

THFM 3310-001 (6)
Filmmaking II: Directing the Short Film

Term :	FW (Sep 3, 2019 - Apr 3, 2020)	Instructor:	Andrew Forbes MFA
Schedule:	Tuesday & Thursday, 10.00 - 12.45	e.mail:	a.forbes@uwinnipeg.ca
Room:	OT10 & OT14		a.forbesmfa@gmail.com
	400 Colony Street	Office:	3T10
		Office Hours:	Tuesday, 13:30 - 15:30 or by appt

Course Description

The aim of this course is to synthesise narrative filmmaking elements and fundamentals into a comprehensive set of skills which will be practically applied through short-form dramatic projects and supporting materials. By exploring technical, thematic and aesthetic methodologies, this course strives to develop and produce a final work which applies the students' unique artistic, theoretical and practical knowledge of the filmmaking craft.

The aim is to provide you the opportunity to explore your creative voices, culminating into a major personal project or to specialise into a selective creative craft.

Background

Having completed previous Film Studies courses, including *Intro to Film* and *Filmmaking I*, we will dig deeper into specific components of media production in order to further your creative and skillsets with regard to dramatic cinematic production. These include both theoretical and boots-on-the-ground best practices, as well as preparing and understanding more of the business components of the industry.

While the filmmaking process should be relatively well known to you by now, our focus will turn to the *WHY* of storytelling. This will be explored at all stages of the production process so as to offer more intimate understating with regard to creating, developing, producing, and critiquing your own work.

Learning Objectives & Outcomes

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

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

Key Topics Include:

- Originating and developing creative narratives
- Cinematic storytelling methodologies, including structural analysis, character development, thematic devices, worldbuilding
- Visual storytelling through semiotics, rhythm, pattern development
- Submission packages: both 'Pitch', or promotional documentation to secure financial backing through funders, and detailed analysis and reporting of completed projects
- Sound design as a storytelling tool through on-set dialogue recording, foley, ADR and mixing

- Cinematography as a storytelling tool through composition, movement, colour, light and shadow, camera placement, lens selection
- Financial and logistical production management, and accurate reporting beginning before pre-production through distribution
- Technical operations and best practices of various production departments, including Lighting, Grip, Camera, Sound, Art, Locations, Assistant Directors, etc.

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:

- Katz, S. (1991) *Film directing shot by shot: Visualizing from concept to screen*. Studio City, CA: Micael Wiese Productions.

Strongly Suggested Textbooks:

- Frost, J. (2009) *Cinematography for directors*. Studio City, CA: Michael Wise Productions.
- Murch, W. (2001) *In the blink of an eye: A perspective on film editing - 2nd Edition*. Los Angeles, CA: Silman-James Press.
- Truby, J. (2007) *The anatomy of story: 22 steps to becoming a master storyteller*. New York: Ferrar, Straus and Giroux.

FILM EQUIPMENT 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.)

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 (0T14) 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

You may have begun 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 introduce professionals to the class to learn from them through their particular insights and experiences.

Additionally, the Instructor will attempt to coordinate shop tours of various equipment rental houses, production companies, etc., as is possible. Please note that we will be leaving campus but cannot guarantee coordinated transportation. Attendance of these tours will be mandatory.

Course Assignments & Grading

Assignments are due AT THE BEGINNING OF THE TUESDAY CLASS OF THE DEADLINE WEEK, 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 10:00. 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 graded as zero (0%). 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 & Creation
 - i. Has the student conceived of an engaging, original concept? How has the idea been identified and presented?
 - ii. Have thematic elements been developed which can be translated through the story?
 - iii. Are characters dynamic and does the plot successfully follow a clear narrative structure?
 - iv. Are the characters and actions following the worldbuilding rules as established by the filmmaker?
 - v. Are the parameters of the story complete?
- b) Planning & Organisation
 - i. Are the appropriate planning and scheduling parameters being met to allow successful completion of the production?
 - ii. Are appropriate methodologies being used to maximise the visual integrity and capacities of the story elements (ie. location, storyboarding / mapping, props, etc.)
 - iii. Are the ideas clearly communicated with the production team? What supporting documentation is required?
 - iv. Are the appropriate supplies / timeline being used?
- c) Production Methodologies
 - i. Have the goals of the assignment been satisfied?
 - ii. How closely did the filmmaker follow their preproduction materials? Why or why not?
 - iii. Has appropriate footage been captured in order to maximise editing possibilities?
 - iv. As per the preproduction materials, have the appropriate cinematographic elements added to the footage? Why or why not?
 - v. Has the appropriate equipment been used? Bear in mind, not every shot needs to be on a tripod.
- d) Final Deliverables
 - i. Is the final deliverable an engaging, coherent narrative? Why or why not?
 - ii. Have the goals of the assignment been satisfied?
 - iii. Is the final deliverable in the appropriate format for submission and presentation?
 - iv. Have the quality control specifications been met with regard to picture, sound and deliverable formatting?
 - v. Have the stylistic parameters established in the preproduction documentation matched the resulting deliverable? Why or why not?
- e) Reporting
 - i. Do the production reports and documentation follow the appropriate formatting and style guidelines?
 - ii. Are the reports, paperwork, and documentation complete? What is missing and why?
 - iii. As with documentation in students' other classes, have the appropriate spelling and grammar checks been completed?

