

DIRECTING I

Fall/Winter, 2022-23
TTH: 2:30-5:15pm
Room: OT19

Instructor: Ann Hodges
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Office Hours: Wed 2-3:30 pm

COURSE DESCRIPTION

This course focuses on fundamental aspects of play direction: the director's knowledge of their creative sources, inspirations and leanings, and a deep knowledge of working with actors as collaborators. While some theory will be addressed, this is a practical, skills-based course.

This course is delivered principally in-person, but may include minimal synchronous and asynchronous online sessions, using Zoom and Nexus and assorted other online tools to facilitate guest speakers and other opportunities for students.

Working from the central premise that directing is *creating action in space and time through the expressive interplay of image, action and word*, in-class and at-home work will have students:

- examine the nature of artistic leadership
- create a visual metaphor project examining the roots of their uniquely personal artistic vision
- deeply investigate techniques for understanding and realizing the world, text (action) and characters of a play and converting that understanding into practical approaches
- assess these elements in the work of others through written production responses to play performances
- develop a production concept based on this understanding of the play
- pitch a project
- create image/analysis scripts/notebooks
- practice working with actors, focusing on how to create a freeing, respectful, collaborative but rigorous process
- practice rehearsal methodologies and investigate staging techniques
- connect their creative ideas with an understanding of design and collaboration with designers
- connect their creative ideas with an understanding of technical theatre and collaboration with technicians
- co-direct one short play (staged reading) in Fall and direct a 10-minute play in Winter (fully staged with select technical elements).

Through both discussion and practice, classwork will concentrate on developing effective methods of interrogating a script, casting, communicating and collaborating with actors, stage managers and designers, bringing yourself to the work, creating images that reveal what is essential in the play, how to begin a rehearsal process, how to create an equitable space, how to manage the inevitable roadblocks that come up in rehearsal, and how to effectively use the tools of light, sound, space and costumes.

It is an assumption of the course that theatre directing is, by its nature, a fundamentally interdisciplinary activity. In order to develop any sense of a directorial point of view, the stage director becomes a student not only of theatrical practice but of politics, literature, visual art, music, philosophy, science, religion,

current events, and so forth. Students in this class must be generators of ideas, unafraid to take risks and to take responsibility for the philosophical and political implications of their work.

Communication for this course will be principally by email. Please check your UWinnipeg account often.

Please note: 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.

REQUIRED TEXTS

- (Fall) A play for Staged Reading exercise, to be provided by the instructor
- (Winter) A ten-minute play or excerpt for Short Shot exercise to be chosen in consultation with instructor (written post-1980)
- (Fall) *A Director Prepares* by Anne Bogart (available as a **free E-Book** through the UW library)**
- (Winter) *The Directors Lab* edited by Evan Tsitsias (available for **purchase** as **E-Book** through Playwrights Canada Press)**

**NEITHER of these texts will be available at the UW bookstore

RECOMMENDED RESOURCES

- *The Director's Craft* by Katie Mitchell
- *The Empty Space* by Peter Brook
- *On Directing* by Harold Clurman
- *Being a Director* by Di Trevis
- *A Sense of Direction* by William Ball
- *Medicine Shows* by Yvette Nolan
- *Backwards and Forwards* by David Ball
- *Directing for the Stage* by Terry John Converse
- *Script Analysis for Actors, Directors, and Designers* by James Thomas
- *Black Acting Methods: Critical Approaches* by Sharrette Lu
- *Different Every Night* by Mike Alfreds
- *Fundamentals of Play Directing* by Alexander Dean & Laurence Carra
- *Directing in Musical Theatre – An Essential Guide* by Joe Deer

GRADING

Cornell Box Assignment 5%

STAGED READING:

Image Script and Co-Directors' Notebook for Staged Reading – emailed PDF (Thurs. Dec 1, 2:30 pm) . 15%
 Presentation of Staged Reading (Tuesday Nov 29, time TBA) 10%

PARTICIPATION:

