

**THFM-4141-001 (8 credit hours)**

**ACTING IV: Style and Genre**

Fall/Winter 2020-21  
MWF 2:30 - 4:15 pm  
Online Zoom

Instructor (Q1-Q3): Heidi Malazdrewich  
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Email: h.malazdrewich@uwinnipeg.ca  
Virtual Office Hours: MWF 1:20-2:20pm

Guest Director (Q4): TBD  
Contact information will be  
provided by the Director prior to  
the start of Q4 rehearsals.

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**COURSE DESCRIPTION**

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

The First Quarter of the class will focus on monologues and tackling poetic text in performance. There will also be focus placed on establishing the performance text for the first production which will begin full-time rehearsal in the second Quarter. The Second Quarter will be focused on rehearsing, developing, and presenting the first of two productions. In the Third Quarter the work will be focused on audition technique and preparation as well as scripted scene work. The Fourth Quarter will focus solely on the second production and will be taught by the Guest Director (TBD).

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

**EVALUATION**

Fall

Process Research Project .....	10%
Monologue Project .....	10%
Rehearsal for First Production Performance.....	15%
First Production Performance.....	15%
<b>Total Fall.....</b>	<b>50%</b>

Winter

Scene Presentation and Reflection.....	10%
Mock Audition Panel Presentation .....	10%
Rehearsal for Second Production Performance.....	15%
Second Production Performance .....	15%
<b>Total Winter .....</b>	<b>50%</b>

**Total Fall and Winter .....**100%

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.

ALL written assignments must be submitted in PDF form to Nexus by 6pm on the Due Date. **Performance assignments** will be performed synchronously in class unless adjustments need to be made to accommodate inconsistent internet connections.

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

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

Please note that withdrawing before the VW date does not necessarily result in a fee refund. The Voluntary Withdrawal date is February 23rd, 2021. I encourage students who are considering withdrawing to reach out to me prior to doing so in the case that I may be able to help.

The first day of class is September 9<sup>th</sup>, 2020 . Last class will be held on April 6th, 2021. Evaluation period is April 12<sup>th</sup>-23<sup>rd</sup>, 2021.

**Required Readings:**

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

- Donnellan, Declan. *The Actor and The Target*. Nick Hearn Books, 2002, pp. 1-29.
- Lauzon, Jani. "The Search for Spiritual Transformation in Contemporary Theatre Practice", *Performing Indigeneity*, eds. Yvette Nolan and Ric Knowles, Playwrights Canada Press, 2016, pp. 87-97
- Lendra, I Wayan. "Bali and Grotowski: Some Parallels in the Training Process", *Acting (Re) Considered* Ed. Phillip B. Zarrilli, Routledge, 2005, pp. 148-162
- Pace, Chelsea. "Introduction", *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*. Routledge, 2020, pp.1-13.
- Mitchell, Katie. "Chapter 10: Building the World of the Play". *The Director's Craft: A Handbook for the Theatre*, Routledge, 2009, pp. 141-168.
- Ruhl, Sarah. *100 Essays I don't Have Time to Write*. Farrar, Strauss and Giroux, 2014, pp. 66-80.
- Smith, Anna Deavere, *Letters to a Young Artist: Straight-up Advice on Making Life in the Arts for Actors, Performers, Writers, and Artists of Every Kind*, Random House Canada, 2006, pp. 22-37.
- Suzuki, Tadashi, trans. "Culture is the Body", *Acting (Re) Considered*, Ed. Phillip B. Zarrilli, Routledge, 2005, pp. 163-167.
- Scripts for both Production #1 and #2  
 Scripts for all Scenes and Monologues Presented in Class  
 Research Readings for Monologues and Scripted Scenes

**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%.

**LATE ASSIGNMENTS**

Late assignments will be penalized at the rate of 10% per day (weekends excluded). For example, if your assignment is given a mark of 70% and it is four week-days late it will receive a mark of 30%.

Students can find answers to frequently asked questions related to remote learning here:

<https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>

**TENTATIVE SCHEDULE (subject to change)**

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

**NB.** During the **workshop quarters** of each term (quarters 1 and 3), students are required to rehearse scenes or prepare exercises with partners. This will require a minimum of 4-8 hours per week outside of class time. During the **production quarters** of each term (quarters 2 and 4) there will be rehearsals Monday through Friday 6:00-10:30pm and an additional weekend rehearsal (Sunday) in tech week (the weekend before opening). Schedules will be posted as soon as possible.

