

## DIRECTING I

Fall/Winter, 2020-21  
TTH: 2:30-5:15pm  
Room: Zoom (and Nexus)

Instructor: Christopher Brauer  
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Office Hours: *To be agreed upon based on student availability*

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### COURSE DESCRIPTION

In this highly (and hopefully) unusual year this course is delivered principally **synchronously** online, using Zoom and Nexus and assorted other online tools as needed. Despite this inhuman platform, this course focuses on the most human aspects of play direction: the director's knowledge of their creative sources, inspirations and leanings, and a deep knowledge of working with actors as collaborators. While some theory will be addressed, this is a practical, skills-based course.

Working from the central premise that directing is *creating action in space and time through the expressive interplay of image, action and word*, in-class and at-home work will have students:

- create a visual metaphor project based on their personal history
- deeply investigate techniques for understanding and realizing the world, text (action) and characters of a play and converting that understanding into practical approaches
- assess these elements in the work of others through written production responses to online play performances
- develop production concept based on this understanding of the play
- connect their creative ideas with skills in design and model building
- create image/analysis scripts/notebooks
- practice working with actors, focusing on how to create a freeing, collaborative but rigorous process
- practice rehearsal methodologies and investigate staging technique
- pitch a project
- co-direct one short play in Fall, and direct a 10-minute play in Winter – both delivered online

Through both discussion and practice, classwork will concentrate on developing effective methods of interrogating a script, casting, communicating and collaborating with actors, stage managers and designers, bringing yourself to the work, creating images that reveal what is essential in the play, how to begin a rehearsal process, how to create a safe space, how to manage the inevitable roadblocks that come up in rehearsal, and how to effectively use the tools of light, sound, space and costumes.

It is an assumption of the course that theatre directing is, by its nature, a fundamentally interdisciplinary activity. In order to develop any sense of a directorial point of view, the stage director becomes a student not only of theatrical practice but of politics, literature, visual art, music, philosophy, science, religion, current events, and so forth. Students in this class must be generators of ideas, unafraid to take risks and to take responsibility for the philosophical and political implications of their work.

Communication for this course will be principally by email. Please check your UWinnipeg account often.

*Please note: 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.*

**REQUIRED TEXTS**

- A ten-minute play to be chosen in consultation with instructor
- An “exercise” play for in-class work to be provided by the instructor
- (Fall) *A Director Prepares* by Anne Bogart (available as a **free E-Book** through the UW library)\*\*
- (Winter) *The Directors Lab* edited by Evan Tsitsias (available for **purchase as E-Book** through Playwrights Canada Press)\*\*

\*\*NEITHER of these texts will be available at the UW bookstore

**RECOMMENDED TEXTS**

- *The Director’s Craft* by Katie Mitchell
- *The Empty Space* by Peter Brook
- *On Directing* by Harold Clurman
- *Being a Director* by Di Trevis
- *A Sense of Direction* by William Ball
- *Medicine Shows* by Yvette Nolan
- *Backwards and Forwards* by David Ball
- *Directing for the Stage* by Terry John Converse
- *Script Analysis for Actors, Directors, and Designers* by James Thomas
- *Black Acting Methods: Critical Approaches* by Sharrette Lu
- *Different Every Night* by Mike Alfreds
- *Fundamentals of Play Directing* by Alexander Dean & Laurence Carra

**GRADING**

<i>Cornell Box</i> and Visual Metaphor PP (or Keynote) (Thursday Oct 20 online in class) .....	10%
Presentation of Staged Reading (Tuesday Dec 1, online, time TBA) .....	10%
Image Script and Co-Directors’ Notebook for Staged Reading – emailed PDF (Thurs. Dec 3 in class)....	15%
Participation/Engagement Fall (vigorous contribution to discussion and exercises).....	5%
Short Shot pitch – Option A and B (Tues Jan 5 via live Zoom) .....	P/F
Play Response #1: “World” – emailed PDF (Thursday Jan 21).....	5%
Play Response #2: “Text/Action” – emailed PDF (Thursday Feb 04) .....	5%
Play Response #3: “Character” – emailed PDF (Tuesday Feb 23).....	5%
Participation/Engagement Winter (vigorous contribution to discussion and exercises).....	5%
Draft 1 of Director’s Notebook for Short Shot – emailed PDF (Thursday Feb 11 by 5:30pm).....	P/F
Presentation of short shot (Thursday April 8, online, time TBA).....	25%
Image Script and Director’s Notebook for Short Shot - emailed PDF (Friday April 9 by 2:30pm) .....	10%
Short Shot Model – deliver to ACTF (Friday April 9 by 2:30pm).....	5%

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**TOTAL.....(40% Fall + 60% Winter) = 100%**

Regarding Pass/Fail: Since this is a process-oriented course, the Pass/Fail component evaluates the student’s participation in process. Failing any P/F component will result in a 10% reduction in the final mark for the performance assignment.

