

Term :	FW (Sep 3, 2019 - Apr 3, 2020)	Instructor:	Andrew Forbes MFA
Schedule:	Mon, Wed & Fri, 09.30 - 11.20	e.mail:	a.forbes@uwinnipeg.ca
Room:	OT10 & OT14		a.forbesmfa@gmail.com
		Office:	3T10
		Office Hours:	Mon, 13:30 - 15:30 or by appt

Course Description

This course delves into the technical, creative and logistical components required to produce dramatic cinematic films and works.

In order to master the storytelling possibilities of narrative dramatic filmmaking, one must first understand the rules and norms which define the form. The process has a surprising amount of structure, which we will explore together, through in-class exercises, lectures and dialogues, screenings, and short-form assignments.

Background

Having completed *Introduction to Film*, we will turn our attention to a more precise exploration of the mechanics of film production by examining various styles of production. Storytelling methodologies span from traditional narrative works through documentary and experimental oeuvres; each have their own specific elements which bear close examination.

While this course incorporates more practical, hands-on learning than *Intro* did, theory and history still figure prominently as motivators for many of the technical precedents we will explore, and so will be examined in tandem with practical exercises.

Learning Objectives & Outcomes

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

- Conceptualization and ideation of a dramatic film subject
- Storytelling technique and structure
- Working knowledge of the aesthetic range and diversity of the filmmaking language
- Technical terminology and technological understanding of the filmmaker's toolkit
- Thorough understanding of the filmmaking process, including the stages of production, on-set procedures, protocols, hierarchical structure, responsibilities, etc.

Key Topics Include:

- Ideation, development and formatting a story through script exercises
 - Theoretical precedents in genre, style, and history as applied to practical filmmaking protocols
 - Storytelling motifs, forms and genres
 - Technical cinematographic techniques and theory
 - Technical sound recording techniques and theory
 - Technical editing techniques and theory
 - Technical and theoretical techniques and practices for directors
 - The production process: the five steps and how they break down
 - Set etiquette and protocol, including set safety
 - Creative problem solving to improve storytelling and presentation
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Teaching Methods & Delivery

THIS IS A SEMINAR-BASED CLASS WHERE ATTENDANCE AND PARTICIPATION WILL BE EXPECTED. At its core, this is a production intensive course, but know we will be discussing production methodologies, paradigms, challenges and theories throughout the semester. As often as possible, hands-on practical demonstrations and exercises will be delivered during regular class schedules.

Required Textbooks:

- Leipzig, A., Weiss, B. & Goldman, M. (2016) Filmmaking in action: your guide to the skills and craft. New York: Bedford/St. Martin's.

Strongly Suggested Textbooks:

- Ascher, S. & Pincus, E. (2013) The filmmaker's handbook: a comprehensive guide for the digital age. New York: Plume.
- Mamet, D. (1992) On Directing Film. New York: Penguin.

FILM EQUIPMENT ORIENTATION, COSTS AND REQUIREMENTS

IMPORTANT NOTE: READ THIS! All computer hard drives in OT14 will be wiped clean as of Monday, May 4/2020. If you have any personal project material or lab work which you wish to save on the edit room hard drives, make sure you have saved it to your own hard drive by this date.

COSTS

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. In return, we will loan you our equipment for use on class projects. If you lose or damage equipment while it is in your care, 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 is **MONDAY, SEPTEMBER 16, 2019. THERE WILL BE NO EXCEPTIONS.** If you fail to pay in full by the deadline, a "hold" will be placed on your student file and **you will not be permitted to sign out or use any equipment.**

In order to make payment:

- Take the "Damage Deposit Ticket" handed out in class to Student Central by the deadline above.
- Once you have paid, take your receipt to Melinda Tallin in Room 3T03.
- You will be required to complete an *Equipment Loan Damage Deposit Agreement*.
- Keep a copy of the Agreement as you must show 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.)

FILM EQUIPMENT ORIENTATION SESSIONS

The Department of Theatre and Film will hold two separate Equipment Orientation Sessions:

Monday, Sept. 23, 12:30 - 1:30, Room OT10

Tuesday, Sept. 24, 5:30 - 6:30, Room OT10

For students attending THFM-2310 Filmmaking I (both sections) ATTENDANCE IS COMPULSORY.

