

THFM 2701-050 (6 Credit Hours)

PLAYWRITING I

FW 2022-23
MW 17:30 – 18:45
Classroom: OT19

Instructor: Brian Drader
Office: 4T06
Phone: n/a
Email: b.drader@uwinnipeg.ca
Office Hours: by appointment

COURSE DESCRIPTION

The goal of Playwriting 1 is the conception and creation of a short (30 to 45 minute) one-act play.

The pedagogical philosophy anchoring the course is that each student playwright is an individual, and their playwriting journey is towards discovering their own unique process, one that serves their emerging voice and theatrical vision.

To this end, the focus will be practical vs. theoretical. In first term seminar dialogues, we'll be looking at plays and established playwrights to inform our investigation of the elements of craft, artistry, and the creation process, and to build a working vocabulary. Writing prompts and exercises will be used to illuminate the discussions at hand.

As the first term progresses, we will begin to turn our attention to form and style, developing the material generated in writing exercises into 'mini-plays'. We will also begin to develop the student's one-act play. Through a variety of exercises, prompts, and techniques, we will be seeding and investigating story ideas, developing characters, and testing possible plots, themes, and socio/political contexts, all while exploring creation processes that might best support the individual and their developing story.

The expectation is that by the end of the first term, the student will have what they need to begin the first draft of their one-act play.

The second term will be largely devoted to the development of the one-act plays. We will be reading and discussing work in class. Dramaturgical feedback and writing prompts will assist and support the student towards completing a first draft by mid-term. We will then investigate, through reading material and dramaturgical discussions, the deeper process of playwriting, which is ... rewriting.

The expectation is that by the end of the second term, the student will have completed two drafts of their one-act play.

PLAYS and TEXTS (required reading)

Thompson Highway, *The Rez Sisters*

Lara Rae, *Dragonfly*

Selected plays from *Modern Canadian Plays, 5th Edition, Volume 2* (Anthology, edited by Jerry Wasserman)

Clem Martini, *The Blunt Playwright; An Introduction To Playwriting*

Please note that these texts should be available in the University of Winnipeg Book Store. They can also be ordered online from retail and publishing outlets (Amazon, McNally Robinson, etc.).

Attending or viewing the U. of W. Theatre Department season shows is compulsory, in whatever live or digital form they may take, as we will be discussing the ‘play to stage’ principals of each.

EVALUATION

1st term Writing Assignment - The ‘mini-play’ (due Nov. 9th).....	10%
End of 1st term One-Act Play Pitches	20 %
One-Act Play, 1st draft (due Feb. 15th)	20 %
One-Act Play – 2nd Draft (due April 3rd)	40 %
Participation	10 %
Total	100 %

All written assignments must be submitted in Word, Pages, or PDF form to b.drader@uwinnipeg.ca. Late Assignments will **NOT** be accepted.

Work not submitted will be graded as 0%.

Participation

The instructor will work with students to explore solutions if frequent absenteeism or lateness becomes disruptive or negatively impacts their learning outcomes. Timely and thorough communication with the instructor is essential. Unexcused absences not due to medical or other legitimate reasons will lead to a deduction in the participation mark. Participation also includes preparation for seminars; curiosity, attentiveness and contributions in discussions; a personal investment in one’s storytelling; and insight into and respect for the work, risks, and creative process of one’s peers.

Writing Assignments

Student writing assignments will be assessed for content, and specifically for comprehension of concepts as discussed in class and/or in feedback and dramaturgical sessions. Criteria for your creative writing and pitches will include a willingness to take risks; to vigorously pursue one's vision and voice as a playwright; to explore the ideas and preoccupations at the core of one's work with sincerity and passion.

One Act Play, 1st & 2nd Drafts

The one-act play, 1st and 2nd drafts, will be assessed in equal parts for **Clarity** (of story, of given circumstances, of arguments), **Character** (vitality, viability, consistency, authenticity), **Vision** (ambition, originality, breadth and reach of ideas) and **Quality of Writing** (rhythm, style, voice, tone).

U of W Email Correspondence

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 Drader must be sent to the following email address: b.drader@uwinnipeg.ca. Professor Drader will check this account daily and aim to respond within 24 hours. Please note that Professor Drader does not regularly check Nexus mail.

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 0.0
B	70 – 74.9%	GPA 3.0			

TENTATIVE SCHEDULE (subject to change)

Please note – The schedule below will adjust to respond in particular to the time needed for in-class reading and discussion of student writing exercises, assignments, and work-in-progress.

FALL TERM – 2022

Sept. 7, 12, & 14

Introductions, and overview of the course.

