

THFM-3201-001 & THFM-3201L-070 (6 credit hours)

THFM 3201 – STYLES IN DESIGN

Fall/Winter, 2023/2024

Lectures/Labs: Mon/Wed (0T20) 2:30-5:15 pm

Instructor: Adam Parboosingh

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Virtual Office Hours: Tuesdays 1:00 – 2:00pm
or by appointment

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COURSE DESCRIPTION

This course takes students beyond the fundamentals of design and explores advanced theories of colour, perspective, and drawing. Special attention is given to the styles of design in contemporary theatre and the historical background which produced them. Lab work will develop skills in drafting, drawing, and the techniques of painting.

COMMUNICATION

Students have the responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the University and/or their course instructors. Please refrain from using the email, pager or chat function in Nexus due to its limitations.

TEXTBOOK

Plays read and designed as individual projects during this course:

The Unplugging by Yvette Nolan.

Nolan, Yvette. *The Unplugging*. First edition: January 2014 ed., Playwrights Canada Press, 2014.
(Purchased through the UW Bookstore)

The Tempest by William Shakespeare.

(Shakespeare, William, et al. *The Tempest*. Yale University Press, 2006.

<https://uwinnipeg.on.worldcat.org/oclc/175210277>)

All chapter readings will be located on Nexus and through the UW Library website.

Supplementary textbooks:

The following textbooks (and others), accessed through the UW library ebook collection, should be readily available for consultation:

Benedetto, Stephen Di. *An Introduction to Theatre Design*. Taylor & Francis, 2012.

<https://uwinnipeg.on.worldcat.org/oclc/798531484>)

Howard, Pamela. *What Is Scenography?* 2nd ed., 2nd ed., Routledge, 2009

<https://uwinnipeg.on.worldcat.org/oclc/442994867>)

Porter, Lynne. *Unmasking Theatre Design : A Designer's Guide to Finding Inspiration and Cultivating Creativity*. Focal Press, 2015

<https://uwinnipeg.on.worldcat.org/oclc/896839297>)

Beer, Tanja. *Ec scenography: An Introduction to Ecological Design for Performance*. Palgrave Macmillan, 2021

<https://uwinnipeg.on.worldcat.org/oclc/1290813948>)

Brown, John Russell, and Stephen Di Benedetto, editors. *Designers' Shakespeare*. Routledge, 2016.

(<https://uwinnipeg.on.worldcat.org/oclc/949325623>)

Dorn, Dennis, and Mark Shanda. *Drafting for the Theatre*. Second edition., Second ed., Southern Illinois University Press, 2012.

(<https://uwinnipeg.on.worldcat.org/oclc/794493921>)

Huang, Helen Q, et al. *Elizabethan Costume Design and Construction*. Focal Press, 2015

(<https://uwinnipeg.on.worldcat.org/oclc/893682851>)

Cunningham, Rebecca. *The Magic Garment : Principles of Costume Design*. 2nd ed., Waveland Press, 2009.

(https://archive.org/details/magicgarmentprin0000cunn_s9p0/mode/2up)

Anderson, Barbara, and Cletus Anderson. *Costume Design*. 2nd ed., Harcourt Brace College, 1999.

(https://archive.org/details/costumedesign0000ande_s2x7/page/186/mode/2up)

Van Leuven, Kristin. *Modern Watercolor : A Playful and Contemporary Exploration of Watercolor Painting*. Walter Foster Publishing, 2017

(<https://uwinnipeg.on.worldcat.org/oclc/1003260333>)

Escolme, Bridget. *Shakespeare and Costume in Practice*. Palgrave Macmillan, 2020.

(<https://uwinnipeg.on.worldcat.org/oclc/1228153489>)

Jaen, Rafael. *Show Case : A Guide to Developing, Maintaining, and Presenting a Design-Tech Portfolio for Theatre and Allied Fields*. 2nd ed., 2nd ed., Elsevier Science, 2011

(<https://uwinnipeg.on.worldcat.org/oclc/753480112>)

White, Christine A. *Directors and Designers*. Intellect Books, 2009

(<https://uwinnipeg.on.worldcat.org/oclc/528808819>)

Access to the UW Library website / databases / journals is necessary: Digital Theatre+ will be used to view previously filmed theatre performances. Access to the free CBC online platform is also necessary.