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
- you will have to meet separately with our Equipment Manager.

Please PLAN NOW to attend one of these REQUIRED sessions.

Students in THFM-2311, THFM-3310 and THFM-3312 are encouraged to attend particularly if they have not attended before, or as a refresher.

STUDENT EQUIPMENT REQUIREMENTS (*EXCEPT for THFM-3312 & 3313*)

- Students are expected to provide their own hard drives for project storage and editing. The recommended minimum drive is a 1TB USB2 7200RPM drive. Thunderbolt and USB drives are supported. Drives must be formatted for Mac computers.
- Students should also have a flash drive available every class 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 to record their video assignments on. It is advised to bring them to every class. Recommended is a Class 10 16 gig card.
- Students will be expected to work on the Media Lab computers (OT14) on the Apple-based editing software.
- Acceptable editing software is Apple's Final Cut Pro 7, and Adobe Premiere. All other editing software, including Apple's Final Cut 10, is not allowed.
- Students are required to provide their own headphones.

Student Equipment Requirements & Costs SPECIFIC TO THIS COURSE :

This is a practical production course: students should be aware of associated costs related to equipment supplied by the university, as well as the requirement of the following personally sourced equipment. Minimum requirements are listed below:

- 1TB USB3 7200RPM External Hard Drive. Formatted for MacOS Extended (Journaled) or Ex-Fat. Thunderbolt connections are supported (and encouraged). These will be used to store project files and editorial assets during the production and post-production phases of your projects.
- 32GB USB3 Flash Drive AND 2x SDHC/SDXC UHS-II Class 10 SD Card. Formatted for MacOS Extended (Journaled) or Ex-Fat. THESE MUST BE INDIVIDUALLY IDENTIFIABLE, as they will be used to submit written work, project folders, final media deliverables, etc. The SD cards will be used as digital negatives during your productions, which is extra handy. They will be periodically submitted to the Instructor, so please do not store any mission critical files on them.

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.*

On-Set Tools and Equipment

Now is the time to begin collecting your tools, cases, supplies, AKS, etc., for your on-set work. You are encouraged to bring these tools to class *when appropriate*. Different departments on the production team have their own warehouses full of stuff they bring to set - please do not worry that you need it all right away! Your journey is starting and there is plenty of time to fill your garage / apartment / rec room with set tools.

That said, if you decide to continue into professional production positions there will be tools or specialised items which will be highly recommended and/or required in order to do your job. We will be exploring the essentials, but again, there are no equipment requirements aside from those listed above.

Tours, Guests and Equipment Demonstrations

When suitable and available, we will invite professionals into the class to learn from their particular insights and experiences.

Additionally, the Instructor will attempt to coordinate site visits of various equipment rental houses, production companies, etc., as is possible. Please note that, in these cases, we will be leaving campus but cannot guarantee coordinated transportation. Attendance of these tours will be mandatory, and notice will be given well in advance of the field trip dates.

Course Assignments & Grading

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

Attendance & Etiquette

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

- Attendance is expected.
- On time is late; early is on time. We begin class promptly at 09.30. Attendance will be recorded.
- Mobile phones will be set to silent or turned off and will NOT be tolerated in class unless explicitly directed by the Instructor - there are times where they are extremely useful, but not so often as to have them at the ready. Students who persist in using their phones during class will be asked to leave.

Grading & Evaluation

Please note that there will be no final exam.

Due to the logistics of availability and scheduling production within specified windows, late assignments cannot be tolerated. Extensions will be granted only if arrangements have been made with the Instructor PRIOR TO THE DUE DATE and only under exceptional circumstances and will remain at the Instructor's discretion.

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

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.

