

**THFM-1001-001 (6 credit hours)**  
**Introduction to Theatre: Performance**

Fall/Winter 2024/2025  
Location: Room OT09  
Time: Mondays, 8:30 – 11:20 AM

Instructor: Tom Soares  
Email: to.soares@uwinnipeg.ca  
Office: 4T06  
Office Hours: Mondays, 11:30am  
-12:20pm & by appointment

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

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**Course Description**

This course is designed as an introduction to the basic concepts of contemporary theatre with an emphasis on the art and craft of the performer. While the focus is on the development of acting techniques, lectures, readings, and practical work also introduce students to the broader context of theatre. The course explores areas of improvisation, movement, and role preparation through workshops and class presentations. Students are evaluated on both written and performance assignments.

Studio work in the Fall Term will focus on listening and responding through a non-competitive improvisational approach and on playing action through the body. Students' progress will be evaluated through two performance presentations: an improvised open scene and the rehearsal and performance of multiple interpretations of a shared scene. The Winter Term will expand on this improvisational approach and provide additional tools to embody character, action, and to respond to a partner. These skills will be evaluated through two more performance presentations: a monologue and a modern or contemporary scene. In-class work will also focus on script analysis, technique development, and rehearsal skills. **Students are required to bring a notebook and pencil to all classes and rehearsals.**

Over the academic year, students must attend two professional productions and one department production. Attending these three evenings at the theatre is a course requirement (the productions are listed below). Students will be evaluated on their comprehension and analytical skills of these productions by writing a short Performance Critique for each production (one in the Fall Term and two in the Winter Term). Students will be assessed on lecture material through two term tests. Students' understanding of the actor's process and basic character research will be evaluated through an essay on their final scene at the end of the Winter Term.

Mandatory "one-on-one" interviews will be held in the exam period at the end of each term where students will receive their final performance and participation grades and feedback. 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 instructor about your specific situation well in advance.

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

**Course Objectives** (*what we're doing*):

- To increase self-awareness, awareness of others, and awareness of environment.
- To develop moment-to-moment awareness and freedom of impulse and emotion.
- To develop a way of working that enables you to bring yourself fully to the craft.
- To stimulate and explore the imagination.
- To gain, through practical experience, a basic understanding of the craft of acting.
- To become more skillful at reading, watching and writing about plays from an actor's point of view.

**Learning Outcome** (*outcomes of what we're doing*):

- Demonstrate ability to critically observe both self and others from a physical and behavioral level.
- Demonstrate an understanding of objective and action both physically and intellectually.
- Demonstrate through in class exploration, discussion, tests, and outside of class written assignments the ability to think critically and creatively, to examine life and literature through the lens of an actor.
- Demonstrate ability to generate a dramatic action in a given circumstance in such a way that an audience believes it.

**Required Texts** (to be purchased, available through the campus bookstore)

- *Forward* by Chantal Bilodeau
- *Kamloopa* by Kim Senklip Harvey

**Required Readings** (to be found on Nexus or in links below):

- *A Doll's House*, by Henrik Ibsen (Library e-book)  
<https://uwinnipeg.on.worldcat.org/oclc/968098978>
- 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)
- Smith, Anna Deavere. *Letters to a Young Artist*. Anchor Books. 2006. (pp. 3-6 & 140-141)
- Stanley, Sarah Garton. "Failure Points", *Canadian Theatre Review*, Volume 150, Spring 2012. (pp. 100-102)  
<https://uwinnipeg.on.worldcat.org/oclc/5183784127>
- 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)  
<https://uwinnipeg.on.worldcat.org/oclc/974508336>

**Required Production Attendance:**

Note that productions at the Royal Manitoba Theatre Centre (RMTTC) have tickets available for \$20 when you click "Theatre Under 30" on their website.

*The Recipe*

RMTTC

Nov 6-16, 2024

Note that this production goes on until the 23<sup>rd</sup> but will have to be seen within the dates listed above to accommodate our class schedule.

