

THFM-2312-001 (6 credit hours)

DOCUMENTARY FILMMAKING

Fall 2020

Time: Tuesday and Thursday: 14:30 To: 17:15

Location: ONLINE VIA ZOOM and STUDIO

Instructor: Lise Raven

Phone: TBA

E-mail: l.raven@uwinnipeg.ca

Zoom Office Hours:

Tuesday/Thursday 11am –12:45

Other Times by Appointment

COURSE DESCRIPTION:

Emerging filmmakers will be introduced to documentary filmmaking tools and techniques. With screenings, lectures and hands-on experience students will explore and experience non-fiction storytelling through an examination of contemporary filmmaking practices and the opportunity to conceive, develop, produce and direct their own short, non-fiction films.

Each student will be required to write and present documentary pitches and creative treatments. Students will be required to make two short documentary exercises and a final film and will be graded on their practical work and participation in class. Prior training or experience with operating cameras and editing software and equipment is recommended.

This class is about the issues in documentary film/video making: some will be practical, and some will be theoretical, but all of the issues discussed will encourage students to see documentary films in a fuller light, and to make better and more thoughtful films of their own. The focus of the class will be on the elements that come together to create the “look” and meaning of a documentary film, and is designed to help you conceive of your own work in the light of critical and contemporary concerns. Topics will range from cinematic storytelling, developing an interviewing style, archival filmmaking, walking the line between fiction and non-fiction, and ethics and morality. Examples will be drawn from a range of documentaries: features, shorts, reality TV, and experimental films.

LEARNING OBJECTIVES

Based on the issues discussed in class, outside screenings and short project assignments, students will develop a portfolio of ideas and video realizations that will provide the basis for a final 5-6 minute documentary to be completed by the end of the term.

NOTE: No docu-dramas, music videos or "mockumentaries." Films are not to exceed the 6-minute maximum. No blooper reels at the end of the film.

COURSE DELIVERY / COURSE ENGAGEMENT

This course will be delivered through a combination of synchronous and asynchronous instruction, administered through Zoom and the course website on Nexus. At times there will be in-person Studio Camera/Lighting/Sound/Editing labs, health and safety permitting. If you are not able to attend the in-person labs I will work with you to come up with an alternative way to learn and practice on the equipment.

Assigned films will always be free to watch and will never require subscription to a pay platform (Netflix, etc.) or pay to watch.

Students are required to have reliable access to the internet.

Please let me know if you are having difficulties accessing internet on a regular basis so we can work together to find a good solution.

ASSIGNMENTS

All Assignments will be posted on NEXUS with due dates, as well as detailed explanations and/or readings, worksheets or handouts.

All assignments will be turned in via Nexus or the instructor's Dropbox unless prior arrangements have been made with the instructor.

If you are unable to access NEXUS to download an assignment or turn it in, please contact me and I will send it to you via email and make an arrangement for you to turn it in via email.

COURSE CONTENT NOTE

Films and screenplays depict 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 student's writing.

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.

CONTENT ALERTS

I will make every attempt to post the most common content alerts.

If there are specific subjects that you would like to recommend I post content alerts for, please email me and I will add them to the list.

TUESDAY ZOOM SYNCHRONOUS CLASS:

We will meet as a group on **Tuesdays, 2:30pm – 4:30pm**, via Zoom, for a combination of brief lectures, Q&A, deeper explanations of assignments and synchronous discussions.

Attendance at Tuesday zoom classes is **strongly suggested**, however attendance will not be taken.

If you do not attend the Tuesday class you are required to watch the recording before the next class*

Students may always choose to turn off personal cameras during recording, or use the virtual background of their choosing.

***Tuesday Zoom Classes will be recorded for asynchronous access and will be available on Nexus until the end of the semester.**

Recorded lectures will be available to course members only, via Nexus, until the end of the term.

A Zoom Class meeting invite will be sent out by email at the beginning of each week.

THURSDAY ZOOM DROP-IN SESSIONS.

