

THFM-1001-002 (6 credit hours)  
INTRODUCTION TO THEATRE: PERFORMANCE

**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.**

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

Fall/Winter, 2023-2024  
Tuesdays and Thursdays 11:30am-12:45pm  
Room: 2T15

Instructor: Heidi Malazdrewich  
Office: 4T08  
Phone: (204) 786-9489  
E-mail: [h.malazdrewich@uwinnipeg.ca](mailto:h.malazdrewich@uwinnipeg.ca)  
Office Hours: T/Th 9:30-11:30am  
or by appointment

### **COURSE DESCRIPTION**

This course is designed as an introduction to the basic concepts of theatre with a focus on the art and craft of the performer. While the emphasis will be on the development of acting technique, this course is an introduction to theatre in the larger sense. Time will be spent examining the relationship between the various creative roles in the theatre.

The course begins with basic acting exercises, including improvisation and movement work. These are designed to help students develop the foundation skills of contemporary acting technique. In the second half of the academic year students must rehearse and perform a solo piece and a scene drawn from modern and/or contemporary theatre. Students will also be introduced to various forms of contemporary drama and script interpretation through the examination of plays representing a range of contemporary work. Classes will consist of lectures, group discussions, practical exercises, and workshop sessions focussing on prepared performance material.

In terms of practical skills, the course objective is for students to be able to generate a dramatic action in a given circumstance in such a way that an audience believes it. In regard to analytical skills, the course objective is for students to be able to examine a script from the perspective of an interpretive artist.

**Restrictions:** Students may **not** hold THFM credit for this class and THFM-1002 or THFM-1003

### **REQUIRED TEXTS**

Bernbaum, Joel, Lancelot Knight, and Yvette Nolan. *Reasonable Doubt*. Playwrights Canada Press, 2022. (available via University Bookstore)

**\*\*Content Warning: Strong language, description of violence, description of death, racism, white supremacy, reference to alcohol and drug consumption and addiction, reference to gun violence, reference to murder, reference to residential schools, reference to gangs.**

Graham, Beth, Charlie Tomlinson, and Daniela Vlaskalic. *The Drowning Girls*. Playwrights Canada Press, 2008. (available via University Bookstore)

**\*\*Content Warning: Violence against women, intimate partner abuse, misogyny, gaslighting, serial murder, emotional trauma, chronic pain, and hauntology**

Jacobs-Jenkins, Branden. *Everybody*. Dramatist Play Service, 2018. (available via University Bookstore)

**\*\*Content Warning: Death, strong language, themes of race and racism, ableist language, reference to sex and sexuality**

### **REQUIRED READINGS (to be found on NEXUS unless otherwise noted)**

1. Bond, Laura. *TEAM for Actors: A Holistic Approach to Embodied Acting*. CreateSpace Independent Publishing Platform. 2012. (pp. 1-9; 13-23; 111-114; 128-129)
2. Bruder, Melissa. *The Practical Handbook for the Actor*. Vintage. 1986. (pp. 13-39)
3. 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)
4. Smith, Anna Deavere Smith. *Letters to a Young Artist*. Anchor Books. 2006. (pp. 3-6 & 140-141)
5. Stanley, Sarah Garton. "Failure Points", *Canadian Theatre Review*, Volume 150, Spring 2012. (pp. 100-102) AVAILABLE ON-LINE THROUGH LIBRARY
6. Pettiford-Wates, Tawnya. "Ritual Poetic Drama within the African Continuum: The journey from Shakespeare to Shange", *Black Acting Methods*. Routledge. 2017. (pp 106-122 & 213-218) AVAILABLE AS E-BOOK THROUGH LIBRARY

Students may also be required to purchase additional scripts to support scene or project work later in the year.

### **MARK DISTRIBUTION**

#### Performance:

Content-less Scene Presentations (Oct. 24/26)	10%
Solo Performance (Jan.30/Feb 1)	15%
Scene Presentation (Mar. 26/28)	15%
Participation	10%

#### Written:

Test One (Nov. 21)	10%
Reading Responses (Oct. 3, Oct. 31., Feb. 6)	15% (5% per)
Test Two (Mar. 12)	10%
Acting Process Essay (Apr. 4)	15%

Total:	100%
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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.

### **LATE ASSIGNMENTS**

Assignments will **NOT** be accepted after the due date and tests must be taken on the assigned dates. Extensions may be granted but only before the due date and with a valid reason. Assignments will normally be accepted via email unless other options are specified.

**Late papers will be penalized at the rate of 10% per day. For example, if your essay is given a mark of 70% and it is four days late it will receive a mark of 30%.**

All written assignments must be submitted in PDF form to [h.malazdrewich@uwinnipeg.ca](mailto:h.malazdrewich@uwinnipeg.ca) by 11:59pm on the due date.