LAB SUPPLIES

The list of tools and supplies students should purchase contains the basic requirements needed to be in a theatre designer's kit:

Architect's scale ruler

Pencils and eraser

Sketching Pencils - 4B, 2B, HB, 2H, 4H

Mechanical pencils with 2B & 2H leads

Plastic Eraser

Watercolor or Gouache Paint and Brushes

Minimum 12 Colour Watercolor/Gouache Paint Pack

Paint brush set

X-acto Knife with Blades

X-ACTO® #1 Precision Knife

#1 Precision Knife blades

Metal ruler -12" or longer

Bond Glue and Glue Stick

Painter's Tape (small roll)
 Watercolour paper
 Strathmore® 300 Series Watercolor Pad 11"x15"
 Tracing Paper
 Sketchbook
 8" X 10" or 5" X 8" Notebook
 Illustration Board
 Canson® Comic/Manga Illustration Art Board (white) 16"x20" - amount TBD.
 (at Michaels/Artist Emporium)

Drafting tools such as triangles, protractors, compass and dividers will be accessible in the design lab.

*Architectural scale rulers will not be accessible.

Other supplies for model building will depend on the project's design.

MARK DISTRIBUTION

An assignment sheet and rubric will be available through Nexus for each project.

I have the ability to change the mark distribution of the course if a need to pivot to online remote instruction is required.

Design Studies:

The Unplugging by Yvette Nolan due December 4 25%
The Tempest by William Shakespeare due March 13/April 3..... 30%

Unit #1 - Play Analysis / Research:

Design Journal due October 16..... 10%

Unit #2 - Scenic Design:

Design Journal due November 15..... 10%

Unit #3 - Costume Design:

Design Journal due February 28 10%

Unit #4 – Portfolio Building

Portfolio due April 10..... 5%

Course Participation: see rubric for details..... 10%

TOTAL..... **100%**

Work not submitted will be graded as 0%. Late projects will be assessed a 10% reduction per day. After 48 hours, you will be assessed zero (0) marks for that project.

ACADEMIC INTEGRITY IN DESIGN ASSIGNMENTS

- Please review the following page from the University of Winnipeg website concerning Academic Integrity. <https://library.uwinnipeg.ca/use-the-library/help-with-research/academic-integrity.html#about>
- Student's answers and narratives in the Design Journals must be written in their own voice. Copy and pasting answers from the e-textbook is prohibited as it inhibits you from truly understanding the concept or theory.
- Artwork (such as pencil drawings, renderings, 3D models, drafting) that is self-generated will not be plagiarized from another theatre designer (living or dead) or another student.
- Copyrighted or non-copyrighted artistic imagery (such as paintings, photographs, illustrations, sculpture, architecture...) can be used as research/references for inspiration for your design.

Direct copying of that image is strictly prohibited as it impedes true creativity and originality. We will discuss the appropriate use of research in the design process early in the semester.

USE OF COMPUTER-BASED TECHNOLOGY IN ASSIGNMENTS

- The use of Artificial Intelligence (AI) text-generating tools (e.g., ChatGPT, Bing, Notion AI) or any text-generating software is strictly prohibited. The use of AI image-generating software to complete the assignments is strictly prohibited.
- Students suspected of using AI generating software will meet with the instructor to discuss the situation. At that time, the instructor will advise them if the situation warrants an Academic Misconduct report (submitted to the Department Review Committee) or if the assignment can be re-submitted in the appropriate form.
- The use of 3D printing or any computer-controlled cutting machine will be introduced in this design course.

IN COURSE PARTICIPATION

- You will be required to see a performance of all THFM's productions:
 - *Stupid Fucking Bird* (November 28 – December 2).
 - *The Drowning Girls* (February 13 – 17)
 - *Oh, the Humanity and Other Good Intentions* (April 2 – 6)
- Tickets are free. The Course Participation grade will be deducted if you don't attend. With 5 chances to see each performance, there will be no excuses.

COURSE ENGAGEMENT

This course will consist of the following instructional methods:

- Unit Design Journals.
 - After reading specific chapters, journal assignments will help to develop the skillsets needed to be a designer.
 - Smaller in comparison, some assignments will overlap with the final outcome for the Design Studies.
- Design Studies:
 - Two plays will be studied and designed throughout the year: *The Unplugging* by Yvette Nolan (Fall semester) and *The Tempest* by William Shakespeare (Winter semester).
 - Play analysis for each play will be explored as a group but designed as an individual project.