On the Thursdays when there is no in-person Studio Camera/Lighting/Sound lab, I will be holding a Zoom Lab Drop-In session from 14:30 – 16:30, for students who wish to ask questions about the assignments or just chat. Thursday sessions are not mandatory.

A Zoom Drop-In Session meeting invite will be sent out by email at the beginning of each week.

Students may always choose to turn off personal cameras during recording, or use the virtual background of their choosing.

ZOOM PROTOCOL

Appropriate classroom behavior is the same whether we are in a “bricks and mortar” classroom, or in a “remote” classroom. The same standards of respect for yourself and others apply.

Regardless of the way the course is delivered, teacher and students are responsible for a creative, supportive and protective atmosphere in order to best serve the work.

Students must accept artistic individualities and help their colleagues with constructive criticism. The unity, creativity, and health of the class are more important than any personal or artistic differences.

Zoom is Not Social Media. No student is ever allowed to disseminate work by other students, or photos, screen grabs or recordings of Zoom classes (including chat), outside of the class, including public or private posting any of the above.

A NOTE RE: EMAIL

Students have the responsibility to regularly check their UWinnipeg email addresses to ensure timely receipt of correspondence from the University and/or their course instructors.

REQUIRED TEXTBOOKS

Regarding the Pain of Others - By Susan Sontag

Publisher: Farrar, Straus and Giroux, Publication Date: 2003,

ISBN: [978-0-374-24858-1](#) , OCLC [51446024](#)

In the Blink of an Eye. Revised Second Edition. By Walter Murch

Publisher: Silman-James Press, Publication Date: 2005, ISBN: [978-1879505629](#)

These books will be available in the bookstore, and you can also purchase used copies in places like Amazon.ca. If you have difficulty acquiring the book, please let me know and we will find a solution.

SUGGESTED TEXTBOOKS

These are available to borrow from instructor as e-pdfs:

Documentary Film: A Very Short Introduction (Very Short Introductions)

By Patricia Aufderheide, paperback Oxford University Press, USA 2007-10-27

Rethinking Documentary: New Perspectives, New Practices

Edited By Thomas Austin and Wilma de Jong, Open University Press, USA 2008

Documentary Theory and Practice

Asian School of Media Study, School of Journalism and Mass Communication

The Documentary Handbook

By Peter Lee-Wright, Routledge Press, 2010

STUDENT EQUIPMENT REQUIREMENTS

- Students are required to provide their own portable external hard drives for project storage and editing. All students are required to have their own external hard drive for this course.
- Your drive must be fast enough for video editing. The minimum requirement is a 1TB USB2 7200RPM drive that is able to be formatted for Mac as well as for your own home computer.
- The 1TB “LaCie Rugged” is the recommended external drive for this course.
- You should also have an additional drive where you can back up all your footage.
- Students are required to provide their own headphones.
- Students are also required to provide their own SD cards for camera recording. The minimum requirement is 2 (two) SDHC 16GB / Class 10 / 30MB/sec.
- When possible, students will be expected to work on the Media Lab computers (OT14) on the Apple-based editing software. **CLEANING ORIENTATION WILL BE PROVIDED AND STRICT HEALTH-SAFETY PROTOCOLS WILL BE FOLLOWED.**

FILM SCREENINGS

I will assign you at least one documentary film per week outside of the classroom. This can be on television, internet, downloaded, Netflix, or whatever streaming network you subscribe to.

As we move through the semester you will be able to describe the film’s structure, style and social or political relevance and discuss what strategies the filmmakers use to win your attention and convey their point of view.

***If you don’t have Netflix, Amazon Prime or any other channel or streaming network for the documentaries, Tubitv.com is a great source for free movies and documentaries, which means it’s too good to be true and will probably start charging soon.

I will also be posting a list of resources on Nexus, where you can watch Documentary Films online for free.