Participation/Engagement Fall (vigorous contribution to discussion and exercises)..... 5%
 Participation/Engagement Winter (vigorous contribution to discussion and exercises) 5%
 2 Artist Bumps (self-select dates on shared google doc).....P/F
 Postcard Project (lighting exercise) (Tuesday Nov 8)P/F

PLAY RESPONSES (3) 10%

#1: "World" – emailed PDF (Tuesday Nov 15) about *Network* at RMTC

#2: "Character" – emailed PDF (Tuesday Feb 28) about *Our Fathers, Sons, Lovers and Little Brothers* at PTE

#3: "Text/Action" – emailed PDF (Thursday March 14) about *Trouble in Mind* at RMTC

SHORT SHOT:

- Short Shot pitch – Option A and B (December exam period at one-on-one interview).....P/F
- Draft 1 of Director’s Notebook for Short Shot – emailed PDF (Tuesday Feb 14 by 2:30pm)P/F
- Presentation of Short Shot (dates TBD between April 10-15, location TBA, time TBA) 25%
- Image Script and Director’s Notebook for Short Shot - emailed PDF (Friday April 14 by 2:30pm) 25%

TOTAL..... 100%

Regarding Pass/Fail: Since this is a process-oriented course, the Pass/Fail component evaluates the student’s participation in process. Failing any P/F component will result in a 10% reduction in the final mark for that assignment.

PARTICIPATION

Participation will be evaluated based on: attendance and prompt arrival (or timely and thorough communication when the current COVID situation makes this impossible), demonstrated preparation for class, positive contribution to discussion (including making space for all voices to be heard), committed engagement in exercises and projects. You do not need to be an extrovert or excessively verbose to excel in this course, but, as a would-be director, you do have to engage conscientiously and rigorously in all aspects of the class.

ATTENDANCE

In the theatre profession, the Director, along with the Stage Manager, is the one who addresses issues of attendance and lateness with the various artists working on the project. Given this, the expectation is that the Director will have impeccable attendance – arriving early, leaving late, being available for any and all meetings. Directing I is a rigorous, practical course delivered **synchronously**, and as such requires of the directing student the same ethic around punctuality and attendance as does the profession.

However, these are complex times. The expectation is that students will make EVERY EFFORT to attend classes and rehearsals on time, and for those moments when circumstances prevent this, clear, timely communication and explanation is REQUIRED. Failing to fulfill these expectations will result in significant reductions in the participation grade.

Late Assignments will **NOT** be accepted unless negotiated **in advance**.

CONVERSION SCALE

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

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

Work not submitted will be graded as 0%

DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

F Failing.

SCHEDULE:

- Schedule subject to change to reflect the needs of the class and the changing nature of the current global situation
- Should the instructor be required to cancel a class, students will be contacted via email.
- Some classes may be scheduled outside of regular class time to facilitate student visits to professional rehearsals. Advance notice will be given, and scheduling conflicts should be discussed in advance with the instructor.

FALL TERM			
Week	Date	Topics and activities	Assignment Due Dates
1	Tu Sept 6 Thur Sept 8	<ul style="list-style-type: none"> - Intro to the course - Digital access survey - Activity: Collaborative working agreements - Artist Bump explanation/example - Assignments and due dates -What's a play? -Developing your artistic vision Where I come from -What makes a leader? -Spider Web -Communication skills exercises -Read Script for Staged Reading Projects – first impressions. (Meet the play) 	DUE: Ongoing: Artist Bump presentations (minimum 2 -- signup on Google Doc)
2	Tu Sept 13 Thur Sept 15	<ul style="list-style-type: none"> - Artist Bumps - "Where I Come From" exercises and show/share - Introduce Cornell box assignment -STRAND #1 The world of the play -Director's Image Script and Notebook setup 	DUE: Tues Sept 13 OR Thur Sept 15: "Where I come from" assignments (due date will be confirmed in class)
3	Tu Sept 20 Thur Sept 22	<ul style="list-style-type: none"> -Artist Bumps - STRAND #1: The World of the Play (continued) - Specific investigation into the World of Staged Reading script - What is in the text? What is research? - Titles of Acts, Scenes, Sections, Units – Actions in Time & Space - Lists **Assign Staged Reading co-director groups, schedule open rehearsals Week 9-11 	
4	Tu Sept 27 Thur Sept 29	<ul style="list-style-type: none"> -Artist Bumps The Physical Space, the actor in space Theatre spaces Design principles/inspiration from art Collaborating with the Set/Props Designer How to reveal the play visually in space Staging principles and exercises Key Moments/Visuals Props, Set Breakdowns 	

