

## **THFM 3310-001 FILMMAKING II**

09/07/2021-04/22/2022

Fall/ Winter: 2021/2022

Tuesday /Thursday: 10:00am – 12:45pm – Lecture/Lab

Classroom: 0T14, 0T10, Synchronous, In-Person

Credit Hours: 6

Instructor: Lise Raven

Email: l.raven@uwinnipeg.ca

Cell: (431) 866-9111 (text only, please tell me who you are)

Virtual Office Time: By Appointment

### **Land Acknowledgement:**

*We acknowledge that we are gathered on ancestral lands, on Treaty One Territory. These lands are the heartland of the Métis people. We acknowledge that our water is sourced from Shoal Lake 40 First Nation.*

If you would like to know more about the history and relevance of land acknowledgements, Indigenous UWinnipeg has posted links to opinion pieces offering some perspective: <https://www.uwinnipeg.ca/indigenous/land-acknowledgement.html>

### **Course Description:**

The aim of this course is to synthesize narrative filmmaking elements and fundamentals into a comprehensive set of skills which will be practically applied through short-form dramatic projects and supporting materials.

At its core, this is a production intensive course, but know we will be discussing production methodologies, paradigms, challenges, and theories throughout the year. By exploring technical, thematic, and aesthetic methodologies, this course strives to develop and produce a final work which demonstrates the student's unique voice and vision, and applies the students' 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 specialize into a selective creative craft.

### **Practical Methods**

Fall Semester is designed to help students develop their individual voices and styles as filmmakers. Students will conceive, pitch, write and visualize ideas for a short film by creating work in & outside the classroom. All exercises are designed to encourage the student to take chances and experiment with their own unique voice, vision, and style. A major goal of this course is to get students used to talking about and work-shopping ideas that are still embryonic. This class will be a 'safe' environment to figure out your still developing stories

(narrative or non-narrative) and receive feedback from your peers, which may lead you in directions you may not have gotten to on your own.

Fall semester students will workshop and revise the script for their seven-to ten-minute film. They are encouraged to come into this workshop with already developed ideas, treatments and even drafts of their scripts. Discussions will focus on script analysis and subtext to explore how to cinematically use the basic, fundamental components of drama. Workshops will emphasize narrative, character development, scene construction, dialogue, performance and directing styles.

Winter semester, as the students move through pre-production, production, and post-production, they will participate in workshops which challenge them to further hone their craft in the service of their project. Students will explore the how and why of visual style, including movement, composition, point of view, cinematic flow, stillness, light and shadow, color, depth, blocking and mise-en-scene. Special emphasis is also put on directing actors, including training in casting, and rehearsing with actors, blocking, and workshopping. Other workshops will focus on locations, design, commanding a set, shooting, and editing for story.

Students will choose their own crews from among their classmates and shoot their films anywhere they wish. Some equipment is available through the school, and students should choose the appropriate equipment for the film they are making, and the appropriate film for the equipment they can access.

Students edit their films through the second half of Winter semester. As students are ready, they will screen work in class for a group critique. At the end of the Semester, a group of faculty will critique the fine-cut version of the work. Students then have time to consider changes before the end of the marking period

## **Background**

Having completed previous Film Studies courses, including *Intro to Film* and *Filmmaking I*, we will dig deeper into specific components of media production to further your creative and skillsets regarding 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 to offer more intimate understanding of creating, developing, producing, and critiquing your own work.

## **Student Learning Objectives & Outcomes**

It is expected that students will make one 7-10 minute film over a period of two semesters, while dedicating the appropriate amount of time to each element of the process before moving on to the next phase.

- Voice and Vision
- Writing
- Pre-Production
- Production
- Post-production

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 Covered Include:**

- Originating and developing creative narratives
- Developing your own voice/vision/style
- 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, color, 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.

