

THFM-4141-001 (9 credit hours)

ACTING IV: HONOURS – STYLE AND GENRE

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

Fall/Winter 2024/25

MWF

2:30-4:15pm – Class, Room 2T15

Public Exercise: see schedule below

Acting Instructor & Show #1 Director:

Ann Hodges

Office: 4T06

Phone 204-284-3737

Email: a.hodges@uwinnipeg.ca

Office Hours: Fridays 1:30-2:30 or by appointment

Show #3 Guest Director (Q4): Philip Geller

Contact information will be provided by the Director prior to the start of Q4 rehearsals.

COURSE DESCRIPTION

Most often nowadays, it's assumed that actors can perform in a style usually referred to as 'naturalism'. But what is considered 'natural' onstage has changed radically over the centuries. Yet, these historical styles must have been compelling and exciting for audiences of the time. So, what is 'style' for an actor today? Is it the study of dusty historical artifice, or an alternate way of understanding and portraying humanity through a different theatrical lens? How can understanding style be of use to the contemporary performer?

This course focuses on the development of acting skills and techniques in a performance context involving historical styles and/or theatrical genres. The course emphasizes the skills and techniques required to meet the stylistic and character demands of a range of scripts and monologues. In addition to classroom exercises and workshops, students participate in the rehearsal and performance of two productions, and prepare for auditions.

The First Quarter of the course will be a brief overview of historical periods and the acting styles associated with each – examining the world view of the period, the writer's point of view in that world, samples of dramatic texts of the period, and any 'outside' forces that contributed to performance styles (e.g. the performance space, theatre technology, costumes, etc). For each period, the course will also consider contemporary adaptations and applications. During this quarter, students will rehearse and present (in-class) a short scene that reflects one of these styles or a modern application/interpretation of a style. Students will also work on a Contemporary Monologue, selected by the student as part of the Audition Preparation component of the course.

The Second Quarter will be focused on rehearsing, developing, and presenting the first of two productions (*Silent Sky* by Lauren Gunderson), directed by the instructor.

The Third Quarter will focus on tackling poetic text in performance through engagement with Shakespearean acting techniques. Despite this text-based focus, considerable attention will also be paid

to approaching physical characterization. Students will also continue work on audition technique and preparation.

The Fourth Quarter will focus solely on the second production and will be taught by the Guest Director, both of which will be announced by the Department shortly.

The main teaching outcomes for the course are to assist students: 1) to gain a greater and deeper knowledge of acting styles in theatrical performance; 2) to be able to audition with confidence, clarity, and flexibility and; 3) to be able to understand, participate in, and synthesize different rehearsal, staging, and performance practices.

Collaboration, commitment, curiosity, and effective communication are the foundations of this course.

Students are required to bring a writing device of their choice to all classes and rehearsals -- either a notebook and pen/pencil, or an electronic device. When working with texts in class, it is essential that the students have a pencil and eraser (for paper texts), or the ability to write/draw on their electronic device. Please contact the instructor if you have concerns about this.

Electronic devices that are used for in-class note-taking must have all messaging and notifications turned off during class. All other devices (phones, tablets, watches, etc) must be turned off and put away during class. Exceptions will only be made if required for extenuating / emergency circumstances, with the permission of instructor. Protocols for use of electronic devices during rehearsal for the two productions will be determined with each director.

Communication for this course will happen via e-mail. During the rehearsal period, students **MUST check their e-mail every morning and evening.**

Instructor's note:

If you ever feel you are not being welcomed into an inclusive space, I encourage you to reach out to me by email or by the anonymous online form below. Do not add your name if you wish to remain anonymous. If neither of these options work for you, please feel free to reach out the Department Chair. The form can also be used to ask questions or make suggestions. [Ann's Anonymous Feedback Form](#)

The program of studies for Acting IV: Honours will include the following:

1. Six hours a week of general acting workshops and scene work in the 1st and 3rd Quarters of the course plus additional assigned group and individual work.
2. Full participation in rehearsals and presentation of a full-length play in the 2nd and 4th quarters, to be staged as a public exercise.
3. Preparatory work outside of class and rehearsals, to be conducted in accordance with the discipline and responsibility appropriate to the profession of the actor. Students should be prepared to allocate 4-6 hours to the course outside of class time on a weekly basis.
4. Continuation of a program of reading in the literature of acting to gain insight into the problems encountered in the practical work of the course.

