

**THFM 1001-002 (6 credit hours)**  
**INTRODUCTION TO THEATRE: PERFORMANCE**

Fall/Winter - 2022-23  
Tu/Th 11:30 am - 12:45 pm  
IN PERSON  
2T15

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Office Hours: by email appointment

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### COURSE DESCRIPTION

This is an introductory class designed both for students who have no previous acting, performance, or arts class experience, as well as for students who have had a fair amount of acting experience and are interested in honing their work in pursuit of a career in acting. While the focus is on performance, this course will introduce you to the broader spectrum of the theatre as an art form - examining the interrelationship between various roles that are required to make a piece of theatre - featuring guest lecturers in Production and Design. Students will be introduced to a small sample of dramatic contemporary plays: *Strength of Indian Women* by Vera Manuel; *The Secret in the Wings* by Mary Zimmerman and *A Nanking Winter* by Marjorie Chan. The understanding of these plays and other class readings will be evaluated through brief written quizzes.

As the focus of this course is on performance - through participation in improvisation, physical storytelling, script analysis, monologues and scene work - students will understand the idea of simply working from yourself, "action-based acting" (how one person is trying to change/affect another person in a scene), and how to read a scene or monologue to figure out what your character might want from that situation. The class is designed to discover tangible and concrete acting ideas and techniques that will generate dramatic action in a circumstance that is believable and feel exceedingly comfortable while doing it.

The **Fall Term** is based on four elements of performance: 1. Listening, 2. Observing, 3. Responding and 4. Speaking. In two separate units, unit one (i) will focus on the basics of Listening and Observing through a series of mini improvisational exercises and scenes. Unit two (ii) will carry over and progress towards the use of Responding and Speaking, again, through improvised presentations and short scenes. The **Winter Term** is based on the fundamentals of the Artistic Process for the Performer. Utilizing the four elements learned in the Fall Term, students will build and develop an artistic process through text found in unit three (iii) monologue analysis and unit four (iv) scene analysis. Progress will be measured through rehearsal, preparation, presentation and participation. **Students are required to bring a notebook and pencil to all classes and rehearsals.**

### SCENE WORK AND REHEARSALS

It is important to note that while this class is intentionally designed to be as un-intimidating and accessible as possible, the class does require a great deal of outside work, approx 1-2 hours a week of out-of-class practice and rehearsal time. Over the course of the academic year, students will be required to attend two (2) professional productions (etc)...

Mandatory "one-on-one" interviews will be held in the exam period at the end of each term. Failure to attend will be counted as an absence and marks will be deducted as per the attendance policy. Alternate arrangements will be made for students hoping to leave town before either of these dates; speak to the professor about your specific situation well in advance.

Class communication will take place via email. Students are encouraged to regularly check their **@uwinnipeg.ca** email accounts for information and updates from the University.

### TEXTS

**Required Text:**

- “Strength of Indian Women” by Vera Manuel
- “The Secret in the Wings” by Mary Zimmerman
- “A Nanking Winter” by Marjorie Chan. AVAILABLE ON-LINE THROUGH LIBRARY
- “REFRACTIONS: Scenes” edited by Yvette Nolan; Donna-Michelle St. Bernard.

**Text Books**

- In lieu of the textbook a package of readings has been compiled.

For 2022/23 the readings are below. Unless otherwise noted, the selections are being prepared through the Library Reserves team and will be made available digitally on Nexus.

1. Bond, Laura. TEAM for Actors: A Holistic Approach to Embodied Acting. CreateSpace Independent Publishing Platform. 2012. (pp. 1-9; 13-23; 111-114; 128-129)
2. Bruder, Melissa. The Practical Handbook for the Actor. Vintage. 1986. (pp. 13-39)
3. Lauzon, Jani. “The Search for Spiritual Transformation in Contemporary Theatre Practice”, Performing Indigeneity. eds. Yvette Nolan and Ric Knowles. Playwrights Canada Press. 2016. (pp. 87-97)
4. Smith, Anna Deavere Smith. Letters to a Young Artist. Anchor Books. 2006. (pp. 3-6 & 140-141)
5. Stanley, Sarah Garton. “Failure Points”, Canadian Theatre Review, Volume 150, Spring 2012. (pp. 100-102) AVAILABLE ON-LINE THROUGH LIBRARY
6. Pettiford-Wates, Tawnya. “Ritual Poetic Drama within the African Continuum: The journey from Shakespeare to Shange”, Black Acting Methods. Routledge. 2017. (pp 106-122 & 213-218) AVAILABLE AS E-BOOK THROUGH LIBRARY

