

THFM-3401-001 / HIST-3190-001 (3 credit hours)

THEATRE HISTORY III

Fall 2021
T/Th 2:30-3:45 (Live via Zoom)
Virtual office hours by appointment

Professor: Jessica Riley
Pronouns: she/her
j.riley@uwinnipeg.ca

This course is run virtually in Treaty One territory, the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and the birthplace and homeland of the Métis Nation. As a settler, Professor Riley acknowledges the harms inflicted upon Indigenous people and the land, both historically and in the present, and affirms her solemn duty and intent to contribute meaningfully to reconciliation and to building relations grounded in mutual respect.

COURSE DESCRIPTION

This course covers selected developments in the history of theatre since 1850. Through a combination of recorded lectures, synchronous and asynchronous discussions, weekly assigned reading, and written assignments, students will have opportunities to:

- Examine selected periods and traditions in the history of theatre, including: European avant-garde theatre; Chinese opera in diaspora; performance traditions in the United States, with emphasis on African American contributions; twentieth century political theatre in Europe and the Americas; post-colonial and intercultural theory in relation to theatre in Europe, Africa, Asia, South America, and North America; and theatre history in Canada.
- Track major developments and issues in key areas of theatre (e.g. acting, audiences, scenography, playwriting, theatre architecture).
- Identify and evaluate the contributions of prominent figures in theatre history.
- Think critically about how theatre means in different historical and cultural contexts, asking: who and what is represented on stage? by and for whom? and for what purpose(s)?
- Engage with different critical approaches to the study of theatre as an art form and as a product of a specific historical and cultural contexts.
- Hone analytical, research, writing, and communication skills.

Please note that the **reading for this course is demanding**. Students will need to manage their time accordingly. Consistent, thoughtful, and *prepared* participation in the course is expected.

COURSE DELIVERY

This course will be delivered through a combination of synchronous and asynchronous instruction, administered through Zoom and the course website on Nexus. Students will require reliable access to the Internet. We will meet together as a group on **Tuesdays and Thursdays from 2:30-3:45 pm**, via Zoom, for a combination of brief lectures and synchronous activities. These meetings will be recorded for asynchronous access. Recorded classes will be available to course members only, via Nexus, until the end of the term. Students may choose to turn off personal cameras during

recording. Students will have 48 hours to asynchronously contribute to online discussion threads and/or to complete activities arising from synchronous classes.

A NOTE RE. 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.

All emails to Professor Riley must be sent to the following email address: j.riley@uwinnipeg.ca. Professor Riley will aim to respond within 24 hours. Please note that Professor Riley does **not** regularly check Nexus mail.

REQUIRED TEXTS

The Norton Anthology of Drama, Third Edition, Volume 2. Editors: J. Gainor, S. Garner, M. Puchner. Available for purchase through the U of W bookstore. If you haven't already, get your copy **today**.

Please note that **additional required reading will be posted to Nexus**.

GRADING

Participation	10%
Scholarly Essay Analysis (various dates).....	15%
Major Research Assignment (due December 9)	25%
Final Take Home Exam (Date TBD).....	20%
Play Responses (various dates; 9 x 3.33%)	30%

TOTAL	<u>100%</u>

PARTICIPATION

The following criteria will be considered in determining participation grades:

Preparation: Was the student prepared for online discussion? Evidence will include verbal and/or written contributions that are specific, thoughtful, and grounded in relevant detail from readings.

Quality of contributions to discussion: Were the student's verbal and/or written comments and questions relevant? Did the student respect others, listen well, and respond constructively?

Consistency: Did the student regularly contribute to verbal and/or written online discussion throughout the term?

SCHOLARLY ESSAY ANALYSIS

This assignment requires students to evaluate and respond to one of **six** scholarly essays dealing with plays or historical areas we study this term. Dates for this assignment will vary. Students will be assigned to a specific date and article in the first week of the course. Detailed assignment instructions will be posted on Nexus. Scholarly Essay Analyses are to be submitted **via email** to j.riley@uwinnipeg.ca in **advance of class discussion** (i.e. **before 2:30**) on the due date. Responses submitted after class begins **will not be accepted**. In such cases, a grade of 0% will be assigned.