ASSIGNMENTS

1. Audio Assignment	10%
2. Observational Documentary	10%
3. Portrait /Profile Documentary	10%
4. Final Film Documentary Grant Proposal	10%
5. Final Film Rough Cut.....	10%
6. Final Film Fine Cut.....	15%
7. Delivery of Final Film.....	25%
8 Documentary Grant Completion Report	10%
TOTAL.....	100%

GRADE CONVERSION SCALE

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

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%. There is no final exam. Practical work is graded.

FALLING BEHIND IN ASSIGNMENTS

Key factors for success in this course are preparedness and consistent, thoughtful participation. Timely completion of all assigned work is essential.

But... even your instructor knows the feeling of falling behind in your work, missing deadlines and hoping that ignoring it will just make it magically go away. If this is happening with you, please reach out to me and we will figure out a plan to get you back on track. No judgement, I promise.

FILM EQUIPMENT ORIENTATION, COSTS AND REQUIREMENTS

IMPORTANT NOTE: All computer hard drives in OT14 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 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.

COURSE SCHEDULE:

**Course schedule and assignments are subject to change.*

CLASS 1: Tuesday, September 8: 14:30 To: 17:15

ZOOM SYNCHRONOUS

Introduction: Course overview and orientation. Syllabus. Defining documentary storytelling.

Brief Lecture: Audio Documentaries.

Listen: Audio Documentaries and Interviews

Brief Lecture: The Interview: An examination of the art and the etiquette of interviewing including ways to put subjects into their comfort zones and a short course in how to frame questions that will produce dramatic, "round" answers and quality clips.

ASSIGNMENTS:

READ: "HOW TO INTERVIEW SOMEONE FOR A DOCUMENTARY."

LISTEN: Choose and listen to at least 5 interviews from the StoryCorp website:

<https://archive.storycorps.org/search/interviews/>

<https://archive.storycorps.org/places/canada/>

<https://storycorps.org/discover/>

Great article about Storycorp in Canada: <https://www.cbc.ca/news/canada/nova-scotia/app-storycorps-indigenous-youth-record-1.3674948>

CREATIVE ASSIGNMENT 1 – AUDIO: HOW DO PEOPLE IN YOUR FAMILY/COMMUNITY/CULTURE MAKE RICE?

Topic: Interview someone from your family/community/culture about how they make rice. We come from many different traditions, and rice is a central part of many cultures.

Length: 3-minutes.

Equipment: Anything you have that can record audio and will allow you to upload it to the discussion in Nexus or to the instructor's Dropbox*.

Location: In-person, telephone, computer, Zoom/FaceTime/Skype. Any way that you can record good clear and clean sound.

Before you begin recording, listen to the space you are recording in. Is there anything you can do to make the space quieter? If you aren't in the same location as your subject, can you ask them to close windows, turn off fans or heaters, turn off buzzing lights, turn off the refrigerator (HINT: put your keys in the refrigerator to remind you to turn it back on!)

CLASS 2: Thursday, September 10: 14:30 To: 17:15**ZOOM DROP IN SESSION**

ASSIGNMENT: Work on recording your AUDIO ASSIGNMENT.

READ: *Why Are Ethical Issues Central to Documentary Filmmaking* handout.

READ: *Regarding the Pain of Others*, Chapter 1: pages 1-17.

CLASS 3: Tuesday, September 15, 14:30 To: 17:15**ZOOM SYNCHRONOUS**

Discussion on Readings

Discussion on Audio Assignment

Discussion on "*Guidelines for Constructive Feedback*"

Listen to Audio Assignments and discuss.

ASSIGNMENT: Watch *Observational Documentaries*.

READ: *Guide to Observational Mode: Observational Documentaries*, By Ken Burns

ASSIGNMENT: Create a One-Minute Observational Documentary without any additional editing.

Choose a place and film for one minute. You may use any camera you have available to you.

You may choose to stop the camera and move positions (closer or farther away), or change angles or lenses, and then resume filming but you may not edit the film after it has been shot.

Pay attention to lighting, sound, movement, pacing, light and dark, color and shape.

