

THFM-2101-002 (6 credit hours)

ACTING THEORY AND PRACTICE

Fall/Winter 2024 - 2025
T/TH 11:30AM-1:45PM
Room: OT09

Fall Instructor: Dennis D. Gupa
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Email: d.gupa@uwinnipeg.ca
Office Hours: M/W/F 10:30-noon or
by appointment

This course is taught in Treaty One territory, the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and the birthplace and homeland of the Métis Nation. As a settler of Filipino descent who came from a post colony of Western countries, I am grateful to be given an opportunity to work, live, create theatre, and reflect on how we can build communities together. But I also wish to recognize the violence of the continuing colonization in many Indigenous lands, thus, I aim to reflect the everyday acts of reconciliation and the possibilities of emancipation and solidarity through theatre education, performance, and research.

To learn more about the history and relevance of Land Acknowledgements visit:
<https://www.uwinnipeg.ca/indigenous/land-acknowledgement.html>

COURSE DESCRIPTION

This course is designed to provide students with a theoretical knowledge of select contemporary performance techniques and actor training to develop student competence in the practical application of concepts and principles from these performance forms. Students will explore a range of major 20th and 21st century approaches to acting and performance as applicable to a variety of theatrical styles and aesthetics: both historic and contemporary. Particularly the students will be introduced to global theatre practices that introduce them to critical intercultural and interdisciplinary mode of performance presentations while learning about various acting techniques. The interest of this class in tackling the theory and practice of acting is practical and critical, engaging both Asian and Southeast Asian theatre forms and contemporary Western theatre conventions (e.g. Realism and improvisational theatre). The broader objective is to help the students develop skills in performance and performance making. The Winter term will be an integration of Realistic acting technique with Asian theatre performance convention of acting. Using the principles of realistic theatre, the students integrate stylized Asian theatre performance forms.

The course will consist of lectures, discussions, demonstrations and student presentations. Labs will emphasize scene-study and will include exercises and discussions that connect the theoretical components of the course to practical work. Some classes will consist of student presentations, lectures and workshops with invited guests.

Course Objectives

At the end of the course, these students have acquired:

- confidence in using their body and voice in performing original devised performance pieces;
- develop listening skills and other embodied performance abilities that will help the performer to be present both in the process of making a performance and the presentation of a performance piece;
- competence in textual analysis;

- knowledge of various theories and methods of performing using variety of acting techniques;
- skills in creating performances informed by non-Western theatrical performance conventions and contemporary Western styles of performance;
- ability to collaborate, create, and critically engage with questions, themes, and topics relevant to the cultivation of an intercultural and interdisciplinary theatre.

Pedagogy

During this term, the students will gain skills in performing using a variety of acting techniques that underpins intercultural and interdisciplinary performance practices.

Through the combination of theoretical and practical learning modes, the students will be able to acquire skills in performing characters that animate and develop critical empathy, critical thinking, creativity, and leadership in the students. Both the Fall and Winter terms constitute workshops, improvisational theatre, lectures, artists' conversation, attendance to theatre performances both outside and inside the department, written examination, and performances.

TEXTS

Required Reading for Fall Term:

Gupa, D., Sumayan, P. and Zerrudo, R. (2023) "Sining Kambayoka Ensemble's Bayok: Connecting Philippines and Canada in Teaching Voice and Performance", *Voice and Speech*, (17)3, pp. 286-302. Doi: 10.1080/23268263.2023.2262196.

Lauzon, Jani. "The Search for Spiritual Transformation in Contemporary Theatre Practice", *Performing Indigeneity*. eds. Yvette Nolan and Ric Knowles. Playwrights Canada Press. 2016.

Liu, S. (2016). "Introduction: Understanding Asian theatre & Dimensions of Traditional Asian Theatre (Southeast Asia)". *Routledge Handbook of Asian Theatre*, ed. Siyuan, Liu, 1st ed. Routledge.

Sedana, N., Foley, K. (2026). "Traditional Indonesian Theatre". *Routledge Handbook of Asian Theatre*, ed. Siyuan, Liu, 1st ed. Routledge.

Require Reading for Winter Term:

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

Suggested Readings

Granthalaya, M. (1961). "Bharata Muni, *The Nāṭyasāstra: a treatise on ancient Indian dramaturgy and histrionics*. Royal Asiatic Society of Bengal, Calcutta: India.