**NEXUS**

- This course outline and schedule will be posted on the course page on NEXUS.
- All your assignments and handouts will be posted on NEXUS
- Assignments will be turned in on NEXUS
- All your grades will be posted on NEXUS
- Some discussions will take place on NEXUS
- Links to films will be posted on NEXUS
- It is your responsibility to check NEXUS on a regular basis for news or updates.
- I will also post links to films, events, interesting articles, etc. on NEXUS

**Class Meetings**

We will meet in person in OT10.

Sometimes we may meet in the Editing Lab in OT14.

Sometimes we will go outside of the building (weather permitting) for exercises.

As things evolve and change with Covid-19, all of that may change.

Filmmaking is about being flexible, having grace under fire and coming up with creative solutions to unexpected obstacles. I am sure we will have plenty of opportunity to polish these skills over the next two semesters. Above all... hang onto your sense of humor.

**EMAIL**

Please use your UWinnipeg email to contact me. I will use my UWinnipeg to reply or to contact you. It is your responsibility to check your UWinnipeg email on a daily basis.

**Covid-19**

Due to the outbreak of COVID-19, it is strongly suggested that students wear face masks during in-class lectures and labs. Specifics and information regarding face masks and all other COVID-19 related social distancing rules will be addressed in class.

**FILM EQUIPMENT ORIENTATION, COSTS AND REQUIREMENTS**

**IMPORTANT NOTE: STUDENTS MUST PROVIDE THEIR OWN EXTERNAL HARD DRIVE.** All Film Editing computers are now equipped with Deep-Freeze technology, meaning any information not saved to your personal hard drive will be unrecoverable. **ALL YOUR FILES MUST BE SAVED TO YOUR HARD DRIVE ONLY, NOT THE DESKTOP** (computer file folders). Students will be instructed on the correct software settings to ensure that work is saved onto their hard drive.

**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, and will be set for the 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, including time in the editing lab, at the ACTF.

Instructions on the Damage Deposit payment process and deadline 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](mailto:m.tallin@uwinnipeg.ca), following which:

- 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.)

### **FILM EQUIPMENT ORIENTATION SESSIONS**

The Department of Theatre and Film will hold two scheduled Equipment Orientation Sessions in September (dates and method of delivery to be announced). Attendance is compulsory for students enrolled in THFM-2310 Filmmaking I (both sections), but students in THFM-3312 Sound Editing and THFM-3310 Film II are welcome and encouraged to attend particularly if they have not attended before, or as a refresher.

### **STUDENT EQUIPMENT REQUIREMENTS**

- Students MUST provide their own hard drives for project storage and editing. The recommended minimum drive is a 1TB USB2 7200RPM drive. Thunderbolt and USB A and C drives are supported. Drives must be formatted for Mac computers.
- We also recommend you have an additional hard drive to back up all of your media files and work.
- STUDENTS ARE NOT REQUIRED TO OWN A MAC PERSONAL COMPUTER. Instructors will provide information on working on files between Mac and PC based computers.
- Students should also have a flash drive (also formatted for Mac computers) available for every in-person class/lab to copy assignments and media, and to hand in film work. Please note, they are very unstable storage devices and are not to be used in place of a hard drive.
- Students are required to provide their own media cards on which to record their video assignments. It is advised to bring them to every in-person class/lab. Recommended is a Class 10 16 gig card.
- When possible, students will be expected to work on the Media Lab computers (0T14) on the Apple-based editing software. CLEANING ORIENTATION WILL BE PROVIDED AND STRICT HEALTH-SAFETY PROTOCOLS WILL BE FOLLOWED.

- Acceptable editing software includes Adobe Premiere, Apple's Final Cut Pro 7 and Final Cut X, DaVinci Resolve, AVID, iMovie or Windows Movie Maker. Consult your instructor regarding any other editing software.
- Students are required to provide their own headphones.