5. Assumption of responsibility for one's own advancement in insight and technique, including keeping personal notes on homework and critiques offered, and keeping a journal to make that assumption more coherent and effective.

TEXTS

The required readings are all available via the class Nexus page and may change as the course progresses. Links to each of the readings are provided on the class Nexus page and additional readings and viewings will be assigned as necessary.

Required

- **TEXTBOOK:** Rosenfeld, Carol. *Acting and Living in Discovery – A Workbook for the Actor*, Focus Publishing/R. Pullins Company, 2014
*Specific readings will be assigned through the course, and you are **strongly** encouraged to use this excellent workbook on all your scenes/monologues and productions. It's a goldmine for an actor – don't wait to be told, just dig in!*
(First reading due Friday Sept 8: How to use the workbook (pp xxiii to xxvii) and Meeting yourself, Meeting your Partner (pp 37-51).

FALL TERM READINGS

- Nolan, Yvette. "Trickster, Rougagou, Mahigan and the weeping forest" *Medicine Shows, Indigenous Performance Culture*, Playwrights Canada Press 2015, pp 93-106 **(Wed Sept 18)**
- Donnellan, Declan. "The Target", *The Actor and The Target*. Nick Hern Books & Theatre Communications Group, 2002, pp. 17-30. **(Fri Sept 27)**

Scenes for the *Style Scene Study* will be assigned Mon Sept 23. You must read the entire play for your assigned scene by **Wed Oct 2**.

Other readings or videos may be assigned.

WINTER TERM READINGS

- Lockett, Sharrell D. and Tia M, Shaffer. "Seeing Shakespeare Through Brown Eyes", *Black Acting Methods*, Routledge, 2016, pp. 89-105. **(Monday Jan 6)**
- Edelstein, Barry. "Acting is Arguing", *Thinking Shakespeare*. Spark Publishing, 2007, pp. 71-98. **(Mon Jan 8)**
- Rodenburg, Patsy. "The Word" and "Alliteration, Assonance and Onomatopoeia", *Speaking Shakespeare*. Palgrave Macmillan, 2002, pp. 72-83. **(Mon Jan 13)**
- Hinds, Andy. "Imagery and Imagistic Language", *Acting Shakespeare's Language*. Oberon Books, 2015, pp. 24-29. **(Wed Jan 22)**
- *Silent Sky* by Lauren Gunderson – Fall term show
- TBA – Winter term show

Recommended

Articles

Block, Giles. "Why Prose?", *Speaking the Speech*. Nick Hern Books, 2013, pp.111-130

Pace, Chelsea. "Introduction", *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*. Routledge, 2020, pp.1-13.

Baig, Bilal et al. "Let Us Guide You: A Series of 2S/Trans/Non-Binary Monologues", *Canadian Theatre Review*, Vol. 186, Spring 2021, pp. 65-80.

Lauzon, Jani. "The Search for Spiritual Transformation in Contemporary Theatre Practice", *Performing Indigeneity*, eds. Yvette Nolan and Ric Knowles, Playwrights Canada Press, 2016, pp. 87-97

Gonzalez Kane, Thalia and Marcia Johnson. "From a Living Room to a National Network: The Story of Got Your Back", *Canadian Theatre Review*, Vol. 180, Fall 2019, pp. 48-51
 Smith, Anna Deavere, *Letters to a Young Artist: Straight-up Advice on Making Life in the Arts for Actors, Performers, Writers, and Artists of Every Kind*, Random House Canada, 2006, pp. 22-37.