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:

- 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. Are thematic elements which have been developed clearly evident in the work?
 - iv. What is the originality of the idea?
 - v. Is the statement clearly expressed?
 - vi. Does the submitted work provide insight into the artistic sensibilities of the creator?
- b) Planning & Organisation
 - i. Has the student implemented appropriate planning and scheduling protocols to allow for a successful completion of the assignment?
 - ii. Are ideas being communicated with the team (if there is one)? What supporting documentation is required?
 - iii. What kind of evidence is being provided as to the creative planning of the assignment? How closely is it being followed?
 - iv. Are the appropriate supplies and timelines being used?
- c) Presentation
 - i. Have the stated creative goals of the assignment been satisfied?
 - ii. Does the work reflect an understanding of the assignment goals, and to what creative capacity?
 - iii. Has the assignment been reviewed prior to submission for grammatical errors, punctuation, sentence structure, etc.?
 - iv. Has the submitted work maximized the capabilities of the equipment used (technically and/or creatively)?
 - v. Does the final format of the deliverable meet the expectations and outlines as defined by the assignment?
- d) 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?

Please note that this assignment grading matrix is subject to revision.

Class Assignments

	ASSIGNMENT	LAUNCH DATE	DATE DUE	%
1.00	SHORT FILM NO. 1			
1.01	Short Film No. 1 - Script	16 September 2019	30 September 2019	5
1.02	Short Film No. 1 - Production Bible	30 September 2019	11 October 2019	8
1.03	Short Film No. 1 - Production Reports	21 October 2019	18 November 2019	7
1.04	Short Film No. 1 - In-Class Crit	22 November 2019	22 November 2019	5
1.05	Short Film No. 1 - Final Deliverable	16 September 2019	03 December 2019	5
2.00	IN-CLASS TEST			
2.01	Terms and technologies	25 October 2019	25 October 2019	8
3.00	IN-CLASS EXERCISES			
3.01	Spitballing a story	23 September 2019	23 September 2019	2
3.02	Slating and framing	04 October 2019	04 October 2019	2
3.03	Good sound is super important	11 October 2019	11 October 2019	2
3.04	In-class shoot	28 October 2019	30 October 2019	2
3.05	Get your files in order	08 November 2019	08 November 2019	2
4.00	DOCUMENTARY NO. 1			
4.01	Documentary No. 1 - the Pitch	08 January 2020	15 January 2020	2
4.02	Documentary No. 1 - In-Class Interviews	17 January 2019	17 January 2020	3
4.03	Documentary No. 1 - In-Class Interview Crit	24 January 2020	24 January 2020	3
4.04	Documentary No. 1 - Production Reports	08 January 2020	07 February 2020	6
4.05	Documentary No. 1 - Final Deliverable	08 January 2020	07 February 2020	4
5.00	MOODBUILDING NO. 1			
5.01	Moodbuilding No. 1- Creative Inspirations	10 February 2020	24 February 2020	4
5.02	Moodbuilding No. 1- Montage Exercise	14 February 2020	28 February 2020	4
6.00	SOLO CINEMA NO. 1			
6.01	Solo Cinema No. 1 - the Pitch	02 March 2020	09 March 2020	3
6.02	Solo Cinema No. 1 - In-Class Crit	27 March 2020	30 March 2020	3
6.03	Solo Cinema No. 1 - Production Reports	02 March 2020	01 April 2020	4
6.04	Solo Cinema No. 1 - Final Deliverable	02 March 2020	01 April 2020	6
7.00	ATTENDANCE & PARTICIPATION			10
	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: Short Film No. 1

This assignment will provide the foundation for training and informing students on a more professional level of film production. The complete project will encompass the five stages of production, as well as department-specific roles and responsibilities which help to make a successful project. Time will be spent exploring story structure, and will provide an introduction into the creative writing process.

2.00: In-Class Test

This test will focus primarily on terminology, theory and protocol. Subjects will include technology, history and practical precedents, as well as question basic understandings of technical theory. More details to come!

3.00: In-Class Exercises

These exercises are one-off projects, submitted to the Instructor, which will determine your understanding of the subjects which we have been studying. They are to be completed during class time and will not be granted extensions, but will absolutely summarize the classes surrounding it, so careful attention during the lead-up to these exercises will significantly help.

4.00: Documentary No. 1

Documentaries are a fascinating way to explore a story, and use their own methodologies, processes and formats, to create narratives which might otherwise struggle to effectively reach an audience. They are also proliferated throughout the local industry, and are a very popular funding choice for filmmakers. You will be tasked with pitching a subject, completing an interview and generating b-roll, and producing a short profile.

