

THFM 3002-006 (3 credit hours)

SpSt: Approach to Directing

Winter 2022
TTH: 2:30-3:45 PM
Room 2T15

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Office Hours: TTH 3:45-4:30 or
by appointment

LAND ACKNOWLEDGEMENT

As an arrivant and migrant from Southeast Asia of Filipino heritage, I aim to constantly acknowledge and remember the past and current history of colonization experienced by the First Nations Peoples in this country, now we call Canada. As a faculty member of the Department of Theatre and Film of the University of Winnipeg located in Treaty One territory, the ancestral lands of the Anishinaabeg, Cree, Oji Cree, Dakota, and Dene peoples which is also the birthplace and homeland of the Métis Nation, I think of these acts of acknowledging and remembering as my personal tasks of contributing to a sincere and transformational reconciliation towards the First Nations Peoples' complete self-determination.

COURSE DESCRIPTION

This course serves as an introduction to the craft of theatre directing that engages an intercultural, interdisciplinary, and intersectional approach of thinking, making, and staging theatre and performances. Specifically, the students will explore hybridity of theatrical forms through laboratory works guided by historical and theoretical discussions on the nature of directing for theatre. To build a stable practice of directing that criss-crosses cultures and disciplines, the students will go through studio works that involve dramaturgical inquiry/research, pre-production work, conceptualization of directing projects, collaboration, communication with actors and designers while examining the issues around (mis)appropriation in intercultural theatre. By using various texts for theatrical and performance making, including, but not limited to dramatic literatures, the course will explore questions about the politics, ethics, and aesthetics of theatrical practice of directing for theatre and other live acts that combine two to three performance traditions. Along these lines of interrogation, the course will also deal with the nature of spectating, the institutional realities of professional theatre, diversity, equity, inclusion and the politics of representation, globalization, and, most broadly, the role of the theatre director and performance maker in our society within the global world.

A special period of time is dedicated to studying and discussing the evolution of Western director's role during the course of the 20th century and its non-Western counterpart. These discussions will extend into practical exercises like analyzing a dramatic text to develop a skill in script analysis and aptitude for executing a live theatrical piece that blends Western and non-Western performance forms. After the students have learned to direct a text based performance piece, the students will be introduced to selected Asian theatre conventions.

Eventually, the students will craft a stylistic theatrical project using a blended approach in staging a theatrical performance. The aim is to cultivate a broadening of historical, aesthetical, and ethical perspectives in directing endeavours towards a creation of original intercultural theatrical projects.

In this course, theatre/performance directing is fundamentally rooted from the ethos of cultural hybridity, crisscrossing of disciplines, and examination of intersectional issues. 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 culture, politics, literature, visual art, music, philosophy, sociology, science, religion, current events, and so forth. Though some skills will be imparted, this course asks students to begin to think as directors critically and interculturality. Curiosity, innovation, and criticality are three main artistic pillars of this course that facilitates the students as they practice the art of theatrical and performance directing.

Students will use performance ethnography and build their dramaturgical folders as methods of archiving their practice of directing for theatre.

REQUIRED TEXTS

- *Animal Farm* by Ian Wooldridge from the book by George Orwell¹
- *The Cambridge Introduction to Theatre Directing* by Christopher Innes and Maria Shevtsova²
- Gunawardana, A.J. Theatre in Asia: An Introduction. *The Drama Review: TDR*, Spring, 1971, Vol. 15. No. 2, Theatre in Asia (Spring 1971), pp. 47-62
- *Re-inventing the epic: notes on adapting the traditional genre* by Merlinda Bobis
- *Ef's Visit to a Small Planet: Some Questions to Ask a Play* by Elinor Fuchs
- "Help!" by Ariane Mnouchkine's³

RECOMMENDED TEXTS

- *The Director's Craft* by Katie Mitchell
- *A Director Prepares* by Anne Bogart
- *On Directing* by Harold Clurman
- *A Sense of Direction* by William Ball
- *Backwards and Forwards* by David Ball
- *Directing for the Stage* by Terry John Converse
- *Script Analysis for Actors, Directors, and Designers* by James Thomas
- *Fundamentals of Play Directing* by Alexander Dean & Laurence Carra
- *The Empty Space* by Peter Brook
- *In other Words: Women Directors Speak* by Helen Mandfull
- *Fifty Key Theatre Directors* edited by Shomit Mitter and Maria Shevtsova
- *The Theatre and Its Double* by Antonin Artaud
- *Theatre and Adaptation: Return, Rewrite, Repeat* by Margherita Laera
- *Re:direction: A theoretical and practical guide* by Rebecca Schneider and Gabrielle Cody
- *Theatre and the World Performance and the Politics of Culture* by Rustom Bharucha
- *Theatre and the World: Performance and the Politics of the World* by Rustom Bharucha

¹ You may purchase a copy from UW Bookstore

² This reference is available as an e-copy which you can access through your library account as well as Gunawardanam, Bharucha, and Schechner. I am still requesting Bobis' article.

