

## THFM 3310-001 FILMMAKING II

09/05/2023 - 04/5/2024

Fall/ Winter: 2023/2024

Tuesday /Thursday: 10:00am – 12:45pm – Lecture/Lab

Classroom: OT14, OT10, Synchronous, In-Person

Credit Hours: 6

Instructor: Lise Raven

Email: l.raven@uwinnipeg.ca

Cell: (431) 866-9111 (text only)

Office Hours by Appointment

### **Land Acknowledgement:**

If you would like to know more about the history and relevance of land acknowledgements, Indigenous UWinnipeg has posted links to opinion pieces offering some perspective:

<https://www.uwinnipeg.ca/indigenous/land-acknowledgement.html>

Filmmaking is about being flexible, having grace under fire and coming up with creative solutions to unexpected obstacles. I am sure we will have plenty of opportunity to polish these skills over the next two semesters. Above all... hang onto your sense of humor.

### **Course Description:**

The aim of this course is to synthesize narrative filmmaking elements and fundamentals into a comprehensive set of skills which will be practically applied through short-form dramatic projects and supporting materials.

At its core, this is a production intensive course, but know we will be discussing production methodologies, paradigms, challenges, and theories throughout the year. By exploring technical, thematic, and aesthetic methodologies, this course strives to develop and produce a final work which demonstrates the student's unique voice and vision, and applies the students' artistic, theoretical, and practical knowledge of the filmmaking craft. The aim is to provide you the opportunity to explore your creative voices, culminating into a major personal project or to specialize into a selective creative craft.

### **Practical Methods**

This course is designed to help students further develop their individual voices and styles as filmmakers. We will be focusing primarily on the art and craft of directing.

### **Background**

Having completed previous Film Studies courses, including *Intro to Film* and *Filmmaking I*, we will dig deeper into specific components of media production to further your creative and skillsets regarding dramatic cinematic production. These include both theoretical and boots-on-the-ground best practices, as well as preparing and understanding more of the business components of the industry. While the filmmaking process should be relatively well known to you by now, our focus will turn to the *WHY* of storytelling. This will be explored at all stages of the production process to offer more intimate understanding of creating, developing, producing, and critiquing your work.

## Student Learning Objectives & Outcomes

The major project in this course is a 7-11 minute film. Students are expected to dedicate the appropriate amount of time to each element of the process before moving on to the next phase.

- Voice and Vision
- Writing
- Pre-Production
- Production
- Post-production

Students will conceive, pitch, write and visualize ideas for a short film by creating work in & outside the classroom. All exercises are designed to encourage the student to take chances and experiment with their own unique voice, vision, and style.

Students will choose their own crews from among their classmates and shoot their films anywhere they wish. Some equipment is available through the school, and students should choose the appropriate equipment for the film they are making, and the appropriate film for the equipment they can access.

Students can edit their films in the Edit Lab OT14 or in the FILM II FILMLAB, OT10 or on their own personal computers. Students are not required to use a specific platform or editing software.

Students who complete this course will be familiar with the following:

- Creative indices and critical thinking skills surrounding story development and narrative structure, style, mood, tempo, and tone with regard to dramatic projects under twelve minutes.
- Developing dynamic and expressive element toolkits by which to express ideas, themes and/or arguments through dramatic narrative short films
- Creative (yet effective and detailed!) production documentation, including but not limited to pre-production packages, production paperwork, on-set and post-production reports
- Best practices for collaboration and idea communication between departments to satisfy the Director's creative vision
- Creative and practical techniques to enhance directing, cinematography, editing, sound design, and production management skills
- Practical and theoretical knowledge of on-set production practices, policies, and safety concerns surrounding production equipment

### Key Topics Covered Include:

- Originating and developing creative narratives
- Developing your own voice/vision/style
- Cinematic storytelling methodologies, including structural analysis, character development, thematic devices, worldbuilding
- Visual storytelling through semiotics, rhythm, pattern development
- Submission packages: both 'Pitch', or promotional documentation to secure financial backing through funders, and detailed analysis and reporting of completed projects
- Sound design as a storytelling tool through on-set dialogue recording, foley, ADR and mixing
- Cinematography as a storytelling tool through composition, movement, color, light and shadow, camera placement, lens selection
- Financial and logistical production management, and accurate reporting beginning before pre-production through distribution
- Technical operations and best practices of various production departments, including Lighting, Grip, Camera, Sound, Art, Locations, Assistant Directors, etc.

