

THFM-1001-003 (6 credit hours)
INTRODUCTION TO THEATRE: PERFORMANCE

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

To learn more about the history and relevance of Land Acknowledgements visit:
<https://www.uwinnipeg.ca/indigenous/land-acknowledgement.html>

Fall/Winter, 2021-2022
Tuesdays and Thursdays 8:30-11:20am
Room: 2T15

Instructor: Heidi Malazdrewich
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E-mail: h.malazdrewich@uwinnipeg.ca
Office Hours: WF 12-2pm or by appointment

COURSE DESCRIPTION

This course is designed as an introduction to the basic concepts of theatre with an emphasis on the art and craft of the performer. 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 course begins with basic acting exercises, including improvisation and movement work. These are designed to help students develop the foundation skills of contemporary acting technique. In the second half of the term students must rehearse and perform a solo piece and a scene drawn from modern and/or contemporary theatre. The style for of the scene work is Realism. Students will also be introduced to various forms of contemporary drama and script interpretation through and examination of plays representing a range of contemporary work. Classes will consist of lectures, group discussions. Practical exercises and projects, and workshop sessions focussing on prepared performance material.

In terms of practical skills, the course objective is for students to be able to generate a dramatic action in a given circumstance in such a way that an audience believes it. In regards to analytical skills, the course objective is for students to be able to examine a script from the perspective of an interpretive artist.

Restrictions: Students may **not** hold credit for this class and THFM-1002 or THFM-1003

REQUIRED TESTS

- Jacob-Jenkins, Branden. *Everybody*. Dramatist Play Service, 2018. (available via University Bookstore)
- Manuel, Vera. *Honouring the Strength of Indian Women: Plays, Stories, Poetry*. University of Manitoba Press, 2019. (available via eBook at UWinnipeg Library)
- Tannahill, Jordan. *Concord Floral*. Playwrights Canada Press, 2016. (available via eBook at UWinnipeg Library)
- Course Pack (available via Nexus)

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

Students are required to take notes during all class sessions and meetings with the instructor or other students in group assignments.

MARK DISTRIBUTION

Content-less Scene Presentations (Oct. 26/28)	10%
Test One (Nov. 23)	10%
Solo Performance Project (Feb. 1/ 3)	10%
Quizzes (Oct. 5, Nov. 8, Feb. 8)	15%
Test Two (Mar. 15)	15%
Scene Project (Mar. 29/31)	15%
Acting Process Essay (Apr. 5)	15%
Participation	10%
Total:	100%

All work submitted for evaluation must be either typed or text processed.

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 h.malazdrewich@uwinnipeg.ca by 11:59pm on the due date.

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

Students have the responsibility to regularly check their UWinnipeg email 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 March 16th, 2022. 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 13th, 2021. The last class will be held on April 4th, 2022. The evaluation period is April 8th, 2022.

ASSIGNMENTS:

1. Contentless Scene Presentations (Oct. 26/28)
This is a short performance that will be developed in class as well as in rehearsal outside of class leading up to the evaluation. The marking criteria will be based on performance skills developed during the first portion of the fall term. A marking breakdown will be provided to students prior to the evaluation day.

2. Solo Performance Project (Feb. 1/ 3)
Students will be required to create a solo performance project. Details for this assignment will be shared with student during the fall term.
3. Acting Process Essay (Apr. 5)
The Acting Process Essay is a summary of the individual student's creative journey. It should include details of their creative process and be supported by theory discussed in class and the course required readings. Students should include discoveries from class lectures and discussions as well as rehearsal/performance experiences. The marking criteria for the Essay will be provided to the students by the end of the first term.
4. In Class Quizzes (Oct. 5, Nov. 8, Feb. 8)
The following plays will be studied and used in the classroom:
 - Everybody by Branden Jacob-Jenkins
 - Concord Floral by Jordan Tannahill
 - Strength of Indian Women by Vera Manuel

The plays are to be read prior to the class in which they will be discussed, on this day a short quiz exploring your response to the play will take place. Quizzes will focus on details of each play including character names and attributes, plot points, and theatrical style.

5. Tests (Nov. 23 and Mar. 15)
Two tests will be administered throughout the course (one per term). Both tests will be written on the date specified and in a classroom setting. Tests will be held during class time. The content of the tests will be based on course readings, performances seen, in class exercises, and lectures.
6. Participation
My hope is that everyone will come to class ready and willing to participate actively in class, group discussions, and exercises. Your attendance and active participation in sessions involving class presentations is especially appreciated and will be reflected in your participation grade. You are invited to submit a one-page self-assessment using the following criteria at the end of the course to help me make a fair determination of your mark:

Excellent (A range – 17-20): Contribute to almost every class discussion, active participation in all class exercises, and attentive listening. Offer questions and comments that generate discussion. Know the readings very well and reflect on the issues they raise. Make connections between readings and class exercises. All assignments submitted on time.