**ASSIGNMENTS: A GENERAL OVERVIEW**

- **Performance**      There are four performance assignments in INTRO TO THEATRE: PERFORMANCE 002. In the fall term: Performance (i): Listening, Observing (Oct 4 & 6), and Performance (ii): Responding, Speaking (Nov 29 & Dec 1) In the winter term: Performance (iii): Monologue (Feb 14 & 16), and Performance (iv): Scene (Mar 28 & 30). The material for this scene will be chosen from the textbook “Refractions: Scenes”
- **Written**            Each student will submit **5 personal response essays** - three (one from each) of the required plays and two (one from each) of the guest lecturers. Maximum 2-page paper will be due by 11:30am on the day of the deadline to be read and shared in class.  
  
Students will also prepare a **written analysis** of their Monologue and Scene. The analysis process will be based on the methods addressed in class and in the readings. Due Dates: Feb 14 (Monologue), Mar 28 (Scene).  
  
Each student will also submit an **Artistic Process Paper** on their Scene. This paper is a reflection on the experience of applying technique, rehearsing and performing in reflection of all 4 performance projects. Due Date: March 30, 2023.
- **Tests**                There will be two (2) tests during the year to evaluate students’ understanding of the material covered. These will focus on comprehension of class, opinion and content and the readings from TEAM for Actors: A Holistic Approach to Embodied Acting, The Practical Handbook for the Actor, and Letters to a Young Artist. Dates: Nov 22 and Mar 21

## MARK DISTRIBUTION

**Fall**

|     |  |
|-----|--|
| 5%  | Performance (i): Listening, Observing  |
| 10% | Performance (ii): Responding, Speaking   |
| P/F | Performance (ii): Responding, Speaking: rehearsal with Instructor or TA (prepared, rehearsed, collaborative) |
| 5%  | Fall Test  |
| 6%  | Three (3) Personal Response Essays - 2% for each, submitted on time  |

**26% Total Fall Marks****Winter**

|     |   |
|-----|---|
| 15% | Performance (iii): Monologue  |
| P/F | Monologue: First Pass (prepared, rehearsed, off-book)                                     |
| P/F | Monologue: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book) |
| 20% | Performance (iv): Scene   |
| P/F | Monologue: First Pass (prepared, rehearsed, off-book)                                     |
| P/F | Monologue: Rehearsal with Instructor or TA (prepared, rehearsed, collaborative, off-book) |
| P/F | Scene Peer Evaluation   |
| 5%  | Monologue Analysis  |
| 5%  | Winter Test   |
| 4%  | Two (2) Personal Response Essays - 2% for each, submitted on time                         |
| 10% | Scene Analysis  |
| 15% | Artistic Process Paper  |

**74% Total Winter Marks****Total Fall and Winter Marks = 100%**

*Regarding Pass/Fail (P/F): A number of the performance assignments include a pass/fail component. This component is a necessary part of the process. If the student fails this component it will result in a 10% reduction in the final grade for the assignment.*

### CLASS PARTICIPATION

Class participation includes:

- preparation; line-learning
- meeting outlined deadlines for class activities
- committed participation in class activities and discussions\*

\*There is no penalty for shyness.

### LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations (including technological emergencies).

Papers 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. **N.B. It is the student's responsibility to retain a photocopy or virtual copy of ALL assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.**

Should a student be absent (unexcused) on the day of an assigned 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.

### 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. Outdoor footwear must be removed before entering the studio. In any given class you may find yourself rolling and crawling on the floor, jumping, running, flapping your arms and so on. Please observe the following guidelines:

Pants must allow freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)

No street shoes or hats

Bare feet/dance shoes – socks are a hazard because they are slippery

Long hair tied back

No jewelry (esp. rings, necklaces and long earrings)

No chewing gum

### 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.**

**COURSE SCHEDULE**

(Subject to Change)