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

Students have the responsibility to regularly check their UWinnipeg email 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<sup>th</sup>, 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.

The first day of class is September 5<sup>th</sup>, 2023. The last class will be held on April 4<sup>th</sup>, 2024. The evaluation period is April 11<sup>th</sup>- 24<sup>th</sup>, 2024.

### **ASSIGNMENTS**

1. Content-less Scene Presentations (Oct. 24/26)  
This is a short performance that will be developed in class as well as in rehearsal outside of class leading up to the evaluation. The marking criteria will be based on performance skills developed during the first portion of the fall term. A marking breakdown will be provided to students prior to the evaluation day.
2. Solo Performance Project (Jan. 30/Feb. 1)  
Students will be required to create a Solo Performance Project. Details for this assignment will be shared with students during the fall term.
3. Acting Process Essay (Apr. 4)  
The Acting Process Essay is a summary of the individual student's creative journey. It should include details of their creative process and be supported by theory discussed in class and the course required readings. Students should include discoveries from class lectures and discussions as well as rehearsal/performance experiences. The marking criteria for this essay will be provided during the fall term.
4. Reading Responses (Oct. 3, Oct. 31, Feb. 6)  
The following plays will be studied and used in the classroom:  
*Everybody* by Branden Jacobs-Jenkins  
*The Drowning Girls* by Beth Graham, Charlie Tomlinson, and Daniela Vlaskalic  
*Reasonable Doubt* by Joel Bernbaum, Lancelot Knight, and Yvette Nolan  
The plays are to be read prior to the class in which they will be discussed, on this day a brief, formally written, paper will be due at the beginning of class. The paper will focus on details of each play including character attributes, plot points, and theatrical style. A detailed marking breakdown for this assignment will be distributed at the beginning of the fall term. **All Reading Responses must be submitted by the beginning of class on the date that the assignment is due. Late papers will not be accepted, and students will receive a mark of 0% for the assignment.**

## 5. Tests (Nov. 21 and Mar. 12)

Two tests will be administered throughout the course (one per term). Both tests will be written on the date specified and in a classroom setting. Tests will be held during class time. The content of the tests will be based on course readings, performances seen, in-class exercises, and lectures.

## 6. Scene Presentation (Mar. 26 and 28)

Students will be required to perform scenes from contemporary/modern plays. Details for this assignment will be shared with student during the winter term.

## 7. Participation

**Excellent (A range):** Contribute to almost every class discussion by listening closely to fellow classmates and supporting the discussion with thoughts that are relevant to the subject matter. Eager participation in all class exercises. 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):** Same as “excellent” but less consistently.

**Average (C range):** 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):** 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):** 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 (me 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 exercises. 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.

Note: This is an adaptation of a rubric created by Catherine Taylor. Permission to distribute this rubric was granted by Catherine Taylor from the Faculty of Education and Dept. of Rhetoric and Communications

**SCENE WORK**

When students are assigned group work the responsibility to arrange and participate in rehearsals rests with the students in the group. This is an expectation regarding professional conduct and participation in the course. **Scenes and all performance texts must be approved by the instructor PRIOR to the start of the allotted rehearsal period.**

**SPECTATORSHIP**

Students are required to attend the U of Winnipeg's production of *The Drowning Girls*. The production runs from Feb. 13<sup>th</sup> to Feb. 17<sup>th</sup>, 2024.

Attendance at this performance is **mandatory**. The performance will be discussed in class as well as addressed in the in-class test. Students are responsible for booking and attending the play well **BEFORE** the due date for the class discussion.

**DRESS REQUIREMENT**

\*\*\* All apparel must fit well, and allow for ease of movement\*\*

As many of our classes are physical in nature, students are asked to wear comfortable clothing. Outdoor footwear must be removed before entering the studio. In any given class you may find yourself rolling and crawling on the floor, jumping, running, flapping your arms and so on. Please observe the following guidelines:

Pants must allow for freedom of movement (i.e. sweats, tights, yoga/martial arts pants, shorts)

No street shoes or hats

Bare feet/dance shoes – socks are a hazard because they are slippery.

Long hair tied back.

No jewelry (esp. rings, necklaces and long earrings)

No chewing gum.

**CONVERSION SCALE**

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

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

Work not submitted will be graded as 0%

**DEFINITIONS OF GRADING DESCRIPTIONS**

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

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

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

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

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

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

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

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

**F Failing.**

### **TENTATIVE SCHEDULE**

The following is provided as a guideline only and may be subject to change as a result of unforeseeable challenges in course delivery, technological interruptions causing delay in delivery, or changing institutional strictures and/or provincial guidelines within which we offer courses for the coming year.