Miettinen, J. (2018). "The Origins of Asian Theatre Traditions", *The Asian Traditional Theatre*, <https://disco.teak.fi/asia/category/introduction/>.

PRODUCTION REQUIREMENT

THFM-2101 students are required to assist in a production capacity on one of the major departmental shows. In 2024-25, this will consist of ushering at live performances, backstage support, distributing posters, light walking, and other opportunities. The form you receive in class must be completed at the time you fulfill this requirement and signed by the appropriate manager (e.g., House Manager, Office Manager, instructor or Crew Chief) confirming that you have completed this requirement. Failure to do

so will result in a **5% grade penalty**. No partial marks will be assigned for this credit. Sign-up sheets will be available outside Room 3T03 (Melinda's office) by late September; sign up early for best choice.

MARK BREAKDOWN

Fall

1st Term Test (October 1).....	5%
Solo Performance Presentation (October 31 & November 5).....	10%
Two-Actor Performance Presentation (November 26 & 28).....	20%
Scene Classwork with Class Participation	10%
Reflexive Essay 1 (December 9)	5%
Total	50%

Winter

2nd Term Test (February 27)	5%
Group Performance (March 25 & 27)	25%
Scene Classwork with Class Participation	15%
Reflexive Essay 2 (April 7)	5%
Total	50%
TOTAL Marks for Fall and Winter	100%*

ASSIGNMENT AND PERFORMANCE DEADLINES

Notes borrowed from Dr. Claire Borody: 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.

Written Reflexive Essays: The students enrolled in this class have to submit **two written reflexive essays** which reflect the things they have learned from this class. There will be prompt questions they will have to answer. These essays will explore and answer these two questions that the instructor will give two weeks before the final date of submission. One question is about their critical reading of plays that they have watched in the course of the term. The students are required to watch three plays, two from the department and another play from Théâtre Cercle Molière. I encourage students to watch as many plays as they can and use the theoretical lens in reading and appreciating these plays. If the students decide to watch an extra play and use that as reference to contribute to the depth and complexity of the essay, an extra point will be automatically added in the final mark of the essays. The essay should demonstrate their clearly articulated ideas based on the prompt questions. These essays foreground their deeper reflection of the whole experience to the class. By addressing these questions, the students are expected to submit these essays with clear, well focused exploration of ideas supported by case studies and/or examples with accurate information drawn from their embodied experiences in the class. It is a Reflexive Essay which means it is written from the point of view of the student. Essays submitted after the deadline will automatically impact the final points (1 point will be deducted per day of late submission). All written essays (100 minimum words and 1500 maximum words) are submitted online. Both essays should follow MLA format. We will avoid using paper in this class.

** 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*

[\(https://style.mla.org/citing-generative-ai/\)](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.

Solo, Two-Actor, and Group Performances use a poetic or dramatic text that explores the performance forms taught in this class. This text is created during the improvisational theatre workshop (writing text for solo performance). This text will eventually be used for the solo and group performance. Everything in this process is organic, imaginative, and improvisational. The students will have to choose from an anthology of dramatic pieces and should be submitted to the instructor. Eventually, these solo texts will be integrated into a two-actor performance pieces and eventually one full performance text for the group performance. We will be using the devise theater technique in approaching this integration. This performance will be graded based on a rubric that measures the fundamental knowledge and skills discussed in this class. While the performance is important in this exam, the process and the quality of preparation of the students in shaping this performance are also being graded. Students must demonstrate and apply the specific acting techniques taught by the instructor. The length should be between 3 to 5 minutes long.

Scene Classwork is a series of activities that help build the students' understanding and grasp of the performance technique. This is a laboratory work that gives them opportunities to develop their practice of acting or performance in which they are given time to explore the techniques (textual analysis, breath work, body movement, and voice) and develop their work habits (punctuality, theatre etiquette, sense of responsibility and collaboration). This classwork is also an opportunity for the students to develop their leadership skills, ability to listen, and being engage with focus and concentration during the process and the actual performance. They are also graded based on their ability to handle and respond with feedback and how they apply them to their actual work.

