

**THFM-1003-001 (6 credit hours)**  
**Introduction to Theatre: Indigenous Performance**

Fall/Winter 2020-2021: Tuesdays 1:00-3:45 pm  
Delivery: Online Synchronous and Asynchronous; Nexus

Instructor: Marsha Knight  
Online Office Hours: Thurs, 1:00-3:45 pm  
or by appointment  
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## **COURSE DESCRIPTION**

This course is designed as an introduction to storytelling and the basic concepts of theatre through the stories and plays of Indigenous peoples of Turtle Island (North America). While the emphasis will be on the development of acting technique, this course is an introduction to theatre in the larger sense. Time will be spent examining the relationship between the various creative roles in the theatre. The approach to play analysis and performance will be based on traditional Indigenous teachings and Euro-Western approaches.

The academic year is broken into four parts and each part follows the Indigenous teaching of holistic. That is: Fall pre-reading week focusing on Intellectual; Fall post-reading week focusing on Emotional; Winter pre-reading week focusing on Physical; and Winter post-reading week focusing on Spiritual. An Elder will be gifted and asked to provide a teaching during each of the four sections. The emphasis will be on the art and craft of the actor/performer/storyteller.

Practical exercises will touch on aspects such as movement, improvisation, voice and music to creatively develop individual and group presentations. With the current global health situation, all activities will be adapted to provide for a virtual environment while continuing to honour Indigenous traditions. Additional areas to be covered will include: the significance of the elements of Water, Fire, Earth, Air; the role of Coyote and Trickster/Nanabush/Wesakechak; and an overview of the development of Indigenous Theatre, primarily in Canada. The student will be provided many resources which the student may continue to explore independently.

Students will study four scripts: *Agokwe* by Waawaate Fobister; *Children of God* by Corey Payette; *Strength of Indian Women* by Vera Manuel; and *Rez Sisters* by Tomson Highway. The student's knowledge of these scripts will be evaluated through written tests.

Each student will present four storytelling/theatrical pieces, each one progressively developing on skill sets common to introductory performance and influenced by Indigenous teachings.

Presentations by members of the larger theatre community, Indigenous and non-Indigenous, will be made to provide an understanding of the scope to which an artist may develop.

Each student will be required to keep a weekly journal to allow for self-reflection on their own personal development through the course. Two reflection papers, one at the end of each term, will be written and submitted along with the journal.

Over the course of the academic year, students will be required to attend two live productions. Attendance will follow University of Winnipeg's protocol for safety and may be done via a livestream or other virtual medium, depending on the safety standards set at the time. The productions will be determined through the year.

Students are required to take notes during all synchronous (live online) sessions, online meetings with the instructor, or other students during group assignments. Students need to access Nexus for related materials, updates and assignments.

## 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.

## TEXTS

- Bruder, et al. *A Practical Handbook for the Actor*
- Fobister, Waawaate. "Agokwe." *Two-Spirit Acts: Queer Indigenous Performances*, edited by Jean O'Hara, Playwrights Canada Press, 2013, pp. 91-133.
- Highway, Tomson. *Rez Sisters*
- Manuel, Vera. "Strength of Indian Women." *Honouring the Strength of Indian Women*, edited by Michelle Coupal, et al., University of Manitoba Press, 2019, pp. 25-69.
- Payette, Corey. *Children of God*

Students may also be required to access additional scripts online to support scene or project work later in the year. As well, students will be required to attend performances as available as part of this course and should be prepared to pay for tickets.

## COVID 19 CONSIDERATIONS

In a global pandemic, 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, that course content is delivered as best as possible, and that students are evaluated fairly.

**TENTATIVE SCHEDULE**

The following is provided as a guideline only and may be subject to change as a result of unforeseeable challenges in course delivery, technological interruptions causing delays in delivery, or the changing institutional strictures and/or provincial guidelines within which we offer courses for the coming year.

