

THFM-3313-001
ADVANCED PICTURE EDITING

Fall/Winter: 2022/23
Every Tuesday/Thursday: 2:30pm-5:15pm
Room: All classes are in room OT14
Credit Hours: 6

Instructor: Ben Williams (he / him)
email: b.williams@uwinnipeg.ca
Cell: 204-396-6754
Virtual Office Hours: By appointment

LAND ACKNOWLEDGEMENT

The University of Winnipeg acknowledges that we live and work in the territories on Treaty 1 land, the ancestral homelands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene Peoples, and of the Red River Métis. Treaty 1, signed in 1871, took this territory from seven local Anishinaabe First Nations in order to make the land available for settler use and ownership. If you would like to know more about the history and relevance of Indigenous land acknowledgements, the university [has posted links](#) to opinion pieces offering some perspective.

COURSE DESCRIPTION

The aim of this course is to explore the theories, mechanics and the evolution of picture editing. This course examines the post-production journey from media management to final cut using Adobe Creative Cloud and Davinci Resolve. Students will learn the importance of shot selection and rhythm within a film. They will also learn to convey a better story through visual storytelling and emotional impact.

KEY TOPICS INCLUDE

- The history and theory of editing as a storytelling device
- Critical analysis of “the cut” to compress time and space; and elicit an emotional response
- Exploring editing theories which remain (and may be expanding) in contemporary cinema
- Dissecting post-production processes and preparing materials for delivery
- Technical skills development and competency of post-production software

TEACHING METHODS & DELIVERY

This course is a combination of lectures, discussions, seminars and hands-on lab exercises. It is expected that students will participate in all aspects of these class components.

TEXTS (Recommended)

1. The Eye is Quicker by Richard Pepperman
2. In the Blink of an Eye by Walter Murch

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, following which:

- You will be required to complete and sign an electronic *Equipment Loan Damage Deposit Agreement*.
- Keep a copy of the Agreement as you must present it (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 will hold two scheduled Equipment Orientation Sessions in September.

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

It is also compulsory for students in THFM-2314 Film Horror and THFM-2312 Documentary Filmmaking 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-3313 Advanced Picture 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 0T14 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 (0T14) 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.

MARK BREAKDOWN

Lab 1 (Sept. 22).....	5%
Lab 2 (Nov. 10)	5%
Lab 3 (Jan. 12).....	5%
Lab 4 (Mar. 2)	10%
Lab 5 (March 16)	10%
1st assignment: 1st or 3rd person narration (Due Oct. 27)	15%
2nd assignment: Movie trailer (Due Dec. 8)	15%
3rd Assignment: Dialogue edit (Due Feb 2)	15%
4th Assignment: Major deliverable (Due April 4).....	15%
Class participation (See note below).....	5%
TOTAL	100%

EVALUATION

Grade evaluation will be based on the four (4) assignments and five (5) labs. There will be No Final Exam. Late assignments: Extensions will be granted only if arrangements have been made with the instructor PRIOR TO THE DUE DATE and only under EXCEPTIONAL circumstances, and at the instructor's discretion. Work submitted late without prior arrangement will be graded at zero (0).

Class Participation: Students are expected to participate in labs and class discussions, and contribute to the set-up and break-down of equipment used during labs and demonstrations. Attendance will be taken at each class and will be reflected in the class participation grade. Class participation is worth 5% of the total grade for this class.

Copies of Assignments: It is the student's responsibility to keep a copy (photocopy or on computer disk) of all written assignments and of all video assignments submitted for grading. Voluntary withdrawal date without academic penalty is Tuesday, February 14, 2023.

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%.

CLASS SCHEDULE: September 6, 2022 to April 4, 2023
Voluntary Withdrawal date, February 14th.