**PARTICIPATION**

Participation will be evaluated based on: attendance and prompt arrival (or timely and thorough communication when the current COVID situation makes this impossible), demonstrated preparation for class, positive contribution to discussion, committed engagement in exercises and projects. You do not need to be an extrovert to excel in this course, but, as a would-be director, you do have to engage conscientiously and rigorously in all aspects of the class.

**ATTENDANCE**

In the theatre profession, the Director, along with the Stage Manager, is the one who addresses issues of attendance and lateness with the various artists working on the project. Given this, the expectation is that the Director will have impeccable attendance – arriving early, leaving late, being available for any and all meetings. Directing I is a rigorous, practical course delivered **synchronously**, and as such requires of the directing student the same ethic around punctuality and attendance as does the profession. Students are expected to have a device and internet access that will allow them to reliably make use of Zoom and Nexus. HOWEVER, these are complex times. Even the best computer and the internet package do not always co-operate, and student's and Professor's home situations may irregularly make attendance or punctuality impossible.

Given this, the expectation for this year is that students will make EVERY EFFORT to attend classes and rehearsals on time, and for those moments when circumstances prevent this, clear, timely communication and explanation is REQUIRED. Failing to fulfill these expectations will result in significant reductions in the participation grade.

Frequent computer/internet problems will not be sufficient excuse to avoid reductions in the participation grade.

Late Assignments will **NOT** be accepted unless negotiated **in advance**.

**CONVERSION SCALE**

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

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

Work not submitted will be graded as 0%

**DEFINITIONS OF GRADING DESCRIPTIONS**

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

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

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

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

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

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

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

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

**F Failing.**

**SCHEDULE:**

- Schedule subject to change to reflect the needs of the class and the changing nature of the current global situation
- Should the instructor be required to cancel a class, students will be contacted via email
- Since this course will be delivered in a “remote classroom” setting, rules of engagement regarding etiquette will be established by the class. At minimum, please make every effort to be on time, be clothed (seriously), to appropriately mute/unmute, to raise your Zoom-hand, be compassionate and supportive in the chat. You also have a right to turn your camera OFF when your video is not required for an exercise.

