

**University of Winnipeg**  
**Department of Theatre and Film**  
**Faculty of Arts**

**THFM-1001-003 (6 credit hours) Introduction to Theatre: Performance**

Fall/Winter 2023/2024  
Location: 2T15  
Time: Tues/Thurs 2:30-3:45PM

Instructor: Dennis D. Gupa  
Email: d.gupa@uwinnipeg.ca  
Office Hours: by appointment

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This course is taught in Treaty One territory, the ancestral lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and the birthplace and homeland of the Métis Nation. As a settler of Filipino descent who came from a post colony of Western countries, I am grateful to be given an opportunity to work, live, create theatre, and reflect on how we can build communities together. But I also wish to recognize the violence of the continuing colonization in many Indigenous lands, thus, I aim to reflect the everyday acts of reconciliation and the possibilities of emancipation and solidarity through theatre education, performance, and research.

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### **Course Description**

This course is designed as an introduction to the basic concepts of contemporary theatre with an emphasis on the art and craft of the performer. While the focus is on the development of acting technique, the students will be introduced to the nature of theatre and its technical aspect through lectures, readings, and practical work. The course explores areas of improvisation, movement, and role preparation through workshops and class presentations. Students are evaluated on both written, performance assignments, and ability to participate in classroom practical works.

### **Course Objectives**

At the end of the course, these students have acquired:

- confidence and ability in performing characters with a sense of truthfulness and expressivity within dramatic actions;
- spontaneity in engaging with the artistic process;
- imagination and awareness of dramatic themes, spatiality/temporality, and the social issues present in the dramatic text;
- sense of leadership by participating in theatrical rigors and collaborating creatively and critically (e.g. coming on time to the rehearsal with curiosity and joy; rehearsing outside class hour, taking care of the body and well being) with others.

### **Pedagogy**

Through practical examination the students will be able to acquire skills in performing with believable process of characterization. Both the Fall and Winter terms constitute workshops, improvisational theatre, lectures, artists' conversation, attendance to theatre performances both outside and inside the department, written examination, and performances.

### **Required Texts (to be purchased, available through the campus bookstore):**

*Reasonable Doubt*\*\* by Joel Bernbaum, Lancelot Knight, and Yvette Nolan  
*The Drowning Girls*\*\*\* by Beth Graham, Charlie Tomlinson, Daniela Vlaskalic  
*The Little Mighty Superhero*\*\*\* by Marie Barlizo

\*\*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.

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

\*\*\*Content Warning: Loss of memory, loss of culture, appearances of mythical creatures, and colonization

**Required Readings (to be found on Nexus or in links below):**

For 2023/24 the readings are below. Unless otherwise noted, the selections are being prepared through the Library Reserves team and will be made available digitally on Nexus.

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) AVAILABE AS E-BOOK THROUGH LIBRARY

**MARK BREAKDOWN** (assignment type)

**New**

**Fall**

1st Term Test (October 3).....	10%
1st Solo Performance (November 28 & 30) .....	10%
Scene Workshop - Focus on Textual Analysis .....	10%
Class Participation .....	10%
Reflexive Essay (December 7) .....	5%
<b>Total .....</b>	<b>45%</b>

**Winter**

2nd Term Test (March 19) .....	10%
2nd Performance - Scene for Two Actors (April 2 & 4) .....	20%
Scene Classwork (Winter) .....	10%
Class Participation .....	10%
*Final Creative Reflexive Essay (April 12) .....	5%
<b>Total .....</b>	<b>55%</b>
<b>TOTAL Marks for Fall and Winter .....</b>	<b>100%</b>

***\*Notes on Final Creative Reflexive Essay, Performance Pieces, and Watching Performances***

The final essay is in a form of creative folio which includes expressive renderings of reflections that the students have gained over the year. It could constitute visual arts, an original poetry, a short film or anything that the student used that inspires them in shaping their skills as artists and performers for theatre. Submit online. Students will be required to look for monologues with guidance from the instructor and the instructor will assign texts for final performance. Watch department shows by Acting III Honors with UW Design Production students and those shows available in the city. Check [Prairie Theatre Exchange \(PTE\)](#) and [Royal Manitoba Theatre Center](#). There are hosts of performances in the city that you can watch, please talk to your instructor if you are interested to see them. Monologue for the final practical performance for Fall will be coming from the book, [REFRACTIONS: Solo](#) edited by Yvette Nolan and Donna-Michelle St. Bernard. I encourage you to buy this book.