Week	Date	Class Description	Launch Labs & Assignments	Due Labs & Assignments
Week 1	06 September	Introduction & Syllabus review: - Introduction to Advanced Picture Editing - Editing Concepts, Theories & Philosophy - Intro to Adobe Creative Cloud & DaVinci		
	08 September	Post-production process - Lecture 1 - Anatomy of Premiere & Media Encoder - <u>Adobe Premiere (timeline examples and hands on review)</u> : media management, logging & ingesting, assembly and rough cut	Launch Sept. 8 1st Assignment: 1st/3rd person narration (Detailed assignment parameters TBA)	
Week 2	13 September	Away at TIFF (Detailed assignment parameters TBA)		
	15 September	Chronophotography to actualities 1878-1910s - <u>History</u> : The birth of cinema - <u>Tech</u> : 35mm film, 35mm cameras, Nickelodeons & projection - <u>Pioneers</u> : Muybridge, Le Prince & Reynaud - <u>Editors</u> : Brighton School, George Melies, Edwin Porter, Alice Guy-Blaché - <u>Films/Directors</u> : Big Swallow, Trip to the Moon, The Great Train Robbery... - <u>Relevance</u> : Newsreels, cinema of attractions, narrative cinema, tableau vivant...		
Week 3	20 September	Actualities to continuity editing 1910s-20s - <u>History</u> : The Edison Trust dissolved (1918) - <u>Tech</u> : Rotoscoping(1915) Moviola(1924) - <u>Editors</u> : James & Rose Smith (30 11 Griffith films), Lois Weber, Cecil B. DeMille, Charlie Chaplin, Viola Mallory Lawrence - <u>Films/Directors</u> : D.W. Griffith (Birth & Intolerance), Lois Weber, Charlie Chaplin - <u>Relevance</u> : Grammar and structure of continuity editing		
	22 September			Due Sept. 22 - Lab 1 Continuity Editing

Week 4	27 September	Classical Hollywood editing 1920s-30s - History: Rise of the studio & the editing factory - Tech: sound-on-film (1923), Steenbeck (1931), Technicolour (1932) - Films/Directors: Jazz Singer, Wizard of Oz, Gone with The Wind - Relevance: Talkies impact on visual storytelling		
	29 September	Post-production process - Lecture 2 - Adobe Premiere (timeline examples and hands on review): Rough Cut to Fine Cut		
Week 5	04 October	Field Trip to the Exchange District (in person) - Moviola, Steenbeck & Oxberry presented by Rhyne Vermette (Lecture at WFG) - Meet the DGC - Manitoba's Editor and Directors Union (in person)		
	06 October	Post-production process - Lecture 3 - Adobe Premiere (timeline examples and hands on review): Fine cut to picture-lock		
Week 6	11 October 13 October	October 9 - October 15 READING WEEK		
Week 7	18 October	Soviet Editing Theories 1910s-30s - History: Moscow Film School (VGIK ~ 1919) - Editors: Lev Kuleshov (theorist) - Films/Directors: Vladimir Gardin, Lev Kulesho - Relevance: The Kuleshov Effect & State School of Cinematic Arts	Launch Oct. 18 2nd Assignment: Movie trailer (Detailed assignment parameters TBA)	
	20 October	Post-production process - Lecture 4 - Adobe Premiere (timeline examples and hands on review): Psychological use of juxtaposition for emotional impact		
Week 8	25 October	Soviet Editing Theories 1920s-1930s - History: Soviet Montage is a key moment in film theory history - Editors: Sergei Eisenstein - Films/Directors: Strike (1925), Potemkin (1925) - among greatest films ever made - Relevance: 5 methods of Soviet Montage		
	27 October			Due Oct. 27 1st Assignment: 1st/3rd person narration

Week 9	01 November	Soviet Editing Theories 1910s-30s - History: pioneers in documentary & newsreel, influenced cinéma vérité style of documentary - Editors: Dziga Vertov - Films/Directors: Man with a Movie Camera (1929) - among greatest films ever made - Relevance: Kino-Eye, "We: Variant of a Manifesto"		
	03 November	Post-production process - Lecture 5 - Adobe Premiere (timeline examples and hands on review): Documentary style montage		
Week 10	08 November	Soviet Editing Theories 1910s-30s - Editors: Esfir Shub, Elizaveta Svilova - Films/Directors: Esfir Shub, Elizaveta Svilova - Relevance: Soviet women contributions...		
	10 November			Due Nov. 10 - Lab 2 Soviet Montage Theories
Week 11	15 November	Surrealism & Expressionism 1910s-1930s - History: The movement used shocking, irrational, or absurd imagery and Freudian dream symbolism to challenge the traditional function of art to represent reality. - Editors: Elfi Bötttrich, Luis Buñuel - Films/Directors: Fritz Lang, F. W. Murnau, Salvadore Dalí, Luis Buñuel - Relevance: blurs, fades, nonlinear narratives, animation, jump cuts, Photomontage, superimpositions, dissolves and other visual tricks to bend reality and alter mind states		
	17 November	Post-production process - Lecture 6 - Adobe Premiere (timeline examples and hands on review): German Expressionism & Surrealism		
Week 12	22 November	Golden Age of Hollywood Editing 1930s-1950s - History: The first TVs in the home, Classical Hollywood continuity editing - Editors: George Tomasini (9 Hitch films) - Films/Directors: Alfred Hitchcock - Relevance: Hitchcockian Theories: use of Soviet Montage, Surrealism, Expressionism	Launch Nov. 22 3rd Assignment: Dialog edit (Detailed assignment parameters TBA)	
	24 November	Post-production process - Lecture 7 - Adobe Premiere (timeline examples and hands on review): Classical Hollywood editing (continuity editing)		