### **Student equipment requirements & costs specific to this course:**

This is a practical production course: students should be aware of associated costs related to equipment supplied by the university, as well as the requirement of the following personally sourced equipment. Minimum requirements are listed below:

- 32GB USB3 Flash Drive AND 2x SDHC/SDXC UHS-II Class 10 SD Card. Formatted for MacOS Extended (Journaled) or Ex-Fat. THESE MUST BE INDIVIDUALLY IDENTIFIABLE, as they will be used to submit written work, project folders, final media deliverables, etc. The SD cards will be used as digital negatives during your productions, which is extra handy. They will be periodically submitted to the instructor, so please do not store any mission critical files on them.
- Students are expected to provide their own hard drives for project storage and editing. 1TB USB3 7200RPM External Hard Drive. Formatted for MacOS Extended (Journaled) or Ex-Fat. USB C connections are supported (and encouraged). These will be used to store project files and editorial assets during the production and post-production phases of your projects.
- Students are required to provide their own headphones.
- Students are required to provide their own media cards to record their video assignments on. It is advised to bring them to every class. Recommended is a Class 10 16 gig card.
- Students can expect to work on the Media Lab computers on the Apple-based editing software. With the unpredictability of COVID-19 it is also very possible that students will be using their own personal computers. While it is expected that each student will have a current subscription to the Adobe Creative Cloud, there are also free alternatives such as: DaVinci Resolve, Audacity and screenwriting software like KitScenarist and FadeIn. In addition, there are a number of free Production Budgeting and Scheduling programs.

### **We do not expect you to own a Mac personal computer.**

We recognize that you may be moving back and forth between the Media Lab computers and your own personal computer. Part of pre-production is planning for which hardware and software (including which version of software) you will be working with and making the best choices.

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.*

Your instructor for this class has a great deal of experience making movies at various budget levels.

She considers spinning straw into gold to be a highly creative and rewarding endeavor.

### **Required Text/Required Software:**

There is no required text. Instead, students are asked to have a current Adobe Creative Cloud subscription.

Student discounts for the Adobe Creative Cloud are available.

### **Recommended Texts:**

*\*I may have some of these available for loan.*

- Murch, Walter (2001) *In the blink of an eye: A perspective on film editing - 2nd Edition.*
- Mamet, David (1992) *On Directing Film*
- Weston, Judith (various), *Directing Actors, Creating Memorable Performances...*
- Wajda, Andrej (1991), *Wajda on Film, A Masters Notes*
- Bresson, Robert (various) *Notes on Cinematography*

### **Use of Cellphones in Class:**

Historically, I don't allow students to use cell phones in class.

In Filmmaking II it is not just about distractions, it is a matter of professionalism.

I ask that your cellphones be completely off in class.

Not on mute, not on airplane mode,

Completely off.

Students who persist in using their phones during class will be quietly asked to leave.

I am open to a discussion about this policy.

*\*If your cellphone functions as your computer for taking notes in class, please bring a pad of paper and pen/pencil.*



### **Class Etiquette**

As this is a film production course, we will follow film production protocols:

Attendance is expected.

On time is late; early is on time.

We begin class promptly at 10:00. Attendance will be recorded.

### **Film II functions like a Film Studio.**

I am the studio head, and each of you will run your own individual production company.

While Filmmaking II should be a fun, team driven class that is rich with class discussions and participation by all students, this class is designed to familiarize students with various facets of motion picture production, and a large aspect of this is to instill and practice

#### **PROFESSIONALISM.**

Film production invariably requires collaboration between individuals working toward a common goal, often in trying circumstances.

Cooperation, communication, and commitment from each student is vital when tackling projects, be it an individual's project or a group project during lab time.

This is also a seminar-based class where attendance and participation are expected. Your presence in class, however, is not enough. A good class also depends on the dialogue between you and others -- your preparation for class and attention to what your fellow students have to say is essential. If you are repeatedly unprepared, inattentive, or disrespectful, this will negatively affect your grade. If you are having trouble fulfilling any of these requirements for the class, please do not hesitate to contact me.