*Forward*

U of W production

Feb 11-15, 2024

*King James*

RMTTC

March 5-15

Note that this production goes on until the 22<sup>nd</sup> but will have to be seen within the dates listed above to accommodate our class schedule.

**MARK BREAKDOWN** (by assignment type)**Performance Assignments:**

Open Scene	5%
Open Scene - Off-book	P/F
Shared Scene	10%
Shared Scene - First Pass & Off-book	P/F
Monologue Presentation	10%
Monologue - First Pass & Off-book	P/F
Monologue - Out of Class Coaching	P/F
Scene Presentation	15%
Scene – First Pass & Off-book	P/F
Scene – Out of Class Coaching	P/F
Class Participation - Fall	5%
Class Participation - Winter	5%

P/F stands for Pass/Fail and is discussed below.

**Written**

Monologue Analysis	8%
Scene Analysis	10%
Performance Critiques (1, 2 & 3 @ 3.33% each)	10%
Fall Term Test	5%
Winter Term Test	5%
Actor's Process and Character Paper	12%

**TOTAL            100%**

**ASSIGNMENTS** (by term & date)**Fall Term**

Open Scene - Off-book	Oct 7, 2024
Open Scene Presentation	Oct 28, 2024
Shared Scene - First Pass & Off-book	Nov 18, 2024
Performance Critique 1	Nov 18, 2024
Fall Term Test	Nov 25, 2024
Shared Scene	Dec 4, 2024
Class Participation - Fall	accumulative throughout the term

**Winter Term**

Monologue - First Pass & Off-book	Jan 20, 2025
Monologue - Out of Class Coaching	commences the week of Jan 27, 2025
Monologue Analysis	Feb 3, 2025
Monologue Presentation	Feb 10, 2025
Performance Critique 2	Feb 24, 2025
Scene – First Pass & Off-book	March 3, 2025
Scene – Out of Class Coaching	commences March 13, 2025
Performance Critique 3	March 17, 2025
Winter Term Test	March 24, 2025
Scene Analysis	March 26, 2025
Scene Presentation	March 31, 2025
Class Participation - Winter	accumulative throughout the term
Actor's Process and Character Paper	April 4, 2025 (after classes have ended)

A permitted or necessary change in mode of delivery may require adjustments to important aspects of course outlines, like class schedule and the number, nature, and weighting of assignments and/or exams.

All written assignments must be submitted in PDF form to [to.soares@uwinnipeg.ca](mailto:to.soares@uwinnipeg.ca) by the due date listed prior to the commencement of class.

Grades and feedback of mid-term performance assignments for the Open Scene (Fall) and Monologue (Winter), including Pass/Fail components, as well as grades for all written assignments submitted as PDFs will be sent to students via email. The two term tests will be handed back to students with grades in class. Grades for Class Participation – Fall, and the Shared Scene, (at the end of Fall Term) as well as for Class Participation – Winter, and the final Scene (at the end of the Winter Term), will be discussed in the mandatory end-of-term meetings.

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

Please note that withdrawing before the VW date does not necessarily result in a fee refund. The Voluntary Withdrawal date is February 14<sup>th</sup>, 2025. I encourage students who are considering withdrawing to reach out to me prior to doing so in the case that I may be able to help.

*Regarding **Pass/Fail (P/F)**:* All Pass/Fail components represent a portion of work that is to be done as part of a larger graded assignment. This is in place to ensure class productivity as a whole, so that students make regular progress, and so that students experience and understand the importance of the work as a process. In the Fall Term there is one Pass/Fail component connected to the Open Scene and one to the Shared Scene. In the Winter Term there are two Pass/Fail components connected to the Monologue Presentation and another two connected to the Scene Presentation. Failing one component will result in a **10% reduction** in your grade for that assignment. Failing two components will result in a **20% reduction** in your grade for that assignment. For example, if you received a 75% on an assignment and failed two components, you would receive a grade of 55% for that assignment.