### **FALL TERM**

\*Note all Readings are due on the Tuesday of each week

<b>Date</b>	<b>Class Activity</b>	<b>Deadline</b>
Sept. 5 & 7	Course Introduction Role of the Actor	
Sept. 12 & 14	Warm-up techniques Improvisation Intro to Content-less Scenes	Read both Smith Excerpts
Sept. 19 & 22	Content-less Scenes. Breath and Physical Response	
Sept. 26 & 28	Content-less Scene Workshops	Read Stanley Article
Oct. 3 & 5	<b>Everybody</b> Discussion & Analysis Content-less Scene Workshops	<b>Reading Response #1 Due in class on Oct. 3<sup>rd</sup>. Everybody by Branden Jacob-Jenkins</b>

**\*\*Content Warning: Death, strong language, themes of race and racism, ableist language, reference to sex and sexuality**

**\*\*Reading Break Oct. 8-14, 2023. No classes this week\*\***

Oct. 17 & 19	Content-less Scenes Dress Rehearsals/Notes	<b>Dress Rehearsals for Content-less Scenes.</b>
Oct. 24 & 26	Performance/Debrief of Content-less Scenes	<b>Performance of Content-less Scenes.</b>
Oct. 31 & Nov. 2	<b><i>The Drowning Girls</i></b> Discussion & Analysis Connecting to impulse	<b>Reading Response #2 Due In class on Oct. 31</b>
	<b>**Content Warning: Violence against women, intimate partner abuse, misogyny, gaslighting, serial murder, emotional trauma, chronic pain, and hauntology</b>	
Nov. 7 & 9	Analysing Text and Action	Read Lauzon Chapter
Nov. 14 & 16	Production Lecture and Test Review	
Nov. 21 & 23	Introduction to Solo Performance Project	<b>TEST #1 in class on Nov. 21st</b>
Nov. 28 & Nov. 30	Acting and Reacting Development of Solo Performance Project	
	<b>*Students will be asked to schedule the end of term interviews*</b>	

**WINTER TERM**\*Note all Readings are due on the Tuesday of each week

<b>Date</b>	<b>Class Activity</b>	<b>Deadline</b>
Jan. 9 & 11	Solo Performance Project Workshop	Read Pettiford-Wates Chapter
Jan. 16 & 18	Solo Performance Workshop	Read Bruder et al excerpt.
Jan. 23 & 25	Dress Rehearsals for Solo Performance	<b>Dress Rehearsals Solo Performance</b>
Jan. 30 & Feb. 1	Solo Performance Performances	<b>Solo Performance Presentations</b>
Feb. 6 & 8	<b><i>Reasonable Doubt</i></b> Discussion & Analysis Design Lecture	<b>Reading Response #3 due in class on Feb. 6<sup>th</sup>.</b>

**\*\*Content Warning: Strong language, description of violence, description of death, racism, white supremacy, reference to alcohol and drug consumption and addiction, reference to gun violence, reference to murder, reference to residential schools, reference to gangs.**

Feb. 13 & 15	Introduction to Scene Work	Read Bond Excerpt
<b>**Watch <i>The Drowning Girls</i> at U of Winnipeg Feb. 13<sup>th</sup>-17<sup>th</sup>, 2024**</b>		
<b>**February 16, 2024 – final date for voluntary withdrawal**</b>		
<b>**Reading Break Feb. 18-24, 2024. No classes this week**</b>		
Feb. 27 & 29	Discussion of <i>The Drowning Girls</i> Performance Scene work	
Mar. 5 & 7	Scene Work	
Mar. 12 & 14	Test and Scene Work workshops	<b>Test #2 in class on Mar. 1</b>
Mar. 19 & 21	Dress Rehearsals and Note Sessions	<b>Dress Rehearsal for Scenes</b>
Mar. 26 & 28	Scene Presentations	<b>Scene Presentations</b>
Apr. 2 & 4	Course Debrief	<b>Acting Process Papers Due Apr. 4</b>

**\*Students will be asked to schedule the end of term interviews\***

### **ATTENDANCE AND LATENESS for first-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 out-of-class rehearsals will be penalized at a rate of 1% per instance.
- Unexcused lateness for lectures, labs, or out-of-class rehearsals will be penalized at a rate of .5% 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.
- 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.



## **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](mailto:hrdo@uwinnipeg.ca)  
**You can report online here »** ([https://uwinnipeg.qualtrics.com/jfe/form/SV\\_4ONi2EP1gcXjyBv](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv))

### **PUBLIC HEALTH CONSIDERATIONS**

A permitted or necessary change in mode of delivery may require adjustments to important aspects of course outlines, like class schedule and the number, nature, and weighting of assignments and/or exams.

