

THFM-3131-001: Approach to Directing (3 credit hours)

Winter 2024
TTH: 10:00 AM - 11:15 AM
Room OT19

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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 wish to acknowledge and remember the past and current history of colonization being 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 is a practical course that serves as an introduction to the craft of directing for theatre. It engages the students in thinking and making performances through a contemporary approach of staging a theatrical project. Specifically, the students will explore various theatrical forms through and within a laboratory process guided by ethical and theoretical discussions on the nature of directing for theatre. To build a stable creative practice, the students will go through studio works that involve dramaturgical inquiry/research, conceptualization of directing projects, pre-production work, collaboration, communication with actors and designers while examining current issues around performance making. While this is a class that will require imagination, creativity, and innovativeness in thinking about performance creation, the course will theoretically engage in the discussion on the epistemology and ontology that constitutes the art of directing for theatre. The process of directing a performance in this course will demand substantial amount of time. Students will have to find their actors, source their costumes, and other performance elements within the department or outside the university. Therefore, the students are expected to develop skills in time management, collaboration, and innovativeness to attain a meaningful, creative, and critical learning experience.

Course Expectations

The students are expected to be involved actively in all aspects of the course. While acquiring the skills and techniques of directing, the course will explore questions about the politics, ethics, and aesthetics of theatrical practice of directing for theatre. Along this line of interrogation, the course will also deal with the nature of spectating, the institutional realities of producing a theatre, diversity, equity, inclusion and the politics of representation, sustainability, globalization, and, most broadly, the role of the theatre director and performance maker in our society within the global world. 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 towards a creation of original theatrical projects. The students of this course are expected to collaborate with other theatre students in the department to craft their individual projects. They have to look and audition their actors.

In this course, theatre/performance directing is fundamentally rooted from the ethos of community formation that underpins the energy and attentiveness in developing sensibility on a theatre that creates collaboration, openness, care, and boldness. Students will create projects that reflect these principles. To further broaden the students' understanding of the nature of directing, the course will invite theatre directors/performance makers to co-reflect with the students on the current practice of directing in Canadian contexts, therefore, the students have to be prepared to interact and engage with the invited guests with their questions and reflections they have gained from their practical experiences and theoretical discussions. 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 and as artists who critically reflect how their artistic talents can support in shaping a better world.

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. Ultimately, this course will prepare the students to build their practice of directing that promotes, nurtures, and cultivates making the world a better place.

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

REQUIRED TEXTS

- *Ef's Visit to a Small Planet: Some Questions to Ask a Play* by Elinor Fuchs
- *Fractal patterns in nature and art are aesthetically pleasing and stress-reducing* by Richard Taylor
- *Introduction: New Canadian Realisms Eight Plays* edited Roberta Barker and Kim Solga
- *Five Protocols of Theatrical Indigeneity: An Audio Essay and Sound-Ceremony for Reciprocal Action* by Lisa C. Ravensbergen
- *The Joy of Storytelling I (The Way on Being Free)* by Ben Okri
- *Introduction to Theory and Criticism (The Norton Anthology of Theory and Criticism)*
- *The Butterfly Evil Spell* by Federico Garcia Lorca
- *The Director's Craft* by Katie Mitchell
- *And Then, You Act: Making Art in an Unpredictable World* by Anne Bogart

RECOMMENDED TEXTS

- *A Director Prepares* by Anne Bogart
- *The Cambridge Introduction to Theatre Directing* by Christopher Innes and Maria Shevtsova
- *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
- 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

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|---|-------------|
| Final Directing Project..... | 30% |
| Explorative Directing Piece | 20% |
| Class Participation and Workshop | 15% |
| Director’s Response (Book Response) | 10% |
| Play Response Papers (2 Plays for 5% each). | 10% |
| Final Director’s Dramaturgical Folio | 10% |
| Case Study Reporting (The Contemporary Director)..... | 5% |
| 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.

ASSIGNMENTS

Final Directing Piece – 30% (March 19 – 22)

This final directing piece is created by students with performers who are members of the class. The student will use Federico Garcia Lorca’s *The Butterfly Evil Spell*. Again, the focus of the piece will be on the relationships between the characters and the world around them. The story of these relationships will be revealed through SPACE, TIME & MOVEMENT. In this project, the focus is a contemporary rendition of the play text. Each student will choose a particular part of the play and the task is to express the chosen part with vibrancy of expression and storytelling using various aesthetic elements. 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.

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

- It illustrates the directorial elements drawn from theoretical discussions and individual artistic voice.
- 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.
- It shows creativity, collaboration, and sense of joy.

Explorative Directing Piece - 20% (February 6)

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 within this imagined world. The characters are part of the world and they should present how they are also interacting with this world. This project will reflect their understanding of *Ef’s Visit to a Small Planet: Some Questions to Ask a Play* by Elinor Fuchs. 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. It shows creativity, collaboration, and sense of joy.