Class Participation to mark this requirement, the instructor will be using, Six Criteria for Grading Participation developed by Cairn Moore:

- Preparation: Was the student prepared for class, including demonstrating she/he/they read the required readings in a timely manner?
- Quality of the participant’s contributions to the discussion: Did the student contribute some relevant remarks about matters arising in the discussion?
- Nature of the participant’s interaction with others: Did the student listen well? Did she/he/they encourage others to speak up? Did she/he/they ask helpful questions or offer useful follow-up remarks to keep the flow of the conversation polite (read: respectful) and relevant?
- Some negative points: Excessive digressions; verbal or non-verbal hostility, indifference, boredom, ridicule; over-eagerness to contribute; refusal to put any views on the table; Facebooking, texting, emailing, and the like.
- 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.
- 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.

Test 1 and 2 evaluate students understanding of the reading materials and their understanding of the theories behind the techniques.

Late Assignments

Written assignments that are late will be penalized at the rate of **2% per day** (including weekends) up to the final stated deadline. For example, if your essay is given a mark of 70% and it is a week late (7 x 2%), you would receive 56%. The absolute deadline – with penalty – for the essay assignment in the Winter Term is **Monday, April 7, 2025. Papers will NOT be accepted after these dates unless there are extenuating circumstances OR arrangements have been made prior to the deadline date.**

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

REHEARSAL REQUIREMENTS

Students will be required to work in pairs and/or larger groups and must be able to arrange rehearsals and meetings outside of class time. This requirement will involve a MINIMUM of 4-5 hours per week. Students unable or unwilling to comply with the rehearsal requirement are asked to withdraw from the course immediately. Students will be required to document and submit a listing of out-of-class rehearsals. A file of printed booking sheets would be ideal. During the year, any student who repeatedly misses rehearsals, comes late, or fails to rehearse adequately will be asked to withdraw from the course.

The above provision is in place to protect the educational interests of scene partners and other classmates.

PROTOCOL

Developing knowledge and skill in the craft of acting requires participation and commitment. Therefore, regular attendance and punctuality is necessary. Students are required to be in attendance and ready to work by the posted class start time. Late students may be denied entry.

The professor and students are responsible for developing a creative, supportive, and protective atmosphere in class in order to best serve the work. Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class is placed above any antagonism, personal or artistic differences, temperaments, and idiosyncrasies.

See reference to ATTENDANCE AND LATENESS (in department notes later in course outline) for protocol concerning tardiness and absence from class.

The lab class is very physical in nature and therefore students are asked to wear comfortable clothing that does not restrict movement. Please observe the following guidelines: no street shoes, no hats, no jewelry AND no gum.

With the exception of water, no food and beverages will be allowed in class.

Students are required to keep the room clean and put away all props/rehearsal items used.

TENTATIVE TIMELINE (subject to change)

The first day of classes at the university is September 3rd, 2024, and the last class will be held on April 2nd, 2025.

FALL, 2024**September**

September 3	<ul style="list-style-type: none"> Review Course Outline Assignment Read: Liu, S. (2016). "Introduction: Understanding Asian theatre & Dimensions of Traditional Asian Theatre (Southeast Asia)". Routledge Handbook of Asian Theatre, ed. Siyuan, Liu, 1st ed. Routledge. (pp. 1-4; 117-123)
September 5	<ul style="list-style-type: none"> Workshop on Community Contract Discussion: Siyuan Liu's article.
September 10	Visit The Library in Preparation for Research and Academic Writing
September 12	<ul style="list-style-type: none"> Visit The Aboriginal Student Services Assignment Read: Lauzon, J. "The Search for Spiritual Transformation in Contemporary Theatre Practice", <u>Performing Indigeneity</u>. eds. Yvette Nolan and Ric Knowles. Playwrights Canada Press. 2016. (pp. 87-97)
September 17	<ul style="list-style-type: none"> Creative Movement Workshop and Physical Warmup Discussion and Reflection on Jani Lauzon's article
September 19	<ul style="list-style-type: none"> Workshop on Indian Classical Acting Technique (focus: Breathing and Listening to the Body)
September 24	<ul style="list-style-type: none"> Workshop on Indian Classical Acting Technique (focus: The Breathe and The Body) Assignment Read: Sedana, N., Foley, K. (2026). "Traditional Indonesian Theatre". Routledge Handbook of Asian Theatre, ed. Siyuan, Liu, 1st ed. Routledge.
September 26	<ul style="list-style-type: none"> Workshop on Indonesian Classical Performance Technique