³ This short poem is available online (see: https://world-theatre-day.org/pdfs/WTD_Mnouchkine_2005.pdf)

- Bharata Muni, *The Nāṭyasāstra: a treatise on ancient Indian dramaturgy and histrionics*. Translated by Manomohan Ghosh, Royal Asiatic Society of Bengal, Calcutta, pp. 118-147.
- The Future of Ritual: Writings on Culture and Performance* by Richard Schechner
- The Nāṭyasāstra: a treatise on ancient Indian dramaturgy and histrionics* by Bharata Muni, Translated by Manomohan Ghosh
- *Zeami: A Performance Notes, "Transmitting the Flower Through Effects and Attitudes 風姿花伝, 1400–1418"* (pp. 24-76) by Zeami translated by Tom Har
- *A Collision of Cultures: Some Western Interpretations of the Indian Theatre*, Rustom Bharucha
- A Reply to Rustom Bharucha*, Richard Schechner

GRADING

Solo Directing Assignment.....	30%
Ensemble Directing Assignment	30%
Discussion and Workshop Participation	20%
Director's Performance Ethnography and Dramaturgical Folio	10%
Play Response Paper	10%
Total	100%

ON LATENESS AND ABSENCES

Absences will be excused solely for medical or compassionate reasons. It is at the instructor's discretion whether or not to excuse a non-medical absence. After **FOUR** excused absences the student will be required to meet with the Instructor to discuss whether it is realistic for the students 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 will require extensive absence should meet with the instructor at the beginning of the term to discuss whether the course is appropriate for them. Since the effectiveness of this class is dependent on full participation, unexcused absences will lead to deductions in the final mark. Students who miss three classes will have 10% of their final mark deducted. Students who miss four to six classes will be reduced by 20%. After missing six classes, each missed class will cause a further deduction in the final mark of 5%. Unexcused lateness will be penalized at 1% of the final grade/instance. After 3 lates, this will double to 2% of the final grade/instance.

Late Assignments will **NOT** be accepted.

ASSIGNMENTS

Solo Directing Piece - 30% (Due: February 17)

Each student will present a 3-minute scene from the required dramatic text transformed as an abstract and imagistic expression. This scene will involve characters who are relating and interacting to each other without any words but through movement within an imagined world and a particular time. The interest of this assignment is to illustrate a poetic representation of characters' goals and their relationship to each other that expresses their individual objectives, desires, and intentions. The student will have to work with 2 – 3 other students as actors of this individually created directing piece.

These are important things to think about this scene:

- It is a poetic representation (use of movement or gestures, costumes, sound, and other elements).

- The time and place of the scene should be clear.
- The setting should provide opportunities for motivated movement.
- The characters should have clear identities.
- They should have strong intentions, but should also be reactive “in the moment” to events and obstacles.
- Be creative and have fun.

There will be a demonstration of this project in class.

Final Directing Piece – 30%

This final directing piece is created by students with performers who are members of the class. The student will use stage George Orwell’s *Animal Farm* or other available text. Again, the focus of the piece will be on the relationships between the characters. The story of these relationships will be revealed through SPACE, TIME & MOVEMENT. In this project, the group will engage intercultural and/or post-dramatic elements with an added element of the WORD. Through a written directors’ vision, the group will be asked to justify their aesthetic decision. The directing student has the choice to build his ensemble for the final directing piece. The students will be introduced to a non-Western performance form which they can incorporate to the artistic architecture of their final projects.

Just like the first directing assignment the students will have to consider the following:

- It illustrates the directorial elements of interculturalism, interdisciplinarity, and intersectionality.
- The time and place of the scene should be clear.
- The setting should provide opportunities for motivated movement.
- The characters should have clear identities.
- They should have strong intentions, but should also be reactive “in the moment” to events and obstacles.
- Be creative, collaborative, and have fun.