MAJOR RESEARCH ASSIGNMENT

A detailed description of the options and expectations for the Major Research Assignment will be posted to Nexus early in the term. Except in cases where alternate arrangements are made with Professor Riley, the Major Research Assignment is due **by midnight on Thursday, December 9**. Unexcused late submissions of the Major Research Assignment will incur a penalty of 2% per calendar day. Major Research Assignments not submitted will be graded as 0%.

FINAL TAKE HOME EXAM

Due to the online delivery of this course, the final **exam** will be administered **asynchronously** (i.e. as **“take-home” exam**). Students will be asked to demonstrate their understanding of core concepts introduced in lectures, discussions, and assigned readings over the term. Because the exam will be **open book, a high degree of specificity and detail will be expected**. Students are expected to complete the exam **independently**. Sharing answers and/or discussing the exam with classmates in advance of the submission deadline will constitute academic misconduct. Date and time TBA.

PLAY RESPONSES

For each play we read, students will write a short, formal written response (worth 3.33% of the final grade). Detailed instructions will be posted on Nexus. Play Responses are to be submitted **via email** to j.riley@uwinnipeg.ca **in advance of class discussion** (i.e. **before** 2:30). Responses submitted after class begins will not be accepted. In such cases, a grade of 0% will be assigned.

COURSE SCHEDULE (subject to change)**DATE** **TOPIC**

Sept 7: Introduction to the Course

Sept 9: Late Nineteenth Century European Theatre: Some Contexts

ASSIGNED READING: Norton Anthology Introduction opening section pp. 1-3; and “Romanticism and Melodrama 1800-1880” pp. 54-57 (read up to “Theatre in the United States 1800-1900”); “Modern Theatre, 1880-1945” pp. 59-62 (read up to “Theatre and the Avant-Garde”); and “Reading Drama, Imagining Theatre” pp. 81-84

Sept 14: Henrik Ibsen’s *A Doll’s House* (1879)

ASSIGNED READING: *A Doll’s House* (incl. Intro) in Norton pp. 150-203

PLAY RESPONSE 1 DUE BEFORE CLASS BEGINS

Sept 16: Rachilde’s *The Crystal Spider* (1894) + European Avant-Garde “isms”

ASSIGNED READING: *The Crystal Spider* (incl. Intro), pp. 312-22, accessible on Nexus; “Theatre and the Avant-Garde” in Norton pp. 62-63; and additional, brief avant-garde documents, accessible on Nexus.

PLAY RESPONSE 2 DUE BEFORE CLASS BEGINS

Sept 21: Alfred Jarry's *Ubu The King* (1896)

ASSIGNED READING: *Ubu The King* (incl. Intro) in Norton pp. 309-344

PLAY RESPONSE 3 DUE BEFORE CLASS BEGINS

Sept 23: Scholarly Essay: Postlewait's "Cultural histories: the case of Alfred Jarry's *Ubu Roi*"

ASSIGNED READING: "Cultural histories: the case of Alfred Jarry's *Ubu Roi*" by Thomas Postlewait, accessible on Nexus

SCHOLARLY ESSAY ANALYSIS 1 is DUE BEFORE CLASS BEGINS

Sept 28: Political and Post-War European Theatre + Bertolt Brecht's *The Good Woman of Setzuan* (1938-40)

ASSIGNED READING: "Political Theatre: Brecht" through "Postwar British Theatre" in Norton pp. 63-72 (read up to "Postwar American Theatre"); *The Good Woman of Setzuan* (incl. Intro) in Norton pp. 664-722

PLAY RESPONSE 4 DUE BEFORE CLASS BEGINS

Sept 30: **National Day of Truth and Reconciliation NO CLASS TODAY**

Oct 5: Continued Discussion of Brecht and Political Theatre

ASSIGNED READING: Selected excerpts from *Twentieth Century Theatre: A Sourcebook*, accessible on Nexus.