**The class/lab participation and attendance will be marked as follows.**

**Attendance:** each unexcused absence will negatively affect your final participation mark.

**Class Begins on Time**

In production there is a saying: **Fifteen minutes early is on time. On time is late.**

Please be on time to class. If you can't be there on time, let me know ASAP. Please don't make it a habit to be late. Chronic lateness will negatively affect your final participation mark.

**Late Assignments: Early is on time, on time is late.** In the professional world there are no such thing as excuses. You are the head of a production company, you set the tone for everyone else on your team. Turn things in on time. Everything that can go wrong, will go wrong. Please plan on that and allow extra time.

**Late Penalty:** Subtraction of 25% of grade earned for every day late.

**Other criteria considered by the instructor for the evaluation of this grade includes:**

- A student's constructive contributions to class discussions and practical group exercises.
- The use of appropriate, RESPECTFUL behavior and language.
- The demonstration of an appropriate work ethic when engaging in shared endeavors during the lab assignments: each student is expected to pull their weight.
- Generosity and willingness to share knowledge
- A student's willingness to accept critique and decide whether it is useful to their own work.
- The evolution and practice of excellent time management skills

**COURSE EVALUATIONS**

<b>ASSIGNMENT</b>	<b>LAUNCH DATE</b>	<b>DUE DATE</b>	<b>POINTS</b>	<b>%</b>
Participation	September 07	April 19	15	15
The Short Film	September 07	April 15, 2022	15	15
Short Film Pre-Production Book	September 07	January 06	5	5
Pitch	September 07	October 05	5	5
Short Film Treatment	October 07	October 19	5	5
Short Film Screenplay First Draft	October 21	November 09	5	5
Short Film Screenplay Second Draft	November 18	December 19	5	5
Look Book Presentation	November 09	December 07	10	10
Short Film Screenplay Final Draft	January 6	January 13	5	5
Rough Cut	January 6	March 1	5	5
Press-Kit	February 15	April 15	5	5
Fine Cut	March 01	April 05	10	10
Job Action Plan	March 15	April 15	5	5
Short Film Production Book	January 6	April 15	5	5
Attendance	September 07, 2021	April 15, 2022	(see below)*	TBA
EXTRA CREDIT	TBA	TBA	TBA	TBA
		<b>TOTAL</b>	<b>100</b>	<b>100%</b>

**Grade Conversion Scale**

A+	90 - 100%	GPA 4.5	C+	66 - 69.9%	GPA 2.5
A	85 - 89.9%	GPA 4.25	C	60 - 65.9 %	GPA 2.0
A-	80 - 84.9%	GPA 4.0	D	50 - 59.9%	GPA 1.0
B+	76 - 79.9%	GPA 3.5	F	below 50%	GPA 0
B	70 - 75.9%	GPA 3.0	Work NOT submitted will be graded as 0.		

**\*ATTENDANCE**

Attendance is mandatory.

Attendance is expected to ALL classes/sessions.

If you are unable to attend, PLEASE INFORM THE INSTRUCTOR PRIOR TO THE START OF CLASS.

**Failure to attend class without prior permission will result in the lowering of your final grade by as much as ten points.**

## **ASSIGNMENTS**

### **THE SHORT FILM:**

Seven to ten minutes. All picture, sound mix, and color grading completed. Narrative or Documentary. Director or Key Creative/Department Head with appropriate responsibilities.

### **SHORT FILM PRE-PRODUCTION BOOK:**

To be detailed in an in-class workshop and handout.

### **PITCH:**

An idea, pitched to the class.

### **SHORT FILM TREATMENT:**

What happens in the film. One page.

### **SHORT FILM SCREENPLAY FIRST DRAFT:**

No more than 12 pages.

### **SHORT FILM SCREENPLAY SECOND DRAFT:**

No more than 10 pages.

