Seagull* by Anton Chekhov
- *Harlem Duet* by Djanet Sears

The following plays are **available for purchase** through the U of W bookstore and elsewhere:

- *Reasonable Doubt* by Joel Bernbaum, Lancelot Knight, and Yvette Nolan
- *The Drowning Girls* by Beth Graham, Charlie Tomlinson, and Daniela Vlaskalic
- *A Perfect Bowl of Pho* by Nam Nguyen

Additional **required reading** (i.e. weekly assigned readings listed below) will be **accessible for free through Nexus**.

**REQUIRED PERFORMANCE ATTENDANCE**

Students will be required to attend or view a total of **ten performances**, both virtual and live. Viewing and writing about these performances occurs **outside of class time**. These activities will be followed by one or more in-class discussions. Please be aware that many of these performances will necessitate the **purchase of a ticket**. Students should **budget for this necessary course expense** as they would for the purchase of a traditional textbook.

***A Doll's House* by Henrik Ibsen** | A free digital presentation  
FREE access. Link will be provided on Nexus. **Performance Analysis is due before 11:30 am on September 28**

***Othello* by William Shakespeare** | A free digital presentation  
FREE access. Link will be provided on Nexus. **Performance Analysis is due before 11:30 am on October 17**

***Feast* by Guillermo Verdecchia** | In-person production \$\$\$  
At Prairie Theatre Exchange. Runs October 10 - October 22, 2023  
Link and student discount information will be provided. **Performance Analysis is due before 11:30 am on October 26**

***First Métis Man of Odesa* by Matthew MacKenzie and Mariya Khomutova** | In-person production \$\$\$  
At Manitoba Theatre Centre's Tom Hendry Warehouse Theatre. Runs November 1 – November 18, 2023.  
Link and student discount information will be provided. **Performance Analysis is due before 11:30 am on November 21**

***Stupid Fucking Bird* by Aaron Posner** | A free In-person production  
U of Winnipeg Production. Runs November 28 – December 2 2023.  
Link to book your **free** ticket will be provided.

**\*Please note that this production is not eligible for the Performance Analysis Assignment\***

***The Sound of Music* by Rogers and Hammerstein** | In-person production \$\$\$  
At Manitoba Theatre Centre's Mainstage. Runs November 28–December 23, 2022  
Link and student discount information will be provided. **Performance Analysis is due before 11:30 am on January 8**

***Among Men* by David Yee** | In-person production \$\$\$  
At Manitoba Theatre Centre's Tom Hendry Warehouse Theatre. Runs January 24 – February 10, 2024.  
Link and student discount information will be provided. **Performance Analysis is due before 11:30 am on February 15**

***The Drowning Girls* by Beth Graham, Charlie Tomlinson, and Daniela Vlaskalic** | A free In-person production  
U of Winnipeg Production. Runs February 13–17, 2024.  
Link to book your **free** ticket will be provided. **Performance Analysis is due before 11:30 am on February 27**

***The Mountaintop* by Katori Hall** | In-person production \$\$\$  
At Manitoba Theatre Centre's Mainstage. Runs February 14 – March 9, 2024.  
Link and student discount information will be provided. **Performance Analysis is due before 11:30 am on March 14**

***Rise, Red River* by Tara Beagan** | In-person production \$\$\$  
At Théâtre Cercle Molière. Runs March 8 – March 23, 2024.  
Link and student discount information will be provided. **Performance Analysis is due before 11:30 am on April 2**

**GRADING**

Participation.....	10%
Performance Analyses (5x 10%) .....	50%
Play Responses (5x 2%) .....	10%
Term Tests (2x 15%) .....	30%
<b>TOTAL.....</b>	<b>100%</b>

**PARTICIPATION**

The following criteria will be considered in determining participation grades:

**Preparation:** Was the student prepared for discussion and in-class activities? Evidence will include verbal and/or written contributions that are specific, detailed, and thoughtful.

**Quality of contributions to discussion:** Were the student’s verbal and/or written comments and questions relevant? Did they promote discussion? Did the student respect others, listen well, and respond constructively?

**Consistency:** Did the student make verbal and/or written contributions to the course (through in class discussion and/or in-class activities involving written submissions) on a regular basis throughout the term?

**PERFORMANCE ANALYSES**

Over the Fall and Winter terms, students will be required to write **short, polished analytical papers** in response to **five** of the **nine eligible\* required performances** assigned to this course. The choice of productions (i.e. which five of the nine options) is up to the student. If a student wishes to submit more than five Performance Analyses, the top five grades will be used to determine an overall grade in this category. Detailed instructions for each analytical paper will be posted to Nexus. Please note that **Performance Analyses MUST be submitted in advance of our class discussions. There can be no exceptions. Work not submitted before 11:30 am on the due date will be graded as 0%.**

**\*Please note that due to the timing of the production, *Stupid Fucking Bird* is not eligible for this assignment.** It is nonetheless **required that students attend** this production (and all others, including those not selected for the assignment) in preparation for class discussion.