**MARK BREAKDOWN** (by term)**FALL TERM, 2023**

<b>October 3</b>	1st Term Test Part 1 <i>(Required Readings, Class Lectures, Reasonable Doubt)</i>
<b>November 1</b>	1st Term Test Part 2 <i>(Required Readings, Class Lectures, The Drowning Girls)</i>
<b>November 28–30</b>	1st Performance <i>Monologue</i>
<b>December 7</b>	Reflexive Essay ( <i>Question to Answer for the Essay TBA</i> )
<b>September – November</b>	Scene Classwork (Focus on Textual Analysis and Character Development) Accumulative
<b>September – November</b>	Class Participation

**WINTER TERM, 2024**

<b>March 19</b>	2nd Term Test ( <i>Required Readings, Class lectures, Stupid Fucking Bird</i> )
<b>April 2 &amp; 4</b>	2nd Performance Contemporary Scene
<b>April 14</b>	Final Creative Reflexive Folio ( <i>with Question to Answer for the Essay TBA</i> )
<b>January – April</b>	Scene Classwork Accumulative
<b>January – April</b>	Class Participation

**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%.

**Late Assignments**

Deadlines for performance-based assignments are non-negotiable, except in emergency situations.

Should a student be absent (unexcused) on the day of an assigned performance, the student will receive 0% for that assignment. Should that student's absence affect a scene partner or partners, alternate arrangements will be made for their evaluation.

Late reflexive paper/folio will be penalized at the rate of 1% per day. For example, if your essay is given a mark of 70% and it's 5 days late, you would receive 65%. Papers will **NOT** be accepted after **April 12, 2024**.

**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.

### Class Participation Marking

Six Criteria for Grading Participation—The criteria the instructor considers in assigning participation: marks includes the following points (which reflect the above remarks):

- Preparation: Was the student prepared for class, including demonstrating she/he/they read the required readings in a timely manner?
- Quality of the participant's contributions to the discussion: Did the student contribute some relevant remarks about matters arising in the discussion?
- Nature of the participant's interaction with others: Did the student listen well? Did she/he/they encourage others to speak up? Did she/he/they ask helpful questions or offer useful follow-up remarks to keep the flow of the conversation polite and relevant?
- Some negative points: Excessive digressions; verbal or non-verbal hostility, indifference, boredom, ridicule; over-eagerness to contribute; refusal to put any views on the table; Facebooking, texting, emailing, and the like.
- Environment conducive to scholarly interactions: The student helped maintain an environment conducive to scholarly interactions (e.g. respecting fellow students, which is important since it is more likely to lead to lively debates and discussions). In other words, students helped generate an environment where all participants felt comfortable and motivated.
- Attendance: Students should note very, very carefully that in this scheme missing several class sessions will lower one's mark exceedingly. Even if your participation is very good, missing many classes can result in a very low participation mark. This includes field trips.

### 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.

**TENTATIVE SCHEDULE (subject to change)**

**FALL TERM 2023**

**September**

<b>September 5</b>	Review Course Outline and Workshop on Community Contract
<b>September 7</b>	Visit Melinda Meet and Greet and Visit Costume Shop
<b>September 12 &amp; 14</b>	Trust Building Workshop
<b>September 19 &amp; 21</b>	Series of Workshops on Preparing the body for Performance (Physical Warmup) <ul style="list-style-type: none"> <li>• Reading and Discussion on Anna Deavere Smith's article <i>Letters to a Young Artist</i> and Sarah Garton's <i>Failure Points</i>.</li> </ul>
<b>September 26 &amp; 28</b>	Storytelling Technique using Method Acting <ul style="list-style-type: none"> <li>• Reading and Discussion <i>Reasonable Doubt</i></li> </ul>

