THFM3310-001 and THFM3310L-070 (6 credit hours)

FILMMAKING II: DIRECTING THE SHORT FILM

Fall 2020 - Winter 2021   Instructor: Andrew Forbes (he/him)
8 September 2020 - 23 April 2021   e.mail: a.forbes@uwinnipeg.ca
Tuesday & Thursday 10:00-12:45   a.forbesmfa@gmail.com
Online-Synchronous, Studio 0T10 & 0T14, Asper Centre   Virtual Office Hours: Tuesday, 13:30 - 15:30 or by appointment

COURSE DESCRIPTION

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

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

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

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

LEARNING OBJECTIVES & OUTCOMES

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

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

- Practical and theoretical knowledge of on-set production practices, policies, and safety concerns surrounding production equipment

Key topics will include:

- Originating and developing creative narratives
- Cinematic storytelling methodologies, including structural analysis, character development, thematic devices, worldbuilding
- Visual storytelling through semiotics, rhythm, pattern development
- Submission packages: both 'Pitch', or promotional documentation to secure financial backing through funders, and detailed analysis and reporting of completed projects
- Sound design as a storytelling tool through on-set dialogue recording, foley, ADR and mixing
- Cinematography as a storytelling tool through composition, movement, colour, light and shadow, camera placement, lens selection
- Financial and logistical production management, and accurate reporting beginning before pre-production through distribution
- Technical operations and best practices of various production departments, including Lighting, Grip, Camera, Sound, Art, Locations, Assistant Directors, etc.

TEACHING METHODS & DELIVERY

THIS IS A SEMINAR-BASED CLASS WHERE ATTENDANCE 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

- Arnheim, R. (1958). *Film as art.* Los Angeles, CA: University of California Press.
- Frost, J. (2009). *Cinematography for directors.* Studio City, CA: Michael Wise Productions.
- Katz, S. (1991). *Film directing shot by shot: Visualizing from concept to screen.* Studio City, CA: Michael Wiese Productions.
- Katz, S. (1992). *Film directing cinematic motion: a workshop for staging scenes.* Studio City, CA: Michael Wiese Productions.
- Mackendrick, A. (2004). *On film-making: an introduction to the craft of the Director.* New York: Faber and Faber, Inc.
- Murch, W. (2001). *In the blink of an eye: A perspective on film editing - 2nd Edition.* Los Angeles, CA: Silman-James Press.
- Truby, J. (2007). *The anatomy of story: 22 steps to becoming a master storyteller.* New York: Ferrar, Straus and Giroux.

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.

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.

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.

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 the foreseeable 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) or Ex-Fat. - 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.

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 <u>prohibited from borrowing equipment</u> (without which you cannot pass your course);
- an automatic deduction of <u>$25 from your Damage Deposit;</u> and
- <u>you will have to meet separately with our Equipment Manager</u>.

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

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 class and considered absent.

GRADING & EVALUATION

Please note that there will be no final exam.

Due to the logistics of availability and scheduling production within specified windows, late assignments cannot be tolerated. EXTENSIONS WILL BE GRANTED ONLY IF ARRANGEMENTS HAVE BEEN MADE WITH THE INSTRUCTOR PRIOR TO THE DUE DATE AND ONLY UNDER EXCEPTIONAL CIRCUMSTANCES AND WILL REMAIN AT THE INSTRUCTOR'S DISCRETION. WORK SUBMITTED LATE WITHOUT PRIOR ARRANGEMENT WILL BE GRADED AS ZERO (0%). WORK NOT SUBMITTED WILL BE GRADED AS 0%. 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 & Creation
   i.   Has the student conceived of an engaging, original concept? How has the idea been identified and presented?
   ii. Have thematic elements been developed which can be translated through the story?
   iii. Are characters dynamic and does the plot successfully follow a clear narrative structure?
   iv. Are the characters and actions following the worldbuilding rules as established by the filmmaker?

       v.   Are the parameters of the story complete?
- b) Planning & Organisation
  - i. Are the appropriate planning and scheduling parameters being met to allow successful completion of the production?
  - ii. Are appropriate methodologies being used to maximise the visual integrity and capacities of the story elements (ie. location, storyboarding / mapping, props, etc.)
  - iii. Are the ideas clearly communicated with the production team? What supporting documentation is required?
  - iv. Are the appropriate supplies / timeline being used?
- c) Production Methodologies
  - i. Have the goals of the assignment been satisfied?
  - ii. How closely did the filmmaker follow their preproduction materials? Why or why not?
  - iii. Has appropriate footage been captured in order to maximise editing possibilities?
  - iv. As per the preproduction materials, have the appropriate cinematographic elements added to the footage? Why or why not?
  - v. Has the appropriate equipment been used? Bear in mind, not every shot needs to be on a tripod.
- d) Final Deliverables
  - i. Is the final deliverable an engaging, coherent narrative? Why or why not?
  - ii. Have the goals of the assignment been satisfied?
  - iii. Is the final deliverable in the appropriate format for submission and presentation?
  - iv. Have the quality control specifications been met with regard to picture, sound and deliverable formatting?
  - v. Have the stylistic parameters established in the preproduction documentation matched the resulting deliverable? Why or why not?
- e) Reporting
  - i. Do the production reports and documentation follow the appropriate formatting and style guidelines?
  - ii. Are the reports, paperwork, and documentation complete? What is missing and why?
  - iii. As with documentation in students' other classes, have the appropriate spelling and grammar checks been completed?