### **Class Meetings**

We will meet in person in OT10.

Sometimes we may meet in the Editing Lab in OT14 or the FILMLab in OT10.

Sometimes we will go outside of the building (weather permitting) for exercises.

As things evolve and change with Covid-19, all of that may change.

### **NEXUS**

- This course outline and schedule will be posted on the course page on NEXUS.
- All your assignments and handouts will be posted on NEXUS
- Assignments will be turned in on NEXUS unless otherwise noted.
- All your grades will be posted on NEXUS
- Some discussions will take place on NEXUS
- Links to films will be posted on NEXUS
- It is your responsibility to check NEXUS on a regular basis for news or updates.
- I will also post links to films, events, interesting articles, etc. on NEXUS

### **EMAIL**

Please use your UWinnipeg email to contact me. I will use my UWinnipeg to reply or to contact you.

It is your responsibility to check your UWinnipeg email daily.

### **Covid-19**

Due to the resurgence of COVID-19, it is suggested that students wear face masks during in-class lectures and labs. Specifics and information regarding face masks and all other COVID-19 related social distancing rules will be addressed in class.

### **COSTS FOR PRACTICAL FILM COURSES**

This is a practical hands-on course in filmmaking utilizing video and film equipment and students should take note of certain costs involved.

There is a **\$50.00 non-refundable Technology Fee** to help defray the costs of regular equipment maintenance. **You paid this fee with your tuition.**

In addition to the non-refundable Technology Fee, students are required to pay a **\$200 refundable Damage Deposit** for this class. The Damage Deposit is to allow students to borrow department equipment, use our Film Lab including hardware and software, and use of studio and building spaces (when available) for film shoots. If you lose or damage equipment while it is in your care, or damage software/hardware in the film lab, or incur damages to a space, the Damage Deposit will be applied to the costs of repair or replacement, but note: **you are responsible for the total value of the loss even if it is more than this deposit.** Any unused portion of your Damage Deposit will be returned to you, usually by the end of June.

The deadline for payment of the Damage Deposit will be confirmed shortly, and will be set for the end of September. If you fail to pay in full **you will not be permitted to sign out or use any equipment or book space, including time in the editing lab, at the ACTF.**

Instructions on the Damage Deposit payment process and deadline will be distributed in the first week of classes.

Once you have paid, send proof of payment to Melinda Tallin at [m.tallin@uwinnipeg.ca](mailto:m.tallin@uwinnipeg.ca), following which:

- You will be required to complete and sign an electronic *Equipment Loan Damage Deposit Agreement*.
- You must keep a copy of the Agreement to present (electronically or in print form) to the Equipment Manager the first time you attempt to sign out equipment.

(NB: if you are taking more than one course requiring a Damage Deposit, you only pay the Damage Deposit once during the Fall/Winter term.)

### **MANDATORY FILM EQUIPMENT ORIENTATION SESSIONS**

The Department of Theatre and Film holds scheduled Equipment Orientation Sessions on the following dates:

MONDAY, SEPTEMBER 18, 2023 at 12:30 pm

TUESDAY, SEPTEMBER 19, 2023 at 5:20 pm

### **ATTENDANCE AT ONE SESSION IS COMPULSORY for students enrolled in THFM-2310 Filmmaking I (both sections).**

**It is also compulsory for students in THFM-2311 Film Comedy who have not taken THFM-2310 in the past.**

Failure to attend one of these sessions will result in:

- your being prohibited from borrowing equipment (without which you cannot pass your course);
- an automatic deduction of \$25 from your Damage Deposit; and
- a required separate meeting with our Equipment Manager.