Good to very good (B range – 14-16): Same as "excellent" but less consistently.

Average (C range – 12-13): Speak up regularly but mainly offer points from the readings without your own insights. Generally demonstrate knowledge and comprehension of concepts but don't connect concepts to your experiences. Most assignments submitted on time and participation in class exercises is mostly consistent.

Fair (D range – 10-11): Offer your own opinion without much connection to the readings. It's hard to tell if you have actually done the readings. Few assignments submitted on time. Thoughtful participation in class exercises is sporadic.

Not satisfactory (F range - 0 to 9): Highly unlikely unless you don't do the readings, don't submit assignments on time, and don't contribute to class discussion and exercises.

There is no penalty for shyness. While participation is valued, many people (myself included) are perfectly happy to talk when performing a teacher role but much less vocal when occupying a student role. Students who speak seldom in the large group can still earn a top participation mark by contributing actively to small group discussions and being active participants in class exercise. If you are by nature very reserved, with the result that you rarely speak in class, you can still make valuable contributions to the course by bringing in resources and participating in small-group discussion and exercises. I will ask students to submit a self-assessment to assist with my determination of this mark.

Note: Permission to distribute this rubric was granted by Catherine Taylor from the Faculty of Education and Dept. of Rhetoric and Communications

LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date and tests and quizzes must be taken on the assigned dates. Extensions may be granted but only **ONE WEEK BEFORE** the due date and with a valid reason. Assignments will normally be accepted via email unless other options are specified. For large submissions, students are advised to send a separate email confirmation that the materials have been transmitted to ensure delivery to the instructors mailbox has been made.

Late papers will be penalized at the rate of 10% per day. For example, if your essay is given a mark of 70% and it is four days late it will receive a mark of 30%.

SCENE WORK

When students are assigned group work the responsibility to arrange and participate in rehearsals rests with the students in the group. This is an expectation regarding professional conduct and participation in the course. Preparation is a contributing evaluative component for the assignment.

Any student who repeatedly is late 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 and all performance texts must be approved by the instructor **PRIOR** to the start of the allotted rehearsal period.

SPECTATORSHIP

Students are required to purchase tickets to three selected professional performances as per the course schedule. Attendance at these performances is **mandatory**. However, given the uncertain status of live performance events and student access to them these performances may be adjusted later with adequate notice to arrange participation. The 2021/22 mandatory performances are:

- Production #1: The War Being Waged by Darla Contois at Prairie Theater Exchange. Live and Online. Nov. 3-Dec.12, 2021. <https://www.ptc.mb.ca/performances/the-war-being-waged>
- Production #2: Orlando by Sarah Ruhl at Manitoba Theatre Centre. Nov. 25-Dec. 18, 2021. <https://royalmtc.ca/Current-Season/Mainstage-Playbill.aspx>
- Production #3: Everybody by Branden Jacob-Jenkins. University of Winnipeg Production. Feb. 15-20, 2022.

Performances will be discussed in class as well as addressed in the in-class tests. Students are responsible for booking and attending the play well **BEFORE** the due date for the class discussion.

DRESS REQUIREMENT

All apparel must allow for ease of movement

PERFORMANCE GRADING CRITERIA

The list below is a summary of key considerations which regularly arise when qualified adjudicators evaluate performance work. At various stages of training, some of these considerations may be weighted above others.

1. Are you playing action, i.e. is your character doing something to the other character(s)?
2. Is your character interacting impulsively with the other character(s) moment to moment?
3. Is your character reacting with a point of view and an attitude?
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, stepping in and out of character for didacticism, massive variety, ease of breaking the fourth wall, etc)
6. Is there sufficient commitment to the action and circumstances to make the scene believable and emotional as opposed to merely intellectual?
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?
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?
15. IS the actor using their body to carry the action of the scene?

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.

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 delay in delivery, or changing institutional strictures and/or provincial guidelines within which we offer courses for the coming year.