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

1.00	Solo Cinema Super Short	Start Date	Due Date	Points
1.01	Solo Cinema Development Package	08 September 2020	17 September 2020	4.0
1.02	Solo Cinema Deliverable	08 September 2020	01 October 2020	6.0
			Total, Solo Cinema Super Short	10.0
2.00	Short Short Long Project	Start Date	Due Date	Points
2.01.01	Inspiration Portfolio	01 October 2020	08 October 2020	5.0
2.01.02	Interpretation Outline	01 October 2020	20 October 2020	5.0
2.02.01	SSLP: Script - First Draft	01 October 2020	20 October 2020	5.0
2.02.02	SSLP: Script - First Draft Peer Edit	01 October 2020	27 October 2020	5.0
2.02.03	SSLP: Script - Second Draft & Preproduction Documents	01 October 2020	03 November 2020	5.0
2.03.01	SSLP: Production Package	01 October 2020	26 November 2020	10.0
2.04.01	SSLP: Pitch Presentation	01 October 2020	01 - 03 December 2020	2.5
2.05.01	SSLP: Rough Cut Crit	07 January 2021	23 - 25 February 2021	5.0

1.00 Solo Cinema Super Short	Start Date	Due Date	Points
2.05.02 SSLP: Fine Cut Crit	07 January 2021	9 - 11 March 2021	5.0
2.06.01 SSLP: Final Deliverable	07 January 2021	25 March 2021	10.0
2.07.01 SSLP: Departments - Reflections & Reports	07 January 2021	11 February 2021	7.5
2.07.02 SSLP: Departments - Research Project	07 January 2021	06 April 2021	10.0
2.08.01 SSLP: Directors - DPR & Production Reports	07 January 2021	11 February 2021	7.5
2.08.02 SSLP: Directors - Closing Reports & Audit Documents	07 January 2021	06 April 2021	10.0
Total, Short Short Long Project: Departments			75.0
Total, Short Short Long Project: Directors			75.0
3.00 Administrative Details			Points
3.01 Attendance			5.0
3.02 Participation			10.0
Total, Administrative Details			15.0
Grand Total, THFM3310-001: Departments			100.0
Grand Total, THFM3310-001: Directors			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: SOLO CINEMA SUPER SHORT

In an effort to explore effective storytelling methodologies through practical application, students will be tasked with producing a dramatic work of no more than 60 seconds in length. Careful: it's harder than it sounds!

The subject and content are entirely up to the students discretion, however, be aware that both the final deliverable and the supporting documentation must follow the assignment technical guidelines.

2.00: SHORT SHORT LONG PROJECT

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

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

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

3.00: 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.

CLASS SCHEDULE

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

Week	Date	Class Description & Assignment Launch	Assignment DUE
01	08 September 2020	Introduction, welcomes and getting-to-know-yous	
		Discussion: storytelling in today's cinematic landscape	
	10 September 2020	Discussion: brainstorming, exploring and finding your voice as a filmmaker	
		1.00: SOLO CINEMA SUPER SHORT	
02	15 September 2020	Discussion: idea? idea … ideate!	
	17 September 2020	Discussion: the screen - a frame or a window?	1.01: SOLO CINEMA DEVELOPMENT PACKAGE
03	22 September 2020	The big tech overview discussion - part I	
	24 September 2020	The big tech overview discussion - part II	
04	29 September 2020	Discussion: the Director - moving everyone in the same direction	
		2.00: SHORT SHORT LONG PROJECT	
	01 October 2020	SCREENING: SOLO CINEMA SUPER SHORT DUE	1.02: SOLO CINEMA DELIVERABLE
05	06 October 2020	Discussion: worldbuilding and rule making	
	08 October 2020	Lecture: Script formatting review	2.01.01: INSPIRATION PORTFOLIO
11 - 17 OCTOBER 2020: FALL READING WEEK - NO CLASSES			
06	20 October 2020	Discussion: critical examination of story	2.01.02: INTERPRETATION OUTLINE