5.00: Moodbuilding No. 1

It behooves you to examine non-traditional narrative forms as part of your filmmaking studies, and this is the assignment for it. We will examine and explore non-linear films, experimental forms, ideas and art projects in order to experiment with the cinematic form itself.

6.00: Solo Cinema No. 1

This final exercise for the course will free you to create a work in the style of your choice. It is critical to continue to develop your personal practice, and you are encouraged to experiment in some cinematic form which has piqued your interest. Bear in mind that one of the most critical elements of a work should be its capacity to communicate with an audience, so while you are heartily encouraged to explore this work in a way which inspires you, ultimately an audience (the class at minimum) will see it. Be bold!

Tentative Schedule

This schedule tentative and is subject to change with notice.

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
01	04 September 2019	- Discussion: Introduction, welcome and getting-to-know-you	
	06 September 2019	- Discussion: Defining the film and the filmmaker	
02	09 September 2019	- Lecture: Using the tools you've got - cinematography, sound design, production design and editing	
	11 September 2019	- Workshop: Cinematography and composition	
	13 September 2019	- Lecture: Editing and creative storytelling	
03	16 September 2019	- Script Week: The writing process, formatting and documentation ★ 1.01: SHORT FILM NO.1 - SCRIPT	
	18 September 2019	- Script Week: The writing process, formatting and documentation continued	
	20 September 2019	- Script Week: Story development	
04	23 September 2019	- Workshop: Creative ideation ● 3.01: SPITBALLING A STORY	
	25 September 2019	- Workshop: Building the production bible	
	27 September 2019	- Workshop: Blocking, staging and the 180° rule	
05	30 September 2019	- Cinematography Week: Introduction to cameras and lighting ★ 1.02: SHORT FILM NO. 1- PRODUCTION BIBLE	1.01: Short Film No. 1 - Script
	02 October 2019	- Cinematography Week: Introduction to cameras and lighting continued	
	04 October 2019	- Cinematography Week: Introduction to cameras and lighting continued (cont'd) ● 3.02: SLATING AND FRAMING	

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
06	07 October 2019	- Sound Week: Introduction to recorders and microphones	1.02: Short Film No. 1 - Production Bible
	09 October 2019	- Sound Week: Introduction to recorders and microphones continued	
	11 October 2019	- Sound Week: Introduction to recorders and microphones continued (cont'd) • 3.03: GOOD SOUND IS SUPER IMPORTANT	
OCTOBER 13 - 19 2019: FALL READING WEEK - NO CLASSES			
07	21 October 2019	- Workshop: Set etiquette and protocol ★ 1.03: SHORT FILM NO. 1 - PRODUCTION REPORTS	
	23 October 2019	- Workshop: Set etiquette and protocol continued	
	25 October 2019	- Workshop: In-Class Shoot Prep • 2.01: IN-CLASS TEST: TERMS AND TECHNOLOGIES	
08	28 October 2019	• 3.04: IN-CLASS SHOOT	
	30 October 2019	• 3.04: IN-CLASS SHOOT	
	01 November 2019	- Lecture: Introduction to post-production & data management	
09	04 November 2019	- Editing Week: Introduction to the Adobe suite	
	06 November 2019	- Editing Week: Introduction to the Adobe suite continued	
	08 November 2019	- Editing Week: Introduction to the Adobe suite continued (cont'd) • 3.05: GET YOUR FILES IN ORDER	
10	11 November 2019	REMEMBRANCE DAY: UNIVERSITY CLOSED	
11	13 November 2019	- Short Film No. 1 - Production window	1.03: Short Film No. 1 - Production Reports
	15 November 2019	- Short Film No. 1 - Production window continued	
	18 November 2019	- Workshop: Short Film No. 1 editing sessions	
	20 November 2019	- Workshop: Short Film No. 1 editing sessions	
	22 November 2019	• 1.04: SHORT FILM NO. 1 - IN CLASS CRITS	
12	25 November 2019	- Workshop: Advanced editing techniques	1.05: Short Film No. 1 - Final Deliverable
	27 November 2019	- Discussion: Creating a compelling narrative short	
	29 November 2019	- Discussion: Creating a compelling narrative short continued	
10B	03 December 2019	- Discussion: Short Film No. 1 screening and post-mortem	
DECEMBER 5 - 19: FALL TERM EVALUATIONS - NO CLASSES			