Books/Plays

- Women of the Fur Trade* by Frances Koncan
- The Revolutionists* by Lauren Gunderson
- The Fighting Days* by Wendy Lill
- Medicine Shows* by Yvette Nolan
- Black Acting Methods: Critical Approaches* by Sharrette Lockett & Tia M. Shaffer
- The Body Speaks* by Lorna Marshall
- The Intent to Live* by Larry Moss
- Respect for Acting* by Uta Hagen
- Sanford Meisner on Acting* by Sanford Meisner
- Acting With Style* by Harop and Epstein
- On The Technique of Acting* by Michael Chekhov
- TEAM for Actors* by Laura Bond
- In Depth Acting* by Dee Canon
- Different Every Night* by Mike Alfreds
- The Expressive Actor* by Michael Lugering

FALL TERM MARK BREAKDOWN

Contemporary Monologue Fall Presentation (Friday Oct 25)	5%
"Style" Scene Assignment (Friday Oct 25)	10%
Rehearsal of Full-Length Play	15%
application of acting technique fundamentals – development of the embodied character, preparation, focus, commitment, effort; risk-taking, initiative; collaboration, cooperation; rigour of exploration, application of notes; professionalism, joy in the work.	
Public Performance of Full-length Play.....	15%
overall effectiveness of performance – embodiment of character, connection to environment, 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; developing conflict through embracing obstacle.	
FALL TOTAL.....	45%

WINTER TERM MARK BREAKDOWN

Shakespeare Monologue Presentation (Friday Jan 31)	5%
Shakespeare Scene Presentation (Friday Jan 31).....	10%
Mock Audition Panel Presentation (Contemporary & Shakespeare Monologue, resume, overall audition) (Wed Feb 12).....	10%
Rehearsal of Full-Length Play	15%
Public Performance of Full-length Play.....	15%
WINTER TOTAL.....	55%

TOTAL	100%
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Practical work in the 2nd and 4th Quarters 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, script analysis work, and the execution of a successful performance. The full rehearsal and performance period will be taken into account, and will have equal weight in terms of evaluation.

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.

If it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform students via UWinnipeg email.

Students have the responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the University and/or their course instructors.

Please note that withdrawing before the VW date does not necessarily result in a fee refund. The Voluntary Withdrawal date is February 16, 2024. I encourage students who are considering withdrawing to reach out to me prior to doing so in the case that I may be able to help.

DRESS REQUIREMENT

Both class and the rehearsal process will be physical in nature, and students are asked to wear comfortable clothing that fits well and allows for ease of movement. Your clothing should keep you warm when you need it to, cool when you need it to, and should not limit you, either by being restrictive, or by causing you to hold back due to concerns for your modesty. Please observe the following guidelines:

- Pants or skirts must allow freedom of movement (i.e. sweats, shorts, skorts, tights, yoga/martial arts pants)
- T-shirts or leotards
- Footwear appropriate to the role
- Hair tied back as necessary for the work (if you have long hair, always have a tie available please)
- Avoid jewelry that could interfere with movement (e.g. necklaces, some earrings) or lead to injury to yourself or others (e.g. rings, bracelets)
- No low-rise pants, street shoes, or hats
- No chewing gum
- Some rehearsals will require a period-length rehearsal skirt and appropriate footwear and accessories such as gloves, hats. These items can be arranged through the costume shop, and will become the student's responsibility while signed out. Please change into these rehearsal clothes before the class or rehearsal begins.

LATE ASSIGNMENTS

Deadlines for practical assignments are non-negotiable, except in emergency situations. Work or scheduling conflicts are not considered emergencies.

DEFINITIONS OF GRADING DESCRIPTIONS

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

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

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

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

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

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

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

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

F Failing.

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%.

SCHEDULE (subject to change)

Please Note: The schedule as presented indicates a progression for the introduction of subject matter. In practice, material may be introduced with more overlap and certain material may be revisited throughout the year. Some outside of class rehearsals for both productions may begin prior to the stated dates in the current tentative schedule.

NB. During the **workshop quarters** of each term (quarters 1 and 3), students are required to rehearse scenes or prepare exercises with partners. This will require a minimum of 4-8 hours per week outside

of class time. Any student unable or unwilling to meet the above requirements is asked to withdraw from the course immediately.

NB. During the production quarters of each term (quarters 2 and 4) there will be rehearsals Monday through Friday 6:00-10:30pm and an additional weekend rehearsal (Sunday) in tech week (the weekend before opening). Schedules will be posted as soon as possible.

NB. Friday February 14, 2025 is the FINAL DATE to withdraw without academic penalty from courses which begin in September 2024 and end in April 2025 of the 2024-2025 Fall/Winter Term.

