

THFM-4141-001 (9 credit hours)

**ACTING IV: HONOURS – STYLE AND GENRE**

**The University of Winnipeg acknowledges that we are gathered on ancestral lands, on Treaty One Territory. These lands are the heartland of the Métis people. We acknowledge that our water is sourced from Shoal Lake 40 First Nation.**

Fall/Winter 2023/24

MWF

2:30-4:15pm – Class, Room 2T15

Public Exercise: see schedule below

Acting Instructor & Show #1 Director:

Christopher Brauer

Office: 3T12

Phone 204-786-9006

Email: c.brauer@uwinnipeg.ca

Office Hours: MWF 1:30-2:30 or by appointment

Show #3 Guest Director (Q4): Rodrigo Beilfuss

Contact information will be provided by the Director prior to the start of Q4 rehearsals.

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**COURSE DESCRIPTION**

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

The First Quarter of the class will focus on tackling poetic text in performance through engagement with Shakespearean acting techniques. Despite this text-based focus, considerable attention will also be paid to approaching physical characterization. The Second Quarter will be focused on rehearsing, developing, and presenting the first of two productions (*Stupid Fucking Bird* by Aaron Posner), directed by the instructor. In the Third Quarter the work will be focused on audition technique and preparation. The Fourth Quarter will focus solely on the second production (*Oh the Humanity* by Will Eno) and will be taught by the Guest Director (Rodrigo Beilfuss).

The main teaching outcomes for the course are to assist students: 1) to gain a greater and deeper knowledge of stylized theatrical performance; 2) to be able to audition with confidence, clarity, and flexibility and; 3) to be able to understand, participate in, and synthesize different rehearsal, staging, and performance practices.

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

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

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

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

## TEXTS

The required readings are all available via the class Nexus page and may change as the course progresses. Links to each of the readings are provided on the class Nexus page and additional readings and viewings will be assigned as necessary.

### Required

- Lockett, Sharrell D. and Tia M, Shaffer. "Seeing Shakespeare Through Brown Eyes", *Black Acting Methods*, Routledge, 2016, pp. 89-105. **(M Sept 11)**
- Block, Giles. "Why Prose?", *Speaking the Speech*. Nick Hern Books, 2013, pp.111-130. **(M Sept 18)**
- Edelstein, Barry. "Acting is Arguing", *Thinking Shakespeare*. Spark Publishing, 2007, pp. 71-98. **(M Sept 25)**
- Rodenburg, Patsy. "The Word" and "Alliteration, Assonance and Onomatopoeia", *Speaking Shakespeare*. Palgrave Macmillan, 2002, pp. 72-83. **(M Oct 2)**
- Hinds, Andy. "Imagery and Imagistic Language", *Acting Shakespeare's Language*. Oberon Books, 2015, pp. 24-29. **(M Oct 16)**
- Mitchell, Katie. "Chapter 10: Building the World of the Play". *The Director's Craft: A Handbook for the Theatre*, Routledge, 2009, pp. 141-168. **(F Oct 20)**
- Pace, Chelsea. "Introduction", *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*. Routledge, 2020, pp.1-13. **(M Oct 23)**
- Donnellan, Declan. "The Target", *The Actor and The Target*. Nick Hern Books & Theatre Communications Group, 2002, pp. 17-30. **(W Jan 10)**
- *Stupid Fucking Bird* by Aaron Posner – Fall term show
- *Oh the Humanity* by Will Eno – Winter terms show

### Recommended

#### **Articles**

- Baig, Bilal et all. "Let Us Guide You: A Series of 2S/Trans/Non-Binary Monologues", *Canadian Theatre Review*, Vol. 186, Spring 2021, pp. 65-80.
- Lauzon, Jani. "The Search for Spiritual Transformation in Contemporary Theatre Practice", *Performing Indigeneity*, eds. Yvette Nolan and Ric Knowles, Playwrights Canada Press, 2016, pp. 87-97
- Gonzalez Kane, Thalia and Marcia Johnson. "From a Living Room to a National Network: The Story of Got Your Back", *Canadian Theatre Review*, Vol. 180, Fall 2019, pp. 48-51

Smith, Anna Deavere, *Letters to a Young Artist: Straight-up Advice on Making Life in the Arts for Actors, Performers, Writers, and Artists of Every Kind*, Random House Canada, 2006, pp. 22-37.

