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Term :	Fall/Winter (Sep 3, 2019 - Apr 3, 2020)	Instructor:	Andrew Forbes MFA
Schedule:	Wednesday, 14.30 - 17.15	e.mail:	<a href="mailto:a.forbes@uwinnipeg.ca">a.forbes@uwinnipeg.ca</a>
Room:	1L11		<a href="mailto:a.forbesmfa@gmail.com">a.forbesmfa@gmail.com</a>
		Office:	3T10
		Office Hours:	Thursday, 13:30 - 15:30 or by appt

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### Course Description

The aim of this course is to explore the mechanics of classical narrative cinema. By examining the myriad of aesthetic, critical, theoretical, and practical components of the form, we will investigate the systems that film uses to communicate ideas, acts as a vehicle for personal expression, and reflects societal indices (often all at once!). By participating in lectures, screenings, discussions, and practical exercises, students can expect to further their procedural and theoretical understanding of the filmmaking process.

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### Learning Objectives & Outcomes

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

- Film as an art form: creative, technical, aesthetic elements which comprise the classical narrative film vocabulary
- Critical analysis of films through editing, directorial, cinematographic and semiological techniques employed by the filmmaker
- Structural analysis of narrative methodologies, including story structure and genre tropes
- Historical precedents and seminal works which have key cultural relevance to the art form
- General understanding of the film production process, including key roles played by various crew members
- Practical film production techniques through on-set experience

Key Topics Include:

- Critical analysis of the film form
- Cinematic storytelling methodologies, including structural analysis, character development, thematic devices
- Visual storytelling through semiotics, rhythm, pattern development
- Historical and cultural organisation of significant narrative cinematic works
- Introduction to the film production process, including definitions of key positions
- Technical introduction to cinematographic, directorial and editorial techniques and processes

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### Teaching Methods & Delivery

This course is a combination of lectures, discussions, seminars, and lab exercises. It is expected that students will participate in all aspects of these class components, especially all parts of the Group Film Project (pre-production meetings, the Group Film Shoot, and the Group Film Editing Sessions).

### Attendance & Etiquette

As in the film industry, on time is late; early is on time. We begin class promptly at 14.30 and attendance (via a sign-in sheet) will be recorded. Please sign in prior to the start of class; the sheet will be submitted to the Instructor in the first ten minutes of class and will be used as an attendance record. Persistent unexcused absences are subject to a grade penalty. If you cannot attend class, for any reason, please contact the Instructor.

- Private conversations are discouraged during screenings, class discussions, and during lectures.
- If you use a device for note taking, please be sure that the brightness does not disrupt other students, especially during screenings.
- Mobile phones will be set to silent or turned off and will NOT be tolerated in class.

- Food and drink are not permitted in 1L11 during class (water excepted).
- Should you need to leave prior to the end of class, please inform the Instructor via e.mail or speak with them prior to the beginning of class.

Students are reminded that plagiarism is a serious academic offence. Please acquaint yourself with the regulations regarding plagiarism, cheating, and examination impersonation, as well as the rules for registration, withdrawals, and appeals, in the University of Winnipeg Calendar.

### Required Textbooks:

- Barsam, R. & Monahan, D. (2015) *Looking at movies: An introduction to film (5th Edition)*. New York: W. W. Norton & Co.
- Handouts will be provided throughout the course.

### Course Assignments & Grading

**Assignments are due AT THE BEGINNING OF THE CLASS, unless directed otherwise by the Instructor.**

### Grading & Evaluation

Grading will rely on three major exercise components, two exams, and your participation. Please note that these assignments are subject to revision with notice.

Note: The assignments are subject to revision, contingent of the students' actual workload and through discussion with the Instructor. Any grading reassignments will be verified by the department head prior to implementation.

Assignments submitted late without prior arrangement with the Instructor is subject to a 5% deduction penalty per calendar day. Work not submitted will be graded as 0%.

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

LETTER GRADE	A+	A	A-	B+	B	C+	C	D	F
PERCENTAGE	90 - 100	85 - 89.9	80 - 84.9	75 - 79.9	70 - 74.9	65 - 69.9	60 - 64.9	50 - 59.9	< 50
GPA	4.5	4.25	4.0	3.5	3.0	2.5	2.0	1.0	0.0

### Grading Schema

The individual grading criteria will be outlined as each assignment is launched, however, students can expect that the following elements will factor into the general academic measure. Please note that this assignment grading matrix is subject to revision.

- a) Concept & Statements
  - i. Has the student exemplified a measured, considerate process which has led to a cogent argument or statement?
  - ii. Are the supporting elements clearly expressing the argument's intent?
  - iii. Is the statement clearly expressed?
- b) Presentation
  - i. Have the goals of the assignment been satisfied?
  - ii. Has the assignment been reviewed prior to submission for grammatical errors, punctuation, sentence structure, etc.?
  - iii. Does the final format of the deliverable meet the expectations and outlines as defined by the assignment?