DECEMBER 23 - JANUARY 1: UNIVERSITY CLOSED			
13	06 January 2020	- Lecture: Contemporary filmmaking techniques	4.01: Documentary No. 1 - the Pitch
	08 January 2020	- Discussion: What is documentary? ★ 4.01: DOCUMENTARY NO. 1 - THE PITCH	
	10 January 2020	- Workshop: Preparing for the documentary shoot	
14	13 January 2020	- Workshop: Conducting the Interview	
	15 January 2020	- Lecture: Compelling storytelling techniques	
	17 January 2020	● 4.02: DOCUMENTARY NO. 1 - IN-CLASS INTERVIEWS	
15	20 January 2020	- Workshop: The critical importance of b-roll	
	22 January 2020	- Workshop: Documentary No. 1 - In-Class Interview editing session	
	24 January 2020	● 4.03: DOCUMENTARY NO. 1 - IN-CLASS INTERVIEW CRIT	
16	27 January 2020	- Discussion: Permissions and releases	
	29 January 2020	- Discussion: Representation, authorship and truth	
	31 January 2020	- Discussion: Representation, authorship and truth continued	
17	03 February 2020	- Workshop: Documentary No. 1 editing sessions	
	05 February 2020	- Workshop: Documentary No. 1 editing sessions	
	07 February 2020	- Discussion: Documentary No. 1 screening and post-mortem	
18	10 February 2020	- Lecture: Experimentation with the cinematic form ★ 5.01: MOODBUILDING NO. 1- CREATIVE INSPIRATIONS	
	12 February 2020	- Discussion: Finding the things that drive you to make the movies	
	14 February 2020	- Workshop: Montage editing techniques ★ 5.02: MOODBUILDING NO. 1 - MONTAGE EXERCISE	
	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: WINTER TERM READING WEEK - NO CLASSES			
19	24 February 2020	- Workshop: Editing techniques with Premiere and After Effects	5.01: Moodbuilding No. 1 - Creative Inspirations
	26 February 2020	- Workshop: Editing techniques with Premiere and After Effects (continued)	5.02: Moodbuilding No. 1 - Montage Exercise
	28 February 2020	- Discussion: Moodbuilding No. 1 screening and post-mortem	
20	02 March 2020	- Discussion: Developing authorship in cinema ★ 6.01: SOLO CINEMA NO. 1 - THE PITCH	
	04 March 2020	- Workshop: Online editing, quality control and delivering	

21	06 March 2020	- Workshop: Online editing, quality control and delivering continued	6.01: Solo Cinema No. 1 - the Pitch
	09 March 2020	- Workshop: Post-production sound editing techniques	
	11 March 2020	- Workshop: Post-production sound editing techniques continued	
22	13 March 2020	- Workshop: Visual effects, old-school tricks and creative problem solving in production	
	16 March 2020	- Producing Week: Introduction to funding and financing	
	18 March 2020	- Producing Week: Introduction to funding and financing continued	
23	20 March 2020	- Producing Week: Introduction to funding and financing continued (cont'd)	
	23 March 2020	- Workshop: Solo Cinema No. 1 editing sessions	
	25 March 2020	- Workshop: Solo Cinema No. 1 editing sessions	
24	27 March 2020	• 6.02: Solo Cinema No. 1 - In-Class Crit	
	30 March 2020	• 6.02: Solo Cinema No. 1 - In-Class Crit	
	01 April 2020	- Discussion: Solo Cinema No. 1 screening and post-mortem	
	03 April 2020	- Discussion: Year-end wrap up and what's next	6.03: Solo Cinema No. 1 - Production Reports 6.04: Solo Cinema No. 1 - Final Deliverable
APRIL 3 2020: LECTURES END FOR THE 2020 WINTER TERM			
APRIL 7 - 21: WINTER TERM EVALUATIONS - NO CLASSES			

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.

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

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 11th, 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 16th, 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.
- 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

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.