

ACTING III: HONOURS

Fall/Winter, 2020-2021

MWF 14:30 to 16:15

Plus public exercise (performance & rehearsal)

Classes will begin on-line September 9th

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Office Hours: By Appointment

*E-mail is the best form of communication and
will be checked regularly.

COURSE DESCRIPTION

This is an advanced course which offers a study of acting style and technique as they relate to the interpretation of plays within the modern period and within certain well-defined genres. In addition to regular classes and labs, students participate in the rehearsal and performance of one full-length production presented as a public exercise and lab sessions designed to prepare them for the associated challenges of this production.

Classes will consist of lectures, group discussions, practical exercises, projects, and workshop sessions focusing on application. The course begins with students reviewing the fundamentals of the art and craft of the performer. From there more advanced concepts will be used to challenge the student and their technique as an actor. Application of what is being learned will occur with solo work and scenes in the first term. Second term will begin with a focus on preparing for the public performance. Based on the results of this work, the final portion of the course will explore identified gaps and training needs. Students will be required to keep a continuing rehearsal journal for the duration of the course to track their own progress and discovery.

Due to COVID-19, there may be necessary changes in the mode of delivery. Although this may result in adjustments to aspects of the course outline, the learning outcome of improving the student's understanding of acting style and technique will remain the guiding principle.

Specifically, the program of studies for Acting III: Honours will consist of the following:

1. Three hours a week voice workshop.
2. Five and a quarter hours a week of general acting workshops and scene work in the first, second, and fourth quarters of the session.
3. Full participation in rehearsals and presentation of a full-length play in the third quarter, to be staged as a public exercise in February.
4. Preparatory work outside of class and rehearsals, to be conducted in accordance with the discipline and with responsibility appropriate to the profession of the actor. Students should be prepared to allot 5-10 hours to the course outside of class time on a weekly basis.
5. Regular readings related to theatre and acting to gain insight into the practical work of the course, as well as allowing for valuable self-discovery and advancement.
6. Assumption of responsibility for one's own advancement in technique, including keeping personal notes on homework, insights and critiques offered, and keeping a journal to process discoveries.

7. Preparation of smaller assignments to put in to practice concepts of acting being explored in the course.

TEXTS

TEAM for Actors: A Holistic Approach to Embodied Acting by Laura Bond

Actions: The Actors' Thesaurus by M. Caldarone & M. Lloyd-Williams

Acting and Reacting: Tools for the Modern Actor by Nick Moseley

365 Days 365 Plays by Suzan-Lori Parks

Additional readings and videos will be available on Nexus

Students may also be required to purchase additional scripts to support scene or project work later in the year. Further reading may also be assigned to support each individual student's needs. As well, students will be encouraged to attend or view on-line performances as part of this course.

Students are required to bring a notebook and pencil to all classes and rehearsals.

MARK DISTRIBUTION OVERVIEW

Practical Work, First Quarter Vocal Masque (September 25) 5% Solo Performance (October 9) 10%	15%
Scripted Scene #1 (November 18/20) Pass/Fail – Rehearsal with Instructor Pass/Fail – First Pass Pass/Fail – Peer Evaluation	15%
Practical Work, Third Quarter (Public Exercise) Script Analysis/Character Assignment 5% Rehearsal Process 10% Performance 10%	25%
Practical Work, Fourth Quarter Character Portrait (February 26) 5% Ensemble Project (March 5) 5%	10%
Scripted Scene #2 (March 29/31) Pass/Fail – Rehearsal with Instructor Pass/Fail – First Pass Pass/Fail – Peer Evaluation	15%
Journal / Reading responses (December 8 & April 7)	10%
Participation	10%
TOTAL	100%

Work in the first two quarters will be presented on-line or submitted digitally. Currently rehearsals and therefore third quarter and possibly fourth quarter work will be presented live in studio and accompanying assignments should be submitted as print copies.

EVALUATION CRITERIA

Participation: Work done in class (both on-line and in studio) will be evaluated on the student's level of commitment, presence and willingness to explore in daily exercises and assignments. Ability to apply instruction, demonstrate preparedness, pursue creative and original choices, along with constructive interest in the development and support of the ensemble of actors (professionalism) will be factors in grading.

Vocal Masque: This laboratory exercise will be focused on exploring use of text and evaluated based on extensiveness of research, application of research, inventiveness, and thoroughness of presentation.

Solo Performance: This performance exercise is intended to focus on applying action-based acting, learning to be present in the moment, and using text effectively. Students are expected to be prepared, rehearsed, dynamic, and fully present while performing text.

Scripted Scene: Evaluation will include:

- Are you playing action, i.e. is your character doing something to the other character(s)? (Specificity)
- Is your character interacting impulsively with the other character(s) moment to moment?
- Is your character reacting with a point of view and an attitude? (Vulnerability)
- Does the character have a logical "through line" where required?
- Are you meeting particular demands of the script? For example: special language requirements and special style requirements
- Is there sufficient commitment to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual? (Impulse)
- Are the numerous shifts in action occurring clearly?
- Is there progression in the scene, i.e. does something change?
- Is the tension (leading to conflict) strong and clear?
- Can we hear you comfortably? Is the voice grounded and supporting expression?
- Are the stakes sufficiently high to make the scene exciting?
- Is the physical world in which the scene takes place used to strengthen the action?
- Are the actor's voice, body, and inner impulse in harmony? (Unity)
- Is the actor using her/his body effectively to carry the action of the scene? (Physical character, blocking and physicalization of action)

Regarding Pass/Fail: The scene performance assignment includes pass/fail components. This component is a necessary part of the process. If the student fails any one of these components it will result in a 10% reduction in the final grade for the scene assignment.