**October**

<b>October 3</b>	1st Term Test Part 1 <ul style="list-style-type: none"> <li>• <i>Required Readings, Class Lectures, Reasonable Doubt</i></li> </ul>
<b>October 5</b>	Improvational Workshop <ul style="list-style-type: none"> <li>• Required Reading: <i>Analyzing a Scene: A Practical Handbook</i></li> </ul>
<b>October 9 &amp; 13</b>	<b>NO CLASS: THANKSGIVING + READING WEEK</b>
<b>October 10 &amp; 19</b>	Understanding Given Circumstances and Textual Analysis and Character Development <ul style="list-style-type: none"> <li>• Reading and Discussion of Jani Lauzon, <i>The Search for Spiritual Transformation in Contemporary Theatre Practice</i></li> </ul>
<b>October 24 &amp; 26</b>	Presentation of Solo Performance Piece <ul style="list-style-type: none"> <li>• Short Lecture on Freytag's <i>Pyramid of Dramatic Structure</i></li> </ul>
<b>October 31</b>	Class Scene Work for Solo Performance

**November**

<b>November 7</b>	1st Term Test Part 2 <ul style="list-style-type: none"> <li>• <i>Required Readings, Class Lectures, Drowning Girls</i></li> </ul>
<b>November 9</b>	Class Scene Work Solo Performance
<b>November 13</b>	<b>FINAL DATE to withdraw without academic penalty</b>
<b>November 14</b>	Rehearsals with Partners <ul style="list-style-type: none"> <li>• Discussion, Tawnya Pettiford-Wates's <i>Ritual Poetic Drama with the African Continuum: The Journey from Shakespeare to Shange</i></li> </ul>
<b>November 16</b>	Visit <i>Drowning Girls</i> Set and Meet Aaron Frost (Production) and/or Adam Parboosingh (Design)

<b>November 21 &amp; 23</b>	Continue Rehearsals with Invited Speakers
<b>November 28 &amp; 30</b>	<b>Fall Term Performances – Solo Performances</b> <ul style="list-style-type: none"> <li>• End of Term Discussion</li> <li>• Assign Scene with Partners</li> </ul>

#### December

<b>December 3</b>	<b>Reflexive Essay DUE 12 Midnight</b>
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### WINTER TERM 2024

#### January

<b>January 9–11</b>	Understanding and Performing Scene beats with New Scene for Two Actors
<b>January 16</b>	Character Analysis
<b>January 18 &amp; 23</b>	In class rehearsals
<b>January 25</b>	Rehearsal with Notes

#### February

<b>February 1–13</b>	Continue Rehearsing with Notes
<b>February 16</b>	<b>Final Date of Voluntary Withdrawal</b>
<b>February 18 &amp; 24</b>	<b>WINTER TERM READING WEEK. NO CLASSES.</b>
<b>February 27 &amp; 29</b>	Continue Rehearsing with Notes

#### March

<b>March 5 &amp; 7</b>	Rehearsals with Notes with Talk from Invited Guest
<b>March 12</b>	Back stage tour and production design tour with Aaron Frost
<b>March 14</b>	Off book Rehearsal
<b>March 15</b>	FINAL DATE to withdraw without academic penalty
<b>March 19</b>	2nd Term Test ( <i>Required Readings, Class lectures, Stupid Fucking Bird</i> )
<b>March 21, 26, &amp; 28</b>	Polish Performance with Notes and Costumes

#### April

<b>April 2 &amp; 4</b>	2nd Performance Contemporary Scene
<b>April 12</b>	Final Creative Reflexive Essay ( <i>with Question to Answer for the Essay TBA</i> )

### Scene work + Rehearsals

Due to the performance nature of this work students will be required to take part in ongoing scene rehearsals outside of class. This will require a MINIMUM of 2 –4 hours per week. If you are unwilling or unable to make this commitment, please reach out to the professor immediately to discuss withdraw from the course.

Any student who is repeatedly late, misses rehearsals, or fails to rehearse adequately will be asked to withdraw from the course. This provision has been established to protect the educational interests of scene partners and other classmates.

Scenes and all performance texts must be approved by the instructor PRIOR to the start of the allotted rehearsal period.

### Appropriate Clothing

Always wear comfortable clothing that allows for freedom of movement. 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 + shirts must allow freedom of movement (i.e. yoga, gym, martial arts clothes)

No street shoes

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

### Cell Phones and Computers

Please turn of all cell phones before entering class.