<b>Fall: pre-reading week</b>	<b>September 8, 15, 22, 29; October 6</b>
Focus	Intellectual
Script	<i>Agokwe</i>
Presentation	Storytelling/Monologues
Additional topics	text/character analysis
<b>Fall: post-reading week</b>	<b>October 20, 27; November 3, 10, 17, 24; December 1</b>
Focus	Emotional
Play	<i>Children of God</i>
Presentation	Creative/Traditional Teaching
Additional Topics	Creative music using instruments and voices
<b>Winter: Pre-reading week</b>	<b>January 12, 19, 26; February 2, 9</b>
Focus	Physical
Play	<i>Strength of Indian Women</i>
Presentation	Scene Work
Additional topics	Movement, Role of Trickster
<b>Winter: Post-reading week</b>	<b>February 23; March 2, 9, 16, 23, 30; April 6</b>
Focus	Spirit
Play	<i>Rez Sisters</i>
Presentation	Collaboration
Additional Topics	Resources for developing theatre beyond the classroom

Additional Topics are guidelines. The topics are not exclusive and may overlap.

For each of the Fall and Winter Terms, the instructor and student will have one 15-minute one-on-one meeting. The meeting times will be scheduled in advance. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy.

**MARK DISTRIBUTION**

Evaluation is based on 50% Academic and 50% Practical, as outlined below.

<b>Fall Term</b>			
October 6	Presentation (P/F)	Storytelling/Monologues	10 %
October 20	Quiz	Play: <i>Agokwe</i>	5 %
November 10	Review paper due	Article	5 %
November 17	Quiz	Play: <i>Children of God</i>	5 %
December 1	Presentation (P/F)	Creative/Traditional story	10 %
December 8	Reflection paper due	Journal entries	10 %
<b>Winter Term</b>			
February 9	Presentation (P/F)	Scene Work	10 %
February 23	Quiz	Play: <i>Strength of Indian Women</i>	5 %
March 16	Review paper due	Article	5 %
March 23	Quiz	Play: <i>Rez Sisters</i>	5 %
April 6	Presentation (P/F)	Collaboration	10 %
April 13	Reflection paper due	Journal entries	10 %
<b>Dates are to be determined</b>			
tbd	Live event	see notes below	5 %
tbd	Live event	see notes below	5 %
<b>Total</b>			<b>100 %</b>

P/F: Pass/Fail: Performance assignments include a pass/fail component. This component is a necessary part of the process. If the student fails this component it will result in a 10% reduction in the final grade for the presentation assignment.

**GRADE CONVERSION**

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.

**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.

**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.

**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.

**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.

**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.

**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.

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

**F Failing.**

**COURSE DELIVERY AND PROTOCOL**

Given the challenges of delivering performance related courses online, the instructor may offer a combination of materials delivery options through Nexus and a combination of asynchronous (recorded) and synchronous (live online) sessions. Students are expected to be available during the scheduled class times unless the instructor has specified for particular sessions.

With the reality of reliance on technology, student must make every effort to participate in synchronous (live online) sessions but there will be flexibility around attendance and participation where technological barriers exist. The goal will be to work with students to make sure their access needs are met.

The instructor will work with students if frequent absenteeism or lateness becomes disruptive and explore solutions if the challenges are due to the limitations of remote learning. Nevertheless, professional conduct is expected at all times and failure to meet reasonable standards of responsible behaviour in relation to classmates, instructors and course participation will not be tolerated.

Regardless of the way particular materials are delivered, teacher and students are responsible for a creative, supportive and protective atmosphere in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any personal or artistic differences.

Recordings of on-line classes will only be made if students are absent with cause and will therefore miss an important lesson. In this case the recording will be limited to the pinning of the instructor's video and not include other students without their express permission. Class recordings may not be shared with anyone outside the class and may only be retained until the end of the academic year. Students who are concerned about recording, can also choose to turn off their camera.

As would be the case with normal practice in live performance classes the instructor or teaching assistants may record student performances for grading and feedback purposes but these will not be distributed to others in the classroom and will be destroyed with other grading materials after the appropriate retention period for appeals (normally one year).