FALL 2023 SCHEDULE

Week #	Lecture / Lab Focus		Readings / Assignments Due
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Unit #1 – Research and Play Analysis			
1 (Sept 6)		<i>Start of Classes</i> Introduction to tools and design lab	
2 (Sept 11 & 13)	Lecture/Lab Focus: Research	Breaking down ADC Standards and Working Procedures	Reading #1

3 (Sept 18 & 20)	Lecture/Lab Focus: Research	Field Trip: WAG / Qaumajuq Art Gallery	Reading #2
4 (Sept 25 & 27)	Lecture/Lab Focus: Active Research	Lab Focus: <i>The Unplugging</i> Panorama	Reading #3
5 (Oct 2 & 4)	Lab Focus: <i>The Unplugging</i> Panorama	Lecture/Lab Focus: Unit #2 – Scenic Design Introduction	Presentation of <i>The Unplugging</i> Panorama Due Oct 4
Unit #1 Required Readings: <ol style="list-style-type: none"> 1. ADC Standards and Working Procedures (available on Nexus) 2. Play #1 - <i>The Unplugging</i> by Yvette Nolan 3. Howard, Pamela. <i>What Is Scenography?</i> Chapter 3 - Research (63 - 92) Recommended Readings: <ol style="list-style-type: none"> 4. Porter, Lynne. <i>Unmasking Theatre Design : A Designer's Guide to Finding Inspiration and Cultivating Creativity</i> Chapter 12 – Play Analysis and Visual Research 5. Howard, Pamela. <i>What Is Scenography?</i> Chapter 1 - Space (pg. 1 - 32) 			

(Oct 8 - 15)	Reading Week
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	Unit #2 – Scenic Design		
6 (Oct 16 & 18)	Lecture/Lab Focus: Unit #2 – Scenic Design Drafting Review	Lab Focus: Drafting Review	Unit #1 - Design Journal due Oct 16 (Title Block presentation) Reading #1
7 (Oct 23 & 25)	Lecture/Lab Focus: Unit #2 – Scenic Design	Lab Focus: CAD / Computer technology	
8 (Oct 30 & Nov 1)	Lecture/Lab Focus: Unit #2 – Scenic Design	Lab Focus: Model Building	
9 (Nov 6 & 8)	Lecture/Lab Focus: Unit #2 – Scenic Design	Lab Focus: Model Building	Prelims due: Ground plan (The Unplugging) Reading #2 & 3
10 (Nov 13 & 15)	Lecture/Lab Focus: Unit #2 – Scenic Design	Lab Focus: Unit #2 Design Journal presented in class	Unit #2 - Design Journal due Nov 15 Prelims due: White model (The Unplugging)
11 (Nov 20 & 22)	Lecture/Lab Focus: Design Study #1 – The Unplugging	Lab Focus: Design Study #1 – The Unplugging	

12 (Nov 27 & 29)	Lecture/Lab Focus: Design Study #1 – The Unplugging	Lab Focus: Design Study #1 – The Unplugging	
13 (Dec 4)	Design Study #1 presented in class		<i>The Unplugging: final designs due Dec 4</i>
	Unit #2 Readings: <ol style="list-style-type: none"> 1. Dorn, Dennis, and Mark Shanda. <i>Drafting for the Theatre</i>, Southern Illinois University Press, 2012 (Section 1 – 6, 7-8, and rest as supplement) 2. Paul Steinberg (2018) Drawings lie, <i>Theatre and Performance Design</i>, 4:1-2, 51-63 3. Payne, Darwin Reid. <i>Theory and Craft of the Scenographic Model</i>. Rev. ed., Southern Illinois University Press, 1985 		

Winter 2024 SCHEDULE

	Unit #3 – Costume Design		
1 (Jan 8 & 10)	Lecture/Lab Focus:	Lab Focus: Active Research	Reading #1
2 (Jan 15 & 17)	Lecture/Lab Focus: <i>The Tempest</i> Panorama	Lab Focus: <i>The Tempest</i> Panorama	
3 (Jan 22 & 24)	Lecture/Lab Focus: <i>The Tempest</i> Panorama Presentation	Lab Focus: <i>The Tempest</i>	Presentation of <i>The Tempest</i> Panorama Due Jan 24
4 (Jan 29 & 31)	Lecture/Lab Focus: Sketching	Lab Focus: <i>The Tempest</i>	Reading #2 & 3
5 (Feb 5 & 7)	Lecture/Lab Focus: Tempest scenery work	Lab Focus: <i>The Tempest</i>	
6 (Feb 12 & 14)	Lecture/Lab Focus: Design Journal	Lab Focus: Design Journal	