October

October 1	<ul style="list-style-type: none"> DUE: Submission 1st Term Test Discussion and Reflection on Nyoman 1 Sedana and Kathy Foley's Essay's Workshop on Philippine Theatre Acting Technique (Pangalay) Assignment Read: Gupa, D., Sumayan, P. and Zerrudo, R. (2023) "Sining Kambayoka Ensemble's Bayok: Connecting Philippines and Canada in Teaching Voice and Performance', Voice and Speech, (17)3, pp. 286-302. Doi: 10.1080/23268263.2023.2262196.
October 3	<ul style="list-style-type: none"> Workshop on Philippine Theatre Acting Technique (Bayok)
October 8	<ul style="list-style-type: none"> Discussion and Reflection using Gupa, D., Sumayan, P. and Zerrudo, R. article Solo Performance Workshop (Performance Text Creation)
October 10	<ul style="list-style-type: none"> Text and Acting Techniques integration workshop
October 14	NO CLASS: THANKSGIVING + READING WEEK
October 22	Solo Performance Workshop
October 24	Solo Performance Rehearsal with feedback from Instructor
October 29	Solo Performance Dress Rehearsal
October 31	Presentations of Solo Performances

November

November 5	Presentations of Solo Performances
November 7	Reflection Discussions
November 14	Preparation and Workshop for Two-Actor Performances
November 19	Rehearsal
November 21	Rehearsal
November 26	
November 28	Fall Term Two Actor Performances

December

December 3	Fall Term Two Actor Performances
December 5	Final Reflections with Guest Lecturer
December 9	Reflexive Essay DUE 12 Midnight

WINTER TERM 2025**January**

January 2	<ul style="list-style-type: none"> Guest Lecturer, "The Nature of Theatre and How Theatre Works: Crafts and Tools, From the Production Design Perspectives"
January 7	Textual Analysis and Listening: Objectives, Beats, and Storytelling
January 9	Workshop on Listening
& 14	Short Lecture on Freytag's Pyramid of Dramatic Structure
January 16	<ul style="list-style-type: none"> Group Performance Integration Workshop <p>Suggested Readings</p> <ul style="list-style-type: none"> Assignment Read: Bobis, Merlinda. <i>Re-inventing the epic: notes on adapting the traditional genre</i>. Australasian Drama Studies; St Lucia, Qld. Vol. 25, (Oct 1, 1994), pp. 117
January 21	<ul style="list-style-type: none"> Group Performance Integration Workshop Continue
January 23	Discussion and Reflection: Tawyna Pettiford-Wates' essay
January 28	Rehearsal
January 30	Rehearsal with feedback from instructor

February

February 4 & 6	Continue Rehearsing integrating feedbacks from instructor
February 14	Final Date of Voluntary Withdrawal
February 16 & 22	WINTER TERM READING WEEK. NO CLASSES.
February 20	Continue Rehearsing with Notes
February 25	Continue Rehearsing with Notes with Costumes
February 27	DUE: 2nd Test

March

March 6	Rehearsals with costumes with other performance elements (music, props, etc.)
March 6	Rehearsals with costumes with other performance elements (music, props, etc.) and feedback from instructor
March 11	Back stage tour and production design tour with Aaron Frost
March 13	Off book Rehearsal
March 14	FINAL DATE to withdraw without academic penalty
March 20	Polish Performance with Notes and Costumes 2nd Term Test (<i>Required Readings, Class lectures, and Dramatic Play</i>)
March 25	Final Performances

March 27	Final Performances
April	
April 2	Group Reflection
April 7	DUE Final Creative Reflexive Essay (with Question to Answer for the Essay TBA)

ATTENDANCE AND LATENESS for 2nd- through 4th-year Performance classes

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at 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 rehearsals will be penalized at a rate of 2% per instance.
- Unexcused lateness for lectures, labs, or rehearsals will be penalized at a rate of 1% per instance.
- After a **THIRD** late or absence, the instructor will schedule a meeting with the student to discuss withdrawal from the course.
- After a **FIFTH** unexcused absence the student will be required to meet with the Chair of the department to discuss withdrawal from the course.
- In performance courses in which casts rehearse a show, unexcused lateness and absence will not be tolerated and may result in the recasting of your role after **ONE** incident.
- Excused absences or lates require a medical note or prior arrangement with the instructor. It is at the instructor's discretion whether or not to excuse a non-medical absence.
- After **FIVE** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for him/her to continue in the course.

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: **OT09** (Concourse Studio), **OT19** (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.

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.

You can report online here » (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 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.

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) 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 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 (3rd Floor, Asper Centre for Theatre and Film)

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