## c) Creative

- i. Has the student pursued the creative components of the work with purpose and direction?
- ii. Has the student explored appropriate narrative structure and implemented effectively?
- iii. Does the work reflect the stated intent?

## Class Assignments

	ASSIGNMENT	LAUNCH DATE	DATE DUE	%
1.00	FILM JOURNAL			
1.01	Film Journal Responses	11 September 2019	01 April 2019	6
2.00	RESEARCH ESSAYS			
2.01	My Favourite Shot	25 September 2019	15 November 2019	15
2.02	Meanings & Messages	29 January 2020	11 March 2020	15
3.00	GROUP FILM PROJECT			
3.01	GFP Pre-Production	18 September 2019	04 December 2019	20
3.02	GFP Production	08 January 2020	18 March 2020	15
4.00	TESTS			
	Mid-Term Test (date & location to be announced)	04 September 2019	04 December 2019	10
	Final Exam (date & location to be announced)	08 January 2020	01 April 2020	10
6.00	ATTENDANCE & PARTICIPATION			9
TOTAL:				100

The following projects will comprise the majority of the submitted work for grading throughout the academic year. In each case, a detailed synopsis for the assignment, grading schema, delivery expectations and formats will be delivered to the students at the launch date of each project. These assignments are subject to revision throughout the semester.

### 1.00: Film Journal

Students will be challenged to write a 250 - 500 word response to films which they will screen outside of prescribed class time. Responses should be more than 'I liked it' or 'I didn't get it': the goal of this assignment is to apply the indices and ideas discussed in class to a film which you may not have previously considered. Selected films will be made from a master list (to be distributed), or from works screening in theatre, such as the Winnipeg Cinematheque, or major exhibition chains.

Please note that it is encouraged to explore films you may not already know; part of the joy of this class is discovery!

### 2.00: Research Essays

It is expected that two research essays will be completed: one in the fall term, the second in winter. These essays aim to synthesise topics, methodologies, and subject matter into a coherent reflection of the students' understanding of the narrative cinematic form. Please note that these precise topics are subject to revision with notice.

My Favourite Shot challenges students to explore a single shot from a film of their choosing and subject to Instructor approval. By applying cinematographic considerations, semiological analysis, editorial theory, historic (and if appropriate, cultural) reflection, your challenge will be to 'decode' the shot into various symbolic components, analyse and contextualise its implications, and draw conclusions as to the filmmaker's intentions for including it in the finished work.

Meanings & Messages encourages students to dive deeper into the 'why' of the filmmaking process by exploring the motivations behind (or as a results drawn from) a specific work. How does film tell the story of our time? Is filmmaking useful as a voice to either support or criticise the society in which it was created? The research component of this paper will be more focused on the surrounding ecosystem of the filmmaking process, rather than focused exclusively on the films themselves.

**3.00: Group Film Project**

A major component of the course will be focused on the ideation, development, production, and editing of a short film made within the class. This exercise will offer an introduction to the filmmaking process, though the ideation, development, production, and delivery of a short film.

This is the Lab component of this class, and it is expected that every student will participate.

A detailed schedule for groups to develop, shoot and edit their projects is forthcoming. Please note: there is a 90.00\$ equipment and supplies fee which included as part of the tuition cost of this class. There may be additional costs related to the GFP, however, it is not required and entirely dependent on the Group members how much, if anything, to spend.

**4.00: Tests**

There will be two tests: one at the end of the fall semester and one at the end of the winter. These will both be a review of topics, subjects, methodologies, and themes covered in class. Please note that we will be discussing subjects *beyond* the scope of the textbook: handouts will be available, but being in class is the best preparation for these tests.

Both tests will consist of a series of multiple choice and long-answer questions. Details are forthcoming.

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## Tentative Schedule

This schedule tentative and is subject to change with notice.

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
01	04 September 2019	- Introduction & syllabus review - Film studies in theory and practice	
02	11 September 2019	- Foundations of story, art, design, and image making: how we got here ★ 1.01: FILM RESPONSE JOURNAL LAUNCH	
03	18 September 2019	- Decoding the cinematic vernacular: shot, scene, sequence ★ 3.01: GFP PRE-PRODUCTION	
04	25 September 2019	- Editing: its critical role in time-based media ★ 2.01: MY FAVOURITE SHOT RESEARCH ESSAY LAUNCH	1.01: Film Response Journal - September
05	02 October 2019	- Cinematography: the visual language explored	
06	09 October 2019	- Sound Design: the most important part of a movie	
OCTOBER 13 - 19 2019: FALL READING WEEK - NO CLASSES			
07	23 October 2019	- Directing: Steering the ship	
08	30 October 2019	- Producing: the process, the team and how (not) to do the job	1.02: Film Response Journal - October
09	06 November 2019	- Plot versus story	
10	13 November 2019	- GFP: script development lecture	2.01: My Favourite Shot research essay
11	20 November 2019	• Workshop: GFP in-class script development	
12	27 November 2019	• Workshop: GFP in-class script development	1.03: Film Response Journal - November
13	04 December 2019	- Fall term review	3.01: GFP - Pre-production
DECEMBER 5 - 19 2019: FALL TERM EVALUATIONS - NO CLASSES DATE AND TIME FOR FALL TERM EXAM TO BE DETERMINED			