### **LOOK BOOK PRESENTATION:**

Students will complete Fall semester with an 8-minute verbal and visual pitch that includes all elements of a short film: a detailed story, character, theme, cinematic and directorial choices, style and tone. Two minutes of this presentation will include clips from established films and filmmakers that have influenced their film, and the student's developing voice in general. Ideally, it should also include other visual sources of inspiration; paintings, still photography, and non-visual sources of inspiration (music, or poetry, for example). The Look Book itself is a visual roadmap for the film. It is used not only by the director, but by other key creatives involved in the making of the film.

### **SHORT FILM SCREENPLAY FINAL DRAFT:**

No more than 10 pages, production ready screenplay.

### **ROUGH CUT:**

First rough cut, sound and picture, all scenes.

### **PRESS-KIT:**

To be detailed in a handout and in-class workshop.

**FINE CUT:**

Ready to lock picture and finalize sound edit and color correction.

**JOB ACTION PLAN:**

To be detailed in an in-class workshop and handout.

**SHORT FILM PRODUCTION BOOK:**

To be detailed in an in-class workshop and handout.

**EXTRA CREDIT:**

To be announced.

**CLASS SCHEDULE – Fall/Winter - 2021/2022**

This schedule is tentative and is subject to change.

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>	<b>Assignment Due</b>
01	07 September	Introduction, welcomes and getting-to-know-you, the syllabus Discussion: Voice and Vision I <b>Assignment: Pitches, Due October 5<sup>th</sup></b> <b>Assignment: The Short Film, Due April 19<sup>th</sup>, 2022</b> <b>Assignment: Short Film Pre-Production Book, Due January 6<sup>th</sup>, 2022</b>	
	09 September	Discussion: Storytelling in today's Cinematic Landscape	
02	14 September	Discussion: ideas/concepts/ brainstorming In Class Workshop: Speed Brainstorming	
	16 September	Discussion: Voice/Vision II: - Bresson's Notes on the Cinematographer - Wajda on Film: A Master's Notes	
03	21 September	Aristotle's Poetics	
	23 September	Aristotle's Poetics	
04	28 September	Discussion: The Screen - a Frame or a Window?	
	30 September	<b>TRUTH AND RECONCILIATION DAY – UNIVERSITY CLOSED</b>	
05	05 October	<b>PITCHES</b>	<b>Assignment Due: Pitches</b>
	07 October	<b>PITCHES</b> <b>Assignment: Short Film Treatment, Due October 19<sup>th</sup></b>	
06	10-17 October	<b>READING WEEK</b>	

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>	<b>Assignment DUE</b>
07	19 October	In Class Workshop: Treatments	<b>Assignment Due: Treatment</b>
	21 October	In Class Workshop: Treatments Assignment: <b>Assignment: Short Film Script First Draft, Due November 9th</b>	
08	26 October	Discussion: The Role of the Director - moving everyone in the same direction Discussion: The Cinematographer/Director Relationship	
	28 October	Discussion: The Producer in Pre-Production – fix it in Prep!	
09	02 November	Discussion: The First AD – Gatekeeper to the Director Discussion: The Script Supervisor – Keeping the Puzzle in your Head	
	04 November	Discussion: Production Designer – Turning Psychology into Visuals	
10	09 November	Look Book Workshop Day: “ <i>Your budget is your esthetic.</i> ” Discussion: Visual Style/Cinematography Techniques <b>Assignment: Look Book Presentation, Due December 7th</b> <b>Assignment: Read Everyone’s First Drafts, Due Nov. 16th</b>	<b>Assignment Due: Short Film Script First Draft</b>
	11 November	REMEMBRANCE DAY – UNIVERSITY CLOSED	
11	16 November	Script Reading Workshop – First Draft	<b>Assignment Due: Read Everyone’s First Drafts</b>
	18 November	Script Reading Workshop – First Draft <b>Assignment: Short Film Script Second Draft, Due December 19th</b>	
12	23 November	Workshop: Budgeting and Scheduling	
	25 November	Workshop: set etiquette & protocol, Workshop: crewing and organizing your production	