As in any performance class, students are encouraged to present their performances during live sessions but may submit pre-recorded presentations with the permission of the instructor if there are barriers to presenting their work live. These recordings will be used for evaluation purposes and shared with the rest of the class for group feedback in the same way as a live performance would be.

**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. Violation of this provision may be cause for expulsion from the class.**

### **DRESS REQUIREMENT**

#### **\*\*All apparel must fit well, and allow for ease of movement**

As many of our online live classes are physical in nature and students may be asked to practice present performance techniques are asked to wear comfortable clothing. Wherever possible, students should arrange to work online from a private location which is large enough to provide some movement. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
- No low-rise pants, overly baggy pants or street shoes or hats
- T-shirts or leotards (a fair bit of time may be spent on the ground so low-cut tops are a bad idea)
- Bare feet/dance shoes are both acceptable
- Hair should be tied back
- Any jewelry worn should not interfere with movement
- No chewing gum

### **SCENEWORK AND ONLINE REHEARSALS**

When students are assigned group work (dialogue scenes) the responsibility to arrange and participate in online (Zoom) rehearsals, or live rehearsals if allowed later in the year, rests with the students in the group. This is an expectation with regard to professional conduct and participation in the course. Preparation is a contributing evaluative component for the assignment.

Any student who repeatedly is late for or misses such rehearsals, or fails to rehearse adequately will be asked to withdraw from the course. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes must be approved by the instructor **PRIOR** to the start of the allotted rehearsal period.

### **SCENE GRADING CRITERIA**

1. Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
2. Is your character interacting impulsively with the other character(s) moment to moment (i.e. is the scene a "pinch/ouch" ping pong game?)?
3. Is your character reacting with a point of view and an attitude? (Vulnerability)

4. Does the character have a logical "through line" where required?
5. Are you meeting particular demands of the script? For example:
  - a) special language requirements (rhythm, timing, diction, lyricism, poetic imagery, etc.)
  - b) special style requirements (depth of character for realism and naturalism, stepping in and out of character for didacticism, massive variety and the surprise use of pauses for absurdism, ease in breaking the fourth wall for feminism, etc.)
6. Is there sufficient **commitment** to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)
7. Are the numerous shifts in action occurring clearly?
8. Are you taking advantage of the ironies available in the scene?
9. Is there progression in the scene, i.e. does something change?
10. Is the tension (leading to conflict) strong and clear?
11. Can we hear you comfortably?
12. Are the stakes sufficiently high to make the scene exciting?
13. Is the physical world in which the scene takes place used to strengthen the action?
14. Are the actor's voice, body, and inner impulse in harmony? (Unity)
15. Is the actor using her/his body effectively to carry the action of the scene? (Physical character, blocking and physicalization of action)

**NOTE:**

The list above is a summary of the key considerations which regularly arise when qualified adjudicators evaluate scene work. At various stages of training, some of these considerations may be weighted above others. However, it is difficult, at any point, to ignore any of the above criteria, particularly when some of the performers are achieving mastery in an area where others are not.

**SPECTATORSHIP**

Students are required to purchase tickets and attend two selected professional performances as per the course schedule. Given the uncertain status of live performance events and student access to them, these performances will be specified at a later time in the year with adequate notice to arrange participation. Attendance at these performances is **mandatory**. Performances will be discussed in class as well as reviewed in written form. Students are responsible for booking and attending the play well **BEFORE** the due date for the review and class discussion.

**JOURNALS**

The student is expected to keep a journal of the knowledge and experience that she/he acquires in class and any knowledge gained outside of class that has bearing on creative work. The entries should be of a reflective nature regarding classroom exercises, technical assignments, focused answers to specific questions, play/scene analysis, and observed discoveries about theatre, performance, and personal growth. This is also a good place to document your rehearsals and scene work that is being done outside of the classroom. This journal will form the basis for the Reflection Papers. It is required that the journal be submitted to the instructor with the Reflection Paper.