You will be turning this in via dropbox.

CLASS 4: Thursday, September 17: 14:30 To: 17:15**ZOOM DROP IN SESSION**

ASSIGNMENT: Continue working on your Observational Documentary

READ: *In The Blink of an Eye*, very beginning through end of page 9.

CLASS 5: Tuesday, September 22, 14:30 To: 17:15
ZOOM SYNCHRONOUS

Discuss *In the Blink of an Eye*
Discuss Observational Film Assignment
Watch Observational Films

CLASS 6: Thursday, September 24: 14:30 To: 17:15
NO ZOOM DROP IN SESSION

IN PERSON STUDIO LAB:

- Lighting Styles for Interviews
- Best Camera Angles
- Two Camera Setups

ASSIGNMENT: Watch Portrait Films
READ: *In the Blink of an Eye*, pp11-28

CLASS 7: Tuesday, September 29th: 14:30 – 17:15
ZOOM SYNCHRONOUS

Lecture: Portrait Films
Discuss ASSIGNMENT 2: PORTRAIT/PROFILE FILM.
Discuss the logistics and challenges of making the Portrait/Profile Film in the time of Covid-19:
Pre-Production
Production
Post Production

ASSIGNMENT 2: PORTRAIT/PROFILE FILM
3 minutes.

Every student will create a 3--minute video documentary that will be a profile/portrait on someone you choose.

CLASS 8: Thursday, October 1: 14:30 To: 17:15
NO ZOOM DROP IN SESSION

IN PERSON STUDIO LAB:

- Sound Recording
- Recording Device
- Microphones
- Media (cards)

ASSIGNMENT: Continue working on Portrait/Profile Film.
READ: *Regarding the Pain of Others*, pp 17-32

CLASS 9: Tuesday, October 6: 14:30 – 17:15
ZOOM SYNCHRONOUS

Discussion: Regarding the Pain of Others
Discussion: Portrait/Profile Film

READING: *In the Blink of an Eye*, pp 29-63

CLASS 10: Thursday, October 8: 14:30 To: 17:15
ZOOM DROP IN SESSION

MID-TERM READING WEEK OCTOBER 11-17 NO CLASSES

CLASS 11: Tuesday, October 20: 14:30 – 17:15
ZOOM SYNCHRONOUS

Watch Portrait/Profile Films

The Power of a Good Idea: Conceiving and developing provocative, engaging, and "do-able" non-fiction ideas for film and television.

Discuss Final Film Assignment

ASSIGNMENT 4 – FINAL FILM: Conceive an original short documentary idea (no more than five minutes in length).

ASSIGNMENT: Create a Pitch for your Final Film
WRITE: Documentary Grant Proposal Checklist

CLASS 12: Thursday, October 22: 14:30 – 17:15
ZOOM SYNCHRONOUS (NO DROP IN TODAY)
Continue and Finish Watching Portrait/Profile Films

CLASS 13: Tuesday, October 27: 14:30 – 17:15
ZOOM SYNCHRONOUS

MAY THE FOCUS BE WITH YOU The art of turning a good concept into a working idea. Using a "focus line" to fine-tune a film concept.

FINDING THE DRAMATIC ARC: Turning a tight focus and solid research into a dramatic story. Defining the hook, finding and organizing key plot points, defining the development, the climax and the resolution and examining the power of humour, surprise and irony in storytelling.

INSIDE THE RESEARCHER'S TOOLKIT Where to look and how to find the right elements that will turn a good idea into a great documentary; the importance of accuracy and asking the right questions; creating a research report for the director and the production team.

CLASS 14: Thursday, October 29: 14:30 To: 17:15
NO ZOOM DROP IN SESSION

Editing Lab:

Settings

Codecs

Importing/Exporting

CLASS 15: Tuesday, Nov.3: 14:30 – 17:15
ZOOM SYNCHRONOUS

LEGAL CONCERNS FOR DOCUMENTARY FILMMAKERS: An overview of legal issues affecting documentary makers including: privacy, trespass and permissions to shoot, the importance of signed releases; slander, libel and contempt of court, special concerns when working with minors, and rights and legal issues associated with music, stock and archival footage.