Students in THFM-3312 Sound Editing and THFM-3310 Film II are encouraged to attend particularly if they have not attended before, or as a refresher.

### **STUDENT EQUIPMENT REQUIREMENTS FOR PRACTICAL FILM COURSES**

- **Students are required to provide their own portable external hard drives for project storage and editing. The minimum requirement is a 1TB USB2 7200RPM drive formatted for Mac computers. Drives with USB, USB-C, and Thunderbolt connections are supported.**
- **Note: Computers in OT14 will not retain any saved data once turned off so any project files will have to be saved at the end of each session to either your personal external hard drive or the NAS (Network Attached Storage) that is located in the film lab.**
- Students are required to provide their own headphones.
- We also recommend you have an additional hard drive to back up all of your media files and work.
- **STUDENTS ARE NOT REQUIRED TO OWN A MAC PERSONAL COMPUTER.** Instructors will provide information on working on files between Mac and PC based computers.
- Students should also have a flash drive (also formatted for Mac computers) available for every in-person class/lab to copy assignments and media, and to hand in film work. Please note, they are very unstable storage devices and are not to be used in place of a hard drive.

- Students are required to provide their own media cards on which to record their video assignments. It is advised to bring them to every in-person class/lab. Recommended is a Class 10 16 gig card.
- When possible, students will be expected to work on the Media Lab computers (OT14) on the Apple-based editing software.
- Acceptable editing software includes Adobe Premiere, Apple's Final Cut Pro 7 and Final Cut X, DaVinci Resolve, AVID, iMovie or Windows Movie Maker. Consult your instructor regarding any other editing software.
- Students can expect to work on the Media Lab computers on the Apple-based editing software. With the unpredictability of COVID-19 it is also very possible that students will be using their own personal computers.
- While it is expected that each student will have access to a free subscription to the Adobe Creative Cloud on the Edit Lab computers, there are also free alternatives such as: DaVinci Resolve, Audacity and screenwriting software like KitScenarist and FadeIn. In addition, there are several free Production Budgeting and Scheduling programs.
- **We do not expect you to own a Mac personal computer.** We recognize that you may be moving back and forth between the Media Lab computers and your own personal computer. Part of pre-production is planning for which hardware and software (including which version of software) you will be working with and making the best choices.

Making movies is expensive. Please be aware that there are major production costs which will be incurred as part of your production projects, as well as ancillary exercises. One of the goals of this class is to help you coordinate your budgets accordingly and save money where you can, but please be diligent about financing: *no one needs to go hungry to make a movie.*

Your instructor for this class has a great deal of experience making movies at various budget levels. She considers spinning straw into gold to be a highly creative and rewarding endeavor.

**Required Text/Required Software/Required Subscription:**

There is no required textbook.

Students are required to have a subscription to the streaming platform: **MUBI.com**

Student subscriptions are \$8 a month, after one free month.

<https://mubi.com/student>

**Recommended Texts:**

*\*I may have some of these available for loan.*

- Murch, Walter (2001) *In the blink of an eye: A perspective on film editing - 2nd Edition.*
- Mamet, David (1992) *On Directing Film*
- Weston, Judith (various), *Directing Actors, Creating Memorable Performances...*
- Wajda, Andrej (1991), *Wajda on Film, A Masters Notes*
- Bresson, Robert (various) *Notes on Cinematography*

**Use of Cellphones in Class:**

Historically, I don't allow students to use cell phones in class.

In Filmmaking II it is not just about distractions, it is a matter of professionalism.

I ask that your cellphones be completely off in class.

*\*If your cellphone functions as your computer for taking notes in class, please bring a pad of paper and pen/pencil.*

**Class Etiquette**

As this is a film production course, we will follow film production protocols:

Attendance is expected. On time is late; early is on time.

We begin class promptly at 10:00. Attendance will be recorded.

**Film II functions like a Film Studio.**

I am the studio head, and each of you will run your own individual production company.

While Filmmaking II should be a fun, team driven class that is rich with class discussions and participation by all students, this class is designed to familiarize students with various facets of motion picture production, and a large aspect of this is to instill and practice **PROFESSIONALISM**.

