FILMMAKING I: SCREEN NARRATIVE TECHNIQUE

Fall 2020 - Winter 2021   Instructor: Andrew Forbes (he/him)
8 September 2020 - 23 April 2021   e.mail: a.forbes@uwinnipeg.ca
Monday, Wednesday & Friday 09:30 - 10:20 (Lecture), 10:30 - 11:20 (Lab)   a.forbesmfa@gmail.com
Online-Synchronous, Studio 0T10 & 0T14, Asper Centre   Virtual Office Hours: Thursday, 13:30 - 15:30 or by appointment

COURSE DESCRIPTION

This course delves into the technical, creative and logistical components required to produce dramatic cinematic films and works, as well as the personal artistic inspirations which inform them.

In order to master the storytelling possibilities of narrative dramatic filmmaking, one must first understand the rules and norms which define the medium. 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.

Due to the unexpected nature of this upcoming academic year due to the ongoing COVID-19 pandemic, it is unclear whether the campus and assignment restrictions applied for student and staff safety will be lifted. The University's top priority remains your safety, and as such we will follow best-practice recommendations from the University Health and Safety Office, the province of Manitoba and the Manitoba Media Production Industry (you can find OnScreen Manitoba's guides at https://onscreenmanitoba.com/covid-19-information-resources/). For the most part, the materials and theories presented in this course are not affected by the campus shutdown; within the industry, professional production has resumed with safety protocols and best practices applied in accordance with MMPI protocols.

That said, it is an unprecedented time. Some accommodations to the creative output (ie. your films) will be required for the increased safety measures implemented by the university and the industry. We will follow these best-practice guidelines, but you are strongly encouraged to use these as an opportunity to experiment and explore: there is an incredible potential to expand the narrative capacities.

BACKGROUND

Having completed *Introduction to Film*, we will turn our attention to a more precise exploration of the mechanics of film by examining various production styles, practices, and theories. 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 stages and how they break down
- Set etiquette and protocol, including set safety
- Creative problem solving to improve storytelling and presentation

TEACHING METHODS & DELIVERY

THIS IS A SEMINAR-BASED CLASS WHERE ATTENDANCE IS EXPECTED AND PARTICIPATION IS ENCOURAGED. At its core, this is a production intensive course, but know we will be discussing production methodologies, paradigms, challenges and theoretical principles throughout the semester.

While acknowledging the online delivery of the majority of this course, every effort will be made to provide synchronous instruction during class time and active participation in all forms of communication is encouraged. As often as possible, hands-on practical demonstrations and exercises will be delivered during regular class schedules, but please be aware that there is a significant amount of work which will be done outside of class time including, but not limited to, ideation, concept and development meetings, significant portions of the pre-production stage, research and presentations, the production component of the major project, and significant portions of the post-production stage.

STRONGLY SUGGESTED TEXTBOOKS

- Ascher, S. & Pincus, E. (2013) The filmmaker s handbook: a comprehensive guide for the digital age. New York: Plume.
- Leipzig, A., Weiss, B. & Goldman, M. (2016) Filmmaking in action: your guide to the skills and craft. New York: Bedford/St. Martin's.
- Mamet, D. (1992) On Directing Film. New York: Penguin.

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.

COVID 19 CONSIDERATIONS (for classes with in-person labs)

In a global pandemic, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

HEALTH AND ACCESSIBILITY SERVICES

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

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

RECORDING ON-LINE CLASSES
The instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

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

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

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

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

ELECTRONIC COURSE OUTLINE ADDENDA
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 and Access Card/Building Use Policy.*

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website.   Please read and note all instructions carefully.

FILM EQUIPMENT ORIENTATION, COSTS AND REQUIREMENTS

IMPORTANT NOTE: All computer hard drives in 0T14 will be wiped clean as of Friday, May 7, 2021. 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. The Damage Deposit is to allow students to borrow department equipment, use our Film Lab including hardware and software, and use of studio and building spaces (when available) for film shoots. If you lose or damage equipment while it is in your care, or damage software/hardware in the film lab, or incur damages to a space, the Damage Deposit will be applied to the costs of repair or replacement, but note: **you are responsible for the total value of the loss even if it is more than this deposit.** Any unused portion of your Damage Deposit will be returned to you, usually by the end of June.

The deadline for payment of the Damage Deposit will be confirmed shortly; it will likely end of September). If you fail to pay in full **you will not be permitted to sign out or use any equipment or book space (when available) in the ACTF.**

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

Once you have paid, send proof of payment to Melinda Tallin at m.tallin@uwinnipeg.ca.