There will be a demonstration of this project in class.

Director’s Response (Book Response) – 10% (April 7)

Students will choose from two books, *The Director’s Craft* by Katie Mitchell and *And Then, You Act: Making Art in an Unpredictable World* by Anne Bogart, as material for their written book report which they will submit as part of the final written project. From time to time, during the consultation with the instructor, the student will share his/her/their reflections on the book.

Director’s Dramaturgical Folio – 10% (February 15 & April 7)

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 Papers (3 Plays) – 10% (February 6; February 16; and February 29)

Students will see one production in the Winnipeg winter theatre season and two from outside the department show. They will write a response using the theoretical lens they learned from the course and the analysis on what the students have 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?

Case Study Reporting (The Contemporary Director) – 5%

Students will report about two theatre directors for 10 minutes. One artist must be based in Canada and the other one must be from other parts of the world. The selection of these artists must represent various provinces of Canada and regions of the world. The objective of the activity is for the students to have an understanding of the breath of directing praxes existing in contemporary time. A good reporting reflect critical reading of the work of the artist using the materials read in the class. The students must consult with the instructor on the list of directors they intend to report to the class.

In researching for information about these artists, the students might use these questions to guide them in their presentations:

- Who is the artist?
- How did he/she/they started directing?
- What performance or theatrical philosophy he/she/their adhering?
- Any information about the ethical practice on collaboration, material selection, casting?
- What is the overall vision this artist is trying to espouse?

Class Participation and Workshop – 15%

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.

CONVERSION SCALE

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

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|----|------------|-----|------|----|------------|-----|-----|
| 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. 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. As an instructor of this course, I will employ various pedagogic mechanisms to bring the best of the students' ability to stage the performance including giving critical input on the work, guiding them on various possible creative choices, and responding to the work presented. I will also ask the other students to comment on the presentation of their classmates for encourage collective learning and for me to know how much learning is being acquired in through the process.

Workshop Participation accounts for 20% from a total of 100% grade that a student can obtain in this course. In assessing your participation in the class, 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.

Email Etiquette

When writing an email to me, I appreciate if the students will use proper way of correspondence. Write proper Subject, address me with “Dear Dr. Gupa or Dear Prof. Gupa” or “Hi Dennis or Hello Dennis”, then, conclude with your name. There are available references that you can consult on how to compose your email.

SCHEDULE – January 9 – April 2, 2022

This schedule can change.

Schedule and topics of discussion are subject to change to reflect the needs of the class

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| January 9 | <ul style="list-style-type: none"> • Course Introduction • Assignment Read: <i>Ef's Visit to a Small Planet: Some Questions to Ask a Play</i> by Elinor Fuchs |
| January 11 | <ul style="list-style-type: none"> • Discussion of <i>Ef's Visit to a Small Planet: Some Questions to Ask a Play</i> by Elinor Fuchs • Workshop on Explorative Directing Piece • Assignment Read: <i>Introduction: New Canadian Realisms Eight Plays</i> edited Roberta Barker and Kim Solga |
| January 16 | <ul style="list-style-type: none"> • Director's Day: Guest Lecturer 1 – Collaborating with Actors and Other Ways of Doing It by Darren O'Donnell of Mammalian Diving Reflex • Discussion Material: <i>Introduction: New Canadian Realisms Eight Plays</i> edited Roberta Barker and Kim Solga |
| January 18 | <ul style="list-style-type: none"> • Workshop on Explorative Directing Piece • Assignment Read: <i>Fractal patterns in nature and art are aesthetically pleasing and stress-reducing</i> by Richard Taylor |
| January 23 | <ul style="list-style-type: none"> • Seminar Discussion on Aesthetics focus on <i>Fractal patterns in nature and art are aesthetically pleasing and stress-reducing</i> by Richard Taylor • Director's Day: Guest Lecturer 2 – Intimacy Directing as an Approach to a Decolonizing Theatre by Heidi Malazdrewich |
| January 25 | <ul style="list-style-type: none"> • Workshop on Explorative Directing Piece • Assignment Read: <i>The Joy of Storytelling I (The Way on Being Free)</i> by Ben Okri |
| February 1 | <ul style="list-style-type: none"> • Seminar Discussion on Aesthetics focus on: <i>The Joy of Storytelling I (The Way on Being Free)</i> by Ben Okri • Workshop on Explorative Directing Piece • Assignment Read: <i>Five Protocols of Theatrical Indigeneity: An Audio Essay and Sound-Ceremony for Reciprocal Action</i> by Lisa C. Ravensbergen |
| February 6 | <ul style="list-style-type: none"> • Presentation of Explorative Directing Piece • Discussion: <i>Five Protocols of Theatrical Indigeneity: An Audio Essay and Sound-Ceremony for Reciprocal Action</i> by Lisa C. Ravensbergen • Selection of Scenes from Federico Garcia Lorca's <i>The Butterfly Evil Spell</i> • <u>1st Play Response Due, Everything Has Disappeared</u> |
| February 8 | <ul style="list-style-type: none"> • Director's Day: Guest Lecturer 3: The Artistic Director (Now): Issues and Challenges with Kelly Thornton of Royal Manitoba Theatre |
| February 13 | <ul style="list-style-type: none"> • Presentation of Final Directing Projects • Discussion on Text and Analysis • <u>Due First Dramaturgical Folio</u> |