5	Tu Oct 4 Thur Oct 6	-Artist Bumps Casting considerations for staged reading Writing a casting notice (Staged Reading) SHOW AND SHARE: Cornell boxes	DUE: Thur Oct 6: Cornell Box Presentations
READING WEEK Oct 10-15			
6	Tu Oct 18 Thur Oct 20	(NO ARTIST BUMP) -Guest instructor (October 18 & 20)	DUE: Attend <i>Network</i> at Royal MTC between Oct 20-Nov 12 & submit play response "World"
7	Tu Oct 25 Thur Oct 27	-Artist Bumps -STRAND #2: Text/Action (objectives, actions, activities) - putting exercises in this area into practice	
8	Tu Nov 1 Thur Nov 3	- Artist Bumps - Discuss Theater of War - Discuss <i>A Director Prepares</i> - Considering Sound and Lights - Sound, Light breakdowns - Skill-building in sound and lights for directors - Postcard project, Q-lab	DUE Tues Nov 1: Watch Theatre of War in advance to discuss in class on Nov 1 (free on Vimeo) DUE Tues Nov 1: Read <i>A Director Prepares (Anne Bogart)</i> in advance to discuss in class on Nov 1
9	Tu Nov 8 Thur Nov 11	- Open Rehearsal - Open Rehearsal	Due: Tues Nov 8: Postcard Project
10	Tu Nov 15 Thur Nov 17	- Open Rehearsal - Open Rehearsal (tech TBA)	Due Tues Nov 15: Play response "World" (<i>Network</i> at Royal MTC) submit PDF by email
11	Tu Nov 22 Thur Nov 24	- Open Rehearsal (tech TBA) - Open Rehearsal (tech TBA)	
12	Tu Nov 29 Thu Dec 1	-Nov 29: Present Staged Reading (time TBD, audience TBD, presented in Classroom Studio TBD with minimal tech elements. - Dec 1 submit Image Script and Co-Directors' Notebook for Staged Reading (due at beginning of class) - Debrief Staged Reading project - Overview of Winter term	DUE Tues Nov 29: Staged reading DUE Thur Dec 1: Image Script and Co-Directors' Notebook for Staged Reading
Exam period		Exam period: One on one Interviews - Pitch Short Shot – have an A and B option	DUE (at your interview): Choose and pitch a 10-minute play/excerpt to direct in Winter Term (Short Shot) – max 4 actors. Have TWO options available.