Suzuki, Tadashi. "On Acting", *Culture is the Body*, Theatre Communications Group, New York, 2015, 31-61

**Books**

*Medicine Shows* by Yvette Nolan

*Black Acting Methods: Critical Approaches* by Sharrette Lockett & Tia M. Shaffer

*The Body Speaks* by Lorna Marshall

*The Intent to Live* by Larry Moss

*Respect for Acting* by Uta Hagen

*Sanford Meisner on Acting* by Sanford Meisner

*Acting With Style* by Harop and Epstein

*On The Technique of Acting* by Michael Chekhov

*TEAM for Actors* by Laura Bond

*In Depth Acting* by Dee Canon

*Different Every Night* by Mike Alfreds

*The Expressive Actor* by Michael Lugering

**FALL TERM MARK BREAKDOWN**

Shakespeare Monologue Assignment (Wed Oct 18) .....	5%
Shakespeare Scene Assignment (Wed Oct 18) .....	10%
Rehearsal of Full-Length Play .....	15%
application of acting technique fundamentals – development of the embodied character, preparation, focus, commitment, effort; risk-taking, initiative; collaboration, cooperation; rigour of exploration, application of notes; professionalism, joy in the work.	
Public Performance.....	15%
overall effectiveness of performance – embodiment of character, connection to environment, clarity of text in performance, growth in front of the audience; maintenance of performance integrity; professionalism; risk-taking/diving into situation/relationship in front of an audience; use of body and voice with tactical specificity/range/extremity in front of an audience; clarity, urgency and specificity of pursuit of objective; developing conflict through embracing obstacle.	

**FALL TOTAL..... 45%**

**WINTER TERM MARK BREAKDOWN**

Scene Presentation (Mon Feb 5) .....	15%
Mock Audition Panel Presentation (Wed Feb 14).....	10%
Rehearsal of Full-Length Play .....	15%
Public Performance.....	15%

**WINTER TOTAL.....55%**

**TOTAL .....100%**

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

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.

If it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform students via UWinnipeg email.

Students have the responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the University and/or their course instructors.

Please note that withdrawing before the VW date does not necessarily result in a fee refund. The Voluntary Withdrawal date is February 16, 2024. I encourage students who are considering withdrawing to reach out to me prior to doing so in the case that I may be able to help.

### **DRESS REQUIREMENT**

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

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

### **LATE ASSIGNMENTS**

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

### **DEFINITIONS OF GRADING DESCRIPTIONS**

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

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

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

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

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

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

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

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

F Failing.

### **CONVERSION SCALE**

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

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

Work not submitted will be graded as 0%.

### **SCHEDULE (subject to change)**

*Please Note:* The schedule as presented indicates a progression for the introduction of subject matter. In practice, material may be introduced with more overlap and certain material may be revisited throughout the year. Some outside of class rehearsals for both productions may begin prior to the stated dates in the current tentative schedule.

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

**NB.** During the **production quarters** of each term (quarters 2 and 4) there will be rehearsals Monday through Friday 6:00-10:30pm and an additional weekend rehearsal (Sunday) in tech week (the weekend before opening). Schedules will be posted as soon as possible.