- Scene Rehearsal with Instructor: prepared, collaborative/engaged in process, making offers and not just waiting for direction.
- Scene First Pass in class: prepared, rehearsed, off-book, initial blocking in place.
- Peer evaluation: on time, present, prepared and participating fully during rehearsals outside of class.

Public Exercise: Practical work in the Third Quarter 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, their script analysis work, and the execution of a successful performance. The full rehearsal and performance period will be taken into account, not just the performance in the Public Exercise itself.

Rehearsal Grade: For the Public Exercise 40% of the mark will be for the rehearsal and preparation component. Evaluation will be based on:

- application of acting technique fundamentals
- development of the embodied character
- preparation and meeting targets within the outlined rehearsal process
- meeting particular demands of the script
- focus, commitment, effort
- risk-taking
- initiative, coming to rehearsal with offers and ideas
- collaboration, cooperation
- rigour of exploration
- application of note
- professionalism
- and joy in the work.

Performance Grade: For the Public Exercise 40% of the mark will be for the actual work observed at dress rehearsal and the play's run. Evaluation will be based on:

- overall effectiveness of performance
- continued 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
- embracing obstacles
- continuing to maintain a moment to moment responsiveness despite repetition.

Script Analysis: For the Public Exercise 20% of the mark will be for script analysis and character research work. Students will be expected to be tracking character work and rehearsal process, as well as submitting a character research paper to accompany the public exercise. Script analysis and consistent notation of intention, action and subtext in the script will be required. Evaluation will be based on effort, consistency, regular tracking of observations and discoveries, and evidence of processing information from rehearsal activities.

Character Portrait: The goal is a thorough, detailed, inventive character exploration demonstrated through visual imagery, physical embodiment, and comprehensive exploration of objectives.

Ensemble Presentation: Using the character portrait, students will work in small groups to deliver a performance. This project is intended to focus on working together, learning to be responsive and present in the moment. Students are expected to be prepared, rehearsed, making offers, and participating fully within the group context.

- Specificity – your character is clearly pursuing an action tested in the other characters
- Reacting – you are interacting impulsively in a moment to moment fashion
- Vulnerability – your character has a clear point of view and is being affected by what is occurring
- Through Line – there is a journey for the character throughout the exercise
- Commitment – sufficient stakes and urgency as warranted by the circumstances
- Tension – strong and clear presence as well as focus

Journal/Reading Responses: A class journal will be required with a weekly reflection on what is being studied, experienced, and observed. The journal should track knowledge and experience that is acquired 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 be used in discussions in class and with the instructor; it will also be submitted at the end of first and second term. Evaluation will be based on consistent processing of class work and responses to the main concepts being explored. In addition, students will be asked to respond to assigned readings to note discoveries, questions, confusion or even counterpoints that challenge the readings.

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.

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.

LATE ASSIGNMENTS

Late assignments will be penalized at the rate of 2% per day (weekends included). Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted digitally while courses are taught on-line, then in class or at the Department Office (3T03) once in-person work resumes.

Work not submitted will be graded as 0.

PROTOCOL

With the reality of on-line classes' reliance on technology, there will be flexibility around attendance and participation. The goal will be to work with students to make sure their access needs are met. Professional conduct is expected at all times. 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. However, failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will not be tolerated.

Regardless of the way the course is 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. Recording will be retained until the end of the academic year. Students who are concerned about recording, can also choose to turn off their camera.

Students may submit pre-recorded assignments 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. In addition, recording may be done of performance assignments and retained in case of grade appeal. All such performance recordings will be kept by the instructor for one year and only shown in case of appeal.

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.

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 class and at out-of-class rehearsals are of the utmost importance. Although the on-line component of the course will allow for some flexibility, once working together in the studio and in rehearsals the following will apply:

- 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.
- Attendance and punctuality will be recorded at the beginning of every class.
- 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.

DRESS REQUIREMENT

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

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 will be made with the instructor in advance.

When working in the studios, outdoor footwear must be removed before entering the studio. 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
- No jewelry that might interfere with movement or create a safety hazard
- No chewing gum

SCHEDULE

The first day of class is September 9, 2020. Last class will be held on April 7, 2021.

A preliminary daily schedule will be provided the first day of class

During the third quarter (January until Mid-Term Break) you will be in production for your "public exercise." The show will be presented at the Asper Theatre (ACTF) and streamed on-line. There will be initial rehearsals on December 7th and 8th in the evening. Then from January 6 to February 13 you will be rehearsing on MWF from 13:30 until 23:00 and on TuTh from 19:00-23:00. **You will NOT be able to do outside work (part-time jobs) during this period.** You should not be enrolled in other courses with evening classes at this time. Please consider this point very carefully; other departments have been very gracious in the past about students missing a lot of class time, however you will no longer be able to do this.

The performance will run from February 9 to February 13.

February 23, 2021 is the voluntary withdrawal date for fall/winter courses. If you are contemplating withdrawal for any reason please speak with the instructor in case there is assistance that can be offered to resolve concerns.

When it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform you via your 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.

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.

COVID 19 CONSIDERATIONS (for classes with in-person labs)

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, 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 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 23rd, 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 in early September. Please see our department website 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).

- **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> .

- 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.