| Date             |       | Class Activity   | Deadline   |
|------------------|-------|--|--|
| <b>September</b> | Tu 6  | <ul style="list-style-type: none"> <li>● Warm-up, introductions, review course outline, attend to class administration, <b>select Class Rep</b></li> <li>● Discussion: What is Performance?</li> <li>● Discussion: What is an Artist?</li> <li>● <b>Assign play reading/personal response (1): <i>Strength of Indian Women</i>, due Tu Oct 4</b></li> <li>● Assign Course Pack Readings</li> </ul> |  |
|                  | Th 8  | <ul style="list-style-type: none"> <li>● Discuss the power of listening</li> <li>● Exercises - Listen with the body</li> </ul>   | Devere Smith excerpt <b><i>letters to a young artist</i></b> (course pack)         |
|                  | Tu 13 | <ul style="list-style-type: none"> <li>● Discuss the power of observation</li> <li>● Exercises - Observe with the body</li> </ul>  |  |
|                  | Th 15 | <ul style="list-style-type: none"> <li>● Exercises - Listen and Observe with the body</li> </ul>   |  |
|                  | Tu 20 | <ul style="list-style-type: none"> <li>● Exercises - Listen and Observe with the body</li> <li>● <b>Assign Performance (i): Listening, Observing (Oct 4 &amp; 6) with practice rounds Sep 22, 27, 29</b></li> </ul>  | Lauzon, Jani<br><b><i>Search for Spiritual Transformation...</i></b> (course pack) |
|                  | Th 22 | <ul style="list-style-type: none"> <li>● Practice <b>Performance (i): Listening, Observing</b></li> </ul>  |  |
|                  | Tu 27 | <ul style="list-style-type: none"> <li>● Practice <b>Performance (i): Listening, Observing</b></li> </ul>  |  |
|                  | Th 29 | <ul style="list-style-type: none"> <li>● Practice <b>Performance (i): Listening, Observing</b></li> <li>● <b>Reminder play reading (1) due Oct 4</b></li> </ul>  |  |
| <b>October</b>   | Tu 4  | <ul style="list-style-type: none"> <li>● <i>Strength of Woman</i> share, discuss, analyze</li> </ul>   | Personal Response due:<br><b><i>Strength of Indian Women</i></b>                   |
|                  | Th 6  | <ul style="list-style-type: none"> <li>● <i>Strength of Woman</i> share, discuss and analyze</li> <li>● <b>Assign play reading (2): <i>a nanking winter</i>, due Th Oct 27</b></li> </ul>  | Personal Response due:<br><b><i>Strength of Indian Women</i></b>                   |

| <b>MID TERM READING WEEK OCT 9 - 15</b> |       |  |  |  |
|---|-------|--|--|--|
| <b>October con't</b>                    | Tu 18 | <ul style="list-style-type: none"> <li>● Present <b>Performance (i):</b> Listening, Observing;</li> </ul>  | Pettiford-Wates excerpt <b><i>Black Acting Methods</i></b> (course pack) |  |
|   | Th 20 | <ul style="list-style-type: none"> <li>● Present <b>Performance (i):</b> Listening, Observing;</li> </ul>  |  |  |
|   | Tu 25 | <ul style="list-style-type: none"> <li>● <b>Assign Performance (ii): Respond and Speak (Nov 29 &amp; Dec 1)</b></li> <li>● Discuss the power of responding</li> <li>● Exercises - Respond with the body</li> </ul> |  |  |
|   | Th 27 | <ul style="list-style-type: none"> <li>● Discuss the power of speaking</li> <li>● Exercises - Speak with the body</li> <li>● <b>Reminder play reading/personal response (2) due Nov 1</b></li> </ul>               |  |  |
| <b>November</b>                         | Tu 1  | <ul style="list-style-type: none"> <li>● <i>A nanking winter</i> share, discuss and analyze</li> <li>● Exercises - Respond and Speak</li> </ul>  | Personal Response due: <b><i>a nanking winter</i></b>                    |  |
|   | Th 3  | <ul style="list-style-type: none"> <li>● <i>A nanking winter</i> share, discuss and analyze</li> <li>● Exercises - Respond and Speak</li> </ul>  | Personal Response due: <b><i>a nanking winter</i></b>                    |  |
|   | Tu 8  | <ul style="list-style-type: none"> <li>● Exercises - Respond and Speak</li> </ul>  |  |  |
|   | Th 10 | <ul style="list-style-type: none"> <li>● Practice <b>Performance (ii): Responding, Speaking</b></li> </ul>   |  |  |
|   | Tu 15 | <ul style="list-style-type: none"> <li>● Practice <b>Performance (ii): Responding, Speaking</b></li> </ul>   |  |  |
|   | Th 17 | <p style="text-align: center;"><b>ONLINE*</b></p> <ul style="list-style-type: none"> <li>● <b>Design Lecture</b></li> <li>● <b>REMINDER: Fall Test next Tuesday Nov 22</b></li> </ul>                              | Guest Speaker: Design Instructor, A. Parboosingh                         |  |
|   |       |  |  |  |
|   | Tu 22 | <b>Fall Test</b>   | <b>Fall Test</b><br>Personal Response due                                |  |
|   | Th 24 | <ul style="list-style-type: none"> <li>● Practice <b>Performance (ii): Responding, Speaking</b></li> </ul>   |  |  |
|   | Tu 29 | <ul style="list-style-type: none"> <li>● Present <b>Performance (ii)</b></li> </ul>  |  |  |