CHOOSING THE LOOK, STYLE AND VOICE: Finding scenes, locations and a shooting style that are motivated by the characters and the dramatic arc of the story. Selecting the right "voice" and point of view for maximum drama and impact. Introduction to the power of sound, script and cinema verité shooting in bringing the points home in different kinds of stories. Techniques for writing a treatment.

ASSIGNMENT: Begin or Continue filming your Final Film

READ: *In the Blink of an Eye*, pp 64-72

CLASS 16: Thursday, November 5: 14:30 to: 17:15
ZOOM DROP IN SESSION

ASSIGNMENT: Continue Filming your Final Film

READ: *In the Blink of an Eye*, finish the book.

CLASS 17: Tuesday, November 10: 14:30 to: 17:15
ZOOM SYNCHRONOUS

Discuss Paper Edit Script on Powerpoint

Discuss Editing

ASSIGNMENT: Begin the Paper Edit Script on Powerpoint

CLASS 18: Thursday, November 12: 14:30 to: 17:15
NO ZOOM DROP IN SESSION

Screen Rough Cuts

CLASS 19: Tuesday, November 17: 14:30 to: 17:15
ZOOM SYNCHRONOUS

Screen Rough Cuts

CLASS 20, Thursday, November 19: 14:30 to 17:15
NO ZOOM DROP IN SESSION

Screen Rough Cuts

CLASS 21: Tuesday, November 24: 14:30 To: 17:15
ZOOM SYNCHRONOUS

Screen Fine Cuts

CLASS 22, Thursday, November 26: 14:30 to 17:15
NO ZOOM DROP IN SESSION

Screen Fine Cuts

CLASS 23: Tuesday, December 1st: 14:30 To: 17:15
ZOOM SYNCHRONOUS

Screen Fine Cuts

CLASS 24, Thursday, December 3: 14:30 to 17:15
NO ZOOM DROP IN SESSION

Screen Fine Cuts

FINAL FILM DELIVERY TBA

NOTE: Students will be provided with the opportunity to do some final tweaking on their films following the last class on Dec 3. Revised films must be submitted for final grading no later than **DECEMBER 14, 2020**. **No extensions or exceptions.**

**Course schedule and assignments are subject to change.*

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>

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.

SIX HALLMARKS OF EFFECTIVE CLASS PARTICIPATION

**Source: Some of the following remarks on participation are borrowed from <http://records.viu.ca/~johnstoi/seminars.htm> - and used with permission from the Department of Sociology, University of Winnipeg*

- a) The most difficult and important skill in effective class participation is good listening.
- b) You need to attend carefully to what others are saying. And, then you need to learn to respond intelligently and helpfully. A class is not just a collection of individual points of view declared one after the other. It has a rhythm, often an unpredictable rhythm, which is established, above all, by the ways in which the participants respond to each other. If someone's contribution is puzzling, then ask her/him to continue, taking care of a particular trouble you have with a point she/he raised. If the contribution is very good, tell the speaker so. If you disagree or have an alternative point, then put that on the table. As in a conversation, in a classroom discussion the participant has to be prepared to be flexible, adjusting her/his participation to what is happening moment by moment. This is the major challenge of the process.
- c) Participants need to be careful of interrupting someone else before she/he is finished. This habit can

close some participants down so that they are reluctant to contribute. By the same token, participants should recognize that they have the responsibility for keeping the discussion focused on the matter at hand. Thus, you should, when necessary, challenge the relevance and the direction of certain remarks. Just because you need to be polite does not mean you cannot be firm in requesting a return to the main point or to a previous point which has been abandoned too quickly.

- d) It is entirely appropriate to decline to respond if someone asks you a direct question. If you have nothing relevant to say on the point, there is no need to pretend. Simply decline the invitation, and let the class session continue.

