

**THFM-2101-002 & THFM-2101L-071
ACTING THEORY & PRACTICE**

We acknowledge 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 2021/22

Class: Tues/Thurs 11:30- 12:20

Lab: Tues/Thurs 12: 30-1:45

Room: 0T19

Instructor: **FALL** Heidi Malazdrewich

Office: 4T08

Office Hours: WF 12-2pm

Phone: (204) 786-9489

Email: h.malazdrewich@uwinnipeg.ca

Instructor: **WINTER** Dr. Dennis Gupa

Office: 4T07

Office Hours: WF 12-2PM

Phone: (778) 636 3144

Email: d.gupa@uwinnipeg.ca

COURSE DESCRIPTION

This course is designed to provide students with both theoretical knowledge and practical working experience of the major movements of contemporary acting and actor training, and to develop student competence in the practical application of these principles. The course will also explore major approaches to acting as applicable to a variety of theatrical styles and aesthetics, both historic and current.

The focus of the Fall Term will be on theories and methods of actor development through a study of devised creation and actor training techniques. In the Winter Term, the course will engage selected performance styles drawn from Asian and Southeast Asian Theatre (e.g. physical theatre, chant, puppetry, etc.) to introduce students from non-Western theatrical performance conventions. During this term, the students will gain skills in intercultural performance practice within their intercultural encounters and experiences. Classes will consist of lectures, discussions, extensive exercises, workshops with invited guests, and student presentations preceded by group seminars.

Labs will emphasize practical study and will also include exercises and discussions which connect theoretical to the practical components of the course. As a course requirement, to support self-evaluation, and be referenced in individual meetings with the instructor, the student will keep a journal. It will be the basis of a self-reflective essay assignment.

REQUIRED TEXTS: Reference for assigned readings; practical work and presentations.**Fall:**

These readings are all available via the class Nexus page 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 may be assigned as necessary.

Bogart, Anne and Tina Landau. *The Viewpoints Book*. Theater Communications Group, New York, 2005, pp. 3-20.

Favel, Floyd. "Waskawewin", *Topoi*. vol. 24, 2005, pp. 113-115.

Greyeyes, Carol. "Making Our Own Bundle: Philosophical Reflections on Indigenous Theatre Education", *Performing Turtle Island: Indigenous Theatre on the World Stage*, University of Regina, 2019, pp. 51-71.

Kaufman et al. *Moment Work Tectonic Theater Project's Process of Devising Theatre*, Vintage Books, New York, 2018, pp.3-24.

Truscott, Cristal Chanelle, "SoulWork", *Black Acting Methods Critical Approaches*, eds. Sharrell D. Luckett and Tia M Shaffer, Routledge, London, 2016, pp. 37-50.

Suzuki, Tadashi. "On Acting", *Culture is the Body*. Trans. Kameron H. Steele. Theatre Communications Group. 2015. (pp. 31-61)

Winter:

Bobis, Merlinda. *Re-inventing the epic: notes on adapting the traditional genre*. Australasian Drama Studies; St Lucia, Qld. Vol. 25, (Oct 1, 1994), pp. 117

Bharata Muni, *The Nāṭyaśāstra: a treatise on ancient Indian dramaturgy and histrionics*. Translated by Manomohan Ghosh, Royal Asiatic Society of Bengal, Calcutta, pp. 118-147.

Gunawardana, A.J. Theatre in Asia: An Introduction. *The Drama Review: TDR*, Spring, 1971, Vol. 15, No. 2, Theatre in Asia (Spring, 1971), pp. 47-62.

Haryana, Sutrisno. *House of Shadows: Wayang Kulit Puppet Theatre of Indonesia*

Mnouchkine, Ariane. "Help!"

Reference:

Students may be responsible for finding their own scene and monologue material. Both the Library and the university bookstore carry a selection of scene and monologue anthologies. As well, a number of scripts are available for loan from the Departmental Script Library; see Melinda Tallin (3T03, 204-786-9955) for details.

MARK BREAKDOWN**Fall Term**

Participation (Lab)	5%
Solo Performance (Lab) (Nov. 30 & Dec. 2nd)	15%
Devised Piece (Lab) (Nov. 2)	15%
Reflective Essay/ Journal (Dec. 7)	15%
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Subtotal	50%

MARK BREAKDOWN**Winter Term**

Participation (Lab)	10%
Performance Ethnography (Reflective Visual & Written Essay)*	10%
Solo Performance (Lab) (Feb. 15 & 17)	15%
Group Performance (Lab) (Mar. 29 & 31)	15%
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Subtotal	50%

TOTAL **100%**

**See due dates on the Tentative Schedules on pp. 8-9*

LATE ASSIGNMENTS

Assignments will **NOT** be accepted after the due date. Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted in class or at the Department Office (3T03), **stamped w/ due date** and placed in the professor's mailbox.

Should a student be absent (unexcused) on the day of a final performance, the student will receive **0%** for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

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%.

Should a student be absent (unexcused) on the day of a final performance, the student will receive 0% for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

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 and d.gupa@uwinnipeg.ca by 11:59 pm 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.

CONVERSION SCALE

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

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

Work not submitted will be graded as 0%.

DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

F Failing.

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

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a **MINIMUM** of 4-5 hours per week. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately.

TENTATIVE SCHEDULE/FALL (subject to change)

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 structures and/or provincial guidelines within which we offer courses for the coming year.