Discussion & Workshop Participation – 20%

Since this course is fundamentally set up as a studio workshop, students are expected to actively participate and contribute in different group exploration and creative processes. These processes aim to create a culture of curiosity, develop critical thinking, and spirit of collective creation through practical works, theatrical games, self-directed activities, seminars, and lectures. Through a respectful space of exploration, the students are expected to engage in a series of practical works toward the development of their individual directing practice.

Directing Folio – 10% (First submission is on February 17 & Second submission is on April 5)

While this course demands an embodied and practical act of creating a performance, it also requires students to engage in an act of writing and archiving their processes of making and presenting performances. One of the requirements of this course is a director’s dramaturgical folio that consists of a collection of personal essays, artist statement, and other research materials (poetry, sketches, photography, voice recording, etc.) that represent the students’ creativity. It is a compilation of all necessary preparatory work represented through various acts of inquiry that the students employed in the research phase of the directing projects. Aside from the individual written artist statement, included in this folio is a group essay that explains the creative choices employed on the final performance. It will also include the following information:

- The playwright
- The play’s style/genre

The folio is an archival illustration of the student's original voice as an artist. Particularly this folio contains the following materials:

- § Artist Statements: As part of the performance assignments, the students will write 2 directorial statements that articulate their individual artistic visions. These essays will include the students' research on the playwright/writer and the historical, social, political, and cultural contexts of written play or performance material.
- § Performance Auto-ethnography: The students will also write an 1 individual reflexive essay that is auto-ethnographic in nature. This essay reflects their individual artistic process, the questions that they are answering in their work, and their experiences in the collective creation approaches that they employed in the artistic process. This is a summary or consolidation of the students' reflection in this course.

All directorial statements and reflexive essays are written in single space, Times New Roman, 12 font size, and maximum of 500 words.

Play Response Paper – 10% (March 1)

Students will see one production in the Winnipeg winter theatre season, and will write a response to and comparison of each production, focusing on what you can observe of what the directors of each production have done. Borrowing the directorial questions of Prof. Christopher Brauer that he conceived through his readings of Eleanor Fuchs' *EF's Visit to Small Planet: Some Questions to Ask a Play*, the students may answer these questions in their play response paper:

- In what areas were the directors successful, partially successful or unsuccessful, and why?
- What are SPACE and TIME like in the production?
- How are they evoked? What is the MOOD and TONE of the play – how are they created?
- What about the UNSEEN SPACES – how do they relate to the SEEN spaces?
- What about MUSIC?
- How are the PUBLIC and/or the PRIVATE worlds created? Is STATUS clear and compelling?
- POLITICS? PERFORMANCE STYLE? COSTUMING? How do people INTERACT? STAGE MOVEMENT – how do characters arrange themselves in relationship to each other and the setting? How does the director implement this?
- How is LANGUAGE used? How does PSYCHOLOGY function in this world? Has the Director made sense of that? Do the CHARACTERS' ACTIONS reveal their intentions/their inner life/their emotional subtext? Do they effectively and consistently inhabit the world created by the Director?
- And importantly: WHAT CHANGES? In setting, time, language, dress, mood, tone, action, character. Is the world of the play, at the end, TRANSFORMED? Were the characters convincingly transformed? Were YOU transformed? How? Why? How did the audience receive the piece? To what degree was the director responsible for their reaction?
- Is the approach to performance style consistent among the performers? Is it the correct approach for the style/genre of the piece?

Some additional questions can be answered:

- Was there any hints of intercultural theatre and post-dramatic elements in the staging of the performance? To what extent it was used and what kind of affective/emotional effects it presented to the audience?

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%

PARTICIPATION

At the heart of this course is the creative and imaginative process of thinking, making, and staging a theatre/performance through a hybrid approach of directing. One may describe this course as practice-based. In a collaborative process, we maintain a respectful process of interaction and in working together we prioritize a safe place for creation. Through an engaged participation in the studio works, the students are expected to develop their skills in directing for theatre. They must demonstrate willingness to learn and acquire an ability for listening (sometimes, the most quiet student in the room is the most meaningful) and effective communication, develop empathy, readiness for a thoughtful contribution of ideas to creative processes, and understanding of how theatrical/performance works. They must also demonstrate intellectual curiosity. At the end of the course, the student must possess creative and critical leadership in directing for theatre and/or live events. I believe that each student who will be taking this course has a unique voice and one must develop this voice by engaging in a series of creative, focused, playful, and imaginative activities.