February 16	Voluntary withdrawal date for F/W courses
(Feb 18 - 24)	Reading Week

7 (Feb 26 & 28)	Lecture/Lab Focus: Design Journal	Lab Focus: <i>The Tempest final renderings</i>	Presentation of <i>Unit #3 - Design Journal due Feb 28</i>
8 (Mar 4 & 6)	Lecture/Lab Focus: Tempest costume work	Lab Focus: <i>The Tempest final renderings</i>	

9 (Mar 11 & 13)	Lecture/Lab Focus: Tempest costume work	Lab Focus: <i>The Tempest final renderings</i>	Presentation of <i>The Tempest Costume Design: final designs due March 13</i>
Unit #3 Readings: <ol style="list-style-type: none"> 1. Shakespeare, William <i>The Tempest</i> 2. Anderson, Barbara, and Cletus Anderson. <i>Costume Design</i>. (Chapter 1 & rest as supplement) 3. Huang, Helen Q, <i>Elizabethan Costume Design and Construction</i>. (Chapter 1-3, rest as supplement) Recommended Readings: <ol style="list-style-type: none"> 4. Van Leuven, Kristin. <i>Modern Watercolor</i> 5. Escolme, Bridget. <i>Shakespeare and Costume in Practice</i>. (Masks of Whiteness: Race, Costume and Casting in the Post-colonial <i>Tempest</i>) 			

	Unit #4 – Portfolio Building		
10 (Mar 18 & 20)	Lecture/Lab Focus: Digital Portfolios	Lab Focus: <i>The Tempest set design</i>	Reading #1
11 (Mar 25 & 27)	Lecture/Lab Focus: Tempest scenery work	Lab Focus: <i>The Tempest set design</i>	
12 (Apr 1 & 3)	Lecture/Lab Focus: <i>The Tempest</i> Presentation	Lab Focus: <i>The Tempest set design</i>	Presentation of <i>The Tempest Scenic Design: final designs due April 3</i>
Finals Week			<i>Portfolio Assignment due April 10</i>
Unit #4 Readings: <ol style="list-style-type: none"> 1. Review - Show Case : A Guide to Developing, Maintaining, and Presenting a Design-Tech Portfolio for Theatre and Allied Fields. (Focus on Part I & II, rest as supplement) 			

Note: I have the ability to change the schedule to suit the needs of the course or a need to pivot to online remote instruction.

The voluntary withdrawal date, without academic penalty, is February 16, 2024.

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%.

COURSE PARTICIPATION RUBRIC

LEVEL OF ENGAGEMENT	Full Engaged (A's)	Well Engaged (B's)	Adequately Engaged (C's)	Barely Engaged (D's)	Unsatisfactory (F's)
CRITERIA					
Attendance in class	<p>Consistently makes an effort to attend class in the design lab.</p> <p>Immediately communicates with the instructor if unable to attend due to illness.</p> <p>Is on-time and ready to work at the start of the class.</p>	<p>Makes an effort to attend class in the design lab.</p> <p>Will communicate with the instructor if unable to attend due to illness.</p> <p>For the most part, is on-time and ready to work at the start of the class.</p>	<p>Has missed classes due to non-illness related issues.</p> <p>Only communicates with the instructor afterwards if unable to attend due to illness.</p> <p>Is rarely on-time and ready to work at the start of the class.</p>	<p>Misses more classes than attended due to non-illness related issues.</p> <p>Does not communicate with the instructor afterwards if unable to attend due to illness.</p> <p>Is never on-time and ready to work at the start of the class.</p>	<p>Makes no effort to attend class.</p>
Preparedness: materials brought to lab	<p>Is aware of the course schedule/upcoming lab subjects and brings the necessary materials to class to work on the tasks.</p> <p>Takes accountability when missing materials or unaware of the course schedule.</p>	<p>Is aware of the course schedule/upcoming lab subjects and brings the necessary materials to class to work on the tasks.</p> <p>Sometimes takes accountability when missing materials or unaware of the course schedule.</p>	<p>Is occasionally aware of the course schedule/upcoming lab subjects and sometimes forgets to bring the necessary materials to class.</p> <p>Often does not take accountability when missing materials or unaware of the course schedule.</p>	<p>Is not aware of the course schedule/upcoming lab subjects and forgets to bring the necessary materials to class. Struggles to find appropriate material, often borrowing from peers.</p> <p>Does not take accountability when missing materials or unaware of the course schedule.</p>	<p>Makes no effort to be prepared for class.</p>
Outside of class: Work that can be done at home completed	<p>Uses available time outside of class (either at home or in the design lab) to work on the assignments.</p> <p>Understands the design process takes time and reflection on the subject matter. Shows the progression in the design as a means of communicating their abilities to the instructor.</p> <p>Understands some simple tasks can and should be completed outside of the design lab.</p>	<p>Uses available time outside of class (either at home or in the design lab) to work on the assignments.</p> <p>For the most part, understands the design process takes time and reflection on the subject matter. Shows some progress work in the design as a means of communicating their abilities to the instructor.</p> <p>Might not use the resources of the lab effectively and completes simple tasks during class time.</p>	<p>For the most part, uses available time outside of class (either at home or in the design lab) to work on the assignments.</p> <p>Doesn't understand the design process takes time and reflection on the subject matter. Rarely shows progress work in the design as a means of communicating their abilities to the instructor.</p> <p>Does not use the resources of the lab effectively and completes simple tasks during class time.</p>	<p>Doesn't use available time outside of class (either at home or in the design lab) to work on the assignments.</p> <p>Doesn't understand the design process takes time and reflection on the subject matter. Doesn't show progress work in the design as a means of communicating their abilities to the instructor.</p>	<p>Makes no effort to work beyond the class time..</p>