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>	<b>Assignment DUE</b>
13	30 November	<b>Preparing for Principal Photography:</b> <ul style="list-style-type: none"> <li>• Transportation / Lodging / Food, The Catering Calculator</li> <li>• Your role as a director: communication and encouragement</li> <li>• Production Design</li> <li>• Designing cinematic shots: blocking, lining your script, storyboarding and photo-boarding</li> <li>• Rehearsal process</li> <li>• Tech scouts</li> </ul>	
	02 December	<b>Preparing for Principal Photography (continued)</b> <ul style="list-style-type: none"> <li>• Whatever can go wrong, will go wrong. How you handle it makes all the difference.</li> <li>• Who deals with which kinds of problems on the set/off the set?</li> <li>• Post-Production Considerations:</li> <li>• Overview of the Wrap and Post Process</li> <li>• Editing workflow, storage, and schedule</li> <li>• Music composition, sound editing and mix</li> <li>• Festival strategy</li> </ul>	
MAKEUPS ept. 30th	07 December	Look Book Presentations <b>Reminder: Short Film Pre-Production Book, Due January 6<sup>th</sup>, 2022</b>	<b>Assignment Due: Look Books Presentation</b>
MAKEUP Novmber 11th	08 December	Look Book Presentations	
	19 December		<b>Assignment Due: Short Film Screenplay Second Draft</b>

<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>	<b>Assignment Due</b>
14	06 January	<p>Welcome Back, production updates, asks.</p> <p>Discussion: Money, Money, Money</p> <ul style="list-style-type: none"> <li>• One-Sheet vs. Press Kit (showing the funders you know what you know)</li> <li>• Pitching and presenting your idea to funders &amp; collaborators</li> <li>• Social Media: Building your audience now</li> <li>• In-kind support and where to find it</li> </ul> <p><b>Assignment: Rough Cut, Due March 1<sup>st</sup>.</b></p> <p><b>Assignment: Short Film Final Production Book, Due April 15<sup>th</sup></b></p> <p><b>Assignment: Short Film Screenplay Final Draft, Due January 13<sup>th</sup>.</b></p>	<b>Assignment Due: Short Film Pre-Production Book,</b>
15	11 January	In-class Workshop: Working with Actors	
	13 January	In-class Workshop: Working with Actors	<b>Assignment Due: Screenplay Final Draft</b>
16	18 January	<p>Discussion: managing your equipment: test, test, test</p> <p>Discussion: call sheets, daily production reports</p>	
	20 January	In-class workshop: workflow and post-production	
17	26 January	In-class workshop: Editing Style	
	28 January	In-class workshop: Editing Style	
18	02 February	In class workshop: Sound Design Style, incl. Music	
	04 February	In class workshop: Sound Design Style, incl. Music	
19	09 February	Guests / Field Trip: TBA	
	11 February	Guests / Field Trip: TBA	
20	15 February	<p>In-class workshop: Press Kits</p> <p><b>Assignment: Press Kit, Due April 15<sup>th</sup></b></p> <p><b>• FINAL DATE TO WITHDRAW WITHOUT ACADEMIC PENALTY FROM FALL-WINTER TERM COURSES. 16 FEBRUARY</b></p>	<b>Voluntary course withdrawal deadline: February 16, 2022</b>
	17 February	Guests / Field Trip: TBA	



