

THFM-2611-001 (3 credit hours)

INTRODUCTION TO SCREENWRITING

Fall 2020
Tuesday / Thursday 1:00- 2:15 p.m.
Room: ONLINE VIA ZOOM
SYNCHRONOUS/ ASYNCHRONOUS

Instructor: Lise Raven
Office: Zoom
Phone: 917. 907. 4393
E-mail: l.raven@uwinnipeg.ca
Zoom Office Hours: Tues/Thursdays
11am –12:45
Other Times by Appointment

Seven Criteria for a Great Short Film

Interesting Characters
Emotionally Touching
Strangely Compelling
Something at Stake
Food for Thought
There's a Story
Highly Visual

COURSE DESCRIPTION

This course is an Introduction to the techniques of screenwriting with an emphasis on dramatic structure, visual language and character development. These exercises will ultimately result in the development of an original short film script (6-8minutes long). The course also includes a study of the language of film, narrative principles, formatting, and script analysis. The course also looks at the role of the screenwriter in the filmmaking industry.

Students are **required** to complete assigned work by the due date, and to participate constructively in critiquing the work of classmates when participating in group critiques.

REQUIRED TEXT

There is no Required Text, however I will be posting handouts, articles and readings – as well as links to videos of writers speaking about their process.

SCREENPLAY WRITING SOFTWARE

There are two **free** screenplay writing programs that you can download or access online.
FADE IN PRO - <https://www.fadeinpro.com/page.pl?content=download>
KITSCENARIST - <https://kitscenarist.ru/en/index.html>

I will also provide you with a Microsoft Word template that you can use to write your screenplays.

REQUIRED WATCHING

Watching short films will help you to become familiar with what makes a good short film vs. what makes a short film that doesn't work.

Each week I will post links to films.

Some films will be required watching and others will be suggested watching.

At the very end of this Course Outline I have posted links to websites where you can watch short films for free. I will often assign films, and I hope that you will watch short films on your own as well. I will occasionally ask you to recommend short films for others to watch.

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 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.

COURSE MATERIAL COVERED**STORY STRUCTURE**

- It's always the most important aspect of any screenplay. As this is a workshop dedicated to crafting a short film script, story structure as it relates to short films will be the focus, with screenings of short films, or excerpts of features as they relate. Three act structure, inciting incident, call to action, midpoint, crisis and climax and resolution will be covered primarily with examples from short films as they apply. We will also briefly cover "The Hero's Journey."
- Outlines and/or treatments will be a component of the class.

CHARACTER DEVELOPMENT

- Understanding the character arc is crucial and exercises like writing biographies, interviewing characters, creating group characters or sample scenes are helpful ways to foster an understanding of the arc as well as wants and needs.

DIALOGUE

- Exercises in crafting dialogue are important. They can be helpful to illustrate how compelling and well-written scenes work by reading/screening scenes from features and shorts. We will also cover subtext and metaphor.

FORMATTING AND SHOWING ACTION

- Although there are many programs available for the screenwriter to format a script correctly, There are a few programs that are free, and these are recommended. Handouts will also be posted with instructions on correct formatting.
- Showing action and proper way to write screen direction is a key aspect of screenwriting, which can be a big stumbling block if you are more accustomed to writing prose. We will all be tasked with pointing out ‘*un-filmables*’ and offering suggestions.

TECHNIQUE

- Dramatic irony, cause and effect, dramatic tension, and telegraphing are also important to cover.

VISUAL AND SOUND ELEMENTS

- The script is a blueprint for what will eventually become a film. Film is a visual /sound medium, so there will be assignments that help to reinforce this. By understanding the look and sound of your film you will discover the pacing and tone of your script. Timing is everything.

ASSIGNMENTS

Writing Exercises	30%
First Draft of your Screenplay	20%
Look Book.....	10%
Second Draft of your Screenplay	20%
Final Draft of your Screenplay	20%
TOTAL.....	100%
Extra Credit	up to 10%

*Late Assignments may result in lowered grade.

GRADING SCALE

A+	90 - 100%	GPA 4.50	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.

FALLING BEHIND IN ASSIGNMENTS

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

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.

Films will always be free 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.

TUESDAY ZOOM SYNCHRONOUS CLASS:

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*

We will meet as a group on **Tuesdays, 1pm-2:15pm**, via Zoom, for a combination of brief lectures, Q&A, deeper explanations of assignments and synchronous discussions.

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

***Lectures 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 Thursdays 1:00- 2:15 p.m., I will be holding a Zoom Lab Drop-In session 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.

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

INDIVIDUAL ZOOM SCRIPT MEETINGS

Students will meet with the instructor twice during the semester in an individual Zoom meeting to discuss drafts of their scripts. **Individual meetings with instructor to discuss drafts of scripts are required**, however the time and mode of meeting can be arranged with the instructor so that it works best for students with limited or unstable internet access.

ZOOM PROTOCOL

Appropriate classroom behavior is the same whether we are in a “bring 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.