**Attendance at all ten productions and participation in related class discussion is considered **required coursework.****

**PLAY RESPONSES**

For each of the **five plays** we read as a class, students will be required to submit a **short, formal written response**. Detailed instructions will be posted to Nexus. Due to the nature of this assignment, which assesses familiarity with the play’s content, play responses **MUST be submitted in advance of class discussion of the play. Responses submitted after 11:30 am on the date we begin discussion of the play will not be accepted.** In such cases, a grade of 0% will be assigned. It is the student’s responsibility to ensure they have access to the assigned texts (including those that must be purchased at the bookstore or elsewhere) **in time to complete the assignment.** Plan well; order early.

**TERM TESTS**

A **test** will be administered at the **end of each term** (dates below), requiring students to demonstrate their understanding of core concepts introduced in lectures, discussions, and assigned reading.

**COURSE SCHEDULE (subject to change)**

Sept 5 Introduction to the Course

Sept 7 Introductory Discussion: Core Concepts and Questions

Sept 12 Theatre Makers: Actors and Actor Training

Sept 14 *The Seagull* by Anton Chekhov Introductory Discussion

**ASSIGNED READING: *The Seagull* by Anton Chekhov, accessible under ReserveReadings on Nexus**

**\*\*\*Play Response to *The Seagull* is DUE by 11:30 am TODAY\*\*\***

Sept 19 *The Seagull* Discussion Continues

Sept 21 Theatre and Representation: Actors and Casting

**ASSIGNED READING: "Alas I'm not Hamlet" by Andrew Moodie, accessed via link on Nexus Announcements board; and excerpt from *The Problem of the Color(blind)* by Brandi Wilkins Catanese (pages 9-17 of ebook, accessible on Nexus via the ReserveReadings tab).**

Sept 26 Introduction to Theatrical Space and Production Design

Sept 28 *A Doll's House* Discussion

**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***

Oct 3 *A Doll's House*: Audience Reception Then and Now (Introductory Discussion of Theatre Criticism)

**ASSIGNED READING: Clement Scott on Ibsen's unlovely creed (1889), accessible via ReserveReadings on Nexus; and selected 21st century reviews (links will be provided under Announcements on Nexus).**

Oct 5 Theatre Makers: Theatre Designers: Lighting, Sound, Set and Costume Design

**\*\*\*\*\*Oct 8-14 READING WEEK \*\*\*\*\***

Oct 17 Discussion of *Othello*

**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***

Oct 19 Continued discussion of *Othello*

Oct 24 Theatre Makers: Meet a Designer!

Guest Speaker: Professor Adam Parboosingh

Oct 26 Discussion of *Feast* by Guillermo Verdecchia

**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***

October 31 Theatre Makers Focus on Design Continues: Getting Paid

**ASSIGNED READING:** “Inequity by Design” by Elsa Hiltner (link under Announcements on Nexus)

Nov 2 Theatre History Snapshot: Histories of Theatre in the Land Known as Canada

**ASSIGNED READING:** “Canadian Theatre History” on Canadian Theatre Encyclopedia website  
<http://www.canadiantheatre.com/dict.pl?term=Canadian%20Theatre%20History>

Nov 7 *Harlem Duet* Introductory Discussion

**ASSIGNED READING:** *Harlem Duet* by Djanet Sears + Sears’ essay “nOTES oF a cOLOURED gIRL: 32 sHORT rEASONS wHY i wRITE FOR tHE tHEATRE” (found separately under ReserveReadings on Nexus)

**\*\*\*Play Response to *Harlem Duet* is DUE by 11:30 am TODAY\*\*\***

Nov 9 *Harlem Duet* Discussion Continues

Nov 14 Indigenous Theatre on Turtle Island

**ASSIGNED READING:** “The Search for Spiritual Transformation in Contemporary Theatre Practice” by Jani Lauzon, accessible under ReserveReadings on Nexus; Additional brief reading TBA.

