

THFM-3101-001 (6 credit hours)

ACTING III: GENERAL

Fall/Winter, 2021-2022

MWF 10:30 to 12:20

Plus public exercise (performance & rehearsal)

Classes will begin in-person on September 8th

Location: 2T05

Instructor: Hope McIntyre

Office: 4T05

Phone: 786-9957

E-mail: h.mcintyre@uwinnipeg.ca*

Office Hours: By Appointment

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

This course will take place in the territories of the Anishinaabeg, Cree, Dakota, Dene, Métis, and Oji-Cree Nations. The University of Winnipeg sits in Treaty 1 territory, the ancestral and traditional homeland of Anishinaabe peoples and the Birthplace of the Métis Nation.

COURSE DESCRIPTION

This course applies the major theories on the art of acting to problems of style in a workshop setting. It also introduces approaches to understanding and meeting the demands of a script.

It is intended to further develop the work of THFM-2101 Acting Theory and Practice and endeavours to help the actor reveal and develop their unique expression. Students will engage in improvisation, dramaturgical research and traditional text analysis to encourage a full-range of physical and emotional expression. Students will undertake a detailed and practical examination of the actor's intellectual, sensual, emotional, and imaginative resources as they apply to the development of character, scene work, and a staged production.

Topics to be covered include:

- improvisation
- scene work
- script analysis
- developing character arc or progression
- bringing truth to the work
- using the environment
- harnessing imagination to enrich the performance
- embodying the character and the scene
- working with the director/fellow actors
- understanding process and protocol
- experiencing a script from page to stage
- developing the creative self and your individual artistry as a storyteller.

During both terms students will be required to take part in continuous, ongoing exercises and rehearsals with classmates outside of class time. This requirement will involve a minimum of four hours per week. Preparatory work outside of class and rehearsal will be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor.

Classes will consist of lectures, group discussions, practical exercises, projects, and workshop sessions focusing on application. The course begins with students reviewing the fundamentals of the art and craft of the performer. From there more advanced concepts will be used to challenge the student and their technique as an actor. Application of what is being learned will occur with solo work and scenes in the first term. Second term will begin with detailed character and script analysis work, then shift to a focus on preparing for the public exercise.

Students will be required to keep a continuing rehearsal journal for the duration of the course to track their own progress and discovery.

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

TEXTS

Letters to a young artist by Anna Deavere Smith

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

Lighting the Way: An Anthology of Short Plays About the Climate Crisis edited by Chantal Bilodeau

Additional readings and videos will be available on Nexus

Recommended

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

Black Acting Methods Sharrell D. Lockett and Tia M. Shaffer

Performing Indigeneity ed by Yvette Nolan and Ric Knowles

The Intent to Live: Achieving Your True Potential as an Actor by Larry Moss

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

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

MARK DISTRIBUTION OVERVIEW

Practical Work, First Quarter Vocal Masque (September 24) 5% Contentless Scene (October 22) 10%	15%
Scripted Scene (November 29) Pass/Fail – Rehearsal with Instructor Pass/Fail – First Pass Pass/Fail – Peer Evaluation	20%
Practical Work, Third Quarter Research Project (January 12) 5% Painting Project (February 16) 10%	15%
Practical Work, Fourth Quarter (Public Exercise) Script Analysis/Character Assignment 5% Rehearsal Process 10% Performance 10%	25%
Journal / Reading responses (December 6 & April 8)	10%
Final Paper	5%
Participation and In-Class work	10%
TOTAL	100%

Work will be presented in-person and print copies of assignments should be submitted during class time.

FINAL PROJECT

The Final Project will involve a public presentation. All students must be available for some additional evening rehearsals and rehearsals scheduled outside of normal class time. These rehearsals are compulsory, but specifics will be agreed upon by the entire class in advance.

EVALUATION CRITERIA

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

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

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

Scripted Scene: Evaluation will include:

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

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

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

Public Exercise: Practical work in the Final Quarter involves the preparation for, the rehearsal of, and the presentation of a chosen play. The evaluation of the work will take into account the student's application of effective rehearsal technique, their script analysis work, and the execution of a successful performance. The full rehearsal and performance period will be taken into account, not just the performance in the Public Exercise itself.