## **DETAILS OF COURSE ASSIGNMENTS** (additional detail will be provided)

### **Performance**

**Open Scene Presentation:** In the first half of the Fall Term students will be paired with a classmate to work on an open or neutral scene. The goal here is to apply the improvisational lessons and tools covered in class to date. Note the Off-Book requirement mentioned above.

**Shared Scene Presentation:** In the second half of the Fall Term students will be paired with a group of students to work on a shared scene (where others play the same character). The scene will be 4-8 minutes in length. Students may play the scene more than once and will not know which of their peers they will start the scene with. Scene partners may be switched out in the middle of the scene. Scene partners may be switched will not know who they are paired with during the final presentation. The goal here is to expand on the improvisational and impulsive approach covered during the term and to learn to respond to a new version of the character as it arises.

**Monologue Presentation:** In the Winter Term each student is required to prepare and perform a contemporary monologue approximately 2 minutes long. Each student must attend a 30-minute Out of Class Coaching session in preparation for the monologue with the instructor. During this coaching session,

students are expected to be well-prepared and off-book (this is a Pass/fail component). Also note the First-Pass and Off-book requirements listed above.

**Scene Presentation:** In the Winter term, each student will be paired with a classmate to rehearse and present a modern or contemporary scene approximately 8-12 minutes long. Each student must-attend a one-hour Out of Class Coaching session in preparation for the scene with the instructor. During this coaching session, students are expected to be well-prepared and off-book (this is a Pass/fail component). Also note the First-Pass and Off-book requirements listed above.

- **Out of Class Coaching Requirement (Monologue and Scene):** Failure to attend a scheduled coaching session (unexcused) will result in failure for the Out of Class Coaching component. These sessions can be rescheduled (depending on the instructor's availability) but only before the scheduled day with a valid reason (at the instructor's discretion).

#### **EVALUATION CRITERIA FOR PASS/FAIL ELEMENTS:**

**Open Scene - Off-Book:** well prepared, reasonably fluent, present in the scene or exercise with few calls for 'line'.

**First Pass & Off-book (Shared Scene, Monologue and Scene):** reasonably fluent, present in the scene or exercise with few calls for 'line'. Well prepared and rehearsed. A clear and coherent objective and obstacles have been chosen (these can be adjusted). The expectation is that students have put in a noticeable effort prior to the session.

**Out of Class Coaching (Monologue and Scene):** The criteria for First Pass & Off-book still applies. There is an additional expectation of a clear attempt to apply previous notes and lessons (these will be explicit) offered by the Instructor or Teaching Assistant. Perfection is not the goal. Faltering on occasion here will not result in failure but a clear attempt is expected. Students are expected to work collaboratively and with respect.

#### **Written**

**Monologue and Scene Analysis:** This is written work to help the actor in their understanding of their character and which add depth and clarity to their performance. It's done in two parts.

Part 1: An Actor's Score. This is the actor *showing his work* by providing a copy of the script with a stated and workable objective, obstacles, unit marks, beat marks, action tactics, and blocking. These terms will be discussed. The script must be clean and legible.

Part 2: The actor's understanding of the given circumstances and other questions. These are a detailed version of *who, what, where, when* and *why* (motivations) of the scene. A copy of specific questions will be provided.

**Performance Critiques:** Students will provide a critique of the required productions prior to the scheduled discussion of that production (see class schedule for due dates). The details of a theatrical critique will be discussed in class.

**Paper Length:** Approximately 2 - 3 double-spaced pages (500 - 750 words).

**First and Second Term Tests:** Both tests will draw on all lecture/discussion material covered, as well as from all required reading, (including plays), as well as plays viewed that term. The tests will be handwritten and take place during class (see schedule below). Computer or phone use will not be permitted, except in the case of specific academic accommodations.

#### **Actor's Process & Character Paper:**

You will write an in-depth end of term paper on your acting process on your final scene. This will encompass an actor's score, character research and how it informed you, and an analysis of your process and performance.

**Paper Length** (all in 12 pt. font): 5 double-spaced pages (1000-1500 words). This length does not include your Actor's Score.