Film production invariably requires collaboration between individuals working toward a common goal, often in trying circumstances. Cooperation, communication, and commitment from each student is vital when tackling projects, be it an individual's project or a group project during lab time.

This is also a seminar-based class where attendance and participation are expected. Your presence in class, however, is not enough. A good class also depends on the dialogue between you and others -- your preparation for class and attention to what your fellow students have to say is essential. If you are repeatedly unprepared, inattentive, or disrespectful, this will negatively affect your grade. If you are having trouble fulfilling any of these requirements for the class, please do not hesitate to contact me.

**The class/lab participation and attendance will be marked as follows.**

**Attendance:** each unexcused absence will negatively affect your final participation mark.

**Class Begins on Time:**

In production there is a saying: **Fifteen minutes early is on time. On time is late.**

Please be on time to class. If you can't be there on time, let me know ASAP. Please don't make it a habit to be late. Chronic lateness will negatively affect your final participation mark.

**Deadlines:**

Everything that can go wrong, will go wrong. Please plan on that and allow extra time.

In the professional world there are no such thing as excuses.

Turn things in on time.

**\*If you miss a deadline, your assignment may not be accepted or may be marked down in points.**

**Other criteria considered by the instructor for the evaluation of this grade includes:**

- A student's constructive contributions to class discussions and practical group exercises.
- The use of appropriate, RESPECTFUL behavior and language.
- The demonstration of an appropriate work ethic when engaging in shared endeavors during the lab assignments: each student is expected to pull their weight.
- Generosity and willingness to share knowledge
- A student's willingness to accept critique and decide whether it is useful to their own work.
- The evolution and practice of excellent time management skills

**COURSE EVALUATIONS**

<b>ASSIGNMENT</b>	<b>LAUNCH DATE</b>	<b>DUE DATE</b>	<b>POINTS</b>	<b>%</b>
Film Journal	September 5	April 4th	5	05
Final Film Pitch	Sept. 5 & 7	Day of Pitch	05	05
Short Film Treatment	Sept. 5	Sept. 15	05	05
PSA- in class group project	Sept. 12	Sept 19	05	05
Short Film Screenplay First Draft	Sept. 19	October 6th	05	05
Generic Scene: Generic Beat Sheet 5 pts. Generic Scene Directed 5 pts.	Beat Sheet: Sep. 28 Scene: Sep. 28	Beat Sheet: Oct. 3 Scene: Oct. 17, 19, 24, 26	10	10
Short Film Screenplay Second Draft	October 5	November 3	05	05
Look Book	October 5	November 23	05	05
Production Book	November 7	Before Production	05	05
Film Shoot	Sept. 5	January 15, 2024	10	10
Assembly	January 15, 2024	January 29 , 2024	05	05
Rough Cut	January 29, 2024	Feb. 12, 2024	05	05
First Cut	Feb 12, 2024	Feb. 26, 2024	05	05
Fine Cut	Feb. 26, 2024	March 11, 2024	05	05
Picture Lock	March 11, 2024	March 25, 2024	05	05
Sound Edit	March 25	April 15, 2024	05	05
Colour Grading	March 25	April 15, 2024	05	05
Completed Film	Sept 5, 2023	April 24, 2024	05	05
<i>Extra Credit: Press-Kit</i>	<i>Sept. 05, 2023</i>	<i>April 24, 2024</i>	<i>10 EXTRA</i>	<i>10 EXTRA</i>
		<b>TOTAL</b>	<b>100</b>	<b>100%</b>

**Grade Conversion Scale**

A+	97.5 - 110%	GPA 4.5	C+	70 - 74.9%	GPA 2.5
A	93 – 97.4%	GPA 4.25	C	60- 69.9 %	GPA 2.0
A-	85 – 92.9%	GPA 4.0	D	50 – 59.9%	GPA 1.0
B+	80 – 84.9%	GPA 3.5	F	below 50%	GPA 0
B	75 – 79.9%	GPA 3.0	Work NOT submitted will be graded as 0.		