Nov 16 Evaluating Creation Across Cultural Difference: Theatre Criticism Revisited

**ASSIGNED READING:** “Why I’m Asking White Critics Not to Review My Show” by Yolanda Bonnell (link under Announcements on Nexus)

Nov 21 Discussion of *First Métis Man of Odesa*

**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***

Nov 23 REVIEW OF TERM 1

Nov 28 Term Test 1 (NO CLASS TODAY)

\*TEST IS DUE at 12:45 pm TODAY; accessible on Nexus at 12:45 pm on Nov 27\*

Nov 30 Discussion of *Stupid Fucking Bird*

\*\*\*\*\* WINTER BREAK \*\*\*\*\*

Jan 9 Discussion of *The Sound of Music*

**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***

Jan 11 Theatre History Snapshot: Musical Theatre

**ASSIGNED READING:** : “The Unbearable Whiteness of *Oklahoma!*” by Soraya Nadia McDonald; and “The Marriage of Music and Story” by Karishma Bhagani (links under Announcements on Nexus)

- Jan 16      **Musical Theatre Continues**  
**ASSIGNED READING:** : Select readings re. *Hamilton* (links under Announcements on Nexus)
- Jan 18      **Theatre Makers: Artistic Directors and Directors**
- Jan 23      **Theatre Makers: Guest Speaker TBD**
- Jan 25      **Theatre Makers: Playwrights and Dramaturgs**
- Jan 30      **Theatre Makers: Guest Speaker TBD**
- Feb 1      ***Reasonable Doubt* Introductory Discussion**  
**ASSIGNED READING:** *Reasonable Doubt* by Joel Bernbaum, Lancelot Knight, and Yvette Nolan (available for purchase through U of W bookstore and elsewhere)  
**\*\*\*Play Response to *Reasonable Doubt* is DUE by 11:30 am TODAY\*\*\***
- Feb 2      ***Reasonable Doubt* Discussion Continues**
- Feb 6      **Theatre Makers: Theatre Production and Stage Craft**  
**Guest Speaker: Professor Aaron Frost**
- Feb 8      ***The Drowning Girls* Discussion**  
**ASSIGNED READING:** *The Drowning Girls* by Beth Graham, Charlie Tomlinson, and Daniela Vlaskalic (available for purchase through U of W bookstore and elsewhere)  
**\*\*\*Play Response to *The Drowning Girls* is DUE by 11:30 am TODAY\*\*\***
- Feb 13      **Theatre Makers: Stage Managers**
- Feb 15      **Discussion of *Among Men***  
**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***
- \*\*\*Note: February 16 is the final date to withdraw from this course without academic penalty**
- \*\*\*\*\*Feb 18-24 READING WEEK\*\*\*\*\***
- Feb 27      **Discussion of U of W production of *The Drowning Girls***  
**\*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***
- Feb 29      **Discussion of *A Perfect Bowl of Pho***  
**ASSIGNED READING:** *A Perfect Bowl of Pho* by Nam Nguyen (available for purchase through U of W bookstore and elsewhere)  
**\*\*\*Play Response to *A Perfect Bowl of Pho* is DUE by 11:30 am TODAY\*\*\***

- Mar 5**            *A Perfect Bowl of Pho* Discussion Continues
- Mar 7**            Theatre History Snapshot: Late Nineteenth and Early Twentieth Century European Theatre Manifestos
- ASSIGNED READING:** Selected European avant-garde manifestos (links under Announcements on Nexus)
- Mar 12**            Twenty-first Century Canadian Theatre Manifestos
- ASSIGNED READING:** Manifestos from *Canadian Theatre Review* Vol 150; “Manifesting the Future” by Nikki Shaffeeullah, Nevada Jane Arlow, Jenn Boulay, and Senjuti Aurora Sarker, accessible under ReserveReadings on Nexus.
- Mar 14**            Discussion of *The Mountaintop*
- \*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***
- Mar 19**            Discussion of *Final* Assigned Reading (!!!)
- ASSIGNED READING:** Excerpt from *Letters to a Young Artist* by Anna Deavere Smith, accessible under ReserveReadings on Nexus.
- Mar 21**            Theatre Here and Now and Tomorrow: Manifestos for this Moment
- Mar 26**            REVIEW of the term
- Mar 28**            Take Home Term Test 2 (NO CLASS TODAY)
- \*TEST IS DUE at 12:45 pm TODAY; accessible on Nexus at 12:45 pm on March 28\***
- April 2**            Discussion of *Rise, Red River*
- \*\*\*Performance Analysis is DUE by 11:30 am TODAY\*\*\***
- April 4**            Final Discussion: Looking back, looking forward

### **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."*

**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](mailto:hrdo@uwinnipeg.ca)  
[You can report online here »](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv) ([https://uwinnipeg.qualtrics.com/jfe/form/SV\\_4ONi2EP1gcXjyBv](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](mailto: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 September 27, 2023**
- **12:30 pm November 8, 2023**
- **12:30 pm January 17, 2024**
- **12:30 pm February 28, 2024**

Guests will be announced prior to each lecture.