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

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

MANDATORY FILM EQUIPMENT ORIENTATION SESSIONS
The Department of Theatre and Film will be hold one or two scheduled Equipment Orientation Sessions in September (dates and method of delivery to be announced).

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

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.

Students in THFM-2312, THFM-2314, and THFM-3310 are encouraged to attend particularly if they have not attended before, or as a refresher.

BUILDING SECURITY
To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is CLOSED as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

NOTE: It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted**.

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

STUDENT EQUIPMENT REQUIREMENTS & COSTS

Insofar that this course will be remotely delivered, it remains a practical production course: deliverables and projects will be required for submission and dissemination throughout the year. As the in-person contact has dramatically decreased for this academic year, it is strongly suggested that you work on your home systems and utilize what equipment you can source immediately around you. WE WILL DISCUSS EQUIPMENT SUPPLY AND ACCESS EXTENSIVELY DURING THE INTRODUCTION SESSION: PLEASE DO NOT MAKE ANY MAJOR EQUIPMENT PURCHASES PRIOR TO SPEAKING WITH THE INSTRUCTOR - THERE'S NO NEED TO INCUR A MAJOR COST IF YOU DON'T HAVE TO.

Students should be aware of the associated costs related to what equipment will be supplied by the university, as well as the requirement of the following personally-sourced equipment. Minimum requirements are listed below:

A (reasonable) Internet Connection	- We will be working extensively through remote learning methods, both in class and during satellite communications. Please be aware of your home connection, and if possible, hardwire your system to your router to maximize the upload / download speed for your connection. - Please be aware that there will be some robust file uploading requirements throughout the course; please plan your submission schedules accordingly!
1TB USB3.0 External Hard Drive	- Formatted for MacOS Extended (Journaled) for Apple systems or Ex-Fat for PC systems. - RPM requirements are not essential (ie. 5400 RPM versus 7200 RPM), or alternatively an SSD can be sourced from your local supplier. - Bus-powered is preferred over external adapters (depending on your setup). - This will be your working drive (the 'A' drive) for your projects: it is strongly recommended that you invest in a dedicated drive for this class, but we will discuss the pertinent details during the first Zoom session. - Please note that while you are only required one hard drive for the course, it is STRONGLY recommended that you work with your creative team and share hard drive space in order to generate backups of your original negatives. We will discuss this is more detail.
2 x SDHC / SDXC UHS-II Class 10 SD Card	- These are required if you plan to use the University-supplied camera and audio recording equipment (if you are using your own equipment, please be sure to have enough of whatever format media you'll need during your shoots).
32GB USB3 Flash Drive	- Formatted for MacOS (Journaled) or ExFat. THESE MUST BE INDIVIDUALLY IDENTIFIABLE, as they may be used to submit written work, project folders, final media deliverables, etc.
A Camera	- Minimum requirements include the ability to record in 1920x1080, H.264. - This includes anything from a professional camera (ie. an Arri Alexa) to a DSLR or Mirrorless (ie. a Canon EOS or Sony a6500) to your mobile device camera (ie. an iPhone). You will be required to shoot at least one project on your own; having a camera and learning how to use the technology available is essential.
Headphones	- The decision of how much to invest in headphones is up to you, however, it is highly recommended that you have some form of over-ear, hardwired headphone.

Adobe Creative Cloud Suite (or equivalent)	· Available at https://www.adobe.com/ca/creativecloud/buy/students.html
	· Due to the decreased accessibility to the Mac Lab in 0T14, it is recommended that, if you can afford it-, you subscribe to the Adobe CC Suite and work on your post-production components from home. We will discuss alternative platforms which do not require subscriptions, but the Instructor will be utilizing the CC Suite for practical demonstrations and exercises.
	· PLEASE NOTE: the Lab will be accessible to you, but there will be a reduced number of stations and available hours to conform with safety protocols established by the University.

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.

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.

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. These discussions will be included in our Zoom sessions when possible.

COURSE ASSIGNMENTS & GRADING

ATTENDANCE & ETIQUETTE

Given our reliance on internet access and technological requirements for this academic year, there will be some flexibility with attendance and participation, with the aim to ensure that every student's needs are met. If frequent absenteeism or lateness become disruptive to the sessions, the Instructor will explore solutions to challenges posed by remote learning. That said, professional conduct will be expected and failure to meet reasonable standards of responsible behaviour will not be tolerated.