**\*ATTENDANCE**

Attendance is mandatory. Attendance is expected to ALL classes/sessions. If you are unable to attend, PLEASE INFORM THE INSTRUCTOR PRIOR TO THE START OF CLASS. Failure to attend class without prior notice will result in the lowering of your final grade by as much as ten points.

**ASSIGNMENTS**

All assignments are posted on Nexus. Details of Assignments, templates, and forms are available on Nexus.

**FILM JOURNAL**

It is expected that students in FILM II will watch at least three films a week. Some will be assigned, and some will be of your choosing.

Students will keep a journal of the films they watch (both assigned and unassigned).

The journal is for thoughts/ideas/inspirations/questions/drawings/storyboards/etc. that come to mind while watching the films. It is meant to be kept.

**PSA**

The class will be split into two teams.

Each team will produce a 90-second PSA for a message of their choosing based on pitches.

**GENERIC SCENE**

3-page generic scene will be assigned. Each student will complete the Generic Scene Beat Sheet and direct their own generic scene. Students will work together in small teams to take the generic scene from the page to the screen completing all elements of pre-production, production, and post-production.

**THE FINAL FILM:**

Seven to eleven minutes. All picture, sound mix, and color grading completed.

Narrative. Documentary with prior permission from Instructor.

Director or Key Creative/Department Head with appropriate responsibilities.

**PITCH:**

Concept for the short film pitched to the class.

**SHORT FILM TREATMENT:**

What happens in the film. One page.

**SHORT FILM SCREENPLAY FIRST DRAFT:**

No more than 13 pages.

**SHORT FILM SCREENPLAY SECOND DRAFT:**

No more than 11 pages. **5%**

**LOOKBOOK PRESENTATION:**

The Look Book is a visual presentation that includes all elements of their short film: a detailed story, character, theme, cinematic and directorial choices, style, and tone. Two minutes of this presentation will include clips from established films and filmmakers that have influenced their film, and the student's developing voice in general. Ideally, it should also include other visual sources of inspiration; paintings, still photography, and non-visual sources of inspiration (music, or poetry, for example). The Look Book itself is a visual roadmap for the film. It is used not only by the director, but by other key creatives involved in the making of the film.

**SHORT FILM SCREENPLAY SHOOTING SCRIPT AND PRODUCTION BOOK**

Production ready screenplay and Production Book. (To be detailed in an in-class workshop and handout.)

**ASSEMBLY:**

Assembly of select takes.

**ROUGH CUT:**

First rough cut, sound and picture, all scenes.

**FINE CUT:**

Last cut presented for final notes/critique.

**PICTURE LOCK**

Ready to lock picture and begin finalizing sound edit and color correction.

**COMPLETED FILM**

Picture colour graded, Sound designed and mixed, Titles & Credits added and ready for Final Exports.

**EXTRA CREDIT:**

PRESS-KIT: To be detailed in a handout and in-class workshop. **10%**

**WEEK BY WEEK SCHEDULE ON FOLLOWING PAGES.**

*\*This schedule is tentative and is subject to change.*

**CLASS SCHEDULE – Fall/Winter - 2023/2024**

This schedule is tentative and is subject to change.