The rehearsal process for both productions will follow a professional model. Actors are required to attend only the rehearsals for which they are called (though they are welcome to attend any and all rehearsals, if they wish). Where possible, schedules will be posted in advance. There will be times when only 24-hours' notice will be provided. Actors must be available to be called during the scheduled rehearsal times.

Schedules are fluid things and are often required to change as a result of unforeseen circumstance – be prepared for schedule changes. As in any professional process, actors will be expected to be a minimum of 5 minutes early for ALL calls and ready to begin at the appointed time.

Unexcused lateness and absence will not be tolerated. Should inadvertent lateness be unavoidable, students MUST telephone and notify the Stage Manager.

FALL TERM 2024

First Quarter

Week 1

(Wed Sept 4)

Course intro

Class business

Textbook intro: Rosenfeld, Carol. *Acting and Living in Discovery – A Workbook for the Actor*

Create Community Agreement

Introduce principles upon which course is based.

Assignment: Readings (see readings list for dates)

Assignment: Choose a Contemporary monologue (either one from Voice class last year or a new one – you choose.) Monologue must be in your 'hit' and age range, but you're free to choose any gender. Please send your monologue (or shortlist – no more than 3) to the instructor by email no later than **Friday Sept 13.**

Notice: Auditions for show #1 (*Silent Sky*) will be held on **Friday Sept 20.** Sides will be available Friday Sept 6.

(Fri Sept 6)

Finish Class business as needed.

Topic: What is style?

World view, playwright's point of view, the plays, outside forces

Outside in work – neutral mask

Reading DUE: Rosenfeld, Carol. *Acting and Living in Discovery – A Workbook for the Actor*, How to use the workbook (pp xxiii to xxvii) and Meeting yourself, Meeting your Partner (pp 37-51).

Assign: *Silent Sky* Audition sides will be available as of today on Nexus.

Week 2**Topic: The Greeks**

(Mon Sept 9) Neutral mask, physical choices and clarity

(Wed Sept 11) The mask speaks, chorus, half-mask

(Fri Sept 13) Contemporary interpretations and applications
DUE: Send instructor your monologue (or shortlist) by today.

Week 3**Topic: From the Romans to Today – Style and Archetypes**

(Mon Sept 16) Commedia, the Renaissance, character mask, fools, hats & shoes, what the fack?

****Discuss rehearsal skirts, shoes etc for next week**

(Wed Sept 18) Style and Archetypes continued: Fools, clowns and tricksters
Contemporary Interpretations and Applications

****Discuss *Silent Sky* auditions next class**

****Reminder rehearsal skirts, shoes etc for next week**

Reading DUE: Nolan, Yvette. “Trickster, Rougagou, Mahigan and the weeping forest”
Medicine Shows, Indigenous Performance Culture, Playwrights Canada Press 2015, pp 93-106

(Fri Sept 20) **Auditions for *Silent Sky*** (approx 1 hour total)

Then:

Topic: Corsets, Crumpets and Colonization

Clothing across the centuries – from the Elizabethans to the flappers

Comedy of manners

Skirts, corsets, hats, gloves and tea-parties

Read: Comedy of manners scene in class

Assignment: Instructor will confirm your monologue choice by today. Begin work on it! (first monologue class **Friday Sept 27**)

Week 4**(Continued)**

(Mon Sept 23) Physical exploration, in-class exploration of comedy of manners scene.

Assignment: You will be assigned your scenes for the “Style Scene Study” today (presentation on **Oct 25**). **You must read the entire play** your scene study is drawn from by **Oct 2**. Scripts will be provided (or e-scripts available).

You should begin to rehearse this scene with your partner (outside of class). First in-class presentation of scene is Wed Oct 2)

Assignment TBC from *Acting in Discovery Workbook* for your scene study.

(Wed Sept 25) Contemporary interpretations and adaptations
Same clothing, different content

(Fri Sept 27) **Topic: Audition Prep - Contemporary Monologue**
Work Contemporary Monologue in class. You should be very familiar and well-prepared, but are not required to be off book.

Reading DUE: Donnellan, Declan. "The Target", *The Actor and The Target*. Nick Hern Books & Theatre Communications Group, 2002, pp. 17-30.