Oct 7: Scholarly Essay: Bharucha's "A Collision of Cultures"

ASSIGNED READING: "A Collision of Cultures: Some Western Interpretations and Uses of the Indian Theatre" by Rustom Bharucha, accessible on Nexus

SCHOLARLY ESSAY ANALYSIS 2 is DUE BEFORE CLASS BEGINS

*****Oct 10-16 READING WEEK*****

Oct 19: Scholarly Essay: Lei's "The Production and Consumption of Chinese Theatre in Nineteenth-Century California"

ASSIGNED READING: "The Production and Consumption of Chinese Theatre in Nineteenth-Century California" by Daphne Lei, accessible on Nexus

SCHOLARLY ESSAY ANALYSIS 3 is DUE BEFORE CLASS BEGINS

Oct 21: Scholarly Essay: Schweitzer's "Patriotic Acts of Consumption"

ASSIGNED READING: "Patriotic Acts of Consumption: Lucile (Lady Duff Gordon) and the Vaudeville Fashion Show Craze" by Marlis Schweitzer, accessible on Nexus

SCHOLARLY ESSAY ANALYSIS 4 is DUE BEFORE CLASS BEGINS

Oct 26: African American Contributions to Theatre History: An Introduction

ASSIGNED READING: "Theatre in the United States 1800-1900" and "African American Theatre" in Norton pp. 57-59 and "Two Afro-American Contributions to Dramatic Form" by Eleanor Traylor, accessible on Nexus

Oct 28: Lorraine Hansberry's *A Raisin in the Sun* (1959)

ASSIGNED READING: *A Raisin in the Sun* (incl. Intro) in Norton pp. 1005-1073

PLAY RESPONSE 5 DUE BEFORE CLASS BEGINS

Nov 2: George C. Wolfe's *The Colored Museum* (1986)

ASSIGNED READING: *The Colored Museum* (incl. Intro), accessible on Nexus

PLAY RESPONSE 6 DUE BEFORE CLASS BEGINS

Nov 4: Twentieth Century African American Theatre: Continued Discussion

ASSIGNED READING: August Wilson's "The Ground on Which I Stand" (1996) in Norton pp. 1437-1449; and "We See You White American Theatre," accessible on Nexus

Nov 9: Wole Soyinka's *Death and the King's Horsemen* (1975)

ASSIGNED READING: "Contemporary Theatre" in Norton pp.74-80; and *Death and the King's Horsemen* (incl. Intro) in Norton pp. 1126-1176

PLAY RESPONSE 7 DUE BEFORE CLASS BEGINS

Nov. 11: Grupo Cultural Yuyachkani's *Adiós Ayacucho* (1990)

ASSIGNED READING: *Adiós Ayacucho* (incl. Intro) pp. 291-300, accessible under ReserveReadings on Nexus

PLAY RESPONSE 8 DUE BEFORE CLASS BEGINS

Nov 16: Scholarly Essay: Taylor's "Memory as Cultural Practice"

ASSIGNED READING: "Memory as Cultural Practice: Mestizaje, Hybridity, Transculturation" by Diana Taylor, accessible under ReserveReadings on Nexus

SCHOLARLY ESSAY ANALYSIS 5 is DUE BEFORE CLASS BEGINS

***November 16 is the final date to withdraw from this course without academic penalty**

Nov 18: Theatre History in Colonial Canada: Introduction

NO ASSIGNED READING

Nov 23: Scholarly Essay: Davis-Fisch's "Complicated Feelings"

ASSIGNED READING: "Complicated Feelings: *Tecumseh* as Literary Land Claim" by Heather Davis-Fisch, accessible under ReserveReadings on Nexus

SCHOLARLY ESSAY ANALYSIS 6 is DUE BEFORE CLASS BEGINS

Nov 25: Twentieth Century Theatre Histories in Canada

ASSIGNED READING: "Canadian Theatre in the 30s: A New Kind of Arts Organization" by Toby Gordon Ryan; "Creeping Towards a Culture" by Don Rubin; "Trends in Canadian Theatre" by Tom Hendry; The Gaspé Manifesto; and excerpt from *Henrik Ibsen on the Necessity of Producing Norwegian Drama* by John Palmer; all accessible on Nexus.

Nov 30: Daniel David Moses' *Almighty Voice and His Wife* (1991)

ASSIGNED READING: *Almighty Voice and His Wife* (incl. Intro) in Norton 1569-1603

PLAY RESPONSE 9 DUE BEFORE CLASS BEGINS

Dec 2: Final Class: Term Review*

NO ASSIGNED READING

Major Research Assignment due in ONE WEEK: Thursday December 9 by MIDNIGHT

***Please note that although Wednesday, December 8 is designated as a make-up day for September 30, we will not be holding a class that day. December 2 will be our final class.**

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%.

STUDENT PARTICIPATION POLICY & COURSE CONTENT

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.

COURSE CONTENT NOTE

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the 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>)

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.**
- 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.