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>
01	5 September.	Introduction, Syllabus, Focus and Expectations Day 1, Film Pitches <b>Assignment: Film Journal, Due April 4<sup>th</sup>, 2024</b> <b>Assignment: Treatment, Due Sept. 15</b>
01	07 September	Day 2 Film Pitches
	12 September	Lecture/Discussion: Self Governance, Hierarchy and Responsibility PSA Production Meetings. <b>Assignment: PSA, Due Sept 19, 2023</b>
02	14 September	PSA Filming.
	19 September	PSA Screening <b>Assignment: Short Film First Draft, Due October 6, 2023</b>
03	21 September	Lecture: Elements of Directing Actors
	26 September	Lecture/Workshop: Analyzing Scenes, Directing Actors.
04	28 September	Lecture: THE DIRECTOR'S PREP THE GENERIC SCENE: Download the GENERIC SCENE and begin to think about how you will want to approach it as a director. Download, fill out and complete the BEAT SHEET <b>Assignment: Read the selected Judith Weston chapters</b> <b>Assignment: Generic Scene Beat Sheet Due Oct. 3rd</b> <b>Assignment: Generic Scene Presentation Oct. 17, 19, 24, 26.</b>
05	03 October	Lecture: Working with Actors: Context and Consent Workshop: Practicing Consent
05	05 October	Lecture: Working with Actors: Communication and Choreography Workshop: Practicing Communication / Choreography <b>Assignment: Second Draft of Screenplay, Due November 3<sup>rd</sup></b> <b>Assignment: Look Book, Due November 23<sup>rd</sup></b>
06	<b>Oct 8 – 15, 2023</b>	<b>READING WEEK</b>
07	17 October	GENERIC SCENES PRESENTATIONS
07	19 October	GENERIC SCENES PRESENTATIONS
08	24 October	GENERIC SCENES PRESENTATIONS
08	26 October	DISCUSSION: VOICE AND VISION Bresson's Notes on the Cinematographer Wajda on Film: A Master's Notes <b>Assignment: Readings from Bresson and Wajda</b>
09	31 October	TBA
09	02 November	SPEED CASTING

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>
10	07 November	SCHEDULING & BUDGETING WORKSHOP
10	09 November	<p><b>Review: Preparing for Principal Photography Part One:</b></p> <ul style="list-style-type: none"> <li>• Transportation / Lodging / Food, The Catering Calculator</li> <li>• Your role as a director: communication and encouragement</li> <li>• Production Design</li> <li>• Designing cinematic shots: blocking, lining your script, storyboarding and photo-boarding</li> <li>• Rehearsal process</li> <li>• Tech scouts</li> </ul> <p><b>Assignment:</b> Production Books for Final Film Schedule, Cast and Crew List, Call Sheet, etc. Shot List, Lined Script, Storyboards, Overheads</p>
11	14 November	<b>CAMERA WORKSHOP</b>
11	16 November	<b>LIGHTING WORKSHOP</b>
12	1 November	<b>LIGHTING WORKSHOP</b>
12	1 November	<b>EDITING THEORY WORKSHOP</b>
13	29 November	<p><b>Review Preparing for Principal Photography Part Two:</b></p> <ul style="list-style-type: none"> <li>• Whatever can go wrong, will go wrong. How you handle it makes all the difference.</li> <li>• Who deals with which kinds of problems on the set/off the set?</li> <li>• Managing your equipment: test, test, test</li> <li>• Post-Production Considerations:</li> <li>• Overview of the Wrap and Post Process</li> <li>• Editing workflow, storage, and schedule</li> <li>• Music composition, sound editing and mix</li> <li>• Festival strategy</li> </ul>
13	01 December	<b>SPECIAL GUEST: TBA</b>
13	04 December	<b>TBA</b>
	20 December	<b>End of Fall Term</b>
	23 Dec.–04 Jan	<b>SCHOOL CLOSED / WINTER BREAK</b>

	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>
14	09 January	Welcome Back, production updates, asks. Assignment: Assembly, Due January 29 <sup>th</sup> Assignment: Rough Cut, Due Feb 12 Assignment: First Cut, Due Feb 26 Assignment: Fine Cut, Due March 11th Assignment: Picture Lock, Due March 25 Assignment: Sound Edit, Due April 15 Assignment: Color Grading, Due April 15 Assignment: Completed Film, April 24th
14	11 January	Discussion: Money, Money, Money <ul style="list-style-type: none"> <li>• One-Sheet vs. Press Kit (showing the funders you know what you know)</li> <li>• Pitching &amp; presenting your idea to funders, &amp; collaborators</li> <li>• Social Media: Building your audience now</li> <li>• In-kind support and where to find it</li> </ul>
15	16 January	Lecture: Editing Styles
15	18 January	Lecture: Sound Design
16	23 January	Sound Design Style, incl. Music
16	25 January	Working With Composers
17	30 January	Sound Edit Workshop: Dialogue
17	01 February	Sound Edit Workshop: Sound Effects/Foley/Cleanup
18	06 February	<b>LECTURE:</b> Film Festivals and Distribution In-class workshop: Press Kits <b>Extra Credit Assignment:</b> Press Kit
18	08 February	Lecture: Creating Mood and Tone through Pacing in the Edit.
19	13 February	<b>GUEST ARTIST</b>
19	15 February	<b>Edit Lab Workshop</b>
20	Feb 18-24	<b>READING WEEK</b>
21	27 February	FIRST CUT SCREENING
21	29 February	FIRST CUT SCREENING
22	05 March	FIRST CUT SCREENING
22	07 March	FIRST CUT SCREENING