**NB. Friday February 16, 2024 is the FINAL DATE to withdraw without academic penalty from courses which begin in September 2023 and end in April 2024 of the 2023-2024 Fall/Winter Term.**

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

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

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

**FALL TERM September 5 – December 5 (Reading Week Oct 8-14)**

**First Quarter, September 5 - October 20**

<p><b>Week 1</b> September</p>	<p>W6</p>	<ul style="list-style-type: none"> <li>- Cover class business; info sheet; community agreement; introduce principles upon which the course is based</li> <li>- <b>Assign Readings</b> (see readings list for dates)</li> <li>- <b>Assign Shakespeare Monologue</b> (either one from Voice Class last year or a new one – you choose) <u>Monologue must be in your hit and age range, but you're free to choose any gender.</u> Confirm choice with instructor by email no later than Fri Sept 15. Final performance <u>Wed Oct 18</u></li> <li>- <b>Audition for Show #1 on Fri Sept 22, in class</b></li> </ul> <p><i>These are some helpful links for prep and text work:</i></p> <p><a href="http://www.shakespeare-online.com/plays/characters/charactermain.html">http://www.shakespeare-online.com/plays/characters/charactermain.html</a> - how to pronounce the characters' names</p> <p><a href="https://www.shakespeareswords.com/">https://www.shakespeareswords.com/</a> - a fantastic online lexicon (amongst other things)</p> <p><a href="https://internetshakespeare.uvic.ca/Library/plays.html">https://internetshakespeare.uvic.ca/Library/plays.html</a> - searchable, printable, first folio/quarto</p> <p><a href="https://www.sparknotes.com/shakespeare/">https://www.sparknotes.com/shakespeare/</a> - these are the No Fear Shakespeare complete modern translations of most of the plays</p> <p><a href="https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.03.0079">https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.03.0079</a> – the classic lexicon now searchable online</p> <p><a href="https://library.uwinnipeg.ca/">https://library.uwinnipeg.ca/</a> - then "Databases", select "O", then select "Oxford English Dictionary". You may need your student card barcode for access.</p>
	<p>F8</p>	<ul style="list-style-type: none"> <li>- Finish class business as needed</li> <li>- Many Things/Blobs/W&amp;S</li> </ul>
<p><b>Week 2</b></p>	<p>M 11</p>	<ul style="list-style-type: none"> <li>- <b>Reading Due: "Seeing Shakespeare Through Brown Eyes"</b></li> <li>- Translate Prose Speech; Prose Thought Breakdown; Firsts and Lasts of thought; Highways &amp; Biways</li> </ul>
	<p>W 13</p>	<ul style="list-style-type: none"> <li>- Translate Verse Speech; Verse Thought Breakdown; Firsts and Lasts of thought; Highways &amp; Biways</li> </ul>
	<p>F 15</p>	<ul style="list-style-type: none"> <li>- Internal Structure for both speeches – major and minor.</li> <li>- Grammatical Structure – balanced, partly balanced, unbalanced</li> <li>- Modes of address</li> <li>- <b>Due: Finalize monologue choices – Final Presentation Wed Oct 18. Literal Translation due M Sept 25</b></li> <li>- <b>Distribute scenes – Final Presentation Wed Oct 18. Literal Translation due M Oct 2</b></li> <li>- <b>Assign: Choose the ONE KEY WORD your scene character says in the scene for Wednesday Sept 27.</b></li> </ul>

<b>Week 3</b>	M 18	- <b>Reading Due: “Why Prose?”</b> - Working with the Verse – Stress reveals the thought, Line Endings, Sprung vs. Regular, Trochaic rhythm is for magic - Firsts and Lasts of verse line – personal, special and unique
	W 20	- Rhetorical Devices - Activate speeches: Adjectives, Adverbs, Verbs - Personalize speeches: People, Places, Things - Words and Images: Personal and Universal
	F 22	- Audition for Show #1
<b>Week 4</b>	M 25	- <b>Reading Due: “Acting is Arguing”</b> - Messy Details – Folio, Rhetorical Devices, Caesuras, Emphasized words (that, etc.), Rhyme as a conscious choice – conclusive, received wisdom, just for fun. - You can go faster than you think
	W 27	- Physical Character work - scene
	F 29	- Work monologues in class – off book and prepared
<b>Week 5</b> October	M 2	- <b>Reading Due: “The Word” &amp; “Alliteration, Assonance and Onomatopoeia”</b> - Work monologues in class – off book and prepared
	W 4	- Work scenes in class – off book and prepared
	F 6	- Work scenes in class – off book and prepared
<b>Week 6</b>		- <b>READING WEEK</b>
<b>Week 7</b>	M 16	- <b>Reading Due: “Imagery and Imagistic Language”</b> - Run scenes/monologues for notes
	W 18	- <b>Due: Final presentation of Shakespeare Scenes &amp; Monologues</b>
	F 20	- <b>Reading Due: “Building the World of the Play”</b> - Re-present if needed - Debrief