|   |       |  |  |
|---|-------|--|--|
| <b>December</b>                                   | Th 1  | <ul style="list-style-type: none"> <li>● Present <b>Performance (ii)</b></li> <li>● Debrief Term</li> <li>● What's to come: Artistic Process for the Performer; Text: Monologues, Scenes</li> </ul>  | 1:1 Interviews<br><br>Monologue choices from "REFRACTIONS: Scenes" |
| <b>LECTURES END DEC 5</b>                         |       |  |  |
| <b>WINTER HOLIDAYS. NO CLASSES DEC 23 - JAN 2</b> |       |  |  |
| <b>January</b>                                    | Th 5  | <ul style="list-style-type: none"> <li>● Approve monologues</li> <li>● Introduce Artistic Process for the Performer</li> <li>● Discuss: What is an artistic process?</li> <li>● Introduce Monologue Analysis</li> <li>● <b>Assign Performance (iii) Monologue off-book by Jan 31</b></li> <li>● <b>Assign Play Reading <i>The Secret in the Wings</i> due Feb 2</b></li> </ul> | Monologue choices from "REFRACTIONS: Scenes"                       |
|   | Tu 10 | <ul style="list-style-type: none"> <li>● Discuss Monologue Character/Physicalization</li> <li>● Exercises - monologue, character</li> </ul>  | Bond excerpt <b><i>TEAM for actors</i></b> (course pack)           |
|   | Th 12 | <ul style="list-style-type: none"> <li>● Discuss importance of action and story</li> <li>● Exercises - monologue, action / story</li> </ul>  |  |
|   | Tu 17 | <ul style="list-style-type: none"> <li>● Discuss importance of intention and beats</li> <li>● Exercises - monologues, intention</li> </ul>   | Bond excerpt <b><i>TEAM for actors</i></b> (course pack)           |
|   | Th 19 | <ul style="list-style-type: none"> <li>● Performance (iii) Develop Artistic Process through Monologue</li> <li>● Apply Character Analysis to monologue</li> </ul>  |  |
|   | Tu 24 | <ul style="list-style-type: none"> <li>● Apply Action / Objective Analysis to monologue</li> </ul>   |  |
|   | Th 26 | <ul style="list-style-type: none"> <li>● Apply Beats to monologue</li> <li>● Rehearse Monologues with Notes</li> </ul>   |  |
|   | Tu 31 | <ul style="list-style-type: none"> <li>● Rehearse Monologues with Notes</li> </ul>   |  |
| <b>February</b>                                   | Tu 2  | <ul style="list-style-type: none"> <li>● <i>The Secret</i> share, discuss and analyze</li> </ul>   | Personal Response due: <b><i>The Secret in the Wings</i></b>       |
|   | Th 7  | <ul style="list-style-type: none"> <li>● <i>The Secret</i> share, discuss and analyze</li> </ul>   | Personal Response due: <b><i>The Secret in the Wings</i></b>       |
|   | Tu 14 | <ul style="list-style-type: none"> <li>● <b>Monologue Presentations</b></li> </ul>   | **Voluntary Withdrawal Deadline**                                  |



|   |       |  |  |
|---|-------|--|--|
|   | Th 16 | <ul style="list-style-type: none"> <li>● Assign Paper due Apr 30</li> <li>● Assign Performance (iv) Artistic Process through a Scene due Mar 28</li> <li>● Assign off book scene Mar 14</li> </ul> | Bruder, Melissa excerpts <i>The Practical Handbook</i> (course pack) |
| <b>WINTER TERM READING WEEK FEB 19 - 25</b> |       |  |  |
| <b>February Con't</b>                       | Tu 28 | <ul style="list-style-type: none"> <li>● Action work on Scenes</li> <li>● Beat work on scenes</li> </ul>   | Garton-Stanley excerpt <i>Failure Points</i> (course pack)           |
| <b>March</b>                                | Th 2  | <ul style="list-style-type: none"> <li>● Action work on Scenes</li> <li>● Beat work on scenes</li> </ul>   |  |
|   | Tu 7  | ● Production Lecture   | <b>Guest Speaker: Production Instructor, A. Frost</b>                |
|   | Th 9  | ● Exercises - Respond and Speak  | Personal Response due  |
|   | Tu 14 | ● Rehearse Scene   |  |
|   | Th 16 | ● <b>Reminder: Winter Test Tue Mar 21</b>  |  |
|   | Tu 21 | <b>Winter Test</b>   | <b>Winter Test</b>   |
|   | Th 16 | ● Rehearse Scenes with notes   |  |
|   | Tu 21 | ● Rehearse Scenes with notes   |  |
|   | Th 23 | ● Rehearse Scenes with notes   |  |
|   | Tu 28 |  | Final Scene  |
|   | Th 30 | <ul style="list-style-type: none"> <li>● 1:1 Interviews</li> <li>● Last Class - Debrief Year</li> </ul>  | Final Scene<br>Artistic Process Paper due                            |
| <b>LECTURES END APR 4</b>                   |       |  |  |
| <b>WINTER TERM EVALUATIONS APR 10 - 21</b>  |       |  |  |