WINTER TERM			
1	Tu Jan 4 Thur Jan 6	<ul style="list-style-type: none"> - Casting, Auditions – establish a casting strategy for Short Shots - Schedule Open Rehearsals for weeks 7-12 - STRAND #3: Character -(Jan 6 -- Artist Bumps) -Character and Costume/Hair/Makeup Design -Collaborating with the Costume/Hair/Makeup Designer -Costume/Hair/Makeup breakdowns 	
2	Tu Jan 10 Thur Jan 12	<ul style="list-style-type: none"> -Artist Bumps - Read each other’s Short Shot selection aloud – feedback on World and Text and Character as well as other practicalities 	
3	Tu Jan 17 Thur Jan 19	<ul style="list-style-type: none"> -Artist Bumps - Read each other’s Short Shot selection aloud – feedback on World and Text and Character as well as other practicalities - Neutral Scenes: Actions and listening – Practice Rehearsal 	
4	Tu Jan 24 Thur Jan 26	<ul style="list-style-type: none"> -Artist Bumps - Auditions - Casting - Rehearsal overview/planning/scheduling 	
5	Tu Jan 31 Thur Feb 2	<ul style="list-style-type: none"> -Artist Bumps -Finalize casting -Discussion as needed - The “First day presentation” plan - Table Work/First script encounters – practice rehearsal 	DUE: Attend <i>Our Fathers, Sons, Lovers and Little Brothers</i> at Prairie Theatre Exchange between Feb 1-19 & submit play response “Character”
6	Tu Feb 7 Thur Feb 9	<ul style="list-style-type: none"> -Artist Bumps - Discuss <i>The Director’s Lab</i> - Production schedules overview -Review tech considerations for a director before tech rehearsals. -Practice tech rehearsal (paper tech or mock levels setting/tech rehearsals) 	DUE Tues Feb 7: Read <i>The Directors Lab (Evan Tsitsias)</i> in advance to discuss in class on Feb 7.
7	Tu Feb 14 Thur Feb 16	<p>FEBRUARY 14 - FINAL DATE TO WITHDRAW W/O ACADEMIC PENALTY</p> <ul style="list-style-type: none"> - Open Rehearsal - Open Rehearsal 	<p>DUE Tues Feb 14, 2:30 pm: Director’s notebook for Short Shot, Draft 1. (PDF or photos by email)</p> <p>DUE: Attend <i>Trouble in Mind</i> at Royal MTC between Feb 16-Mar 11 & submit play response “Text/action”</p>

READING WEEK FEB 20-24			
8	Tu Feb 28 Thur Mar 2	- Open Rehearsal - Open Rehearsal	Due Feb 28: Play response "Character" (<i>Our Fathers, Sons, Lovers and Little Brothers</i> at Prairie Theatre Exchange) submit PDF by email
9	Tu Mar 7 Thur Mar 9	- Open Rehearsal - Open Rehearsal TBD - Class "Production Meeting" re: Short Shot tech elements, logistics for presentation etc -Review/practice tech rehearsal TBD	
10	Tu Mar 14 Thur Mar 16	- Open Rehearsal* (guest instructor) - Open Rehearsal* (guest instructor)	Due Mar 14: Play response "Text/action" (<i>Trouble in Mind</i> at Royal MTC) submit PDF by email
11	Tu Mar 21 Thur Mar 23	- Open Rehearsal* (guest instructor) - Open Rehearsal* (guest instructor)	
12	Tu Mar 28 Thur Mar 30	-Open Rehearsal* OR attend tech rehearsal (Yaga at RMTTC) (class may be re-scheduled to an alternate time) -Open Rehearsal* OR attend a tech rehearsal (Yaga at RMTTC) (class may be re-scheduled to an alternate time)	
13	Tu April 4	TBD	DUE (Ap 10-14 dates TBD)
Exam period		Short Shot: 2 days between April 10-14 1) Tech Day and 2) Tech and Presentation Day /Evening Location TBD, Audience TBD. - End of Term One-on-one interview (by Zoom) -"What was the Artist trying to do? Did they succeed? Was it worth doing?" - "Did I understand it? Did I believe it?" - Clarity, Consistency, Completeness	Short shot DUE Friday April 14: Final Image script/Directors' Notebook for Short Shot (PDF/Scans/and/or photos by email)

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 & COURSE CONTENT NOTE

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

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

COURSE CONTENT NOTE

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

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

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

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

KNOW YOUR RIGHTS

Human Rights and Diversity

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

Sexual Violence Resources on Campus

From the UW Human Rights & Diversity website:

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

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

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

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

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

You can contact the HRDO by phone at 204-988-7508 or by email at hrdo@uwinnipeg.ca
[You can report online here »](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONI2EP1gcXjyBv) (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-3101 Acting III General, 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](https://www.instagram.com/tafsauw) or email them at tafsa.uw@hotmail.com.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 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)