Week	Date	Class Description & Assignment Launch	Assignment DUE
07	22 October 2020	2.02.02: SSLP: SCRIPT - FIRST DRAFT PEER EDIT In-class workshop: story development for the SSLP	2.02.01: SSLP: SCRIPT - FIRST DRAFT
	27 October 2020	In-class workshop: story development for the SSLP	2.02.02: SSLP: SCRIPT - FIRST DRAFT PEER EDIT
08	29 October 2020	2.02.03: SSLP: SCRIPT - SECOND DRAFT & PREPRODUCTION DOCUMENTS Discussion: Production Package formatting (showing the funders you know what you know)	
	03 November 2020	Discussion: fix it in prep!	
09	05 November 2020	Discussion: introduction to paperwork and reports	2.02.03: SSLP: SCRIPT - SECOND DRAFT & PREPRODUCTION DOCUMENTS
	10 November 2020	Discussion: introduction to paperwork and reports - continued	
10	12 November 2020	Discussion: introduction to paperwork and reports - continued (cont'd)	
	17 November 2020	Workshop: document formatting (for design and layout)	
11	19 November 2020	Workshop: working in the Adobe Suite: Photoshop, Premiere and After Effects	
	24 November 2020	Workshop: working in the Adobe Suite: Photoshop, Premiere and After Effects	
12	26 November 2020	Discussion: pitching and presenting your idea to funders & collaborators	2.03.01: SSLP: PRODUCTION PACKAGE
	01 December 2020	STUDENT PRESENTATIONS: SSLP PITCHES DUE	2.04.01: SSLP: PITCH PRESENTATION
	03 December 2020	STUDENT PRESENTATIONS: SSLP PITCHES DUE	2.04.01: SSLP: PITCH PRESENTATION
	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	
	07 January 2021	In-class workshop: set etiquette & protocol Workshop: crewing and organising your production	
14	12 January 2021	Discussion: callsheets, daily production reports & scheduling	
	14 January 2021	Discussion: managing your equipment: test, test, test	

Week	Date	Class Description & Assignment Launch	Assignment DUE
15	19 January 2021	In-class workshop: working with actors	
	21 January 2021	In-class workshop: working with actors continued	
16	26 January 2021	In-class workshop: cinematography techniques	
	28 January 2021	In-class workshop: cinematography techniques continued	
17	02 February 2021	In-class workshop: sound recording techniques	
	04 February 2021	In-class workshop: sound recording techniques continued	
18	09 February 2021	In-class workshop: post-production & effectively using the Adobe Suite	
	11 February 2021	In-class workshop: post-production & effectively using the Adobe Suite continued	2.07.01: SSLP: DEPARTMENTS - REFLECTIONS & REPORTS
			2.08.01: SSLP: DIRECTORS - DPR & PRODUCTION REPORTS
14 - 20 FEBRUARY 2021: WINTER READING WEEK - NO CLASSES			
19	23 February 2021	· SSLP PRESENTATIONS: ROUGH CUT CRIT DUE	2.05.01: SSLP: ROUGH CUT CRIT
		· FINAL DATE TO WITHDRAW WITHOUT ACADEMIC PENALTY FROM FALL-WINTER TERM COURSES.	
	25 February 2021	· SSLP PRESENTATIONS: ROUGH CUT CRIT DUE	2.05.01: SSLP: ROUGH CUT CRIT
20	02 March 2021	Discussion: finishing, delivering and packaging	
	04 March 2021	Discussion: making a career	
21	09 March 2021	· SSLP PRESENTATIONS: FINE CUT CRIT DUE	2.05.02: SSLP: FINE CUT CRIT
	11 March 2021	· SSLP PRESENTATIONS: FINE CUT CRIT DUE	2.05.02: SSLP: FINE CUT CRIT
22	16 March 2021	Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
	18 March 2021	Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
23	23 March 2021	Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
	25 March 2021	Workshop: SSLP fine cut, picture lock, sound mix, colour correct	
24	30 March 2021	· SSLP PRESENTATIONS: FINAL DELIVERY SCREENING DUE	2.06.01: SSLP: FINAL DELIVERABLE
	01 April 2021	· SSLP PRESENTATIONS: FINAL DELIVERY SCREENING DUE	
		Year-end wrap out: the good, the bad, and what's coming next	

Week	Date	Class Description & Assignment Launch	Assignment DUE
	06 April 2021		2.07.02: SSLP: DEPARTMENTS - RESEARCH PROJECT 2.08.02: SSLP: DIRECTORS - CLOSING REPORTS & AUDIT DOCUMENTS
		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 and industry tours will be organised throughout the term whenever possible; the class will be notified and 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.

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.

"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.

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.

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.
- 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