<b>Week</b>	<b>Date</b>	<b>Class Description &amp; Assignment Launch</b>	<b>Assignment Due</b>
21	February 20-27	READING WEEK	
22	01 March	ROUGH CUT CRIT <b>Assignment: Fine Cut, Due April 5th</b>	<b>Assignment: Rough Cut Due, March 1<sup>st</sup>.</b>
	03 March	ROUGH CUT CRIT	
23	08 March	ROUGH CUT CRIT	
	10 March	ROUGH CUT CRIT	
24	15 March	Workshop: Job Action Plan <b>Assignment: Job Action Plan, Due April 15th</b>	
	17 March	Workshop: fine cut, picture lock, sound mix,colour correct	
25	22 March	Workshop: fine cut, picture lock, sound mix,colour correct	
	24 March	Workshop: fine cut, picture lock, sound mix,colour correct	
26	29 March	Workshop: fine cut, picture lock, sound mix,colour correct	
	31 March	Workshop: fine cut, picture lock, sound mix,colour correct	
27	05 April	FINAL SCREENINGS <b>Assignment: Finished Short Film, Due April 19th</b>	<b>Assignment: Short Film, Fine Cut, Due April 5th</b>
	19 April		<b>Assignments Due:</b> - Short Film - Press Kit, - Job Action Plan, - Short Film Final <b>Production Book</b>

### ADDITIONAL IMPORTANT INFORMATION

Voluntary withdrawal dates, without academic penalty:

February 16, 2022 for Fall/Winter courses which begin in September 2021 and end in April 2022;

The dates the University is closed for holidays, irrespective of campus closure related to COVID-19:

September 6 (Labour Day), Thanksgiving Day (October 11), November 11 (Remembrance Day), February 21 (Louis Riel Day), April 15 (Good Friday).

**Note: New Holiday, September 30<sup>th</sup>, National Truth and Reconciliation Day.**

Fall mid-term reading week is October-10-16; Winter mid-term reading week is February 20-26.

### **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.

### **KNOW YOUR RIGHTS**

#### **Human Rights and Diversity**

All students are encouraged to visit the University's Human Rights and Diversity website (<https://www.uwinnipeg.ca/respect/index.html>) to familiarize yourself about your rights, the University's policies, and resources in place to support you. This site includes links to the University's Sexual Violence Policy and Procedures (<https://www.uwinnipeg.ca/respect/sexual-violence-policy-and-procedures.html>), as well as resources for getting and providing support and clear steps for disclosing or reporting sexual violence.

#### **Sexual Violence Resources on Campus**

From the UW Human Rights & Diversity website:

*The University takes all disclosures and reports of sexual violence seriously; survivors of all backgrounds and experiences will be treated with dignity, respect, and care. If you have experienced sexual violence, there are trained staff to help you in whatever way suits you best."*

**Disclosing** is telling a member of the UW Community that you have experienced sexual violence. This could be someone you trust or feel comfortable with, like a professor, coach, another staff person, or a member of the Sexual Violence Response Team (**SVRT**). A disclosure can be made in order to receive support, accommodation, or to be connected to other resources. The Sexual Violence Response Team (**SVRT**) is a small team of specially trained, well-situated staff that coordinates and organizes services for survivors in a confidential manner. For example, if you personally do not feel comfortable talking to your professors about extensions or deferring work, they would be able to arrange changes for you without telling the professor why you need accommodation.

**Contact SVRT by phone at 204-230-6660.** [You can find more information on disclosing here.](https://www.uwinnipeg.ca/respect/sexual-violence/support/index.html)  
(<https://www.uwinnipeg.ca/respect/sexual-violence/support/index.html>)

**Reporting** is making a statement to the **Human Rights & Diversity Officer (HRDO)** with the intention of seeking remedy, sanction, or consequences through the university. Once a report is made, the **HRDO** will review your report and discuss your options. Your options could include an investigation process, or informal resolution (if you wish to resolve it without an investigation). The **HRDO** can still connect you with support, accommodation, or external organizations while the investigation is taking place.

**You can contact the HRDO by phone at 204-988-7508** or by email at [hrdo@uwinnipeg.ca](mailto:hrdo@uwinnipeg.ca)  
**You can report online here »** ([https://uwinnipeg.qualtrics.com/jfe/form/SV\\_40Ni2EP1gcXjyBv](https://uwinnipeg.qualtrics.com/jfe/form/SV_40Ni2EP1gcXjyBv))

### **PUBLIC HEALTH COVID CONSIDERATIONS**

In the current changing health situation, 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](mailto: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 lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. and are open to all students. The speakers will specifically address issues related to “the business of the business.”