- e) Good class participation does not depend upon the frequency or length of one's remarks. In fact, the person who is always ready to jump in at the slightest opportunity or whose opinions are delivered at great length can often harm a class, first, by excluding others and, second, by encouraging others to rely on her/him to pick up any slack moments. Hence, you should constantly assess the nature of your contributions. Are you speaking up too much? Do you tend to make very long comments? Is the group getting to depend upon you too much? In this regard, you need to consider what one might call one's conversational "trigger finger". This phrase refers to the time people take to react to a question or to someone else's point. Some people react very quickly and are ready to jump in with their views almost immediately; other people need some time to reflect on how they are going to respond. If those with a quick conversational "trigger finger" take over, then others rarely get a chance to speak up, because by the time they are ready the conversation has shifted to something else. So you need to assess how you, in your keenness to respond, may be closing out someone whose reaction time is slower than your own. If you have already spoken a few times, try delaying your next entry into the conversation, setting up a pause which may invite someone who has not spoken to say something.

- f) It is particularly important that you remain alert to the group dynamics in the class. For example, some people find it difficult to speak. Perhaps you could invite them to state their views on something, encourage them to pursue a point they have just introduced, or encourage them in some way to join in. The best participants are those who not only provide interesting and relevant comments, but also actively encourage others to join in.

- g) An effective participant will reflect upon the nature of her/his contributions, paying particular attention to any habits she/he is falling into. Are you always sitting in the same chair? Do you sit at

the back (wayyyyyyyyy back) of the classroom, away from everyone else? Do you always speak up early? Do you have one particular form of comment that you always use? How much time do you usually take to make a point (are you too brief or too longwinded)? And so on. To derive the best learning from the classroom experience, you should learn to experiment with different styles. For example, if you like to speak up and generally do so quite early, try for a couple of class sessions not saying anything too early on, reserving what you have to say until later. If you are by nature someone who initiates the discussion by putting new points on the table, why not try for a few sessions being reactive, that is, taking your cue from points others have raised. If you usually offer only brief remarks, take a chance on expanding your views. If you are by nature quite talkative and like to offer long comments, think about trying a more concise approach as an experiment.

SOME PLACES TO WATCH FILMS ONLINE FOR FREE

NFB Short Film Collections (their categories, not mine)

FILMS: <https://www.nfb.ca/films/>

INDIGENOUS: https://www.nfb.ca/indigenous-cinema/?&film_lang=en&sort=year:desc,title&year=1917..2020

INDIGENOUS VOICES AND RECONCILIATION:
https://www.nfb.ca/channels/edu_home_indigenous_voices_reconciliation_en/

DOC: <https://www.nfb.ca/documentary/>

BLACK: https://www.nfb.ca/channels/black-communities-canada/?ed_en=feature_4&feature_type=playlist&banner_id=79609

LGBTQ2+: <https://www.nfb.ca/channels/lgbtq2/>

FICTION: https://www.nfb.ca/channels/fiction_en/

FEMALE FILMMAKERS: https://www.nfb.ca/channels/international_womens_day_site/

ACCESSIBILITY: <https://www.nfb.ca/channels/accessibility/>

HUMAN RIGHTS: https://www.nfb.ca/channels/human_right_site/

EXPERIMENTAL: https://www.nfb.ca/channels/outside_the_box/

CLASSIC FILMS: https://www.nfb.ca/channels/explorefilms_classics_en/

CULTURAL DIVERSITY: https://www.nfb.ca/subjects/cultural-diversity-and-multiculturalism/cultural-diversity/?carouselen=feature_5&feature_type=subject&promobox_id=2496

CANADIAN DIRECTORS TO EXPLORE: <https://www.nfb.ca/directors/>

<https://tubitv.com> is also great source for free movies and documentaries, which means it's too good to be true and will probably start charging soon.

This list will be posted on NEXUS, and I will continue to add to it throughout the semester. I welcome your recommendations of other websites with free films.

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.

"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.

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.

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.