General discussion about storytelling, plays, and theatre, and the relationship of the play to the production.

Decide on working groups, and which plays each group will present over the next few weeks (4 groups of 3, 2 plays each). Review play reading worksheet.

Sept. 19 – Have *Kim’s Convenience* by Ins Choi read.

Presentation of play by student working group.

Discussion – Writing from a personal point of view. Authentic voice. Who can tell whose story? Theatre in popular culture.

Sept. 21 – Have *The Glace Bay Miner’s Museum* by Wendy Lill read.

Presentation of play by student working group.

Discussion - Dramatic Action, Character, Conflict, Story vs. Plot. What drives Character? Obstacles, Tactics, Beats. Literary vs. Dramatic Action.

Sept. 26

In class writing exercise; the monologue.

Discussion – Play Formatting.

Writing practices and process. Where do our ideas come from? How do we tap into and direct our personal passions? How do we release our “voice”? How do we discover and release the story we want to tell? How do we discover the style and theatricality that will best support our stories?

Free discussion, questions and curiosities about playwriting and theatre in general.

Sept. 28 – Have *Problem Child* by George F. Walker read

Presentation of play by student working group.

Discussion - Where do we write from, as communities and individuals? Socio/political/cultural context. What are we trying to do with our plays? Who are we writing for? Cultural impact of our stories.

Oct. 3 – Have *Harlem Duet* by Djanet Sears read

Presentation of play by student working group.

Discussion – Using other source material as inspiration for our stories. Continued discussion - Where do we write from, as communities and individuals? Socio/political/cultural context. What are we trying to do with our plays? Who are we writing for? Cultural impact of our stories.

Oct. 5 - Have *The Shape of a Girl* by Joan MacLeod read

Presentation of play by student working group.

Discussion - One act play structure. Monologue story form. Theatre For Young Audiences.

Review upcoming 1st writing assignment – The Mini-Play. Discussion and questions. Due November 9th.

Week of Oct. 10 (Thanksgiving) – mid-term reading week. No classes.

Oct. 17

In class writing exercise – the dialogue.

Free discussion, questions and curiosities about playwriting and theatre in general.

Oct. 19 – Have *The Adventures of Ali & Ali and the axes of Evil* Read

Presentation of play by student working group.

Discussion – One Act play structure. Alternative forms and styles.

Oct. 24 – Have *Dragonfly* by Lara Rae read

Presentation of play by student working group.

Discussion - One act play structure. Alternative approaches and structures. Style and genre.

Oct. 26 – Have *The Rez Sisters* by Thomson Highway read

Presentation of play by student working group.

Discussion - Inciting Incident, Rising Dramatic Action, Crisis, Climax. Setting, Time and Place as story elements. Plays with multiple characters and multiple story arcs.

Oct. 31 & Nov. 2

Reading monologues and dialogues (voluntary), and discussion.

Writing exercises.

Free discussion, questions and curiosities about playwriting and theatre in general.

Discussion and questions re: end-of-term one-act play pitches (marked assignment).

Note on 1st term one-act play pitches - *The “pitch” will be a 10 minute in-class share of the foundational elements for your one-act play, followed by feedback and discussion. The pitch may entail a story outline, images, music, inspirations and agitations, character sketches, bits of dialogue, themes, histories, personal stories ... we’ll discover the best form and components for your pitch through the play development activity earlier in the term. The pitch is used to share your ideas, but more so to focus intention and direction before beginning the actual writing of your first draft.*

Set schedule for end of term one-act play pitches.

Nov. 7 & 9 – Have *The Blunt Playwright* read.

Discussion of *The Blunt Playwright*.

Writing exercises.

Mini-play (marked assignment) due November 9th.

Nov. 14

Further discussion of *The Blunt Playwright*.

One-act play development. Exercises, prompts, exploration.

Nov. 16

One-act play pitches. Discussion and feedback.

Nov. 21 & 23

One-act play pitches. Discussion and feedback.

Nov. 28 & 30

One-act play pitches. Discussion and feedback.

Dec. 5

Preview 2nd term.

Free discussion.

One-act play development exercises and prompts assigned for the break.

WINTER TERM – 2023

Jan. 4 –

Review 2nd term. Free discussion, questions about playwriting and theatre in general.
Warm up writing exercise.

Discussion & questions re: Feb. 15th writing assignment (marked).

Jan. 9 & 12 -

One-act play development. Readings, discussion; exercises and prompts.

Jan. 16 & 18 -

One-act play development. Readings, discussion; exercises and prompts.

Jan. 23 & 25 -

One-act play development. Readings, discussion; exercises and prompts.