### Second Quarter, October 23 – December 2

**Rehearsal and presentation of major public exercise:** Show title *Stupid Fucking Bird* by Aaron Posner. Rehearsals begin Monday, October 23. Director: Christopher Brauer. **Reading Due Mon Oct 23: “Staging Sex Introduction”.**

**Rehearsals:** Mon/Wed/Fri: regular class time plus all weekday evenings 6:00-10:30 pm.

**Technical Rehearsal:** Sunday, November 26 (This will be an 8-hour day).

**Performances:** Location: ACTF. Tues, Nov 28 – Sat, Dec 2. Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

**Final Classes:** There will be class on **Mon Dec 4** in the usual time and location. This class will be used to debrief the production and set-up the material to be covered in the 3<sup>rd</sup> quarter – including **DISTRIBUTION OF SCENES.**

You will **NOT** be able to do outside work (part-time EVENING jobs) during this period. You should not be enrolled in other courses with evening classes at this time. Please consider this point very carefully.

**WINTER TERM January 8 – April 8 (Reading Week Feb 18-24) – ROOM 0T09****Third Quarter, January 8 – February 16**

**N.B. Auditions for Show #3 will take place in January OUTSIDE of class time.**

<b>JAN</b>	<b>M8</b>	Hand in monologue options Jan 8. Siffleuse read of scene.
	<b>W10</b>	Reading Due Wed Jan 10: “The Target”. Confirm Monologues. Finish reading scenes. Headshots. Resumes.
	<b>F12</b>	Repetition. Crossings. Look at Those 2.
	<b>M15</b>	Weapons. Action Circle. Combine. Look at Those 2.
	<b>W17</b>	Weapons. Crossings. Look at Those 2.
	<b>F19</b>	Practice Audition Panel w/ first lines loop work.
	<b>M22</b>	“Am I to understand you to mean...”. “I want you to say...”
	<b>W24</b>	Scene rehearsal
	<b>F 26</b>	<b>Scene First Pass</b>
	<b>M29</b>	Work Scenes in class
	<b>W31</b>	Work Scenes in class
<b>FEB</b>	<b>F2</b>	Work Scenes in class
	<b>M5</b>	<b>PRESENT SCENES</b> w/chance to re-present if needed
	<b>W7</b>	<b>Work classical &amp; contemporary monologues in class – off book &amp; prepared</b>
	<b>F9</b>	...cont’d... (time will be scheduled outside of class so that all monologues are worked by the end of Friday Feb 9)
	<b>M12</b>	<b>Run audition monologues for notes</b>
	<b>W14</b>	<b>AUDITION PANEL</b>
	<b>F16</b>	<b>Voluntary Withdrawal Deadline</b>
	<b>F16</b>	Debrief term

**Feb 18 – 24: READING WEEK – NO CLASSES****Fourth Quarter, February 26 - April 6**

**Rehearsal and presentation of major public exercise:** *Oh the Humanity* by Will Eno. Rehearsals begin Monday, February 26.

**Rehearsals:** Mon/Wed/Fri: regular class time plus weekday evenings 6:00-10:30 pm. Class moves to Room 2T15 for rehearsals.

**Technical Rehearsal:** TBD – weekend before opening (This will be an 8 hour day).

**Performances:** Location: TBD. Tues Apr 2 – Sat, Apr 6. Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

**Final Classes:** There will a final class to debrief the year with the instructor **Monday, April 8**. This class will be used to debrief the production and the year’s training.

**You will NOT be able to do outside work (part-time EVENING jobs) during this period.** You should not be enrolled in other courses with evening classes at this time. Please consider this point very carefully.