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| February 15 | <ul style="list-style-type: none"> Director's Day: Guest Lecturer 4: The Design and how Sustainability can be part of our directing process with Marianne Lavoie of Écoscénio' Eco-design Advisor and Trainer/Formatrice et accompagnatrice en écoconception <u>2st Play Response Due, <i>Beautiful: The Carole King Musical</i></u> |
| | Reading Week - February 18-24 - Read <i>Introduction to Theory and Criticism (The Norton Anthology of Theory and Criticism)</i> |
| February 27 | <ul style="list-style-type: none"> Directing Workshop for Final Project – Collaborating with Set Designers by Adam Parboosingh |
| February 29 | <ul style="list-style-type: none"> Discussion on Politics focus on <i>Introduction to Theory and Criticism (The Norton Anthology of Theory and Criticism)</i> Workshop on Final Directing Piece <u>3rd Play Response Due</u> |
| March 5 | <ul style="list-style-type: none"> Workshop on Final Directing Piece Case Study Reporting (The Contemporary Director) 1 and 2 |
| March 7 | <ul style="list-style-type: none"> Workshop on Final Directing Piece Case Study Reporting (The Contemporary Director) 3 and 4 |
| March 12 | <ul style="list-style-type: none"> Workshop on Final Directing Piece Case Study Reporting (The Contemporary Director) 5 and 6 |
| March 14 | <ul style="list-style-type: none"> Workshop on Final Directing Piece with Presentation 1st group Case Study Reporting (The Contemporary Director) 7 and 8 |
| March 11 | <ul style="list-style-type: none"> Workshop on Final Directing Piece with Presentation 2nd group Case Study Reporting (The Contemporary Director) 9 and 10 |
| March 19 | <ul style="list-style-type: none"> Studio Presentation |
| | Voluntary Withdrawal Date – March 15th |
| March 21 | <ul style="list-style-type: none"> Continue Rehearsal with Comments from Previous Presentation |
| March 26 | <ul style="list-style-type: none"> Technical Dress Rehearsal |
| March 28 | <ul style="list-style-type: none"> Performances |
| March 29 | <ul style="list-style-type: none"> Performances |
| April 2 | Debrief and discuss |
| April 7 | <ul style="list-style-type: none"> Due: Directing Folio with Directors' Statement, Reflexive Essay*, and Director's Response (Book Response) <p><i>*I will give the prompt and question for the Reflexive Essay</i></p> |

STUDENT PARTICIPATION POLICY

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

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

COURSE CONTENT NOTE

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

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

KNOW YOUR RIGHTS

Human Rights and Diversity

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

Sexual Violence Resources on Campus

From the UW Human Rights & Diversity website:

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

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

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

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

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

PUBLIC HEALTH CONSIDERATIONS

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

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

HEALTH AND ACCESSIBILITY SERVICES

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

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

"THE REAL THING" LECTURE SERIES

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

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

- **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

Every September we hold a THFM Orientation Assembly in the Theatre to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors, TAFSA, and the UWSA; and deliver news about what's coming up. We encourage you to attend next September!

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 TAFSA Instagram account at [@tafsauw](https://www.instagram.com/tafsauw) or email them at tafsa.uw@hotmail.com for information on their meetings and activities!

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) and [Access Card/Building Use Policy](https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html) (<https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>).

Room Bookings for Class Assignment Work: Students may book rehearsal room space class-related work or outside projects. Priority will be given to class assignment work. Please see our website links to *Room Booking Instructions* and electronic *Online Room Booking Form* found on our department website at <https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>.

Please read and note all instructions carefully. Room booking availability is subject to change according to public health and university policies.

GENERAL NOTES

- Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2023-24 year here: <https://www.uwinnipeg.ca/covid-19/index.html>
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as video/sound recordings and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.
- It is the student's responsibility to retain a paper or digital copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via UWinnipeg webmail (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean. ***Students are reminded that they have a responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***
- Students may choose not to attend classes or write examinations on 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 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 (3rd Floor, Asper Centre for Theatre and Film)

Office Manager/Student Advisor: Melinda Tallin

204-786-9955

m.tallin@uwinnipeg.ca