- **All written assignments other than in-class tests must be typed, double spaced.** Always keep a copy of your work. Referencing Style Guide: MLA. All written work should be submitted as a hardcopy (a PDF is acceptable by email for late assignments or if other arrangements have been made with the instructor).

### **Class Participation**

Six Criteria for Grading Participation—The criteria the instructor considers in assigning participation marks includes the following points:

1. Preparation: Was the student prepared for class, including demonstrating they read the required readings in a timely manner?
2. Quality of the participant's contributions to the discussion: Did the student contribute some relevant remarks about matters arising in the discussion?
3. Nature of the participant's interaction with others: Did the student listen well? Did they encourage others to speak up? Did they ask helpful questions or offer useful follow-up remarks to keep the flow of the conversation polite and relevant?
4. Some negative points: Excessive digressions; verbal or non-verbal hostility, indifference, boredom, ridicule; over-eagerness to contribute (to be discussed); refusal to put any views on the table; Facebooking, texting, emailing, continuously looking to the clock, and the like.
5. Environment conducive to scholarly interactions: The student helped maintain an environment conducive to scholarly interactions (e.g. respecting fellow students, which is important since it is more likely to lead to lively debates and discussions). In other words, students helped generate an environment where all participants felt comfortable and motivated.
6. Attendance: Students should note very, very carefully that in this scheme missing several class sessions will lower one's mark exceedingly. Even if your participation is very good, missing many classes can result in a very low participation mark. This includes field trips.

### **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	below50%	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.**

### TENTATIVE SCHEDULE

Please note that the schedule listed below may be altered to respond to the needs of the class. It's possible some of the subjects listed do not get covered if the instructor believes it's beneficial for the group to spend more time on a topic. While the schedule of topics may be changed, the graded assignment dates and descriptions will not be altered (barring exceptional circumstances) without the permission of the entire class.

The first day of classes at the university is September 3<sup>rd</sup>, 2024, and the last day is April 4<sup>th</sup>, 2025. Evaluation period is Dec 7<sup>th</sup> - 20<sup>th</sup>, 2024 for the Fall Term and April 9<sup>th</sup> -23<sup>rd</sup>, 2025 for the Winter Term.

Reading Week is Oct 14 - 18, 2024 for the Fall Term, and Feb 17 – 22, 2024 for the Winter Term. The university is closed on Monday, September 30<sup>th</sup>, National Truth and Reconciliation Day, Monday, Nov 11<sup>th</sup> for Remembrance Day, and Friday, April 18<sup>th</sup> for Good Friday. Please note the make up classes due to these Monday closures for the Fall Term on Dec 3<sup>rd</sup> and 4<sup>th</sup>.

Students must read the material **PRIOR** to the scheduled class discussion.

#### FALL TERM

Date:	Activity:	Requirements and Other Notes:
Class 1 Sept 9	Course Outlines & Assignment Overview The body as instrument Remembering play	<b>READ Anna Deavere Smith</b> (for next class)
<b>Wednesday Sept 11</b>	<b>THFM Student Orientation</b> <b>Location and Time: ACTF Theatre. 12:20 – 1:20pm</b>	
Class 2 Sept 16	Discuss Deaver Smith reading Basic theatre terminology & theatre superstitions. Listening and responding exercises	<b>READ <i>A Doll's House</i></b> (for next class)  <b>Handout open scenes &amp; assign partners</b>
Class 3 Sept 23	Melodrama and Realism Discuss <i>A Doll's House</i> The well-made play & play structure Dramatic Action 1: Events and Objective Listening and responding exercises	<b>READ Sarah Garton Stanley</b> (for next class)