Week 13	29 November	Golden Age of Hollywood Editing 1930s-1950s - History: The first TVs in the home, Classical Hollywood continuity editing rarely broken - Editors: Robert Wise - Films/Directors: Orson Wells (Citizen Kane) - among most important films ever made - Relevance: use of flashbacks, flashforwards, and non-linear story-telling, transitional dissolves or curtain wipes, layered sound, Montage sequence		
	01 December	Post-production process - Lecture 8 - Adobe Premiere (timeline examples and hands on review): Classical Hollywood editing (continuity editing)		
Week 14	06 December	Japanese New Wave Editing 1940s-50s - History: challenged established constructs with innovative editing, composition and narrative. - Editors: Akira Kurosawa - Films/Directors: Akira Kurosawa editing - Relevance: from editing standpoint, the Image-sound counterpoint, narrative time became spatialized – use of discontinuity, Axial cut, cutting to motion, wipe transition		
	08 December			Due Dec. 8 2nd Assignment: Movie trailer (Detailed assignment parameters TBA)
Winter Holiday		December 9 - 22 FALL TERM EVALUATIONS - NO CLASSES December 23 - January 2 UNIVERSITY CLOSED - NO CLASSES		
Week 15	03 January	French New Wave Editing 1950s-1970s - History: rejection of traditional filmmaking conventional filmmaking (i.e. Classical Hollywood) in favour of experimentation and a spirit of iconoclasm. - Editors: Cécile Decugis, Agnes Varda, Marie-Josèphe Yoyotte - Films/Directors: Agnes Varda, François Truffaut, Jean Luc Godard - Relevance: Auteur Theory, discontinuity editing & experimentation...		
	05 January	Post-production process - Lecture 9 - Adobe Premiere (timeline examples and hands on review): French New Wave Editing		

Week 16	10 January	<p>French New Wave Editing 1950s-1970s</p> <ul style="list-style-type: none"> - History: rejection of traditional filmmaking conventional filmmaking (i.e. Classical Hollywood) in favour of experimentation and a spirit of iconoclasm. - Editors: Cécile Decugis, Agnes Varda, Marie-Josèphe Yoyotte - Films/Directors: Agnes Varda, François Truffaut, Jean Luc Godard - Relevance: Auteur Theory, discontinuity editing & experimentation... 		
	12 January			Due Jan 12 - Lab 3 Dialogue Edit
Week 17	17 January	<p>New Hollywood Editing 1960s-80s Discontinuity editing & Experimentation</p> <ul style="list-style-type: none"> - History: After the demise of the studio system and the rise of television - Films/Directors: Mentorship under Roger Korman & Film School in the 60s - Relevance: heavily influenced by Foreign New Wave and Soviet Montage. 		
	19 January	<p>Post-production process - Lecture 10</p> <ul style="list-style-type: none"> - Adobe Premiere (timeline examples and hands on review): New Hollywood Style Editing 		
Week 18	24 January	<p>New Hollywood Editing 1960s-80s</p> <ul style="list-style-type: none"> - History: After the demise of the studio system and the rise of television - Editors: Murch, Schoonmaker, Michael Kahn... - Films/Directors: Martin Scorsese, Francis Ford Copalla, Steven Speilberg, George Lucas... - Relevance: heavily influenced by Foreign New Wave and Soviet Montage 	Launch Jan. 24 4th Assignment: Major deliverable (Detailed assignment parameters TBA)	
	26 January	<p>Post-production process - Lecture 11</p> <ul style="list-style-type: none"> - Adobe Premiere (timeline examples and hands on review): New Hollywood Style 		
Week 19	31 January	<p>BOOK: In The Blink of an Eye 90s-current</p> <ul style="list-style-type: none"> - Tech: Avid, FCP & Premiere - Editors: Walter Murch - Relevance: The first book to capture editing philosophically – The Rule of Six 		
	02 February			Due Feb. 2 3rd Assignment: Dialog edit