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

Class Assignments

	ASSIGNMENT	LAUNCH DATE	DATE DUE	%
1.00	SHORT SHORT LONG PROJECT - PART I	05 SEPTEMBER 2019	03 APRIL 2020	
1.01.01	Inspiration Portfolio	05 September 2019	17 September 2019	7
1.01.02	Interpretation Outline	17 September 2019	01 October 2019	5
1.02.01	SSLP: Script - First Draft	01 October 2019	10 October 2019	4
1.02.02	SSLP: Script - First Draft Peer Edit	10 October 2019	22 October 2019	4
1.02.03	SSLP: Script - Second Draft & Production Notes	22 October 2019	05 November 2019	6
1.02.04	SSLP: Production Package	22 October 2019	10 December 2019	10
1.03.01	Scene Exercise: Preproduction Documentation	05 November 2019	12 November 2019	3
1.03.02	Scene Exercise: Rough Cut Crit	26 November 2019	28 November 2019	3
1.03.03	Scene Exercise: Final Deliverable	05 November 2019	05 December 2019	8
1.10	SHORT SHORT LONG PROJECT - PART II			
1.11.01	SSLP: Pitch Presentation	07 January 2020	07 January 2020	3
1.12.01	SSLP: Rough Cut Crit	25 February 2020	27 February 2020	3
1.12.02	SSLP: Fine Cut Crit	17 March 2020	19 March 2020	3
1.12.03	SSLP: Final Deliverable	05 September 2019	07 April 2020	9
1.13.01	SSLP: Departments - Reflections & Reports	14 January 2020	25 February 2020	8
1.13.02	SSLP: Departments - Research Project	27 February 2020	02 April 2020	3
1.14.01	SSLP: Directors - DPR & Reports	14 January 2020	25 February 2020	8
1.14.02	SSLP: Directors - Closing Reports	27 February 2020	02 April 2020	3
2.00	ANATOMY OF A SCENE			
2.01.01	Analysis & Research Paper	09 January 2019	21 January 2019	6
3.00	IN-CLASS VISUAL STORYTELLING EXERCISES			
3.01.01	Various In-Class Assignments	05 September 2019	02 April 2020	5
4.00	ATTENDANCE & PARTICIPATION			10
TOTAL: DIRECTOR STUDENTS				100
TOTAL: DEPARTMENT STUDENTS				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 Short Long Project

This is the major project for the course, and will provide a synthesis for the course content from ideation through production to delivery. With a maximum running time of ten minutes, students are tasked with creating a compelling original work which exemplifies their understanding of the storytelling process. Careful attention should be applied throughout the project as submitted exercises and documents will affect not only the overall grade, but the final produced work.

Students will be presented with the option to participate in the project through two discrete paths: either as Directors or Department Heads. The Directors will be uniquely responsible for the creative vision and direction of the final work, while the Department Heads (comprising Producing / Production Management, Cinematography / Colour Correction, Editing / Continuity Supervision or Sound Recording / Editing) will build their respective skillsets through collaboration with the Directors. The ultimate aim of this assignment is to provide students with an approximation of a fully professional production experience, which includes the dreary details like paperwork!

Throughout the assignment, students will be required to critically analyze their own work, as well as the work of others in the class. Careful constructive criticism will be expected in all cases.

2.00: Anatomy of a Scene

Students will be tasked with dissecting and retroactively creating a scene breakdown (including topographical maps / storyboards, blocking notes, technical analysis, creative and thematic analysis, etc.) of a scene from a film of their choosing and subject to the Instructor's approval. An online link or soft copy of the selected scene must be provided to the Instructor as part of the submitted package.

3.00: In-Class Visual Storytelling Exercises

Throughout the course, students will be presented with short-burst assignments which are to be completed during class. Some of these assignments will test practical and technical knowledge, while others will be exploratory and creative in their design. These assignments will be less formal in that there will not be a presentation prior to their assignments, and will often be due at the end of the assigned class.

Tentative Schedule

This schedule tentative and is subject to change with notice.