FALL TERM

*Note all Readings are due on the Tuesday of each week

Date	Class Activity	Deadline
Sept. 7 & 9	Course Introduction Role of the Actor	
Sept. 14 & 16	Warm-up techniques Improvisation Intro to Content-less Scenes	Read Smith Excerpts (Course Pack)
Sept. 21 & 23	Content-less Scenes Breath and Physical Response	Read Lauzon Chapter (Course Pack)
Sept. 28	Content-less Scene Workshops	Read Stanley Article (Course Pack)
No Class on Sept. 30th The National Day of Truth and Reconciliation		
Oct. 5 & 7	<i>Everybody</i> Discussion and Analysis Content-less Scene workshops	QUIZ #1 Oct. 5th on <i>Everybody</i> by Branden Jacob-Jenkins
Reading Break Oct. 11-17, 2021. No classes this week		
Oct. 19 & 21	Content-less Scenes Dress Rehearsals/Notes	Dress Rehearsals for Content-less Scenes
Oct. 26 & 28	Performance/Debrief of Content-less Scenes	Performance of Content-less Scenes
Nov. 2 & 4	Concord Floral Discussion and Analysis Connecting to impulse	Quiz #2 Nov. 2nd on Concord Floral
Nov. 9	Analysing Text and Action	Read Ball Excerpt (Course Back)

****No Class on Nov. 11th Remembrance Day****

Nov. 16 & 18	Playing Action and Test Review	
Nov. 23 & 25	Introduction to Solo Performance Project	TEST #1 on Nov. 23
Nov. 30 & Dec. 2	Acting and Reacting Development of Solo Performance Project	
Dec. 7 & 8	Discussion of The War Being Waged Term Debrief	Watch the War Being Waged by Darla Contois

Students will be asked to schedule the end of term interviews

WINTER TERM

*Note all Readings are due on the Tuesday of each week

Date	Class Activity	Deadline
Jan. 6	Discussion of Orlando	Watch Orlando by Sara Ruhl
Jan. 11 & 13	Workshop Solo Performance Project	Read Manossa Chapter (Course Pack)
Jan. 18 & 20	Text work and blocking Solo Project	Read TEAM Excerpt (Course Pack)
Jan. 25 & 27	Dress Rehearsals for Solo Performance	Dress Rehearsals Solo Performance
Feb. 1 & 3	Solo Performance Performances	Solo Performance Presentations
Feb. 8 & 10	Strength of Indian Women Discussion Scene selection workshop	Quiz #3 on Feb. 8th on Strength of Indian Women by Vera Manuel
Feb. 16th Final Date to withdraw without Academic Penalty		
Feb. 15 & 17	Introduction to Scene Work	Read Pettiford-Wates Chapter (Course Pack)
Reading Break Feb. 20-26, 2022. No classes this week		
Mar. 1 & 3	Discussion of Everybody Performance Scene Work Workshop Acting and Reaction	Watch Everybody by Jacob- Jenkins at Uwinipeg Read Bruder et al Excerpt (Course Pack)

Mar. 8 & 10	Scene Work and Test Review	Read Suzuki Excerpt (Course Pack)
Mar. 15 & 17	Test and Scene Work workshops	Test #2 on Mar. 15th
Mar. 22 & 24	Dress Rehearsals and Note Sessions for Scenes	Dress Rehearsal for Scenes
Mar. 29 & 31	Scene Presentations	Scene Presentations
Apr. 5	Course Debrief	Acting Process Papers Due

Students will be asked to schedule the end of term interviews

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. 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.

HOWEVER, this will be an unusual and unpredictable year so some latitude will be afforded.

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 if a class is scheduled on-line, there will be physical work required.** 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** to 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 learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

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

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

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

KNOW YOUR RIGHTS

Human Rights and Diversity

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

Sexual Violence Resources on Campus

From the UW Human Rights & Diversity website:

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

Disclosing is telling a member of the UW Community that you have experienced sexual violence. This could be someone you trust or feel comfortable with, like a professor, coach, another staff person, or a member of the Sexual Violence Response Team (**SVRT**). A disclosure can be made in order to receive support, accommodation, or to be connected to other resources. The Sexual Violence Response Team (**SVRT**) is a small team of specially trained, well-situated staff that coordinates and organizes services for survivors in a confidential manner. For example, if you personally do not feel comfortable talking to your professors about extensions or deferring work, they would be able to arrange changes for you without telling the professor why you need accommodation.

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

Reporting is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of

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

You can contact the HRDO by phone at 204-988-7508 or by email at hrdo@uwinnipeg.ca

You can report online here » (https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv)

STUDENT PARTICIPATION POLICY & COURSE CONTENT (non-perf)

Theatre & Film are communal art forms 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, meetings or shoots both within and outside of class times; and, in short, 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.