As this is a practical production course, we will follow industry-standard film production protocols:

· Attendance is expected to ALL classes / sessions. If you are unable to attend, PLEASE INFORM THE INSTRUCTOR PRIOR TO THE START OF CLASS.

· On time is late; early is on time. We will begin the class promptly at the scheduled start time and attendance will be recorded.

· When attending labs or in-person sessions, please monitor your phone usage. Mobiles should 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

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

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%. I'M SERIOUS ABOUT THIS.

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.

1.00	Short Film No. 1	Start Date	Due Date	Points
1.01	Short Film No. 1: Pre-Production Package	25 September 2020	26 October 2020	10.0
1.02	Short Film No. 1: Production Package	25 September 2020	27 November 2020	10.0
1.03	Short Film No. 1: In-Class Crit	25 September 2020	06 - 08 January 2021	10.0
1.04	Short Film No. 1: Final Deliverable Package	25 September 2020	29 January 2021	10.0
			Total, 1.00: Short Film No. 1	40.0
2.00	Moodbuilding	Start Date	Due Date	Points
2.01	Moodbuilding No. 1 - Creative Inspirations	01 February 2021	12 February 2021	5.0
2.02	Moodbuilding No. 1 - Montage Exercise	01 February 2021	26 February 2021	10.0
			Total, 2.00: Moodbuilding	15.0
3.00	Deep Dive	Start Date	Due Date	Points
3.01	Deep Dive No. 1 - Ésquisses	16 September 2020	29 March 2021	10.0
3.02	Deep Dive No. 1 - Études	16 September 2020	29 March 2021	10.0
3.03	Deep Dive No. 1 - Personal Reflection	16 September 2020	29 March 2021	10.0
			Total, 3.00: Deep Dive	30.0
4.00	Administrative Details			Points
4.01	Attendance			5.0
4.02	Participation			10.0
			Total, Administrative Details	15.0
			Grand Total, THFM2310-001:	100.0

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 professional practices, procedures and policies 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:   MOODBUILDING
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.

3.00:   DEEP DIVE

Throughout the course, you will invariably land on a subject, role, topic or technique which speaks especially profoundly to your sensibilities as a filmmaker. This course-long project is designed to provide you the creative space to explore the practical, theoretical and artistic capacities of these ideas. You are challenged to generate a series of sketches (ésquisses), studies (études) and a significant personal reflection and analysis, which will be submitted as a package towards the end of the year. You will also be tasked with generating some form of an 'installation' piece, which will speak to the explorations you've made.

4.00:   ADMINISTRATIVE DETAILS

As described earlier, this course relies not only on sessional attendance, but also active participation. The overall score does not extend exclusively to in-class contributions, but also to your interpretation of the materials and subjects discussed and how you are folding them into your own work. Attention will be paid to your personal reflections and responses to subjects, topics and themes discussed and how you integrate them into your own work.

TENTATIVE SCHEDULE

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

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

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

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

"THE REAL THING" LECTURE SERIES
During the FW terms, the Department of Theatre and Film presents a series of six lectures held on Wednesdays during the free period (12:30-13:20); in 20-21, these will be presented online (by Zoom or other platform). 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."

The first Lecture will take place at 12:30 pm Wednesday, September 23rd, and features Yolanda Bonnell, a performer and playwright of Ojibwe and South Asian descent, from Fort William First Nation Indian Reserve in Thunder Bay, ON. Now based in Toronto, Yolanda graduated from Humber College's theatre performance program and was named one of NOW Magazine's artists to watch in Summerworks in 2016.

Further guests and dates will be confirmed in September.

Normally, attendance at **EVERY** lecture is mandatory for all Honours students in Theatre (4000-level courses, all areas), as well as students in THFM-3110-001 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and any other appropriate 3000-level course being taught in the term.

For the unusual circumstances of 2020-21, attendance is STRONGLY RECOMMENDED for all Honours students, 3000-level THFM majors, potential Theatre Honours/Majors and for Film Majors.

Dates and delivery method will be confirmed in September. Please see our department website in the Fall for information.

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. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

This September, the Assembly will likely happen via Zoom.

Date and delivery method will be confirmed in in early September.

Please see our department website for information.

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 their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

This schedule is tentative and is subject to change with notice.