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
01	03 September 2019	- Introduction, welcome and getting-to-know-you - Storytelling in today's cinematic landscape	
	05 September 2019	- Discussion: the screen - a frame or a window? ★ 1.00: SHORT SHORT LONG PROJECT - PART I ★ 1.01.01: INSPIRATION PORTFOLIO	
02	10 September 2019	- Lecture: the Production Package as a creative and business tool	
	12 September 2019	- Discussion: brainstorming, exploring, and finding your voice as a filmmaker	
03	17 September 2019	- Discussion: idea? Idea ... Ideate! ★ 1.01.02: INTERPRETATION OUTLINE	1.01.01: Inspiration Portfolio
	19 September 2019	- Discussion: worldbuilding and rulemaking	
04	24 September 2019	- Discussion: everyone moving in the same direction (under the same Director)	
	26 September 2019	- Discussion: picture, sound and editing as a storytelling tool	
05	01 October 2019	- Lecture: script formatting review ★ 1.02.01: SSLP SCRIPT - FIRST DRAFT	1.01.02: Interpretation Outline
	03 October 2019	- Workshop: script development	
06	08 October 2019	- Workshop: script development	
	10 October 2019	- Discussion: critical examination of story ★ 1.02.02: SSLP SCRIPT - FIRST DRAFT PEER EDIT	1.02.01: SSLP Script - First Draft
OCTOBER 13 - 19 2019: FALL READING WEEK - NO CLASSES			
07	22 October 2019	- Discussion: introduction to paperwork and reports ★ 1.02.03: SSLP SCRIPT - SECOND DRAFT & PRODUCTION NOTES ★ 1.02.04: SSLP PRODUCTION PACKAGE	1.02.02: SSLP Script - First Draft Peer Edit
	24 October 2019	- Discussion: introduction to paperwork and reports continued	
08	29 October 2019	- Discussion: introduction to paperwork and reports continued (cont'd)	
	31 October 2019	- Discussion: Production Package formatting (aka showing the funders you know what you know)	

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
09	05 November 2019	- Discussion: fix it in prep ★ 1.03.01: SCENE EXERCISE - PREPRODUCTION DOCUMENTATION ★ 1.03.03: SCENE EXERCISE - FINAL DELIVERABLE	1.02.03: SSLP Script - Second Draft & Production Notes
	07 November 2019	- Workshop: testing your filmmaking hypotheses	
10	12 November 2019	- Discussion: technical equipment and theory review	1.03.01: Scene Exercise - Preproduction Documentation
	14 November 2019	- Discussion: set etiquette and protocol	
11	19 November 2019	- Workshop: introduction to the Adobe Suite: Photoshop, Premiere and After Effects	
	21 November 2019	- Workshop: introduction to the Adobe Suite: Photoshop, Premiere and After Effects (cont'd)	
12	26 November 2019	● 1.03.02: SCENE EXERCISE: ROUGH CUT CRIT DUE	
	28 November 2019	● 1.03.02: SCENE EXERCISE: ROUGH CUT CRIT DUE	
DECEMBER 5 - 19: FALL TERM EVALUATIONS - NO CLASSES			
	05 December 2019		1.02.04: SSLP Production Package 1.03.03: Scene Exercise - Final Deliverable
DECEMBER 23 - JANUARY 1: UNIVERSITY CLOSED			
13	07 January 2020	★ 1.10: SHORT SHORT LONG PROJECT - PART II ● 1.11.01: PITCH PRESENTATION DUE	
	09 January 2020	- Screening: TBD - Lecture: critical analysis from a filmmaking perspective ★ 2.01.01: ANALYSIS & RESEARCH PAPER	
14	14 January 2020	- Discussion: callsheets, daily production reports and schedules ★ 1.13.01: SSLP DEPARTMENTS - REFLECTIONS & REPORTS ★ 1.14.01: SSLP DIRECTORS - DPR & REPORTS	
	16 January 2020	- Workshop: testing your equipment - Workshop: the most important lesson you'll learn in film school	
15	21 January 2020	- Workshop: cinematography techniques	2.01.01: Analysis & Research Paper
	23 January 2020	- Workshop: cinematography techniques (cont'd)	
16	28 January 2020	- Workshop: sound recording techniques	
	30 January 2020	- Workshop: sound recording techniques (cont'd)	
17	04 February 2020	- Workshop: working with actors	
	06 February 2020	- Workshop: working with actors (cont'd)	
18	11 February 2020	- Workshop: Effectively Using the Adobe Suite	
	13 February 2020	- Workshop: Effectively Using the Adobe Suite (cont'd)	

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
	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	25 February 2020	<ul style="list-style-type: none"> • 1.12.01: SSLP ROUGH CUT CRIT DUE 	1.13.01: SSLP Departments - Reflections & Reports 1.14.01: SSLP Directors - DPR & Reports
	27 February 2020	<ul style="list-style-type: none"> • 1.12.01: SSLP ROUGH CUT CRIT DUE * 1.13.02: SSLP DEPARTMENTS - RESEARCH PROJECT * 1.14.02: SSLP DIRECTORS - CLOSING REPORTS 	
20	03 March 2020	- Discussion: thinking like a storyteller	
	05 March 2020	- Workshop: colour correction session	
21	10 March 2020	- Workshop: building the audio mix	
	12 March 2020	- Workshop: building the audio mix (cont'd)	
22	17 March 2020	<ul style="list-style-type: none"> • 1.12.02: SSLP FINE CUT CRIT DUE 	
	19 March 2020	<ul style="list-style-type: none"> • 1.12.02: SSLP FINE CUT CRIT DUE 	
23	24 March 2020	- Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
	26 March 2020	- Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
24	31 March 2020	- Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
	02 April 2020	- Year-end wrap out: the good, the bad, and what's coming next	1.13.02: SSLP Departments - Research Project 1.14.02: SSLP Directors - Closing Reports
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 will 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 utilizing constructive criticism, NOT open criticism or mockery. Hateful speech 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.

GENERAL NOTES IN ALL OUTLINES

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

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.