SCHEDULE ON NEXT PAGE

<u>DATE</u>	<u>CLASS</u>	<u>ASSIGNMENT</u>
TUESDAY Sept 8 ZOOM CLASS	Introduction to the Class Syllabus Assignments Your Questions	Watch Heider & Simmel Film and comment in discussions Read: <i>TEN RULES FOR WRITING A SHORT SCRIPT</i> (handout) Read: <i>WRITING SHORT FILMS Chapter 1</i>
THURSDAY Sept. 10 ZOOM DROP IN		Read: <i>Two Models for Writing Short Films</i> Watch: three films – choose which model works best. Writing: Which model works best for each film. Reading: <i>WRITING SHORT FILMS</i>
TUESDAY Sept. 15 ZOOM CLASS	Writing Characters What exactly is a scene in a screenplay and how do you know when to start or end one? Discussion: What's the difference between a short film and a feature film?	Read: <i>CHARACTER DEVELOPMENT: WRITING STRONGER CHARACTERS</i> Write: <i>CHARACTER GOALS OBSTACLES STAKES</i> Reading: <i>WRITING SHORT FILMS</i>

<p>THURSDAY Sept. 17 ZOOM DROP IN</p>		<p>Watch: Earthcam</p> <p>Fill out: <i>GIVEN CIRCUMSTANCES WORKSHEET</i></p> <p>Write: SCENE w/out dialogue and POST TO DISCUSSION</p> <p>Reading: <i>WRITING SHORT FILMS</i></p>
<p>THURSDAY Sept. 24 ZOOM DROP IN</p>		<p>Write: Your Story / Treatment</p> <p>Reading: <i>WRITING SHORT FILMS</i></p>
<p>TUESDAY Sept. 29 ZOOM CLASS</p>	<p>Structure. Beginning, Middle End What is an Event?</p>	<p>Write: STORY STRUCTURE WORKSHEET</p> <p>Write: FIVE EVENTS IN YOUR STORY</p>
<p>THURSDAY Oct. 1 ZOOM DROP IN</p>		<p>Read: Read a feature length screenplay.</p>
<p>TUESDAY Oct. 6 ZOOM CLASS</p>	<p>Screenplay Formatting</p> <p>Screenplay Formatting Software options</p> <p>What goes on the page, goes on the screen and why.</p>	<p>Read: ELEMENTS OF SCREENPLAY FORMATTING.</p> <p>SCREENCRAFT TEN RULES FOR WRITING A SUCCESSFUL SHORT SCRIPT.</p> <p>TEN WAYS TO STRENGTHEN YOUR PLOT</p>
<p>THURSDAY Oct. 8 ZOOM DROP IN</p>		<p>Watch: Pick three short films and their scripts from a list, watch and read.</p> <p>Write: First Draft of your Screenplay</p>

READING WEEK	NO CLASS	Work on your first draft.
TUESDAY Oct. 20 ZOOM CLASS	Look Books Writing Groups	Look at Look Book examples Watch: Highly visual short films.
THURSDAY Oct. 22 ZOOM DROP IN	Individual Zoom First Draft Meetings	Work on Look Book
TUESDAY Oct. 27 ZOOM CLASS	Individual Zoom First Draft Meetings – class doesn't meet as a group	Work on Look Book
THURSDAY Oct. 29 ZOOM DROP IN	Individual Zoom First Draft Meetings – class doesn't meet as a group.	Read: WRITING AND REWRITING THE SHORT FILM Write: Second Draft based on notes you got in class and my notes on your script.
TUESDAY Nov. 3 ZOOM CLASS	Guidelines for Constructive Feedback Choose Writing Groups	Work on Second Draft
THURSDAY Nov 5 ZOOM DROP IN		Read Writing Group Scripts, take Notes. Create your Soundtrack and post links in Discussion on Nexus
TUESDAY Nov 10 ZOOM CLASS	Breakout Rooms for Writing Groups to give Second Draft Feedback.	Read notes from Writing Group

<p>THURSDAY Nov 12 ZOOM DROP IN</p>	<p>Individual Zoom Second Draft Meetings – class doesn't meet as a group</p>	<p>After Your Individual Meeting:</p> <p>Write: <i>CHARACTER QUESTIONNAIRE</i></p> <p>Rewrite: <i>CHARACTER GOALS OBSTACLES STAKES</i></p> <p>Write: FINAL DRAFT</p>
<p>THURSDAY Nov 19 ZOOM DROP IN</p>	<p>Individual Zoom Second Draft Meetings – class doesn't meet as a group</p>	<p>After Individual Meeting:</p> <p>Write: <i>CHARACTER QUESTIONNAIRE</i></p> <p>Rewrite: <i>CHARACTER GOALS OBSTACLES STAKES</i></p> <p>Write: FINAL DRAFT</p>
<p>TUESDAY Nov 24 ZOOM CLASS</p>	<p>Script Issues that everyone has in common.</p> <p>Share realizations/solutions that worked for you.</p>	<p>Work on Final Draft</p> <p>Watch Short Films</p>
<p>THURSDAY Nov 26 ZOOM DROP IN</p>		<p>Work on Final Draft</p> <p>Share/Read Final Drafts with Writing Group</p>
<p>TUESDAY Dec 1 ZOOM CLASS</p>	<p>Final Class.</p> <p>Breakout Rooms for Writing Groups to respond to current Final Drafts</p>	<p>Final polish of your Final Draft based on comments from Writing Group</p>
<p>THURSDAY Dec 3 ZOOM DROP IN</p>	<p>Anything and Everything that's left to talk about.</p>	<p>TURN IN FINAL DRAFT AND REFLECTION PAPER.</p>

***THIS SCHEDULE IS SUBJECT TO CHANGE**

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.

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, playwrighting, 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.

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. 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.
- b) 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.
- c) 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.
- d) 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.

- e) 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.

- f) 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.

PLACES TO WATCH FILMS 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/>

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.