The Reflection Paper is a composite summary of the individual student's personal journey, process and theory of Acting and Performance based on the text *A Practical Handbook for the Actor*, class lectures and discussions, log/journal, personal discoveries, and rehearsal/performance experiences.

## LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date. Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the instructor's discretion. Assignments will **normally be accepted** by email unless other options are specified (Nexus or other means). For large submissions, students are advised to send a separate email confirmation that the materials have been transmitted to ensure delivery to the instructor's mailbox has actually been made.

## ATTENDANCE AND LATENESS for first-year Performance classes

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at on-line and in-person classes and at out-of-class rehearsals are of the utmost importance. Although the on-line component of the course may allow for some flexibility where unexpected issues come into play, normally the following will apply:

- **Attendance and punctuality will be recorded at the beginning of every class.**
- Unexcused absences from lectures, labs, or out-of-class rehearsals will be penalized at a rate of 1% per instance.
- Unexcused lateness for lectures, labs, or out-of-class rehearsals will be penalized at a rate of .5% 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.
- 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, either online or in person depending on the Instructor's schedule. 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. **Even while working on-line, there will be physical work required. Ideally the student will have space to move while on-line and be dressed to move.** If there are limitations due to the student's remote environment, adjustments should be made with the instructor in advance.
- No eating, chewing gum, or wearing a mask during on-line work.



- 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 are **not allowed** bring props, costumes, or furnishings to support in-person scene presentations for health and hygiene reasons.
- 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 must 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.

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Performance classes often require strenuous physical activity. When in-person, classes and rehearsals may also involve physical interaction between students as part of class exercises or character development and occasional 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.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.

### **"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of six lectures held on Wednesdays during the free period (12:30-13:20); in 20-21, these will be presented online (by Zoom or other platform). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

The first Lecture will take place at 12:30 pm Wednesday, September 23<sup>rd</sup>, and features Yolanda Bonnell, a performer and playwright of Ojibwe and South Asian descent, from Fort William First Nation Indian Reserve in Thunder Bay, ON. Now based in Toronto, Yolanda graduated from Humber College’s theatre performance program and was named one of NOW Magazine’s artists to watch in Summerworks in 2016.

Further guests and dates will be confirmed in September.

Normally, attendance at **EVERY** lecture is mandatory for all Honours students in Theatre (4000-level courses, all areas), as well as students in THFM-3110-001 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and any other appropriate 3000-level course being taught in the term.

For the unusual circumstances of 2020-21, attendance is **STRONGLY RECOMMENDED** for all Honours students, 3000-level THFM majors, potential Theatre Honours/Majors and for Film Majors.

Dates and delivery method will be confirmed in September. Please see our department website in the Fall for information.

### **ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* 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. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

This September, the Assembly will likely happen via Zoom.

Date and delivery method will be confirmed in late August.

Please see our department website in late summer for information.

### **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** as well as **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 join TAFSA to find out more at their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

## **BUILDING SECURITY**

To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is CLOSED as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

**NOTE:** It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted.**

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

## **RECORDING ON-LINE CLASSES**

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**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film* and *Access Card/Building Use Policy*.

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website. Please read and note all instructions carefully.

**GENERAL NOTES**

- Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>.
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.
- 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 videotapes, 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 email (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.***
- **Regulations, Policies, and Academic Integrity:** Students are encouraged to familiarize themselves with the "Regulations and Policies" found in the University Academic Calendar at: <https://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 note 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. More detailed information can be found here: 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>.

- **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, notes on whiteboards, 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](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 <http://www.uwinnipeg.ca/research/human-ethics.html>.
- **Privacy.** Students should be familiar with 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>).
- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used.

Behaviour, communication, or acts that are inconsistent with a number of UW policies (e.g., *Respectful Working and Learning Environment Policy* at <https://www.uwinnipeg.ca/respect/respect-policy.html>; *Acceptable Use of Information Technology Policy* at <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>) could be considered “non-academic” misconduct.

More detailed information can be found here:

*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>.

- **Exams and Holy Days.** 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 examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

**VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

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.**