LEVEL OF ENGAGEMENT	Full Engaged (A's)	Well Engaged (B's)	Adequately Engaged (C's)	Barely Engaged (D's)	Unsatisfactory (F's)
Readings completed for discussions	<p>Completes the readings assigned and is prepared to discuss with the class the subject matter.</p> <p>Is prepared and brings questions about the reading to the class.</p> <p>Is able to make connections with the design assignments to the readings.</p>	<p>Completes the readings assigned but doesn't add to the discussion of the subject matter.</p> <p>Brings questions about the reading to the class.</p> <p>Is able to make connections with the design assignments to the readings.</p>	<p>Doesn't fully complete the reading assigned and doesn't add to the discussion of the subject matter.</p> <p>Does not bring questions about the reading to the class.</p> <p>Needs to be prompted to make connections with the design assignments to the readings.</p>	<p>Doesn't complete the assigned readings.</p> <p>Does not provide any discussion on the subject matter.</p> <p>Does not make connections with the design assignments to the readings.</p>	<p>Makes no effort to complete the assigned readings.</p>
Respectful working environment	<p>Is positive about their own work, understanding proficiency in certain skills requires time to explore different methods.</p> <p>Doesn't take criticism personally; sees it as a means to better themselves.</p> <p>With consent, offers helpful criticism and suggestions to their peers.</p> <p>Follows safety protocols, cleaning up after themselves.</p>	<p>Is positive about their own work, understanding proficiency in certain skills requires time to explore different methods.</p> <p>Encouraged not to take criticism personally and view it as a means to better themselves.</p> <p>For most part, offers helpful criticism and suggestions to their peers with consent.</p> <p>Follows safety protocols, cleaning up after themselves.</p>	<p>Is mostly positive about their own work, but needs to understand proficiency in certain skills requires time to explore different methods.</p> <p>Takes criticism personally, not seeing it as a means to better themselves.</p> <p>Sometimes offers helpful criticism to their peers without their consent.</p> <p>Needs to be encouraged to follow safety protocols and clean up after themselves.</p>	<p>Is mostly negative about their own work and needs to understand proficiency in certain skills requires time to explore different methods.</p> <p>Takes criticism personally, not seeing it as a means to better themselves.</p> <p>Offers hurtful criticism to their peers without consent.</p> <p>Does not follow safety protocols and rarely cleans up after themselves.</p>	<p>Makes no effort in creating a respectful working environment.</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 (subject to change):

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

Guests will be announced prior to each lecture.

MANDATORY ATTENDANCE FOR SENIOR AND HONOURS STUDENTS: Attendance at EVERY lecture is mandatory for ALL Honours students in Theatre (that is, anyone taking 4000-level courses in any area), as well as students in THFM-3101 Acting III Advanced Practice, THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and THFM-3920 Musical Theatre. Sign-in sheets are posted outside the theatre before each lecture.

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

ORIENTATION ASSEMBLY

WEDNESDAY, SEPTEMBER 13, 2023 12:30 pm – 1:20 pm

Our THFM Orientation Assembly in the Theatre welcomes students to the new term; introduces our new students to faculty and other students; provides information about the department, its various activities and those of its professors, TAFSA, and the UWSA; and delivers news about what's coming up.

ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND!

TAFSA

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

Please find out more at TAFSA's meetings, held every second Monday in the Fall/Winter terms from 12:30-13:20 pm. It's a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at **@tafsauw** or email them at 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) 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 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