Week 20	07 February	4 Dimensions of Editing 90s-current Examples and Critical Analysis: - Temporal Relations - Spatial Relations - Graphic Relations - Rhythmic Relations		
	09 February	Post-production process - Lecture 12 - <u>Adobe Premiere (timeline examples and hands on review):</u> 4 Dimensions of Editing		
Week 21	14 February	4 Dimensions of Editing 90s-current continued... Examples and Critical Analysis: - Temporal Relations - Spatial Relations - Graphic Relations - Rhythmic Relations		
	16 February	Post-production process - Lecture 13 - <u>Adobe Premiere (timeline examples and hands on review):</u> 4 Dimensions of Editing		
Week 22	21 February 23 February	February 19 - February 25 READING WEEK		
Week 23	28 February	Colour in Davinci Resolve - Various ways to prep and export from Premiere - Ingest and timeline in Davinci - Colour Correction & Grading		
	02 March			Due Mar. 2 - Lab 4 Finishing Post & Colour Grading
Week 24	07 March	Editing & Exporting in Davinci Resolve - Various ways to prep and export from Premiere - Editing and Sound Design in Davinci - Exporting in the various media formats		
	09 March	Post-production process - Lecture 14 - <u>Davinci Resolve (timeline examples and hands on review):</u> Grading, editing & exporting		
Week 25	14 March	Effects and Design in Adobe Creative Cloud After Effects Photoshop Illustrator - Anatomy of After Effects - Overview of vfx processes		
	16 March			Due Mar. 16 - Lab 5 Effects & Compositing

Week 26	21 March	Effects and Design in Adobe Creative Cloud After Effects Photoshop Illustrator - Effects & Compositing		
	23 March	Post-production process - Lecture 15 - <u>Adobe Creative Cloud (timeline examples and hands on review)</u> : Exporting and working between Creative Cloud and Premiere		
Week 27	28 March	Effects and Design in Adobe Creative Cloud After Effects Photoshop Illustrator - Anatomy and Overview of Photoshop - Anatomy and Overview of Illustrator		
	30 March	Post-production process - Lecture 16 - <u>Adobe Creative Cloud (timeline examples and hands on review)</u> : Exporting and working between Creative Cloud and Premiere		
Week 28	04 April			Due April 4 4th Assignment: Major deliverable
End of Academic Year		April 10 - 21 WINTER TERM EVALUATIONS - NO CLASSES		

STUDENT PARTICIPATION POLICY & COURSE CONTENT

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
[You can report online here »](https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv) (https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv)

PUBLIC HEALTH CONSIDERATIONS

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:

October 5, 2022

November 9, 2022

January 18, 2023

March 1st, 2023

Guests will be confirmed shortly.

MANDATORY ATTENDANCE FOR 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 General, THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II.

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 14 at 12:30 pm we will hold an *Orientation Assembly* in the Theatre to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver 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 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 6 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 with an emergency-only phone to contact Security immediately in the main lobby by the House Management Office. This can be used in an emergency situation to directly connect with the UW Security Services.

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 2022-23 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 2022-23 Undergraduate Academic Calendar, <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

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, as described in the UW Library video tutorial "Avoiding Plagiarism" (<https://www.youtube.com/watch?v=UvFdxRU9a8g>), 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.

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://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>.

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 Procedures (<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/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/docs/copyright_policy_2017.pdf).

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/index.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>).

VOLUNTARY WITHDRAWAL DATES

The voluntary withdrawal dates, without academic penalty:

NOVEMBER 16, 2022 FOR FALL TERM COURSES which begin in September 2022 and end in December 2022

FEBRUARY 14, 2023 FOR FALL/WINTER TERM COURSES which begin in September 2022 and end in April 2023

MARCH 14, 2023 FOR WINTER COURSES which begin in January 2023 and end in April 2023

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.

CAMPUS CLOSURE DATES

The dates the University is closed for holidays, irrespective of campus closure related to COVID-19 or other public directives:

September 5 (Labour Day)

September 30 (Truth and Reconciliation Day)

October 10 (Thanksgiving Day)

November 11 (Remembrance Day)

December 23, 2022 through January 2, 2023

February 20 (Louis Riel Day)

April 07 (Good Friday)