<b>Monday Sept 30</b>	<b>National Truth and Reconciliation Day – University Closed</b>	
Class 4 Oct 7	Discuss Garten Stanley article Continue and finish <i>A Doll's House</i> Introduce Stanislavski Listening and responding exercises	<b>Open Scenes Off-Book</b>
Oct 14 - 18	<b>Reading Week. No Classes. Monday, Oct 14 - Thanksgiving - University closed.</b>	
Class 5 Oct 21	Design lecture (tentative) Blocking and stage directions Listening and responding exercises	<b>Handout Shared Scene text and assign groups.</b>
Class 6 Oct 28	<b>Open Scene Presentations</b> Improvisational exercises on action	<b>READ Tawnya Pettiford-Wates</b> (for next class)
Class 7 Nov 4	Dramatic Action: Choose an Objective The role of the critic Improvisations on action	
<b>Monday Nov 11</b>	<b>Remembrance Day – University Closed</b>	
<b>Nov 6-16</b>	<b>Watch <i>The Recipe</i> at RMTC</b> (use "Theatre Under 30" to book tickets for \$20)	
Class 8 Nov 18	Discuss plot/events, given circumstances, and character objectives in <i>The Recipe</i> Exercises on action Shared Scene Work	<b>Theatre Critique 1 is due</b> (start of class) <b>Shared Scene – First pass &amp; Off-book</b> <b>Assign monologue selection</b>
Class 9 Nov 25	<b>Term 1 Test</b> (written in class) – all term 1 lecture class content to date, including all texts (plays, assigned reading, articles) and productions. Exercises on action Shared Scene Rehearsal	
Class 10 Dec 2	Exercises on action Shared Scene Rehearsal	
Class 11 Dec 3	Exercises on action Shared Scene Rehearsal	
Class 12 Dec 4	<b>Shared Scene Assignment</b>	<b>Hand in monologue options</b> (to be approved by the instructor over the break) <b>READ Jani Lauzon</b> (for Jan 6)
<b>TBA</b>	<b>One-on-one interviews beginning at 9:30 a.m. in 4T06</b>	

**WINTER TERM**

<b>Date:</b>	<b>Activity:</b>	<b>Requirements and Other Notes:</b>
Class 1 Jan 6	Discuss Lauzon reading Introduction to monologue technique Revisit given circumstances, objective, obstacles Introduce character body	<b>READ <i>Kamloopa</i></b> (for next class)
Class 2 Jan 13	Discuss <i>Kamloopa</i> Monologue Work Revisit units, beats, action as physical Focal points, Keywords Character body	<b>Assign Scene Partners &amp; Selection</b>
Class 3	Monologue Work	<b>Monologue First Pass &amp; Off-book</b>



Jan 20	Playing opposites/contrast Rise/fall and climax Merging character body, physical mannerisms, text, and tactics	
Class 4 Jan 27	Monologue Work	Out of Class Coaching with the Instructor on the Monologue commences this week
Class 5 Feb 3	Monologue Work	<b>Voluntary Withdrawal Date: Feb 14, 2025.</b> <b>Scene Selection Options Due</b> <b>Monologue Analysis Due</b> Out of Class Coaching continues
Class 6 Feb 10	<b>Monologue Presentation</b>	<b>Scene Selections Confirmed</b>
<b>Feb 11 - 15</b>	<b>Watch Forward.</b> Department of Theatre and Film production. Acting III: Honours class and with our Design/Productions students. Asper Centre for Theatre and Film. Book free tickets on the department website.	
<b>*Feb 14*</b>	<b>Last day to withdraw without academic penalty</b>	
<b>Feb 17 - 21</b>	<b>Reading Week. No Classes.</b> <b>Monday, Feb 17 - Louis Riel Day - University Closed</b>	
Class 7 Feb 24	Discuss <i>Forward</i> Production Scene Rehearsal	<b>Production Critique 2 is due (before class).</b>
Class 8 March 3	Production Lecture (tentative) Scene Rehearsal	<b>Scene – First Pass &amp; Off-book 1:</b>
<b>March 5 – 15</b>	<b>Watch <i>King James</i> at RMTTC</b> (use “Theatre Under 30 to book tickets for \$20). Note that the show is on until March 22, but you will need to see it within the dates listed here to get your assignment in by the due date.	
Class 9 March 10	Scene Work	<b>Scene – First Pass &amp; Off-book 2</b> Out of Class Coaching with the Instructor on Scenes commences March 13
Class 10 March 17	Discuss <i>King James</i> Production Scene Work	<b>Production Critique 3 is due (before class).</b> Out of Class Coaching continues
Class 11 March 24	<b>Term 2 Test</b> (written in-class)- All term 2 lecture content to date, including all texts read and seen this term. Scene Work	<b>Scene Analysis is Due Wednesday, March 26<sup>th</sup> by midnight</b> Out of Class Coaching continues
Class 12 March 31	<b>Scene Presentations</b> Term wrap up and questions	
<b>Friday April 4</b>	<b>Actor’s Process and Character Paper is due by midnight. This is after classes have finished (by email).</b>	
<b>TBA</b>	<b>One-on-one interviews beginning at 9:30 a.m. in 4T06</b>	