***MANDATORY ATTENDANCE FOR SENIOR AND HONOURS STUDENTS:*** Attendance at EVERY lecture is mandatory for ALL Honours students in Theatre (that is, anyone taking 4000-level courses in any area), as well as students in THFM-3101 Acting III Advanced Practice, THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and THFM-3920 Musical Theatre. 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 in the Fall for information.

## **ORIENTATION ASSEMBLY**

**WEDNESDAY, SEPTEMBER 13, 2023 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, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials**; other events have included **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

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** or email them at [tafsa.uw@hotmail.com](mailto: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 5 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.**

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

All 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>

**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>).

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

### **GENERAL NOTES**

- Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2023-24 year here: <https://www.uwinnipeg.ca/covid-19/index.html>
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as video/sound recordings and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

- It is the student's responsibility to retain a photocopy or computer disk 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 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 or examinations without penalty. A list of religious holidays can be found in the 2023-24 Undergraduate Academic Calendar: <https://www.uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>
- Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams or during lectures/laboratories are encouraged to contact Accessibility Services (AS) at 204.786.9771 or <https://www.uwinnipeg.ca/accessibility-services/> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.
- Reference to the appropriate items in the Regulations & Policies section of the *Course Calendar*, including Senate appeals and academic misconduct (e.g. plagiarism, cheating) <https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Instructors should become familiar with the procedures for dealing with alleged academic misconduct at <https://pace.uwinnipegcourses.ca/sites/default/files/pdfs/publications/Academic%20Misconduct%20Procedures.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf>
- All students, faculty and staff have the right to participate, learn, and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found at <https://www.uwinnipeg.ca/respect/>.
- When it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform students via University of Winnipeg email (and/or using the preferred form of communication, as designated in this outline).
- **Regulations, Policies, and Academic Integrity.** Students are encouraged to familiarize themselves with the Regulations and Policies found in the University Academic Calendar at <https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Particular attention should be given to subsections 8 (Student Discipline), 9 (Senate Appeals), and 10 (Grade Appeals). Please emphasize the importance of maintaining academic integrity and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even unintentional plagiarism is a form of academic misconduct. Similarly, uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) is a form of misconduct, as it involves aiding and abetting plagiarism. An updated and expanded U of Winnipeg library site outlining principles of Academic Integrity can be found at <https://library.uwinnipeg.ca/use-the-library/help-with-research/academic-integrity.html>.
- Important information is outlined in the Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://pace.uwinnipegcourses.ca/sites/default/files/pdfs/publications/Academic%20Misconduct%20Procedures.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
- 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
- acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
- take care to vet the secondary sources it cites”

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

- **Respectful Learning Environment.** Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used. Behaviour, communication, or acts that are inconsistent with a number of UW policies could be considered non-academic misconduct. See the Respectful Working and Learning Environment Policy (<https://www.uwinnipeg.ca/respect/respect-policy.html>) and Acceptable Use of Information Technology Policy (<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>). More detailed information is outlined in the Non-Academic Misconduct Policy and Procedure: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/procedures/student-non-academic-misconduct-procedures.pdf>
- **Copyright and Intellectual Property.** Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor’s intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright policy <https://copyright.uwinnipeg.ca/basics/copyright-policy.html>
- **Research Ethics.** Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <https://www.uwinnipeg.ca/research/ethics/human-ethics.html>
- **Privacy.** Students should be reminded of their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), especially if Zoom is being used for remote teaching (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>)
- Clear expectations for assignments, tests, and exams should be set for students to avoid instances of “unintentional” misconduct. For instance, if an exam is “take-home”, students should be advised on permitted resources, being able to collaborate (or not) with other students, etc.
- Instructors whose mode of delivery includes Zoom or a similar platform should clarify expectations for appropriate “remote classroom” behaviour or decorum (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).

- 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](mailto: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.

### **2023-24 VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for 2023/24, without academic penalty are:

- **November 13, 2023** for Fall courses which begin in September 2023 and end in December 2023;
- **February 16, 2024** for Fall/Winter courses which begin in September 2023 and end in April 2024;
- **March 15, 2024** for Winter courses which begin in January 2024 and end in April 2024.

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.**

### **2023-24 CAMPUS CLOSURE DATES**

The University is closed for the following holidays:

- September 4 (Labour Day)
- September 30 (Truth and Reconciliation Day)
- October 9 (Thanksgiving Day)
- November 11 (Remembrance Day)
- December 23, 2023 through January 4, 2024
- February 19 (Louis Riel Day)
- March 29 (Good Friday)

### **2023-24 READING WEEKS**

- Fall mid-term reading week is October 8-14, 2023
- Winter mid-term reading week is February 18-24, 2024

### **THFM DEPARTMENT OFFICE INFORMATION**

3T03 (3<sup>rd</sup> Floor, Asper Centre for Theatre and Film)

Office Manager/Student Advisor: Melinda Tallin

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