Workshop Participation accounts for 20% from a total of 100% grade that a student can obtain in this course. I would like to use the participation rubric of Dr. Catherine Taylor of The Faculty of Education and Department of Rhetoric and Communications as my tool in grading the participation of the students. She notes:

My hope is that everyone will come to class ready and willing to participate actively in class, group discussions, and exercises. Your attendance and active participation in sessions involving class presentations is especially appreciated and will be reflected in your participation grade. You are invited to submit a one-page self-assessment using the following criteria at the end of the course to help me make a fair determination of your mark:

Excellent (A range – 17-20): Contribute to almost every class discussion, active participation in all class exercises, and attentive listening. Offer questions and comments that generate discussion. Know the readings very well and reflect on the issues they raise. Make connections between readings and class exercises. All assignments submitted on time.

Good to very good (B range – 14-16): Same as “excellent” but less consistently.

Average (C range – 12-13): Speak up regularly but mainly offer points from the readings without your own insights. Generally demonstrate knowledge and comprehension of concepts but don’t connect concepts to

your experiences. Most assignments submitted on time and participation in class exercises is mostly consistent.

Fair (D range – 10-11): Offer your own opinion without much connection to the readings. It's hard to tell if you have actually done the readings. Few assignments submitted on time. Thoughtful participation in class exercises is sporadic.

Not satisfactory (F range - 0 to 9): Highly unlikely unless you don't do the readings, don't submit assignments on time, and don't contribute to class discussion and exercises.

There is no penalty for shyness. While participation is valued, many people (myself included) are perfectly happy to talk when performing a teacher role but much less vocal when occupying a student role. Students who speak seldom in the large group can still earn a top participation mark by contributing actively to small group discussions and being active participants in class exercise. If you are by nature very reserved, with the result that you rarely speak in class, you can still make valuable contributions to the course by bringing in resources and participating in small-group discussion and exercises. I will ask students to submit a self-assessment to assist with my determination of this mark.

Note: Permission to distribute this rubric was granted by Catherine Taylor from the Faculty of Education and Department of Rhetoric and Communications.

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 – January 6 – April 5, 2022

Schedule subject to change to reflect the needs of the class

January 11 Week 1	Course Introduction Discuss: Ariane Mnouchkine’s 2005 World Theatre Day Speech/Short Poem, “Help!” Assign: Introduce Play Response Paper Assign: Reading schedule for <i>The Cambridge Introduction to Theatre Directing</i> – see schedule below.
January 13	Discussion: Help and Course Requirements
January 18	Seminar Discussion on <i>Cambridge Intro</i> : Chapter 1 Introduce Solo Directing Piece and Conceptualizing Student Project Suggestions on what plays to watch
January 20	Seminar Discussion on <i>Cambridge Intro</i> : Chapter 2 Workshop on Textual Analysis: On Action (Goal, Obstacle, Tactics, Expectation) Identify Plays for Play Response Essay
January 25	Seminar Discussion on <i>Cambridge Intro</i> : Chapters 3 Workshop on Solo Directing Piece
January 27	Seminar Discussion on <i>Cambridge Intro</i> : Chapters 4 Workshop on Solo Directing Piece
February 8	Seminar Discussion on <i>Cambridge Intro</i> : Chapters 5 The director and design – Guest Lecturer: Adam Parboosingh
February 10	Seminar Discussion on <i>Cambridge Intro</i> : Chapters 6 Workshop on Solo Directing Piece
February 15	Seminar Discussion on <i>Cambridge Intro</i> : Chapters 7 Workshop on Solo Directing Piece
February 17	Due: Solo Directing Piece Assignment and First Directing Folio Assign: Read <i>Re-inventing the epic: notes on adapting the traditional genre</i> by Merlinda Bobis; Rustom Bharucha’s <i>A Collision of Cultures: Some Western Interpretations of the Indian Theatre</i> , and Richard Schechner’s <i>A Reply to Rustom Bharucha</i>
	Reading Week - February 21 - 28
March 1	Introduce: Animal Farm and/or other texts Due: Play response paper
March 3	Introduce: Intercultural Theatre Seminar Workshop: Aesthetics of Indic Theatre (Kata Koli) with Dr. Ghosh Janardan, RKM Vivekananda University, Creative Director of OGLAM & Culture Monk
March 8	Introduce: Interdisciplinary Theatre

