

THFM-2312-001 (6 credit hours)

DOCUMENTARY FILMMAKING

Fall/Winter 2022-23
Time: Friday: 9:30 To: 12:20
Location:

Instructor: Charlene Moore
Phone: TBA
E-mail: ch.moore@uwinnipeg.ca
Office Hours: Available by Appointment

TERRITORIAL ACKNOWLEDGMENT:

This instructor at the University of Winnipeg acknowledges that this classroom is on Treaty 1 territory, the ancestral and traditional lands of the Anishinaabe, Anishinew, Ininew, Dakota and Métis Nations. We begin our class by paying respect to the Indigenous ancestors of this place and by considering their histories of colonialism, dispossession and resistance as we teach and learn about Indigenous cultures in this space.

COURSE DESCRIPTION:

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

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

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

LEARNING OBJECTIVES:

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

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

COURSE DELIVERY / COURSE ENGAGEMENT

This course will be delivered in person, with Nexus as a hub for course work, announcements, and assignments.

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

Students are required to have reliable access to the internet.

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

ASSIGNMENTS

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

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

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

COURSE CONTENT NOTE

Films and screenplays depict a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of student's writing.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Attending classes is strongly suggested, however attendance will not be taken. If you do need to miss a class, you are responsible for securing the notes and information missed*

A NOTE RE: EMAIL

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

REQUIRED TEXTBOOKS

There will be no required textbooks for this class. All of the readings will available on NEXUS, the university library, or handed out in class.

SUGGESTED TEXTBOOKS

The following suggested textbooks will be available in the university library or online (and you can also purchase used copies in places like Amazon.ca). If you have difficulty acquiring the book, please let me know and we will find a solution.

Regarding the Pain of Others - By Susan Sontag

Publisher: Farrar, Straus and Giroux, Publication Date: 2003, ISBN: [978-0-374-24858-1](#) , OCLC [51446024](#)

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

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

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

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

Rethinking Documentary: New Perspectives, New Practices

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

Documentary Theory and Practice

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

The Documentary Handbook

By Peter Lee-Wright, Routledge Press, 2010

Introduction to Documentary, Second Edition

By Bill Nicholes, Indiana University Press, 2010

Crafting Truth : Documentary Form and Meaning.

By Louise Spence and Vinicius Navarro, Rutgers University Press, 2010

STUDENT EQUIPMENT REQUIREMENTS

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

FILM SCREENINGS

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

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

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

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

ASSIGNMENTS

1. Audio Assignment.....	10%
2. ObservationalDocumentary.....	10%
3. Portrait /Profile Documentary.....	15%
4. Final Film Documentary Grant Proposal	10%
5. Final Film Rough Cut	10%
6. Paper Edit	15%
7. Delivery of Final Film	20%
8. Documentary Grant Completion Report	10%
TOTAL	100%

GRADE CONVERSION SCALE

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

A+	Exceptional 90-100	B+	Good 75-79	C	Adequate 60-64
A	Excellent 85-89	B	Average 70-74	D	Marginal 50-59
A-	Very good 80-84	C+	Satisfactory 65-69	F	Failure 0-49

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

FALLING BEHIND IN ASSIGNMENTS

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

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

COSTS FOR PRACTICAL FILM COURSES

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, 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.)

MANDATORY FILM EQUIPMENT ORIENTATION SESSIONS

The Department of Theatre and Film will hold two scheduled Equipment Orientation Sessions in September.

ATTENDANCE AT ONE SESSION IS COMPULSORY for students enrolled in THFM-2310 Filmmaking I (both sections).

It is also compulsory for students in THFM-2314 Film Horror and THFM-2312 Documentary Filmmaking who have not taken THFM-2310 in the past.

Failure to attend one of these sessions will result in:

- your being prohibited from borrowing equipment (without which you cannot pass your course);
- an automatic deduction of \$25 from your Damage Deposit; and
- a required separate meeting with our Equipment Manager.

Students in THFM-3313 Advanced Picture Editing and THFM-3310 Film II are encouraged to attend particularly if they have not attended before, or as a refresher.

STUDENT EQUIPMENT REQUIREMENTS FOR PRACTICAL FILM COURSES

- **Students are required to provide their own portable external hard drives for project storage and editing. The minimum requirement is a 1TB USB2 7200RPM drive formatted for Mac computers. Drives with USB, USB-C, and Thunderbolt connections are supported.**
- **Note: Computers in OT14 will not retain any saved data once turned off so any project files will have to be saved at the end of each session to either your personal external hard drive or the NAS (Network Attached Storage) that is located in the film lab.**
- Students are required to provide their own headphones.
- 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 (OT14) on the Apple-based editing software.
- 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.