### Late Assignments

Deadlines for performance-based assignments and in class Tests are non-negotiable, except in emergency situations.

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

Late papers (including the Performance Critique assignments) will be penalized at the rate of a full letter grade per day late (including weekends – you can submit via email). For example, if your essay is given a mark

of 70% and it's 2 days late, you would receive 60%. Late papers will be graded but may not receive feedback. Papers will **NOT** be accepted after **April 11, 2025**.

### **Scene work + Rehearsals**

Due to the performance nature of this work students will be required to take part in ongoing scene rehearsals outside of class. This will require a MINIMUM of 2 – 4 hours per week. If you are unwilling or unable to make this commitment, please reach out to the professor immediately to discuss withdrawal from the course.

Any student who is repeatedly late, misses rehearsals, or fails to rehearse adequately will be asked to withdraw from the course. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes and all performance texts must be approved by the instructor PRIOR to the start of the allotted rehearsal period.

### **Appropriate Clothing**

Always wear comfortable clothing that allows for freedom of movement. 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 + shirts must allow freedom of movement (i.e. yoga, gym, martial arts clothes)
- We will be working in 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

### **Cell Phones, Computers and Smartwatches**

Any electronic device which can distract students can negatively impact the class dynamic or student participation.

- Please turn off cell phone or smartwatch notifications before entering class.
- Computers + tablets are generally not required in class.
- You will be asked to keep phones in your bag (excepting specific academic accommodations or in specific circumstances discussed with the instructor).

### **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 (Performance-Related Classes)**

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**

A permitted or necessary change in mode of delivery may require adjustments to important aspects of course outlines, like class schedule and the number, nature, and weighting of assignments and/or exams.

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 (subject to change):**

- **12:30 pm Wednesday, October 9, 2024**
- **12:30 pm Wednesday, November 6, 2024**
- **12:30 pm Wednesday, January 22, 2025**
- **12:30 pm Wednesday, March 5, 2025**

Guests will be announced prior to each lecture.

***MANDATORY ATTENDANCE FOR SENIOR AND 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-3101 Acting III Advanced Practice, THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II. Sign-in sheets are posted outside the theatre before each lecture.

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

## **ORIENTATION ASSEMBLY**

**WEDNESDAY, SEPTEMBER 11, 2024 12:30 pm – 1:20 pm**

**Our THFM Orientation Assembly in the Theatre** welcomes students to the new term; introduces our new students to faculty and other students; provides information about the department, its various activities and those of its professors, TAFSA, and the UWSA; and delivers 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.

TAFSA offers lively social interaction for U of W students, to ensure their academic career is as fun and memorable as possible! TAFSA aims to provide a safe and welcoming environment where Theatre and Film students can meet and enjoy shared interests. TAFSA's mission is to bring Theatre and Film students together, improve student life and enjoyment, and advocate for students. TAFSA also hosts events where students can network and showcase their skills.

Please find out more at TAFSA's meetings, held every second Monday in the Fall/Winter terms 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 TFSA Instagram account at [@tafsauw](https://www.instagram.com/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 4:00 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.**

When the external ACTF doors are locked, access to the building is through Security using the video intercom at the building entrance to the left of the front door.