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

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

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

- overall effectiveness of performance
- continued clarity of text in performance
- growth in front of the audience
- maintenance of performance integrity
- professionalism
- risk-taking/diving into situation/relationship in front of an audience
- use of body and voice with tactical specificity/range/extremity in front of an audience
- clarity, urgency and specificity of pursuit of objective
- embracing obstacles
- continuing to maintain a moment to moment responsiveness despite repetition.

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

Research Project: Based on the chosen script for the Public Exercise, students will be assigned a research-based project to better understand the world of the play, the playwright, and any related historical materials. Evaluation will be based on demonstration of work, research rigour, imaginative presentation of material, and application of text analysis technique.

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

Journal/Reading Responses: A class journal will be required with a weekly reflection on what is being studied, experienced, and observed. The journal should track knowledge and experience that is acquired in class, in rehearsals, during performances, and any knowledge gained outside of class that has bearing on creative work. The entries should be of a reflective nature regarding classroom exercises, technical assignments, focused answers to specific questions, play/scene analysis, and observed discoveries about theatre, performance, and personal growth. You also need to document your rehearsals and scene work that is being done outside of the classroom. This journal will be used in discussions in class and with the instructor; it will be submitted at the end of first term and at the end of second term. Evaluation will be based on consistent processing of class work and

responses to the main concepts being explored. In addition, students will be asked to respond to assigned readings to note discoveries, questions, confusion or even counterpoints that challenge the readings.

CONVERSION SCALE

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

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

Work not submitted will be graded as 0%

DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

F Failing.

LATE ASSIGNMENTS

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

Work not submitted will be graded as 0.

PROTOCOL

Professional conduct is expected at all times. The instructor will work with students if frequent absenteeism or lateness becomes disruptive and explore solutions if the challenges are due to external circumstances. However, failure to meet reasonable standards of responsible behaviour in relation to classmates and instructors will not be tolerated.

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

If required by health and safety protocol and any on-line delivery must be offered, the following will apply:

- Recordings of on-line classes will only be made if students are absent with cause and will therefore miss an important lesson. In this case the recording will be limited to the pinning of the instructor's video and not include other students without their express permission. Recording will be retained until the end of the academic year. Students who are concerned about recording, can also choose to turn off their camera.
- Students may submit pre-recorded assignments if there are barriers to presenting their work live. These recordings will be used for evaluation purposes and shared with the rest of the class for group feedback in the same way as a live performance would be. In addition, recording may be done of performance assignments and retained in case of grade appeal. All such performance recordings will be kept by the instructor for one year and only shown in case of appeal.
- No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.

SCHEDULE

The first day of class is September 8, 2021. Last class will be held on April 6, 2022. Reading weeks are October 10-16 and February 20-26.

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

February 16, 2022 is the voluntary withdrawal date for fall/winter courses. If you are contemplating withdrawal for any reason please speak with the instructor in case there is assistance that can be offered to resolve concerns.

When it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform you via your UWinnipeg email. Students have the responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the University and/or their course instructors.

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.

DRESS REQUIREMENT

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

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Even while working on-line, there will be physical work required. Ideally the student will have space to move while on-line and be dressed to move. If there are limitations due to the student's remote environment, adjustments will be made with the instructor in advance.

When working in the studios, outdoor footwear must be removed before entering the studio. Please observe the following guidelines:

- Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)
- No low-rise pants, overly baggy pants or street shoes or hats
- T-shirts or leotards (a fair bit of time may be spent on the ground so low-cut tops are a bad idea)
- Bare feet/dance shoes are both acceptable
- Hair should be tied back
- No jewelry that might interfere with movement or create a safety hazard
- No chewing gum

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) (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 **@tfsauw**.

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 a emergency-only phone to contact Security immediately, located in the main lobby by the House Management. 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.