Week	Date	Class Description & Assignment Launch	Assignment DUE
01	09 September 2020	Introduction, welcome and getting-to-know-you's	
	11 September 2020	Discussion: Defining the film and the filmmaker	
02	14 September 2020	Discussion: Using the tools you have to tell a story	
	16 September 2020	Discussion: Thinking about storytelling	
		3.00: DEEP DIVE	
	18 September 2020	Workshop: Spitballing a story	
03	21 September 2020	Discussion: The writing process, formatting and documentation	
	23 September 2020	Discussion: The writing process, formatting and documentation continued	
	25 September 2020	Workshop: Creative Ideation	
		1.00: SHORT FILM NO. 1	
04	28 September 2020	Technical Series: Sound design - introduction to audio recorders and microphones	
	30 September 2020	Technical Series: Sound design - introduction to audio recorders and microphones continued	
	02 October 2020	Technical Series: Sound design - introduction to audio recorders and microphones continued (cont'd)	
05	05 October 2020	Discussion: Story editing & pre-production	
	07 October 2020	Discussion: Breakdowns and pre-production	
	09 October 2020	Discussion: Breakdowns and pre-production continued	

Week	Date	Class Description & Assignment Launch	Assignment DUE
11 - 17 OCTOBER 2020: FALL READING WEEK - NO CLASSES		
06	19 October 2020	Technical Series: Cinematography and visual storytelling	
	21 October 2020	Technical Series: Cinematography and visual storytelling continued	
	23 October 2020	Technical Series: Cinematography and visual storytelling continued (cont'd)	
07	26 October 2020	Workshop: Set etiquette and protocol	1.01: SHORT FILM NO. 1: PRE-PRODUCTION PACKAGE
	28 October 2020	Workshop: Set etiquette and protocol continued	
	30 October 2020	Workshop: Set etiquette and protocol continued (con'd)	
08	02 November 2020	Technical Series: Directing	
	04 November 2020	Technical Series: Directing continued	
	06 November 2020	Technical Series: Directing continued (cont'd)	
09	09 November 2020	Discussion: Producing and its critical role in storytelling	
	11 November 2020	REMEMBRANCE DAY: NO CLASSES	
	13 November 2020	Discussion: Producing and its critical role in storytelling continued	
10	16 November 2020	Discussion: Art direction and storytelling	
	18 November 2020	Discussion: Art direction and storytelling continued	
	20 November 2020	Discussion: Art direction and storytelling continued (cont'd)	
11	23 November 2020	Technical Series: Data management and information control	
	25 November 2020	Technical Series: Data management and information control continued	
	27 November 2020	Technical Series: Data management and information control continued (cont'd)	1.02: SHORT FILM NO. 1: PRODUCTION PACKAGE
12	30 November 2020	Technical Series: Editing and the art of story	
	02 December 2020	Technical Series: Editing and the art of story continued	
	04 December 2020	Technical Series: Editing and the art of story continued (cont'd)	
12.5	07 December 2020	Discussion: Semester wrap-up and plans for the Winter semester MAKE-UP CLASS FOR 11 NOVEMBER 2020	

Week	Date	Class Description & Assignment Launch	Assignment DUE
		7 DECEMBER 2020: FALL SEMESTER CLASSES END	
		10 - 23 DECEMBER 2020: FALL TERM EVALUATION PERIOD	
		24 DECEMBER 2020 - 4 JANUARY 2021: UNIVERSITY CLOSED	
13	05 January 2021	UNIVERSITY OPENS: NO CLASSES	
	06 January 2021	In-Class Crit: Short Film No. 1	1.03: SHORT FILM NO. 1: IN-CLASS CRIT
	08 January 2021	In-Class Crit: Short Film No. 1 continued	1.03: SHORT FILM NO. 1: IN-CLASS CRIT
14	11 January 2021	Discussion: Going further with your edit	
	13 January 2021	Discussion: Colour grading and conforming the image	
	15 January 2021	Discussion: Colour grading and conforming the image continued	
15	18 January 2021	Technical Series: Finalizing audio for presentation	
	20 January 2021	Technical Series: Finalizing audio for presentation continued	
	22 January 2021	Technical Series: Finalizing audio for presentation continued (cont'd)	
16	25 January 2021	Discussion: Versioning and mastering your output	
	27 January 2021	Discussion: Quality control and the finishing ahead of the deadline	
	29 January 2021	Discussion: Lessons learned and reflections of the project	1.04: SHORT FILM NO. 1: FINAL DELIVERABLE PACKAGE
17	01 February 2021	Screening & discussion: 1.00: Short Film No. 1 2.00: MOODBUILDING	
	03 February 2021	Screening & discussion: 1.00: Short Film No. 1 continued	
	05 February 2021	Screening & discussion: 1.00: Short Film No. 1 continued (cont'd)	
18	08 February 2021	Discussion: Finding the things that drive you to make movies	
	10 February 2021	Discussion: Experimentation with the cinematic form	
	12 February 2021	Discussion: Contemporary filmmaking techniques	2.01: MOODBUILDING NO. 1 - CREATIVE INSPIRATIONS
		14 - 20 FEBRUARY 2021: WINTER READING WEEK - NO CLASSES	
19	22 February 2021	Discussion: Montage theory and its place in contemporary storytelling	
	23 February 2021	FINAL DATE TO WITHDRAW WITHOUT ACADEMIC PENALTY FROM FALL-WINTER TERM COURSES.	
	24 February 2021	Workshop: Editing techniques	