Computers + tablets are not required in class for this course and should not be used.

### **NOTES FOR PERFORMANCE COURSES**

- Senior acting students scheduled to perform in a departmental public exercise will be expected to attend rehearsals. Rehearsals for final presentations and public exercises are scheduled well in advance; students must arrange their university and work schedules so as not to conflict with them. Students must attend **ALL** scheduled rehearsals.
- Any student who repeatedly misses rehearsals, arrives late, or fails to rehearse adequately will be asked to withdraw from the course (see Attendance note, above).
- As many of our classes are physical in nature, students are asked to wear comfortable clothing. In the event an occasional class is scheduled online, there will still be physical work required. If there are limitations due to the student's remote environment, adjustments should be made with the instructor in advance.
- In a presentation environment, student actors, like professionals, are expected to provide their own basic makeup supplies where required. **ABSOLUTELY NO SHARING OF MAKEUP** will be allowed due to the potential health risks.
- Senior acting students scheduled to perform in a departmental public exercise are asked not to modify their hair colour or style without first checking with the instructor/director.

- When attending classes, rehearsals or labs in the Theatre building, outdoor footwear **must be removed** before entering **ANY** of the Studios: **0T09** (Concourse Studio), **0T19** (Mime Lab), **1T15** (Theatre), **2T05** (2nd Floor Studio), **2T15** (Movement Studio). We suggest you bring suitable dance shoes or slippers to wear if working in one of these spaces. Your professors will monitor and enforce this regulation in order to preserve the integrity of the special flooring in these rooms. Please respect this rule.
- Students attending rehearsals or labs in the Theatre building **MUST NOT move existing furnishings from their current locations.**

### **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

### **COURSE CONTENT NOTE**

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

The teaching of acting may involve encouraging students to examine personal and even intimate areas of life to help them understand and meet the demands of the work.

Performance classes often require strenuous physical activity. Classes and rehearsals may also involve consensual physical interaction between students as part of class exercises or character development and occasional, consensual, physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

This work can, at times, feel uncomfortable, but must ALWAYS be consensual, and must NEVER be unsafe. Students are encouraged to discuss any concerns about their physical and emotional safety with their course instructor.

### **KNOW YOUR RIGHTS**

#### **Human Rights and Diversity**

All students are encouraged to visit the University's Human Rights and Diversity website (<https://www.uwinnipeg.ca/respect/index.html>) to familiarize yourself about your rights, the University's policies, and resources in place to support you. This site includes links to the University's Sexual Violence Policy and Procedures (<https://www.uwinnipeg.ca/respect/sexual-violence-policy-and-procedures.html>),



as well as resources for getting and providing support and clear steps for disclosing or reporting sexual violence.

### **Sexual Violence Resources on Campus**

From the UW Human Rights & Diversity website:

*The University takes all disclosures and reports of sexual violence seriously; survivors of all backgrounds and experiences will be treated with dignity, respect, and care. If you have experienced sexual violence, there are trained staff to help you in whatever way suits you best."*

**Disclosing** is telling a member of the UW Community that you have experienced sexual violence. This could be someone you trust or feel comfortable with, like a professor, coach, another staff person, or a member of the Sexual Violence Response Team (**SVRT**). A disclosure can be made in order to receive support, accommodation, or to be connected to other resources. The Sexual Violence Response Team (**SVRT**) is a small team of specially trained, well-situated staff that coordinates and organizes services for survivors in a confidential manner. For example, if you personally do not feel comfortable talking to your professors about extensions or deferring work, they would be able to arrange changes for you without telling the professor why you need accommodation.

**Contact SVRT by phone at 204-230-6660.** [You can find more information on disclosing here.](https://www.uwinnipeg.ca/respect/sexual-violence/get-support.html)  
(<https://www.uwinnipeg.ca/respect/sexual-violence/get-support.html>)

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

**You can contact the HRDO by phone at 204-988-7508** or by email at [hrdo@uwinnipeg.ca](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](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 TFSFA Instagram account at **@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

**THFM DEPARTMENT OFFICE INFORMATION**

3T03 (3<sup>rd</sup> Floor, Asper Centre for Theatre and Film)

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