COURSE SCHEDULE:

*Course schedule and assignments are subject to change.

Friday, September 9: 09:30 To: 12:20

Introduction: Course syllabus overview and orientation.

Lecture: Defining documentary storytelling and its history.

READING: Documentary Film: A Very Short Introduction, pp. 23 - 76

READING: A New History of Documentary Film, pp. 1-20

Friday, September 16: 09:30 To: 12:20

Lecture: The political and social consequences of documentary

READING: Introduction to Documentary, Why are Ethical Issues Central to Documentary Filmmaking?
Pp. 42-66

READING: Introduction to Documentary, How Have Documentaries Addressed Social and Political
Issues? Pp. 212-252

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

Discussion on Readings

Friday, September 23: 09:30 To: 12:20

Lecture: Responsibility of representing truth and creating space for it.

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

READING: Crafting Truth: Documentary Form and Meaning, pp. 11-35, 83-109

Discussion on Readings

LISTEN: Audio Documentaries and Interviews

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

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

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

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

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

CREATIVE ASSIGNMENT 1 – AUDIO: HOW DO PEOPLE IN YOUR FAMILY/COMMUNITY/CULTURE MAKE THEIR FAVORITE COMFORT FOOD.

Topic: Interview someone from your family/community/culture about how to make their favourite comfort food.

Length: 3-minutes.

Equipment: Anything you have that can record audio and will allow you to upload it to the discussion in Nexus.

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

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

Friday, September 30: Truth and Reconciliation Day: University Closed

No Class

Friday, October 7: 09:30 To: 12:20

AUDIO ASSIGNMENT DUE

Lecture: Documentary genres, formats and styles.

Discussion on guidelines for constructive feedback.

Listen to Audio Assignments and discuss.

ASSIGNMENT: Watch Observational Documentaries.

READING: Guide to Observational Mode: Observational Documentaries

(<https://www.masterclass.com/articles/guide-to-observational-mode>)

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

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

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

Pay attention to lighting, sound, movement, pacing, light and dark, color and shape. You will be turning this in via NEXUS.

October 9-15: Reading Week: University Closed

No Class

Friday, October 21: 09:30 To: 12:20

OBSERVATIONAL FILM ASSIGNMENT DUE

Discuss Observational Film Assignment Watch Observational Films

Lecture: Portrait Films

Pre-Production

Production

Post Production

Discuss ASSIGNMENT 2: PORTRAIT/PROFILE FILM.

Discuss the logistics and challenges of making the Portrait/Profile Film in the time of Covid-19:

ASSIGNMENT 2: PORTRAIT/PROFILE FILM

3 minutes

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

Friday, October 28: 09:30 To: 12:20**IN PERSON STUDIO LAB:** Executing the interview

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

READ: Handout**Friday, November 4: 09:30 To: 12:20****IN PERSON STUDIO LAB:**

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

ASSIGNMENT: Continue working on Portrait/Profile Film.**READING:** Handout**Friday, November 11: 1 Remembrance Day: University Closed****No Class****Friday, November 18: 09:30 To: 12:20****IN PERSON STUDIO LAB:**

- Picture and Sound editing
 - Settings
 - Codecs
 - Importing/Exporting

ASSIGNMENT: Continue working on Portrait/Profile Film.**READING:** In the Blink of an Eye, pp 1-9**READING:** Crafting Truth: Documentary Form and Meaning, pp. 161-186**Friday, November 25: 09:30 To: 12:20**

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

Discuss Final Film Assignment

ASSIGNMENT 4 – FINAL FILM: Conceive an original short documentary idea (strictly five to seven minutes in length).**ASSIGNMENT:** Create a Pitch for your Final Film**WRITE:** Documentary Grant Proposal Checklist**Friday, December 2: 09:30 To: 12:20****PORTRAIT/PROFILES DUE**

Watch and Discuss Portrait/Profile Films

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

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

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

ASSIGNMENT: Continue working on your Documentary Grant Proposal and Pitch**Tuesday, December 6: 09:30 To: 12:20 Make-up day for Truth and Reconciliation Day**

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

ASSIGNMENT: Continue working on your Documentary Grant Proposal and Pitch**Wednesday, December 7: 09:30 To: 12:20 Make-up day for Remembrance Day****ASSIGNMENT:** Continue working on your Documentary Grant Proposal and Pitch**Friday, January 6: 09:30 To: 12:20****DOCUMENTARY GRANT ASSIGNMENT DUE**

Funding your film through either artists grants, public funding, private funding, and crowd funding all come with benefits and barriers. Here we will discuss how documentaries are funded and how that affects the process and outcome.