Jan. 30 & Feb. 1 -

One-act play development. Readings, discussion; exercises and prompts.

Feb. 6 & 8 –

One-act play development. Readings, discussion; exercises and prompts.

Feb. 13 -

One-act play development. Readings, discussion; exercises and prompts.

Feb. 14th – *Voluntary Withdrawal date*

Feb. 15th –

One-act play development. Readings, discussion; exercises and prompts.

First draft of one-act play due on Feb. 15th (marked assignment)

Feb. 20 to 24 – mid-term reading week. No classes.

Feb. 27 –

Review rest of term, to end of year.

Free discussion, questions about playwriting and theatre in general.

Warm up writing exercise.

Discussion & questions re: End of Year writing assignment, due April 3rd (marked).

March 1st –

One-act play readings and discussion. Individual dramaturgical sessions, by appointment.

March 6 & 8 -

One-act play readings and discussion. Individual dramaturgical sessions, by appointment.

March 13 & 15 -

One-act play readings and discussion. Individual dramaturgical sessions, by appointment.

March 20 & 22 -

One-act play readings and discussion. Individual dramaturgical sessions, by appointment.

March 27 & 29 -

One-act play readings and discussion. Individual dramaturgical sessions, by appointment.

April 3 -

End of Year wrap-up.

End of Year draft of one-act plays due on April 3rd (marked assignment).

Recommended reading list (in no particular order) –

There is a rich cannon of “how to” and theory books concerning the art and craft of playwriting. The recommended reading list is a sampling of some of these viewpoints, approaches and analysis. As we move deeper into the course and writing assignments, and as I get to know you as individuals, I may be able to point towards specific publications listed below (or other publications not listed) that may suite your particular sensibility.

That said, all theory is worth investigating, even if it’s to discover what doesn’t work for you. I strongly encourage you to explore on your own, and share your findings with the class.

Aristotle, *Poetics*

David Ball, *Backwards and Forwards: a Technical Manual for Reading Plays*

Jordan Tannahill, *Theatre of the Unimpressed*

David Mamet, *Three Uses of the Knife*

Lizbeth Goodman, *Contemporary Feminist Theatre*

Peter Brook, *The Empty Space*

Kathleen Betsko & Rachel Koenig, *Interviews With Contemporary Women Playwrights*

Editors Joan Herrington & Crystal Brian, *Playwrights Teach Playwriting*

Antonin Artaud, *The Theatre and its Double*

David Edgar, *How Plays Work*

Lajos Egris, *The Art of Dramatic Writing*

Editor Toby Cole, *Playwrights on Playwriting, from Ibsen to Ionesco*

Jean Claude Van Itallie, *The Playwright’s Workbook*

Joseph Campbell, *The Hero With a Thousand Faces*

The 22 Rules of Storytelling According To Pixar (google it)

STUDENT PARTICIPATION POLICY & COURSE CONTENT

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate 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

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

PUBLIC HEALTH CONSIDERATIONS

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:

October 5, 2022

November 9, 2022

January 18, 2023

March 1st, 2023

Guests will be confirmed shortly.

MANDATORY ATTENDANCE FOR 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-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II.

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 14 at 12:30 pm we will hold an *Orientation Assembly* in the Theatre to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up.

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 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** or email them at [tufsa.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 6 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 with an emergency-only phone to contact Security immediately in the main lobby by the House Management Office. This can be used in an emergency situation to directly connect with the UW Security Services.

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) (<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 2022-23 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 2022-23 Undergraduate Academic Calendar, <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

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, as described in the UW Library video tutorial "Avoiding Plagiarism"

(<https://www.youtube.com/watch?v=UvFdxRU9a8g>), 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.

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://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>.

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 Procedures (<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/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/docs/copyright_policy_2017.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, see <https://www.uwinnipeg.ca/research/ethics/index.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>).

VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates, without academic penalty:

NOVEMBER 16, 2022 FOR FALL TERM COURSES which begin in September 2022 and end in December 2022

FEBRUARY 14, 2023 FOR FALL/WINTER TERM COURSES which begin in September 2022 and end in April 2023

MARCH 14, 2023 FOR WINTER COURSES which begin in January 2023 and end in April 2023

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.

CAMPUS CLOSURE DATES

The dates the University is closed for holidays, irrespective of campus closure related to COVID-19 or other public directives:

September 5 (Labour Day)

September 30 (Truth and Reconciliation Day)

October 10 (Thanksgiving Day)

November 11 (Remembrance Day)

December 23, 2022 through January 2, 2023

February 20 (Louis Riel Day)

April 07 (Good Friday)