Pending health guidelines, lectures are planned to be in-person in the Theatre on the following dates:

October 6, 2021

November 10, 2021

January 19, 2022

March 2, 2022

Guests will be confirmed shortly.

**MANDATORY ATTENDANCE FOR HONOURS STUDENTS:** Beginning in January, attendance at **EVERY** lecture is mandatory for ALL Honours students in Theatre (that is, anyone taking 4000-level courses in any area), as well as students in THFM-3110 Screen Acting, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.

All students are encouraged to attend these fun and informative lectures. Please see our department website in the Fall for information.

### **ORIENTATION ASSEMBLY**

WEDNESDAY, SEPTEMBER 15 at 12:30 pm we will 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.

ALL STUDENTS ARE ENCOURAGED AND WELCOME TO ATTEND! 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. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events. Visit the TFSA Instagram account at **@tafsauw**.

### **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 to the public until further notice. Students, Faculty and Staff must use specific access points to buildings and provide identification upon entry.

Information about access for students can be found at <https://www.uwinnipeg.ca/covid-19/on-campus-learning-faq.html>.

**NOTE:** It is **MANDATORY** that anyone entering the building and attending classes, labs or rehearsals in the building carry an ID card/student card to verify their vaccination status and that 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.

***SECURITY PHONE (General, non-emergency, Safe Walk and Safe Ride): 204-786-9272***  
***SECURITY EMERGENCY NUMBER: 204-786-6666***

The Asper Centre for Theatre and Film is equipped with an emergency-only phone to contact Security immediately in the main lobby by the House Management Office. This can be used in an emergency situation to directly connect with the UW Security Services. Students are encouraged to visit the UW Security Services webpage at <https://www.uwinnipeg.ca/security/index.html> for complete information about campus security and emergency procedures.

### **RECORDING ON-LINE CLASSES**

The instructor of an on-line class 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**

**Department Website:** <https://theatre.uwinnipeg.ca> or <https://film.uwinnipeg.ca>

Please refer to the website for department information, but particularly regarding:

**Fire and Safety Information for ACTF:** Students must check our website and review the *Fire Safety Instructions in the Asper Centre for Theatre and Film* and *Access Card/Building Use Policy* at <https://www.uwinnipeg.ca/theatre-film/student-resources/loves-labours-lost-production-schedule.html>.

**Room Bookings for Class Assignment Work:** We expect students will be allowed to book rehearsal room space FOR CLASS-RELATED WORK ONLY. Please see our website links to *Room Booking Instructions* and electronic *Online Room Booking Form* found on our department website at <https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>. Please read and note all instructions carefully. Room booking availability is subject to change according to public health and university policies.

### **GENERAL NOTES**

- **Students can find answers to frequently asked questions related to the University's Covid-19 policies for the 2021-22 year here: <https://www.uwinnipeg.ca/covid-19/index.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 environment of quickly-changing circumstances.**
- **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 webmail (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.***
- 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 or examinations without penalty. A list of religious holidays can be found in the 2021-22 Undergraduate Academic Calendar, <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

### **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 emphasize the importance of maintaining academic integrity, and to 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>.

### **Respectful Learning Environment**

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 <https://www.uwinnipeg.ca/respect/respect-policy.html>, Acceptable Use of Information Technology Policy <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>.

### **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, 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](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 are reminded of 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>).

### **VOLUNTARY WITHDRAWAL DATES**

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

- **FALL TERM COURSES:** November 16, 2021 for Fall courses which begin in September 2021 and end in December 2021
- **FALL/WINTER TERM COURSES:** February 16, 2022 for Fall/Winter courses which begin in September 2021 and end in April 2022
- **WINTER TERM COURSES:** March 16, 2022 for Winter courses which begin in January 2022 and end in April 2022

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.**