PUBLIC HEALTH COVID CONSIDERATIONS

In the current changing health situation, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

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

"THE REAL THING" LECTURE SERIES

During the FW terms, the Department of Theatre and Film presents a series of lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. and are open to all students. The speakers will specifically address issues related to “the business of the business.”

Pending health guidelines, lectures are planned to be in-person in the Theatre on the following dates:

October 6, 2021

November 10, 2021

January 19, 2022

March 2, 2022

Guests will be confirmed shortly.

MANDATORY ATTENDANCE FOR HONOURS STUDENTS: Beginning in January, attendance at **EVERY** lecture is mandatory for ALL Honours students in Theatre (that is, anyone taking 4000-level courses in any area), as well as students in THFM-3110 Screen Acting, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.

All students are encouraged to attend these fun and informative lectures. Please see our department website in the Fall for information.

ORIENTATION ASSEMBLY

WEDNESDAY, SEPTEMBER 15 at 12:30 pm we will 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.

ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND! 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. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at **@tafsauw**.

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 to the public until further notice. Students, Faculty and Staff must use specific access points to buildings and provide identification upon entry.

Information about access for students can be found at <https://www.uwinnipeg.ca/covid-19/on-campus-learning-faq.html>.

NOTE: It is **MANDATORY** that anyone entering the building and attending classes, labs or rehearsals in the building carry an ID card/student card to verify their vaccination status and that 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.

SECURITY PHONE (General, non-emergency, Safe Walk and Safe Ride): 204-786-9272
SECURITY EMERGENCY NUMBER: 204-786-6666

The Asper Centre for Theatre and Film is equipped with an emergency-only phone to contact Security immediately in the main lobby by the House Management Office. This can be used in an emergency situation to directly connect with the UW Security Services.

Students are encouraged to visit the UW Security Services webpage at <https://www.uwinnipeg.ca/security/index.html> for complete information about campus security and emergency procedures.

RECORDING ON-LINE CLASSES

The instructor of an on-line class may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor.

Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.

ELECTRONIC COURSE OUTLINE ADDENDA

Department Website: <https://theatre.uwinnipeg.ca> or <https://film.uwinnipeg.ca>

Please refer to the website for department information, but particularly regarding:

Fire and Safety Information for ACTF: Students must check our website and review the *Fire Safety Instructions in the Asper Centre for Theatre and Film* and *Access Card/Building Use Policy* at <https://www.uwinnipeg.ca/theatre-film/student-resources/loves-labours-lost-production-schedule.html>.

Room Bookings for Class Assignment Work: We expect students will be allowed to book rehearsal room space FOR CLASS-RELATED WORK ONLY. Please see our website links to *Room Booking Instructions* and electronic *Online Room Booking Form* found on our department website at <https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>. Please read and note all instructions carefully. Room booking availability is subject to change according to public health and university policies.

GENERAL NOTES

- **Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2021-22 year here:** <https://www.uwinnipeg.ca/covid-19/index.html>
- **Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current environment of quickly-changing circumstances.**
- **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 webmail (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean. ***Students are reminded that they have a responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***
- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work or examinations without penalty. A list of religious holidays can be found in the 2021-22 Undergraduate Academic Calendar, <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

Regulations, Policies, and Academic Integrity

Students are encouraged to familiarize themselves with the “Regulations and Policies” found in the University Academic Calendar at: <https://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Particular attention should be given to subsections 8 (“Student Discipline”), 9 (“Senate Appeals”), and 10 (“Grade Appeals”). Please emphasize the importance of maintaining academic integrity, and to 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>.

Respectful Learning Environment

Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used. Behaviour, communication, or acts that are inconsistent with a number of UW policies (e.g. Respectful Working and Learning Environment Policy <https://www.uwinnipeg.ca/respect/respect-policy.html>, Acceptable Use of Information Technology Policy <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>.

Copyright and Intellectual Property

Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides,

presentations, lectures, and notes on the board. Students found to be in violation of an instructor's intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy (https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf).

Research Ethics

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <http://www.uwinnipeg.ca/research/human-ethics.html>

Privacy

Students are reminded of their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), especially if Zoom is being used for remote teaching (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>).

VOLUNTARY WITHDRAWAL DATES

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

- **FALL TERM COURSES:** November 16, 2021 for Fall courses which begin in September 2021 and end in December 2021
- **FALL/WINTER TERM COURSES:** February 16, 2022 for Fall/Winter courses which begin in September 2021 and end in April 2022
- **WINTER TERM COURSES:** March 16, 2022 for Winter courses which begin in January 2022 and end in April 2022

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.