Should public health and university regulations require it, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

### **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

**"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. and are open to all students. The speakers will specifically address issues related to “the business of the business.”

**Lectures will take place in-person in the Theatre, Wednesday 12:30 – 13:20 on the following dates (subject to change):**

- **12:30 pm September 27, 2023**
- **12:30 pm November 8, 2023**
- **12:30 pm January 17, 2024**
- **12:30 pm February 28, 2024**

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, and THFM-3920 Musical Theatre. 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 in the Fall for information.

**ORIENTATION ASSEMBLY**

**WEDNESDAY, SEPTEMBER 13, 2023 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, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials**; other events have included **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 find out more at TAFSA's meetings, held every second Monday in the Fall/Winter terms from 12:30-13:20 pm. It's a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at [@tafsauw](https://www.instagram.com/tafsauw) or email them at [tafsa.uw@hotmail.com](mailto:tafsa.uw@hotmail.com).

## **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 5 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.**

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

All 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>

## **ONLINE CLASSES**

Instructors whose mode of delivery includes Zoom or a similar platform will clarify expectations for appropriate remote classroom behaviour or decorum (e.g., being on time, muting/unmuting, raising hand, reacting, etc.), and make appropriate allowances in order to respect the privacy of students (e.g., clarifying need to have video on/off).

**Performance classes online:** No eating, chewing gum, or wearing a mask during on-line work.

## **RECORDING ON-LINE CLASSES**

Should a class be held online, the instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor.

Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

**No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.**

### **ELECTRONIC COURSE OUTLINE ADDENDA**

**Department Website:** <https://theatre.uwinnipeg.ca> or <https://film.uwinnipeg.ca>

Please refer to the website for department information, but particularly regarding:

**Fire and Safety Information for ACTF:** Students must check our website and review the [Fire Safety Instructions in the Asper Centre for Theatre and Film](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf) ([https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures\\_2020.pdf](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf)) and [Access Card/Building Use Policy](https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html) (<https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>).

**Room Bookings for Class Assignment Work:** Students may book rehearsal room space class-related work or outside projects. Priority will be given to class assignment work. Please see our website links to *Room Booking Instructions* and electronic *Online Room Booking Form* found on our department website at <https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>. Please read and note all instructions carefully. Room booking availability is subject to change according to public health and university policies.

### **GENERAL NOTES**

- **Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2023-24 year here:** <https://www.uwinnipeg.ca/covid-19/index.html>
- **Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.**
- **This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.**
- Archival records such as video/sound recordings and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.
- It is the student's responsibility to retain a 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 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://pace.uwinnipegcourses.ca/sites/default/files/pdfs/publications/Academic%20Misconduct%20Procedures.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/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/>.
- When it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform students via University of Winnipeg email (and/or using the preferred form of communication, as designated in this outline).
- **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/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://pace.uwinnipegcourses.ca/sites/default/files/pdfs/publications/Academic%20Misconduct%20Procedures.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
  - 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
  - acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
  - 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/institutional-analysis/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/institutional-analysis/docs/policies/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/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>)
- Clear expectations for assignments, tests, and exams should be set for students to avoid instances of “unintentional” misconduct. For instance, if an exam is “take-home”, students should be advised on permitted resources, being able to collaborate (or not) with other students, *etc.*
- Instructors whose mode of delivery includes Zoom or a similar platform should clarify expectations for appropriate “remote classroom” behaviour or decorum (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).
- The University of Winnipeg affirms the importance of student mental health and our commitment to providing accessible, culturally appropriate, and effective services for students. Students who are seeking mental health supports are encouraged to reach out to the Wellness Centre at [studentwellness@uwinnipeg.ca](mailto:studentwellness@uwinnipeg.ca) or 204.988.7611. For community-based mental health resources and supports, students are encouraged to dial 2-1-1. This program of United Way is available 24/7 in 150 languages.

### **2023-24 VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for 2023/24, without academic penalty are:

- **November 13, 2023** for Fall courses which begin in September 2023 and end in December 2023;
- **February 16, 2024** for Fall/Winter courses which begin in September 2023 and end in April 2024;
- **March 15, 2024** for Winter courses which begin in January 2024 and end in April 2024.

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.**

### **2023-24 CAMPUS CLOSURE DATES**

The University is closed for the following holidays:

- September 4 (Labour Day)
- September 30 (Truth and Reconciliation Day)
- October 9 (Thanksgiving Day)
- November 11 (Remembrance Day)
- December 23, 2023 through January 4, 2024
- February 19 (Louis Riel Day)
- March 29 (Good Friday)

### **2023-24 READING WEEKS**

- Fall mid-term reading week is October 8-14, 2023
- Winter mid-term reading week is February 18-24, 2024