Week 5

(Mon Sept 30) *National Day for Truth and Reconciliation* – no class

(Wed Oct 2) **Style Scene Study**

First pass rehearsal in class. Scripts in hands. This is an early rehearsal. Be where you are at. It is not necessary to do the entire scene, or to be polished. But you should have started work and made good progress with your scene partner.

Reading DUE: Part of your homework includes reading the entire play your scene is drawn from.

(Fri Oct 4) Topic: **Contemporary Audition monologues** - Work in class
You should be off-book or very close to being off book.
TBA – work Style Scene Study in class.

***Week 6** Topic: **In-class Work on Style Scene Studies and Contemporary Monologues**

(Mon Oct 7) Work **Style scenes** in class (Guest instructor)
Off book and well-prepared

(Wed Oct 9) Work **Contemporary monologues** in class (Guest instructor)
Off book and well-prepared

(Fri Oct 11) **Run** Style Scenes and Contemporary Monologues for notes (Guest Instructor)
Then
Topic: Audition headshots, resumes, and protocols
(Examples and discussion). You will be creating your own resume in 3rd quarter.

Reading week **October 13-19**

Week 7
(Mon Oct 21) Continue: **Style Scene Studies and Monologues**
Run Style scenes and Monologues for notes (with Ann)

(Wed Oct 23) TBA (Guest Instructor)

(Fri Oct 25) **Presentation: Final Style Scenes and Contemporary Audition Monologues**
Style scenes = 10% of final
Contemporary Audition Monologues = 5% of final

Debrief on term

Assignment: Choose a Shakespeare monologue for Winter term – either one from Voice class last year or a new one – you choose. Monologue must be in your 'hit' and age range, but you're free to choose any gender. Please send your monologue by email no later than Dec 11.

Reminder: there will be a final class Wed Dec 11 (see below)

Second Quarter

Rehearsal and presentation of major public exercise: Show title *Silent Sky* by Lauren Gunderson. Rehearsals begin Monday, October 26. Director: Ann Hodges

Rehearsals: Mon/Wed/Fri: regular class time plus all weekday evenings 6:00-10:30 pm.

Technical Rehearsal: Sunday, December 1– weekend before opening (To be confirmed. This will be an 8-hour day.)

Performances: Location: ACTF. Tues, Dec 3– Sat, Dec 7. Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

You will NOT be able to do outside work (part-time EVENING jobs) during this quarter. You should not be enrolled in other courses with evening classes at this time. Please consider this point very carefully.

Wed Dec 11 **Final Class:** There will be class on **Wed Dec 11** in the usual time and location. This class will be used to debrief the production and set-up the material to be covered in the 3rd quarter – including **DISTRIBUTION OF SHAKESPEARE SCENES**
Due: Your chosen Shakespearean monologue (Presentation of scene & monologue on Jan 31)

WINTER TERM 2025

N.B. Auditions for Show #3 will take place OUTSIDE of class time.

Third Quarter

These are some helpful links for prep and text work for the Shakespeare unit:

- <http://www.shakespeare-online.com/plays/characters/charactermain.html> - how to pronounce the characters' names
- <https://www.shakespeareswords.com/> - a fantastic online lexicon (amongst other things)
- <https://internetshakespeare.uvic.ca/Library/plays.html> - searchable, printable, first folio/quarto
- <https://www.sparknotes.com/shakespeare/> - these are the No Fear Shakespeare complete modern translations of most of the plays
- <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.03.0079> – the classic lexicon now searchable online
- <https://library.uwinnipeg.ca/> - then “Databases”, select “O”, then select “Oxford English Dictionary”. You may need your student card barcode for access.

Week 1

(Mon Jan 6)

Topic – Shakespeare – intro

Intro to Shakespeare, Elizabethan World View (Guest Instructor)

Language and debate in Elizabethan times

Contemporary Inclusive casting practices

Topic: Prose – translation and more

Reading DUE: Lockett, Sharrell D. and Tia M, Shaffer. “Seeing Shakespeare Through Brown Eyes”, *Black Acting Methods*, Routledge, 2016, pp. 89-105.

Assignment: Literal translation of your monologue (do in class today & Wed), **DUE Fri Jan 10**

Reminder: You can start rehearsing your Shakespeare scenes outside of class anytime (we may also use your scenes in-class for exercises and demonstration. First official in-class scene work on your Shakespeare Scene is **Fri Jan 24**.