**ATTENDANCE AND LATENESS for 2nd- through 4th-year Performance classes**

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

- **Attendance and punctuality will be recorded at the beginning of every class.**
- Unexcused absences from lectures, labs, or rehearsals will be penalized at a rate of 2% per instance.
- Unexcused lateness for lectures, labs, or rehearsals will be penalized at a rate of 1% per instance.
- After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course.
- After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.
- In performance courses in which casts rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.
- Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence.
- After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

Given the rigorous, practical nature of studio courses, and the demands these courses make in terms of attendance and punctuality, students with chronic medical conditions that require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them.

**NOTES FOR PERFORMANCE COURSES**

- Senior acting students scheduled to perform in a departmental public exercise will be expected to attend rehearsals. Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.
- Any student who repeatedly misses rehearsals, arrives late, or fails to rehearse adequately will be asked to withdraw from the course (see Attendance note, above).
- As many of our classes are physical in nature, students are asked to wear comfortable clothing. In the event an occasional class is scheduled online, there will still be physical work required. If there are limitations due to the student's remote environment, adjustments should be made with the instructor in advance.
- In a presentation environment, student actors, like professionals, are expected to provide their own basic makeup supplies where required. **ABSOLUTELY NO SHARING OF MAKEUP** will be allowed due to the potential health risks.
- Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.
- When attending classes, rehearsals or labs in the Theatre building, outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear if working in one of these spaces. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.

- Students attending rehearsals or labs in the Theatre building **MUST NOT move existing furnishings from their current locations.**

### **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

### **COURSE CONTENT NOTE**

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

The teaching of acting may involve encouraging students to examine personal and even intimate areas of life to help them understand and meet the demands of the work.

Performance classes often require strenuous physical activity. Classes and rehearsals may also involve consensual physical interaction between students as part of class exercises or character development and occasional, consensual, physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

This work can, at times, feel uncomfortable, but must ALWAYS be consensual, and must NEVER be unsafe. Students are encouraged to discuss any concerns about their physical and emotional safety with their course instructor.

### **KNOW YOUR RIGHTS**

#### **Human Rights and Diversity**

All students are encouraged to visit the University's Human Rights and Diversity website (<https://www.uwinnipeg.ca/respect/index.html>) to familiarize yourself about your rights, the University's policies, and resources in place to support you. This site includes links to the University's Sexual Violence Policy and Procedures (<https://www.uwinnipeg.ca/respect/sexual-violence-policy-and-procedures.html>), as well as resources for getting and providing support and clear steps for disclosing or reporting sexual violence.

#### **Sexual Violence Resources on Campus**

From the UW Human Rights & Diversity website:

*The University takes all disclosures and reports of sexual violence seriously; survivors of all backgrounds and experiences will be treated with dignity, respect, and care. If you have experienced sexual violence, there are trained staff to help you in whatever way suits you best."*

**Disclosing** is telling a member of the UW Community that you have experienced sexual violence. This could be someone you trust or feel comfortable with, like a professor, coach, another staff person, or a member of the Sexual Violence Response Team (**SVRT**). A disclosure can be made in order to receive support, accommodation,

or to be connected to other resources. The Sexual Violence Response Team (**SVRT**) is a small team of specially trained, well-situated staff that coordinates and organizes services for survivors in a confidential manner. For example, if you personally do not feel comfortable talking to your professors about extensions or deferring work, they would be able to arrange changes for you without telling the professor why you need accommodation.

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

**Reporting** is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of seeking remedy, sanction, or consequences through the university. Once a report is made, the **HRDO** will review your report and discuss your options. Your options could include an investigation process, or informal resolution (if you wish to resolve it without an investigation). The **HRDO** can still connect you with support, accommodation, or external organizations while the investigation is taking place.

**You can contact the HRDO by phone at 204-988-7508** or by email at [hrdo@uwinnipeg.ca](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 TFSA Instagram account at [@tafsauw](https://www.instagram.com/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](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 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

204-786-9955

[m.tallin@uwinnipeg.ca](mailto:m.tallin@uwinnipeg.ca)