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

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

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

**FALL TERM September 8 – December 8 (Reading Week Oct 12-16)****TENTATIVE SCHEDULE (subject to change)****Week 1 (September 9th, 11th)**

Activity:	Course Introduction Process Research Project Begins Monologue Selection Begins Preliminary Process for Production #1 Zoom Acting Workshop
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**Week 2 (September 14th, 16th, 18th)**

Activity:	Monologue Text analysis Performance script text inquiry and research
Readings:	Lauzon Selections from possible performance script (TBD)

**Week 3 (September 21st, 23rd, 25th) \*Monologue First Pass September 23rd**

Activity: Monologue character and action development  
Performance script text inquiry and research  
Readings: Donnellan/Lendra  
Selections from possible performance script

**Week 4 (September 28th, 30th, Oct. 2nd)**

Activity: Monologue improvisation and Questions and Facts exercise  
Performance script text inquiry and research  
Readings: Suzuki

**Week 5 (October 5th, 7th, 9th) \*\*Monologue Presentations Oct. 7th**

Activity: Monologue Workshops  
Monologue Presentation  
Monologue Debrief

**Week 6 (October 13th and 15th) \*\*Reading Break No Classes\*\*****Week 7 (October 19th, 21st, 23rd) \*Process Research Project Due Oct. 19th**

Activity: Rehearsals for Production #1  
Readings: Production #1 Script

**Week 8 (October 26th, 28th, 30th)**

Activity: Rehearsals for Production #1  
Readings: Production #1 Script

**Week 9 (November 2nd, 4th, 6th)**

Activity: Rehearsals for Production #1  
Readings: Production #1 Script

**Week 10 (November 9th, 13th) \*No Class on November 11th, 2020**

Activity: Rehearsals for Production #1  
Readings: Production #1 Script

**Week 11 (November 16th, 18th, 20th)**

Activity: Rehearsals for Production #1  
Readings: Production #1 Script

**Week 12 (November 23rd, 25th, 27th)**

Activity: Rehearsals for Production #1  
 Readings: Production #1 Script

**Week 13 (November 30th and December 2nd) \*Performances December 1st-6th, 2020**

Activity: Rehearsals for Production #1  
 Readings: Production #1 Script

**Week 14 ( Tuesday, December 8th) Make up class for November 11th, 2020**

Activity: Production Debrief

**WINTER TERM January 6<sup>th</sup> – April 7<sup>th</sup> (Reading Week Feb. 14-20th)****TENTATIVE SCHEDULE (subject to change)****Week 1 (January 6<sup>th</sup> and 8<sup>th</sup>)**

Activity: Audition monologues and sides table work  
 Readings: Smith  
 Selected plays for monologues and sides

**Week 2 (January 11<sup>th</sup>, 13<sup>th</sup>, and 15<sup>th</sup>)**

Activity: Audition Workshops  
 Readings: Ruhl

**Week 3 (January 18<sup>th</sup>, 20<sup>th</sup>, and 22<sup>nd</sup>) \*Audition Panel Presentation (Day TBD)**

Activity: Audition Panel Presentation (Day TBD)  
 Audition Panel Debrief

**Week 4 (January 25<sup>th</sup>, 27<sup>th</sup>, and 29<sup>th</sup>)**

Activity: Scene work text analysis and table work  
 Readings: Pace  
 Selected plays for scene work

**Week 5 (February 1, 3<sup>rd</sup>, and 5<sup>th</sup>) \*Scene Presentation First Pass Feb. 3<sup>rd</sup>**

Activity: Scene work character development and character movement investigation  
 Readings: Research Readings for Scene Work

**Week 6 (February 8<sup>th</sup>, 10<sup>th</sup>, and 12<sup>th</sup>)**

Activity: Scene workshops with improvisation, questions, and facts  
Readings: Mitchell

**Week 7 (February 15<sup>th</sup>, 17<sup>th</sup>, and 19<sup>th</sup>) \*\*\*No Classes\*\*\***

**Week 8 (February 22<sup>nd</sup>, 24<sup>th</sup>, and 26<sup>th</sup>) \*Final Scene Presentation Feb. 24<sup>th</sup>**

Activity: Scene Presentations and Debriefs

**\*Voluntary Withdrawal Date February 23<sup>rd</sup>, 2021\***

**Week 9 (March 1<sup>st</sup>, 3<sup>rd</sup>, and 5<sup>th</sup>) \*Rehearsals for Production #2 Begin**

Activity: Rehearsals for Production #2  
Readings: Production #2 Script

**Week 10 (March 8<sup>th</sup>, 10<sup>th</sup>, and 12<sup>th</sup>)**

Activity: Rehearsals for Production #2  
Readings: Production # 2Script

**Week 11 (March 15<sup>th</sup>, 17<sup>th</sup>, and 19<sup>th</sup>)**

Activity: Rehearsals for Production #2  
Readings: Production # 2 Script

**Week 12 (March 22<sup>nd</sup>, 24<sup>th</sup>, and 26<sup>th</sup>)**

Activity: Rehearsals for Production #2  
Readings: Production # 2 Script

**Week 13 (March 29<sup>th</sup> and 31<sup>st</sup>) \*\*No Class on April 2<sup>nd</sup>\*\***

Activity: Rehearsals for Production #2  
Readings: Production #c2 Script

**Week 14 (April 5<sup>th</sup> and Tuesday April 6<sup>th</sup> to make up class for April 2<sup>nd</sup>\*\*)**

**\*\* Activity: Production #2 Dates TBA**

### **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 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 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, 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 (Performance-Related Classes)**

Theatre is a communal art form in which a number of interdependent artists and crafts people cooperate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals 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](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

**"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of 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, playwrighting, 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 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](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.**