Assignment: Create your theatre resume (**DUE Mon Feb 3**)

(Wed Jan 8) **Topic: Verse** -- translation and more (Guest Instructor)

Reading DUE: Edelstein, Barry. "Acting is Arguing", *Thinking Shakespeare*. Spark Publishing, 2007, pp. 71-98.

(Fri Jan 10) **Topic: Internal structures, grammar, modes of address and more**

DUE: Literal translation of your monologue

Week 2

(Mon Jan 13) **Topic: Stresses, line endings, rhythm and more**

Reading DUE: Rodenburg, Patsy. "The Word" and "Alliteration, Assonance and Onomatopoeia", *Speaking Shakespeare*. Palgrave Macmillan, 2002, pp. 72-83.

(Wed Jan 15) **Topic: Rhetorical devices and First Folio** Introduction

NOTE: You will be provided with a copy of first folio versions of your scenes and monologues for this class. Be sure to have a pencil and eraser. Highlighters or pencil crayons are also useful.

(Fri Jan 17) **Topic: First Folio** continued

Week 3

(Mon Jan 20) **Topic: Work Shakespeare Monologues**
Finding physicality in your monologues. You should be very familiar and well-prepared, but are not required to be completely off book.

(Wed Jan 22) **Topic: Work Shakespeare Scenes**

Work scenes in class. You should be very familiar and well-prepared, but are not required to be completely off book.

Reading DUE: Hinds, Andy. "Imagery and Imagistic Language", *Acting Shakespeare's Language*. Oberon Books, 2015, pp. 24-29.

(Fri Jan 24) **Work/Run Shakespeare Monologues** (off book and well-prepared)

Week 4

(Mon Jan 27) **Work/Run Shakespeare Scenes** (off book and well-prepared)
**If necessary this week, we will find time in an evening to see all the monologues and scenes.

(Wed Jan 29) **Final rehearsal of all monologues and scenes** (for notes)

(Fri Jan 31) **Presentation: Final Shakespeare Scenes and Shakespeare Monologues**

Shakespeare scenes = 10% of final

Shakespeare Monologues = 5% of final

- Week 5** Re-present if needed.
(Mon Feb 3) Debrief on final presentations
Reminder: Brush up your Contemporary Monologues for next class
- Topic: Audition Prep**
DUE: Submit your resume for feedback in-class (headshots are NOT required). The final resume will be part of your mock audition mark.
- (Wed Feb 5) **Topic: Audition Prep**
Review in-class: Present Contemporary monologues (check-in)
- Discussion:** Zoom and self-tape auditions, reading casting notices, interacting with the company before/during/after auditions. What's in your audition book.
Musical and dance auditions, CAEA rules about auditioning
- (Fri Feb 7) **(Auditions continued)**
Review/Polish: Contemporary and Shakespeare Monologues
Both should be off-booked and very prepared.
- Week 6** **(Auditions continued)**
(Mon Feb 10) **Run** Contemporary and Shakespeare monologues for notes
Final practice audition (in class)
- (Wed Feb 12) **Mock Audition Panel Presentation for guest panelist(s)**
- (Fri Feb 14) De-brief term ***Last day to withdraw without academic penalty**

READING WEEK Feb 17-22

Fourth Quarter, February 24 - April 6

Rehearsal and presentation of major public exercise: *Play TBA*. Rehearsals begin Monday, February 24.

Rehearsals: Mon/Wed/Fri: regular class time plus weekday evenings 6:00-10:30 pm.

Technical Rehearsal: TBD – weekend before opening (This will be an 8-hour day).

Performances: Location: ACTF. Tues Apr 1 – Sat, Apr 5, 7:30 pm. Call time for Dress Rehearsal and Show is approximately one to one and a half hours before curtain.

Final Classes: There will a final class to debrief the year with the instructor **Monday, April 7**. This class will be used to debrief the production and the year's training.

You will NOT be able to do outside work (part-time EVENING jobs) during this period. You should not be enrolled in other courses with evening classes at this time. Please consider this point very carefully.

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)
(<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) (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 TAFSA 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)

Office Manager/Student Advisor: Melinda Tallin

204-786-9955

m.tallin@uwinnipeg.ca