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

All interior 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 two phones (one by the House Manager's office in the lobby, one in the basement by the elevator) to contact Security.

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> and to download the UW Safe App: <https://www.uwinnipeg.ca/security/uw-safe-app.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](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 2023-24 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 paper or digital 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 holydays 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 2023-24 Undergraduate Academic Calendar:  
<https://www.uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>
- Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams or during lectures/laboratories are encouraged to contact Accessibility Services (AS) at 204.786.9771 or <https://www.uwinnipeg.ca/accessibility-services/> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.
- Reference to the appropriate items in the Regulations & Policies section of the *Course Calendar*, including Senate appeals and academic misconduct (e.g. plagiarism, cheating) <https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Instructors should become familiar with the procedures for dealing with alleged academic misconduct at <https://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.pdf> and <https://www.uwinnipeg.ca/policies/docs/policies/academic-misconduct-policy.pdf>
- All students, faculty and staff have the right to participate, learn, and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found at <https://www.uwinnipeg.ca/respect/>.
- **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 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. An updated and expanded U of Winnipeg library site outlining principles of Academic Integrity can be found at <https://library.uwinnipeg.ca/use-the-library/help-with-research/academic-integrity.html>.

Important information is outlined in the Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/policies/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.pdf>.

- **Academic Integrity and AI Text-generating Tools.** Students must follow principles of academic integrity (e.g., honesty, respect, fairness, and responsibility) in their use of material obtained through AI text-generating tools (e.g., ChatGPT, Bing, Notion AI). If an instructor prohibits the use of AI tools in a course, students may face an allegation of academic misconduct if using them to do assignments. If AI tools are permitted, students must cite them. According to the MLA (<https://style.mla.org/citing-generative-ai/>), “you should:
  - a. cite a generative AI tool whenever you paraphrase, quote, or incorporate into your own work any content (whether text, image, data, or other) that was created by it
  - b. acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
  - c. take care to vet the secondary sources it cites”

If students aren’t sure whether or not they can use AI tools, they should ask their professors.

- **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/policies/docs/policies/acceptable-use-of-information-technology-policy.pdf>). More detailed information is outlined in the Non-Academic Misconduct Policy and Procedure: <https://www.uwinnipeg.ca/policies/docs/policies/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/policies/docs/procedures/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/basics/copyright-policy.html>
- **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/human-ethics.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>)
- The University of Winnipeg affirms the importance of student mental health and our commitment to providing accessible, culturally appropriate, and effective services for students. Students who are seeking mental health supports are encouraged to reach out to the Wellness Centre at [studentwellness@uwinnipeg.ca](mailto:studentwellness@uwinnipeg.ca) or 204.988.7611. For community-based mental health resources and supports, students are encouraged to dial 2-1-1. This program of United Way is available 24/7 in 150 languages.

### **2024-25 VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for 2024-25, without academic penalty:

- **November 13, 2024** for Fall courses which begin in September 2024 and end in December 2024
- **February 14, 2024** for Fall/Winter courses which begin September 2024 and end in April 2025
- **March 14, 2025** for Winter courses which begin in January 2025 and end in April 2025

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.**

### **2024-25 CAMPUS CLOSURE DATES**

The University is closed for the following holidays:

- September 2 (Labour Day)
- September 30 (Truth and Reconciliation Day)
- October 14 (Thanksgiving Day)
- November 11 (Remembrance Day)
- December 23 through January 1
- February 17 (Louis Riel Day)
- April 18 (Good Friday)

### **2024-25 READING WEEKS**

- Fall mid-term reading week is October 14-18, 2024
- Winter mid-term reading week is February 17-21, 2025

### **THFM DEPARTMENT OFFICE INFORMATION**

3T03 (3<sup>rd</sup> Floor, Asper Centre for Theatre and Film)

Office Manager/Student Advisor: Melinda Tallin

204-786-9955

[m.tallin@uwinnipeg.ca](mailto:m.tallin@uwinnipeg.ca)