	Seminar Workshop: Noh Theatre with Dr. Chim Zayas, Center for International Studies, University of the Philippines
March 10	Introduce: Intersectional Theatre Seminar Workshop: Derek Chan, Vancouver Asian Canadian Theatre (VaCT) and rice and beans theatre (to be confirmed)
March 11	Embodied Dramaturgy: Ecological Based Approach in Directing (Decolonizing your Directing Method)
March 15	Ensemble Directing Exercises and Rehearsal
	Voluntary Withdrawal Date – March 16th
March 17	Ensemble Directing Workshop: Maiko Yamamoto's Form and Content (Theatre Replacement)
March 22	Ensemble Directing Exercises and Rehearsal Masks and Politics: Interweaving Media
March 24	Ensemble Directing Exercises and Rehearsal Reflections on Casting
March 29	Ensemble Directing Exercises and Rehearsal Reflections on Rehearsing
	Ensemble Directing Exercises and Rehearsal Talk on Writing and Applying for Grants (to be confirmed: Hazel Venzon)
March 31	Due: Performances
April 5	Debrief and discuss Due: Directing Folio with 2nd (Group) Directors' Statement, and 2nd Reflexive Essay

STUDENT PARTICIPATION POLICY & COURSE CONTENT

Theatre & Film are communal art forms 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, 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.

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/support/index.html)
(<https://www.uwinnipeg.ca/respect/sexual-violence/support/index.html>)

Reporting is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of seeking remedy, sanction, or consequences through the university. Once a report is made, the **HRDO** will review your report and discuss your options. Your options could include an investigation process, or informal resolution (if you wish to resolve it without an investigation). The **HRDO** can still connect you with support, accommodation, or external organizations while the investigation is taking place.

You can contact the HRDO by phone at 204-988-7508 or by email at hrdo@uwinnipeg.ca
You can report online here » (https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv)

PUBLIC HEALTH COVID CONSIDERATIONS

In the current changing health situation, 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 are planned on the following dates in the Winter term:

January 19, 2022

March 2, 2022

Guests will be confirmed shortly.

MANDATORY ATTENDANCE FOR HONOURS STUDENTS: Beginning in January, 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-3110 Screen Acting, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.

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

ORIENTATION ASSEMBLY

The department will hold a Winter term Orientation/Info session by Zoom in January, currently planned for Monday, January 17th at 12:30 pm to welcome students to the new term, provide information about

the department, its various activities and those of its professors; and deliver news about what's coming up.

ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND! Please see our department website for information in January.

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 Wednesday from 12:30-13:20 pm. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at **@tafsauw** or send them an email at tafsa.uw@hotmail.com.

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 to the public until further notice. Students, Faculty and Staff must use specific access points to buildings and provide identification upon entry.

Information about access for students can be found at <https://www.uwinnipeg.ca/covid-19/on-campus-learning-faq.html>.

NOTE: It is **MANDATORY** that anyone entering the building and attending classes, labs or rehearsals in the building carry an ID card/student card to verify their vaccination status and that 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.

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 with an emergency-only phone to directly contact Security in the main lobby by the House Management Office. This can be used in an emergency situation to directly connect with the UW Security Services.

Students are encouraged to visit the UW Security Services webpage at <https://www.uwinnipeg.ca/security/index.html> for complete information about campus security and emergency procedures.

RECORDING ON-LINE CLASSES

The instructor of an on-line class 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* and *Access Card/Building Use Policy* at <https://www.uwinnipeg.ca/theatre-film/student-resources/loves-labours-lost-production-schedule.html>.

Room Bookings for Class Assignment Work: We expect students will be allowed to book rehearsal room space FOR CLASS-RELATED WORK ONLY. 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 2021-22 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, particularly during the current environment of quickly-changing circumstances.**

- **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.**
- 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.
- 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 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 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 or examinations without penalty. A list of religious holidays can be found in the 2021-22 Undergraduate Academic Calendar, <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

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 emphasize the importance of maintaining academic integrity, and to 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>.

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 (e.g. Respectful Working and Learning Environment Policy <https://www.uwinnipeg.ca/respect/respect-policy.html>, Acceptable Use of Information Technology Policy <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>.

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/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 are 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>).

VOLUNTARY WITHDRAWAL DATES

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

- **FALL/WINTER TERM COURSES:** February 16, 2022 for Fall/Winter courses which begin in September 2021 and end in April 2022
- **WINTER TERM COURSES:** March 16, 2022 for Winter courses which begin in January 2022 and end in April 2022

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.