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
DECEMBER 23 2019 - JANUARY 1 2020: UNIVERSITY CLOSED			
14	08 January 2020	<ul style="list-style-type: none"> <li>• Workshop: GFP camera lab</li> <li>★ 3.02: GFP - PRODUCTION</li> </ul>	1.04: Film Response Journal - January
15	15 January 2020	<ul style="list-style-type: none"> <li>• Workshop: GFP lighting lab</li> </ul>	
16	22 January 2020	- Documentary film as narrative	
17	29 January 2020	<ul style="list-style-type: none"> <li>- Experimental film: expanding the form</li> <li>★ 2.02: MEANINGS &amp; MESSAGES RESEARCH ESSAY LAUNCH</li> </ul>	
18	05 February 2020	- Diving deeper into communication theory & semiotics	
19	12 February 2020	- Genre and style	
	14 February 2020	FINAL DATE to withdraw without academic penalty from courses which begin in September 2019 and end in April 2020 of the 2019-2020 Fall and Winter Term.	
FEBRUARY 16 - 22 2020: WINTER TERM READING WEEK - NO CLASSES			
20	26 February 2020	- Narrative Style	1.05: Film Response Journal - February
21	04 March 2020	- Truth and representation	
22	11 March 2020	- Canadian cinema: what are we making?	2.02: Meanings & Messages research essay
23	18 March 2020	- Filmmaking at the University of Winnipeg	3.02: GFP - Production
24	25 March 2020	- The contemporary cinematic landscape: what's now and what's coming	1.06: Film Response Journal - March
25	01 April 2020	- Winter term review	
APRIL 3 2020: LECTURES END FOR THE 2020 WINTER TERM			
APRIL 7 - 21 2020: WINTER TERM EVALUATIONS - NO CLASSES DATE AND TIME FOR WINTER EXAM TO BE DETERMINED			

### Disclaimer Statement

This syllabus, schedule and course outline may be amended, altered or changed while the course is underway. The weekly schedule can be altered in response to ongoing concerns of students and participants, however, a class quorum will be required for major scheduling changes. Guest speakers and industry tours may be organised throughout the term; the class will be notified and, when possible, consulted about developments and changes.

Further to the Course Content Note, the Instructor reiterates that this is a creative course, where ideas and expressions are encouraged to be developed and explored. As such, critiques are designed to be learning experiences utilising constructive criticism, NOT open criticism or mockery. Hateful speech in any form will not be tolerated.

### 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 lectures. 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**

The Department of Theatre and Film presents a series of six lectures which will be held on **Wednesdays during the free period (12:30-13:20) in Theatre 1T15**. Please note the dates in your diary **NOW**:

September 18<sup>th</sup> (Yvette Nolan, playwright/director/author/arts administrator)  
 October 30<sup>th</sup>  
 November 13<sup>th</sup>  
 January 22<sup>nd</sup>  
 February 12<sup>th</sup>  
 March 4<sup>th</sup>

This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II**. Penalties for absence may be assigned by individual instructors.

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

### **2019 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* 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. This year our *Orientation Assembly* will be held on **Wednesday, September 11<sup>th</sup>, 2019, 12:30-13:20 in Theatre, 1T15**. **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged 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** as well as **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 join TAFSA to find out more at its organizational meeting, tentatively scheduled for Mon Sept 16<sup>th</sup>, 12:30-13:20 pm, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 5:30 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 **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 an access 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.

### **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

### **GENERAL NOTES**

- 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 videotapes, 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, s/he should withdraw from this course immediately.
- Cellular phones **MUST** 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 email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***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 are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).
- Detailed information regarding these policies can be found at the following:
  - 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>
  - 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>
- *Misuse of Filesharing Sites.* 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) involves “aiding and abetting” plagiarism. Students who do this can be charged with Academic Misconduct.
- *Avoiding Copyright Violation.* Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. 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 photographing or recording slides, presentations, lectures, and notes on the board.
- Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.
- 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 online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).
- 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 examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>



**VOLUNTARY WITHDRAWAL DATES (all courses)**

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 12, 2019 for Fall courses which begin September 2019 and end December 2019
- **FALL/WINTER TERM COURSES:** February 14, 2020, for Fall/Winter courses which begin September 2019 and end April 2020
- **WINTER TERM COURSES:** March 13, 2020, for Winter courses which begin January 2020 and end April 2020

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

**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.