Week	Date	Class Description & Assignment Launch	Assignment DUE
	26 February 2021	Workshop: Editing techniques continued	2.02: MOODBUILDING NO. 1 - MONTAGE EXERCISE
20	01 March 2021	Screening & discussion: 2.00: Moodbuilding	
	03 March 2021	Screening & discussion: 2.00: Moodbuilding continued	
	05 March 2021	Screening & discussion: 2.00: Moodbuilding continued (cont'd)	
21	08 March 2021	Discussion: The film industry and career paths to explore	
	10 March 2021	Discussion: Your CV and film formatting	
	12 March 2021	Workshop: Deep Dive check-in and q & a	
22	15 March 2021	Discussion: Watching films critically and taking inspiration from them	
	17 March 2021	Discussion: Watching films critically and taking inspiration from them continued	
	19 March 2021	Discussion: In-class film analysis (title TBD)	
23	22 March 2021	Workshop: Formatting and assembling your Deep Dive project	
	24 March 2021	Workshop: Formatting and assembling your Deep Dive project continued	
	26 March 2021	Workshop: Formatting and assembling your Deep Dive project continued (cont'd)	
24	29 March 2021	Presentation: 3.00: Deep Dive gallery	3.00: DEEP DIVE
	31 March 2021	Presentation: 3.00: Deep Dive gallery continued	
	02 April 2021	GOOD FRIDAY: NO CLASSES	
24.5	05 April 2021	Presentation: Deep Dive gallery continued (cont'd)	
	07 April 2021	Discussion: Year-end wrap up and what's next for you? MAKE-UP CLASS FOR 02 APRIL 2021	
6 APRIL 2021: CLASSES END			
12 - 23 APRIL 2021: WINTER TERM EVALUATION PERIOD - 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 will be invited 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 utilizing constructive criticism, NOT open criticism or mockery. Hateful speech will not be tolerated.

GENERAL NOTES

- Students can find answers to frequently ask questions related to remote learning here: https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html.

- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.

- 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, they should withdraw from this course immediately.

- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.

- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

- It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean. ***Students are reminded that they have a responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***

- Regulations, Policies, and Academic Integrity: Students are encouraged to familiarize themselves with the "Regulations and Policies" found in the University Academic Calendar at: https://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf. Particular attention should be given to subsections 8 ("Student Discipline"), 9 ("Senate Appeals"), and 10 ("Grade Appeals").

- Please note the importance of maintaining academic integrity, and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even "unintentional" plagiarism, as described in the UW Library video tutorial "Avoiding Plagiarism" (https://www.youtube.com/watch?v=UvFdxRU9a8g) is a form of academic misconduct.

- Similarly, uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) is a form of misconduct, as it involves "aiding and abetting" plagiarism. More detailed information can be found here: 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.

- **Copyright and Intellectual Property.** Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, notes on whiteboards, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy.

- Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor's intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy (https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf).

- **Research Ethics.** Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see http://www.uwinnipeg.ca/research/human-ethics.html.

- **Privacy.** Students should be familiar with their rights in relation to the collecting of personal data by the University (https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html), especially if Zoom is being used for remote teaching (https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html) and testing/proctoring (https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html

- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used.

- Behaviour, communication, or acts that are inconsistent with a number of UW policies (e.g., *Respectful Working and Learning Environment Policy* at https://www.uwinnipeg.ca/respect/respect-policy.html; *Acceptable Use of Information Technology Policy* at https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf) could be considered "non-academic" misconduct.

- More detailed information can be found here: *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.

- 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