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>	<b>Assignment Due</b>
24	12 March	EDIT LAB Workshop: SOUND EDIT	
24	14 March	EDIT LAB Workshop: SOUND EDIT	
25	19 March	EDIT LAB WORKSHOP: COLOUR GRADING	
25	21 March	EDIT LAB WORKSHOP: COLOUR GRADING	
26	26 March	PICTURE LOCK SCREENINGS	
26	28 March	PICTURE LOCK SCREENINGS	
27	02 April	PICTURE LOCK SCREENINGS	
27	04 April	PICTURE LOCK SCREENINGS	
	08 April	MAKEUP DAY	
	24 April	COMPLETED FILMS DUE / EXTRA CREDIT ASSIGNMENT DUE	

### **ADDITIONAL IMPORTANT INFORMATION**

Voluntary withdrawal dates, without academic penalty:

February 16, 2023, for Fall/Winter courses which begin in September 2022 and end in April 2023.

### **STUDENT PARTICIPATION POLICY**

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

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

### **COURSE CONTENT NOTE**

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

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

### **KNOW YOUR RIGHTS**

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

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

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

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

From the UW Human Rights & Diversity website:

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

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

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

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

**You can contact the HRDO by phone at 204-988-7508** or by email at [hrdo@uwinnipeg.ca](mailto:hrdo@uwinnipeg.ca)  
[You can report online here »](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv) ([https://uwinnipeg.qualtrics.com/jfe/form/SV\\_4ONi2EP1gcXjyBv](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv))

### **PUBLIC HEALTH CONSIDERATIONS**

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

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

### **HEALTH AND ACCESSIBILITY SERVICES**

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

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and

labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

### **"THE REAL THING" LECTURE SERIES**

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

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

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

Guests will be announced prior to each lecture.

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

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

### **ORIENTATION ASSEMBLY**

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

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

**ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND!**

### **TAFSA**

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

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

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 5 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building (students, faculty and community renters) **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes must have a UW ID card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

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

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

**SECURITY PHONE (General, non-emergency, Safe Walk and Safe Ride): 204-786-9272**  
**SECURITY EMERGENCY NUMBER: 204-786-6666**

The Asper Centre for Theatre and Film is equipped two phones (one by the House Manager's office in the lobby, one in the basement by the elevator) to contact Security.

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

### **ONLINE CLASSES**

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

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

### **RECORDING ON-LINE CLASSES**

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

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

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

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

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

### ELECTRONIC COURSE OUTLINE ADDENDA

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

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

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

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

### GENERAL NOTES

- Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2023-24 year here: <https://www.uwinnipeg.ca/covid-19/index.html>
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as video/sound recordings and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.
- It is the student's responsibility to retain a 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](mailto:studentwellness@uwinnipeg.ca) or 204.988.7611. For community-based mental health resources and supports, students are encouraged to dial 2-1-1. This program of United Way is available 24/7 in 150 languages.

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

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

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

Students are encouraged to speak to the Instructor before withdrawing to explore other options.

**Please note that withdrawing before the VW date does not necessarily result in a fee refund.**

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

The University is closed for the following holidays:

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

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

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

### **THFM DEPARTMENT OFFICE INFORMATION**

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

Office Manager/Student Advisor: Melinda Tallin

204-786-9955

[m.tallin@uwinnipeg.ca](mailto:m.tallin@uwinnipeg.ca)