## FALL TERM

<b>Week 1</b>	<b>Tu Sept 8 - Th Sept 10</b>	<ul style="list-style-type: none"> <li>- Read aloud exercise script – first impressions</li> <li>- Digital access survey &amp; Student Info “sheet”</li> <li>- Introduce the course/fundamentals/Strands</li> <li>- Rules of Engagement – including appropriate “remote classroom etiquette”</li> <li>- How Participation works</li> <li>- What’s a play?</li> <li>- Read aloud Barba “The Empty Ritual”</li> <li>- Discuss the Director’s sources</li> <li>- <b>Assign: “Where I Come From” due Tues. Sept. 15</b></li> <li>- <b>Assign: Read <i>A Director Prepares</i> due. Nov 5</b></li> <li>- <b>Assign: Choose a 10-minute play to direct in Winter term – max 4 actors – PITCH due during 1-on-1 interview during December Exam Period.</b></li> </ul>
<b>Week 2</b>	<b>Tu Sept 15 – Th Sept 17</b>	<ul style="list-style-type: none"> <li>- Read “Where I Come From”</li> <li>- Clusters to God Poems to circle images</li> <li>- <b>Assign: Cornell Boxes <i>Light, Image &amp; Artifact</i> and Visual Metaphor Power Point/Keynote due by class time Th Oct 22.</b></li> <li>- <b>Assign: Re-read Exercise Script</b></li> </ul>
<b>Week 3</b>	<b>Tu Sept 22 – Th Sept 24</b>	<ul style="list-style-type: none"> <li>- Story Structure</li> <li>- STRAND #1: The World of the Play</li> <li>- <b>Assign: Staged Reading – including performer/co-director groups due Tu Dec 1</b></li> <li>- <b>Assign Open Rehearsals Week 9 through 11</b></li> <li>- <b>Assign: Image Script &amp; Co-Directors Notebook for Staged Reading due Th Dec 3</b></li> </ul>
<b>Week 4</b>	<b>Tu Sept 29 – Th Oct 1</b>	<ul style="list-style-type: none"> <li>- Specific investigation into the World of Staged Reading script</li> <li>- What is in the text? What is research?</li> <li>- Titles of Acts, Scenes, Sections, Units – Actions in Time &amp; Space</li> <li>- Lists</li> </ul>
<b>Week 5</b>	<b>Tu Oct 6 – Th Oct 8</b>	<ul style="list-style-type: none"> <li>- Design Principles</li> <li>- What are the pictures and staging that would best reveal the play (staged reading)?</li> <li>- How might you realize this online?</li> </ul>
		<b>THANKSGIVING &amp; READING WEEK</b>
<b>Week 6</b>	<b>Tu Oct 20 – Th Oct 22</b>	<ul style="list-style-type: none"> <li>- <b>Oct 20 - present Cornell Boxes and Visual Metaphor</b></li> <li>- Making a safe space – de-centering whiteness – consent based structures - how to create a good room – guest speaker(s)</li> </ul>
<b>Week 7</b>	<b>Tu Oct 27 – Th Oct 29</b>	<ul style="list-style-type: none"> <li>- STRAND #2: Text/Action (objectives, actions, activities)</li> <li>- putting exercises in this area into practice</li> <li>- <b>Assign: watch <a href="#">Theatre of War</a> to discuss next week (free on Vimeo)</b></li> </ul>
<b>Week 8</b>	<b>Tu Nov 3 – Th Nov 5</b>	<ul style="list-style-type: none"> <li>- Discuss <i>A Director Prepares</i></li> <li>- Dramatic Event</li> <li>- Props, Sound, Light, Costumes breakdown</li> </ul>
<b>Week 9</b>	<b>Tu Nov 10 – Th Nov 12</b>	<ul style="list-style-type: none"> <li>- Open Rehearsal</li> <li>- Open Rehearsal</li> </ul>
<b>Week 10</b>	<b>Tu Nov 17 – Th Nov 19</b>	<ul style="list-style-type: none"> <li>- Open Rehearsal</li> <li>- Open Rehearsal</li> </ul>

<b>Week 11</b>	<b>Tu Nov 24 – Th Nov 26</b>	- Open Rehearsal - Open Rehearsal
<b>Week 12</b>	<b>Tu Dec 1 – Th Dec 3</b>	- <b>Dec 1 Present Staged Reading (time TBD, audience TBD)</b> - <b>Dec 3 submit Image Script and Co-Directors' Notebook</b> - Debrief project - <b>Assign: Read <i>The Directors Lab</i> due. Tuesday Feb 9</b>
<b>Interview</b>	<b>Exam Period - TBD</b>	- <b>Pitch Short Shot – have an A and B option</b>

**WINTER TERM**

<b>Week 1</b>	<b>Th Jan 7</b>	- Casting, Auditions – establish a casting strategy - STRAND #3: Character - <b>Assign: Read <i>The Directors Lab</i> due. Tuesday Feb 9</b> - <b>Assign: Open Rehearsals Week 7 – Week 12, Director's Notebook Draft #1 Thurs Feb 11, Dress Rehearsal Tu Apr 6, Performance Th Apr 8, Final Image Script/Director's Notebook Fri Apr 9</b> - <b>Assign: Watch Play #1 and write Play Response #1: "World" due Thursday Jan 21</b>
<b>Week 2</b>	<b>Tu Jan 12 – Th Jan 14</b>	- Read each other's Short Shot selection aloud – feedback on World and Text and Character as well as other practicalities
<b>Week 3</b>	<b>Tu Jan 19 – Th Jan 21</b>	- <b>Thursday Jan 21 - Due Play Response #1: "World"</b> - Read each other's Short Shot selection aloud – feedback on World and Text and Character as well as other practicalities - Neutral Scenes: Actions and listening – Practice Rehearsal - <b>Assign: Watch Play #2 and write Play Response #2: "Text/Action" due Thursday Feb 4</b>
<b>Week 4</b>	<b>Tu Jan 26 – Th Jan 28</b>	- Auditions - Casting
<b>Week 5</b>	<b>Tu Feb 2 – Th Feb 4</b>	- <b>Due Th Feb 4 – Play Response #2: "Text/Action"</b> - Discussion as needed - Neutral Scenes: Actions and Listening – Practice Rehearsal - <b>Assign: Watch Play #3 and write Play Response #3: "Character" due Tuesday Feb 23</b>
<b>Week 6</b>	<b>Tu Feb 9 – Th Feb 11</b>	- <b>Due Th Feb 11 – Draft 1: Director's Notebook</b> - Discuss <i>The Director's Lab</i> - Table Work - practice
		<b>READING WEEK</b>
<b>Week 7</b>	<b>Tu Feb 23 – Th Feb 25</b>	- FEBRUARY 23 - FINAL DATE TO WITHDRAW W/O ACADEMIC PENALTY - <b>Due Feb 23 – Play Response #3: "Character"</b> - Open Rehearsal - Open Rehearsal
<b>Week 8</b>	<b>Tu Mar 2 – Th Mar 4</b>	- Open Rehearsal - Open Rehearsal
<b>Week 9</b>	<b>Tu Mar 9 – Th Mar 11</b>	- Open Rehearsal - Open Rehearsal