### **ATTENDANCE AND LATENESS for first-year Performance classes**

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at classes (whether in person or online) and at out-of-class rehearsals are of the utmost importance. The following will apply:

- **Attendance and punctuality will be recorded at the beginning of every class.**
- Unexcused absences from lectures, labs, or out-of-class rehearsals will be penalized at a rate of 1% per instance.
- Unexcused lateness for lectures, labs, or out-of-class rehearsals will be penalized at a rate of .5% per instance.
- After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course.
- After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.
- Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence.
- After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

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. 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. In the event an occasional class is scheduled online, there will still be physical work required. If there are limitations due to the student's remote environment, adjustments should be made with the instructor in advance.
- 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/get-support.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](mailto: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 CONSIDERATIONS**

Should public health and university regulations require it, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

### **HEALTH AND ACCESSIBILITY SERVICES**

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

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

### **"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of 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."

Lectures will take place in-person in the Theatre, Wednesday 12:30 – 13:20, on the following dates:

October 5, 2022

November 9, 2022

January 18, 2023

March 1<sup>st</sup>, 2023

Guests will be confirmed shortly.

**MANDATORY ATTENDANCE FOR HONOURS STUDENTS:** 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, and THFM-3801 Production II.

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 14 at 12:30 pm we will hold an Orientation Assembly in the Theatre** 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!

### **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**; other events have included **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 find out more at TAFSA's meetings, held every second Monday from 12:30-13:20 pm. It's a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSAs Instagram account at [@tafsauw](#) or email them at [tafsa.uw@hotmail.com](mailto:tafsa.uw@hotmail.com).

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 6 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building (students, faculty and community renters) **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes must have a UW ID card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

**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 for complete information about campus security and emergency procedures: <https://www.uwinnipeg.ca/security/index.html>

**ONLINE CLASSES:**

Instructors whose mode of delivery includes Zoom or a similar platform will clarify expectations for appropriate remote classroom behaviour or decorum (e.g., being on time, muting/unmuting, raising hand, reacting, etc.), and make appropriate allowances in order to respect the privacy of students (e.g., clarifying need to have video on/off).

**Performance classes online:** No eating, chewing gum, or wearing a mask during on-line work.

**RECORDING ON-LINE CLASSES**

Should a class be held online, the instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

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

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

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

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

**ELECTRONIC COURSE OUTLINE ADDENDA**

**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 \(https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures-2020.pdf\)](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures-2020.pdf) and [Access Card/Building Use Policy \(https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html\)](https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html).

**Room Bookings for Class Assignment Work:** Students may book rehearsal room space class-related work or outside projects. Priority will be given to class assignment work. 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 2022-23 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 regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- 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 video/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 2022-23 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://www.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 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.

Important information is outlined in the 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 could be considered non- academic misconduct. See the Respectful Working and Learning Environment Policy (<https://www.uwinnipeg.ca/respect/respect-policy.html>) and Acceptable Use of Information Technology Policy (<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>). More detailed information is outlined in the 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](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 <https://www.uwinnipeg.ca/research/ethics/index.html>

### **Privacy**

Students should be 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, without academic penalty:

**NOVEMBER 16, 2022 FOR FALL TERM COURSES** which begin in September 2022 and end in December 2022  
**FEBRUARY 14, 2023 FOR FALL/WINTER TERM COURSES** which begin in September 2022 and end in April 2023  
**MARCH 14, 2023 FOR WINTER COURSES** which begin in January 2023 and end in April 2023

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.**

**CAMPUS CLOSURE DATES**

The dates the University is closed for holidays, irrespective of campus closure related to COVID-19 or other public directives:

September 5 (Labour Day)

September 30 (Truth and Reconciliation Day)

October 10 (Thanksgiving Day)

November 11 (Remembrance Day)

December 23, 2022 through January 2, 2023

February 20 (Louis Riel Day)

April 07 (Good Friday)