*Nor For Fall Sessions: All Readings are due on the Tuesday of each week

FALL**Week 1 (Sept. 7 & 9)**

Activity: Course Introduction
Establishing Ways of Working

Week 2 (Sept. 14 & 16)

Activity: Warm-up technique and collaborative process investigation

Week 3 (Sept. 21 & 23)

Activity: Listening and Responding in creation and performance
Reading: Greyeyes

Week 4 (Sept. 28)

Activity: Space and Story
Reading: Kauffman et al

****No Class on Sept. 30 The National Day for Truth and Reconciliation****Week 5 (Oct. 5 & 7)**

Activity: Group Devised Piece Development Work and Movement Inquiry
Reading: Truscott

Week 6 Reading Break Oct. 11th-17th**Week 7 (Oct. 19 & 21)**

Activity: Group Devised Piece Workshops
Reading: Bogart & Landau

Week 8 (Oct. 26 & 28)

Activity: Group Devised Piece Dress Rehearsal and Note Workshop Sessions

Week 9 (Nov. 2 & 4)

Activity: Group Devised Piece Final Presentations (Nov. 2nd) and debrief (Nov. 4th)

Week 10 (Nov. 9)

Activity: Solo Performance Development Work
Reading: Favel

***** No Class on Nov. 11—Remembrance Day****Week 11 (Nov. 16 & 18)**

Activity: Solo Performances Workshops
Reading: Suzuki

Week 12 (Nov. 23 & 25)

Activity: Solo Performance Dress Rehearsals and Note Workshops Sessions

Week 13 (Nov. 30 & Dec. 2)

Activity: Solo Performance Final Presentations

Week 14 (Dec. 7 & 8—Make up Classes for The National Day for Truth and Reconciliation and Remembrance Day) (Reflective Essay Due)

Activity: Term Debrief

SCHEDULE AND READINGS FOR WINTER**WEEK 1 (JAN. 11)**

Activity: Course Introduction and Discussion of Course Requirements
 Discussion 1: “*What theatre can do?*”
Reading: “Help!” by Ariane Mnouchkine’s
 (https://world-theatre-day.org/pdfs/WTDMnouchkine_2005.pdf)

WEEK 2 (JAN. 13)

Activity: Course Introduction and Discussion of Course Requirements

WEEK 3 (JAN. 18 & 20)

Activity: *Stillness: Noh Theatre*
Lecture on Noh Theatre
 Dr. Amparo “Jina” Umali
 Center for International Studies, University of the Philippines
 Theatre Director, *UPCIS Bunraku* & Noh Ensemble

Workshop on Noh Acting Techniques

Suri-Ashi (Sliding Feet), Kamae (Body Position and Posture), & Kata (Stylized Movement)

Diana Malahay Aguila
Theatre and Film Actor

Reading:

Gunawardana, A.J. Theatre in Asia: An Introduction. The Drama Review: TDR, Spring, 1971, Vol. 15, No. 2, Theatre in Asia (Spring, 1971), pp. 47-62
(Available at the UW Online Library)

(Videos Reference) Noh : the classical theatre of Japan

Larry McMullen(Director)Akira Matsui(Performer)Michigan East Lansing, MI : Michigan State University, 1980.
eVideo 1980
<https://video-alexanderstreet.com.uwinnipeg.idm.oclc.org/watch/noh-classical-theater-of-japan>
(Available at the UW Online Library)

Acting techniques of the Noh Theatre of Japan

Larry McMullen(Director)Akira Matsui(Teacher)Michigan East Lansing, MI : Michigan State University, 1980.
eVideo 1980
<https://video-alexanderstreet.com.uwinnipeg.idm.oclc.org/watch/acting-techniques-of-the-noh-theater-of-japan/cite?context=channel:theatre>
(Available at the UW Online Library)

WEEK 4 (JAN. 25 & 27)**Activity:*****Vitality: Indonesian Theatre***

Lecture and Workshop on traditional Indonesian performance styles
Focus on Wayang Puppetry (Shadow Puppetry of Indonesia)

Reading:

Haryana, Sutrisno. *House of Shadows: Wayang Kulit Puppet Theatre of Indonesia (Essay comes from Dr. Hartana's)*

WEEK 5 (FEB. 8 & 10)**Activity:*****Interiority: Philippine Theatre***

Lecture and Workshop on traditional Philippine performance styles
Bobis, Merlinda. Re-inventing the epic: notes on adapting the traditional genre, 1994. Australasian Drama Studies; St Lucia, Qld. Vol. 25.

Reading:**WEEK 6 (FEB. 15 & 17)****Activity:*****Transformations and Inter-weavings: Solo***

Intercultural Dramaturgical Sessions and Solo Performance
Conceptualization

Week 7 (Feb. 20-26) Reading Break**WEEK 8 (MAR. 1 & 3)****Activity:****Due on the 3rd: 1st Performance Ethnography and Performances**

Solo Performance Rehearsals and Solo Performances

WEEK 9 (MAR. 8 & 10)**Activity:*****Transformations and Inter-weavings: Ensemble***

Intercultural Dramaturgical Sessions

Ensemble Work

WEEK 10 (MAR. 15 & 17)**Activity:**

Ensemble Work

WEEK 11 (MAR. 22 & 24)**Activity:**

Dress Rehearsals

WEEK 12 (MAR. 29 & 31)**Activity:**

Final Performances

WEEK 13 (APR. 5)**Activity:****(2nd Performance Ethnography Due on Apr. 5)**

Post-performance discussion

Talk: A Life in Theatre/About Me: Cameron Grant (Actor at The Shaw Festival)

<https://www.cameronmgrant.com/home.htm>**PRODUCTION REQUIREMENT**

In some years, students in THFM-2101 would be required to assist in a production capacity on one of the major departmental shows. Due to the nature of the productions in 2021-22, the ATAP Production Requirement is waived for the 2021-22 year, but volunteering is still encouraged! Contact the Melinda at the Department office, m.tallin@uwinnipeg.ca, if you're interested in volunteering.

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. 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.

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 **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)

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.
- 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.
- 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.