<b>Week 10</b>	<b>Tu Mar 16 – Th Mar 18</b>	- Open Rehearsal - Open Rehearsal
<b>Week 11</b>	<b>Tu Mar 23 – Th Mar 25</b>	- Open Rehearsal - Open Rehearsal
<b>Week 12</b>	<b>Tu Mar 30 – Th Apr 1</b>	- Open Rehearsal - Open Rehearsal
<b>Week 13</b>	<b>Tu Apr 6 – Th Apr 8</b>	- <b>Tu Apr 6 = Dress “run” with notes</b> - <b>Th Apr 8 = Final Performance (Evening)</b>
<b>Interview</b>	<b>Exam Period - TBD</b>	- Debrief - “What was the Artist trying to do? Did they Succeed? Was it worth doing?” - “Did I understand you? Did I believe you?” - Clarity, Consistency, Completeness

### **STUDENT PARTICIPATION POLICY & COURSE CONTENT**

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate 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, meetings or shoots both within and outside of class times; and, in short, 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 variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

### **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 six lectures held on Wednesdays during the free period (12:30-13:20); in 20-21, these will be presented online (by Zoom or other platform). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

The first Lecture will take place at 12:30 pm Wednesday, September 23<sup>rd</sup>, and features Yolanda Bonnell, a performer and playwright of Ojibwe and South Asian descent, from Fort William First Nation Indian Reserve in Thunder Bay, ON. Now based in Toronto, Yolanda graduated from Humber College's theatre performance program and was named one of NOW Magazine's artists to watch in Summerworks in 2016.

Further guests and dates will be confirmed in September.

Normally, attendance at **EVERY** lecture is mandatory for all Honours students in Theatre (4000-level courses, all areas), as well as students in THFM-3110-001 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and any other appropriate 3000-level course being taught in the term.

For the unusual circumstances of 2020-21, attendance is **STRONGLY RECOMMENDED** for all Honours students, 3000-level THFM majors, potential Theatre Honours/Majors and for Film Majors.

Dates and delivery method will be confirmed in September. Please see our department website in the Fall for information.

### **ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

This September, the Assembly will likely happen via Zoom. Date and delivery method will be confirmed in in early September. Please see our department website for information.



**TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

Please join TAFSA to find out more at their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

**BUILDING SECURITY**

To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is CLOSED as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

**NOTE:** It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted**.

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

**RECORDING ON-LINE CLASSES**

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**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film* and *Access Card/Building Use Policy*.

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website. Please read and note all instructions carefully.

### **GENERAL NOTES**

- Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>.
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.
- 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 videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

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

- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (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.***
- **Regulations, Policies, and Academic Integrity:** Students are encouraged to familiarize themselves with the "Regulations and Policies" found in the University Academic Calendar at: <https://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 note the importance of maintaining academic integrity, and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even “unintentional” plagiarism, as described in the UW Library video tutorial “Avoiding Plagiarism” (<https://www.youtube.com/watch?v=UvFdxRU9a8g>) is a form of academic misconduct.

Similarly, uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) is a form of misconduct, as it involves “aiding and abetting” plagiarism. More detailed information can be found here: Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>.

- **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, notes on whiteboards, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy.

Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor’s intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy ([https://copyright.uwinnipeg.ca/docs/copyright\\_policy\\_2017.pdf](https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf)).

- **Research Ethics.** Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <http://www.uwinnipeg.ca/research/human-ethics.html>.
- **Privacy.** Students should be familiar with 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>).
- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. 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 (e.g., *Respectful Working and Learning Environment Policy* at <https://www.uwinnipeg.ca/respect/respect-policy.html>; *Acceptable Use of Information Technology Policy* at <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>) could be considered “non-academic” misconduct.

More detailed information can be found here:

*Non-Academic Misconduct Policy and Procedures:* <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf>

And <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf> .

- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

### **VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

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.**