

**ACTING III: HONOURS**

Fall/Winter, 2024-2025  
MWF 15:30 to 17:15  
Plus public exercise (performance & rehearsal)  
Classes will begin in-person on September 4<sup>th</sup>  
Location: OT09

Instructor: Hope McIntyre  
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Office Hours: By Appointment

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

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This course will take place in the territories of the Anishinaabeg, Cree, Dakota, Dene, Métis, and Oji-Cree Nations. The University of Winnipeg sits in Treaty 1 territory, the ancestral and traditional homeland of Anishinaabe peoples and the Birthplace of the Métis Nation. The land we are situated on has always been a place of learning for these nations, who for millennia have passed on their culture, history, and traditions from one generation to the next. Treaty 1, signed in 1871, took this territory from seven local Anishinaabe First Nations in order to make the land available for settler use and ownership. It is necessary to acknowledge the harms done as a result of colonisation and the need for reparative action towards both the original inhabitants of the land and the land itself. In this course we will attempt to learn and become more aware, without causing further harm.

**COURSE DESCRIPTION**

This is an advanced course which offers a study of acting style and technique as they relate to the interpretation of plays within the modern period and within certain well-defined genres. In addition to regular classes and labs, students participate in the rehearsal and performance of one full-length production presented as a public exercise and lab sessions designed to prepare them for the associated challenges of this production.

Classes will consist of lectures, group discussions, practical exercises, projects, and workshop sessions focusing on application. The course begins with students reviewing the fundamentals of the art and craft of the performer. From there more advanced concepts will be used to challenge the student and their technique as an actor. Application of what is being learned will occur with solo work and scenes in the first term. Second term will begin with a focus on preparing for the public performance. Based on the results of this work, the final portion of the course will explore identified gaps and training needs. Students will be required to keep a continuing acting journal for the duration of the course to track their own progress and discovery.

Specifically, the program of studies for Acting III: Honours will consist of the following:

1. Five and a quarter hours a week of general acting workshops and scene work in the first, second, and fourth quarters of the session.
2. Full participation in rehearsals and presentation of a full-length play in the third quarter, to be staged as a public exercise in February.
3. Preparatory work outside of class and rehearsals, to be conducted in accordance with the discipline and with responsibility appropriate to the profession of the actor. Students should be prepared to allot 5-10 hours to the course outside of class time on a weekly basis.
4. Regular readings related to theatre and acting to gain insight into the practical work of the course, as well as allowing for valuable self-discovery and advancement.

5. Assumption of responsibility for one's own advancement in technique, including keeping personal notes on homework, insights and critiques offered, and keeping a journal to process discoveries.
6. Preparation of smaller assignments to put in to practice concepts of acting being explored in the course.

In addition, this year there will be an integration of Responsible Theatre Practices into the course. Knowledge, information, and consultation will occur with experts in accessible theatre and environmental sustainability for the performing arts. The goal will be to consider disability and climate justice in our learning and in particular as part of the public exercise.

### **TEXTS**

*TEAM for Actors: A Holistic Approach to Embodied Acting* by Laura Bond  
*Actions: The Actors' Thesaurus* by M. Caldarone & M. Lloyd-Williams  
*Acting and Reacting: Tools for the Modern Actor* by Nick Moseley  
*Forward* by Chantal Bilodeau  
*Letters to a young artist* by Anna Deavere Smith  
 Additional readings and videos will be available on Nexus

#### Recommended

*Black Acting Methods* Sharrell D. Lockett and Tia M. Shaffer  
*Performing Indigeneity* ed by Yvette Nolan and Ric Knowles

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

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

### **MARK DISTRIBUTION OVERVIEW**

|   |     |
|---|-----|
| Practical Work, First Quarter<br>Storytelling Assignment (September 20) 5%<br>Vocal Masque (October 4) 10%  | 15% |
| Scripted Scene #1 (November 18)<br>Pass/Fail – Character Portrait and Script Analysis<br>Pass/Fail – Rehearsal with Instructor<br>Pass/Fail – First Pass<br>Pass/Fail – Peer Evaluation | 15% |
| Practical Work, Third Quarter (Public Exercise)<br>Script Analysis/Character Assignment 5%<br>Rehearsal Process 10%<br>Performance 10%  | 25% |
| Practical Work, Fourth Quarter<br>Playwriting I Play Readings 5%<br>Audition Monologue (March 5) 5%   | 10% |
| Applied Theatre Project (April 2)<br>Pass/Fail – Rehearsal with Instructor<br>Pass/Fail – First Pass<br>Pass/Fail – Peer Evaluation   | 15% |
| Journal (December 4, February 24 & April 7)   | 10% |

|  |             |
|--|-------------|
| Participation / Reading and Show responses | 10%         |
| <b>TOTAL</b>                               | <b>100%</b> |

Work will be presented in-person and print copies of assignments should be submitted during class time or e-mailed by 6pm on the due date.

### **EVALUATION CRITERIA**

**Participation/Reading and Show Responses:** Work done in class will be evaluated on the student's level of commitment, presence and willingness to explore in daily exercises and assignments. Ability to apply instruction, demonstrate preparedness, pursue creative and original choices, along with constructive interest in the development and support of the ensemble of actors (professionalism) will be factors in grading. In addition, students will be asked to respond to assigned readings to note discoveries, questions, confusions or even counterpoints that challenge the readings. Two department and one professional production will also be viewed and then discussed in class with a goal to demonstrate critical thought.

**Storytelling Assignment:** This performance exercise is intended to focus on storytelling techniques, learning to be present in the moment, working off of an audience, and using text effectively. Students are expected to be prepared, rehearsed, dynamic, and fully present.

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

**Scripted Scene:** Evaluation will include:

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

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

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

- Scene Rehearsal with Instructor: prepared, collaborative/engaged in process, making offers and not just waiting for direction.

- Scene First Pass in class: prepared, rehearsed, off-book, initial blocking in place.
- Peer evaluation: on time, present, prepared and participating fully during rehearsals outside of class.

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

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

Evaluation will be based on:

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

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

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

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

**Playwriting I Play Readings:** We will be working with the Playwriting I class to read scripts in progress and learn about the actor's role in new play development. Assessment will include preparation, engagement, and clear delivery of text.

**Applied Theatre Project:** The goal is to work collaboratively to create a theatrical performance as a culmination to the year. The topic will be selected by consensus and content devised in class. Evaluation will be based on offering of ideas, creative application, successful collaboration, commitment, and effort in applying techniques learned throughout the year.

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

### CONVERSION SCALE

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

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

Work not submitted will be graded as 0%

### DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

**F Failing.**

**LATE ASSIGNMENTS**

Late assignments will be penalized at the rate of 2% per day (weekends included). Extensions may be granted but only **BEFORE** the due date and with a valid reason, at the professor's discretion. Assignments are accepted digitally via e-mail, as a hardcopy in class or at the Department Office (3T03).

Work not submitted will be graded as 0.

**PROTOCOL**

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

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

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

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

**SCHEDULE**

The first day of class is September 4, 2024. Last class will be held on April 4, 2025. Reading weeks are October 14-18 and February 17-21.

September 30<sup>th</sup>: National Day for Truth and Reconciliation

November 11<sup>th</sup>: Remembrance Day

December 3<sup>rd</sup>: Make up day for September 30<sup>th</sup>

December 4<sup>th</sup>: Make up day for November 11<sup>th</sup>

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

During the third quarter (January until Mid-Term Break) you will be in production for your "public exercise." The show will be presented at the Asper Theatre (ACTF). There will be rehearsals/performances from January 6 to February 15. You will be rehearsing on MWF from 15:30 until 22:30 and on TuTh from 18:00-22:30, an earlier start and end time is possible if it works for all involved. **You will NOT be able to do outside work (part-time jobs) during this period.** You should not be enrolled in other courses with evening classes at this time. Please consider

this point very carefully; other departments have been very gracious in the past about students missing a lot of class time, however you will no longer be able to do this.

**The performance will run from February 11 to February 15.**

February 14, 2025 is the voluntary withdrawal date for fall/winter courses. If you are contemplating withdrawal for any reason please speak with the instructor in case there is assistance that can be offered to resolve concerns.

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

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

Given that this is a practical studio course, extensive participation and professionalism are required. As a result, punctuality and attendance at 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: **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**

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 [@tfsauw](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)

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204-786-9955

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