ASSIGNMENT: Continue working on your pitch**READ:** Handout

Friday, January 13: 09:30 To: 12:20**PITCH ASSIGNMENT DUE**

Watch and discuss pitches.

Friday, January 20: 09:30 To: 12:20

Discuss post-production workflow
- Paper edit, scripts, organization

ASSIGNMENT: Begin the Paper Edit Script

READ: Handout

Friday, January 27: 09:30 To: 12:20

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

Friday, February 3: 09:30 To: 12:20**PAPER EDIT ASSIGNMENT DUE**

In-class editing/logging time, feedback and support.

Friday, February 10: 09:30 To: 12:20

In-class editing/logging time, feedback and support.

Voluntary Withdrawal Date for Fall/Winter classes is Tuesday, February 14, 2023

Friday, February 17: 09:30 To: 12:20**ROUGH CUTS DUE**

Screen Rough Cuts and Discuss

February 19-25: Reading Week: No Classes

No Class

Friday, March 3: 09:30 To: 12:20

Lecture: Experimental documentary and animation

Reading: Documents of Utopia, Digital Utopia in the Post-Internet Age

Assignment: Work on Fine Cuts

Friday, March 10: 09:30 To: 12:20

Screen Fine Cuts and discuss

Assignment: Work on Final Film and Documentary Grant Report

Friday, March 17: 09:30 To: 12:20

Discussion: Once a documentary is made, how do you get it on the screen? From underground festivals to historic museums, there is a wide variety of opportunity. Here we will discuss various methods of producing and distributing a documentary whether it is a short or a feature. Important topics such as: reaching your audience, making profit, and producing credibility will explain this important step of the filmmaking process.

Assignment: Work on Final Film and Documentary Grant Report

Friday, March 24: 09:30 To: 12:20

In-class editing/logging time, feedback and support.

Friday, March 31: 09:30 To: 12:20

FINAL FILM DUE
DOCUMENTARY GRANT COMPLETION DUE
Screen Final Films

FINAL FILM DELIVERY TBA

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

*Course schedule and assignments are subject to change.

SIX HALLMARKS OF EFFECTIVE CLASS PARTICIPATION

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

- a) The most difficult and important skill in effective class participation is good listening.
- b) You need to attend carefully to what others are saying. And, then you need to learn to respond intelligently and helpfully. A class is not just a collection of individual points of view declared one after the other. It has a rhythm, often an unpredictable rhythm, which is established, above all, by the ways in which the participants respond to each other. If someone's contribution is puzzling, then ask her/him to continue, taking care of a particular trouble you have with a point she/he raised. If the contribution is very good, tell the speaker so. If you disagree or have an alternative point, then put that on the table. As in a conversation, in a classroom discussion the participant has to be prepared to be flexible, adjusting her/his participation to what is happening moment by moment. This is the major challenge of the process.
- c) Participants need to be careful of interrupting someone else before she/he is finished. This habit can close some participants down so that they are reluctant to contribute. By the same token, participants should recognize that they have the responsibility for keeping the discussion focused on the matter at hand. Thus, you should, when necessary, challenge the relevance and the direction of certain remarks. Just because you need to be polite does not mean you cannot be firm in requesting a return to the main point or to a previous point which has been abandoned too quickly.
- d) It is entirely appropriate to decline to respond if someone asks you a direct question. If you have nothing relevant to say on the point, there is no need to pretend. Simply decline the invitation, and let the class session continue.
- e) Good class participation does not depend upon the frequency or length of one's remarks. In fact, the person who is always ready to jump in at the slightest opportunity or whose opinions are delivered at great length can often harm a class, first, by excluding others and, second, by encouraging others to rely on her/him to pick up any slack moments. Hence, you should constantly assess the nature of your contributions. Are you speaking up too much? Do you tend to make very long comments? Is the group getting to depend upon you too much? In this regard, you need to consider what one might call one's conversational "trigger finger". This phrase refers to the time people take to react to a question or to someone else's point. Some people react very quickly and are ready to jump in with their views almost immediately; other people need some time to reflect on how they are going to respond. If those with a quick conversational "trigger finger" take over, then others rarely get a chance to speak up, because by the time they are ready the conversation has shifted to something else. So you need to assess how you, in your keenness to respond, may be closing out someone whose reaction time is slower than your own. If you have already spoken a few times, try delaying your next entry into the conversation, setting up a pause which may invite someone who has not spoken to say something.
- f) It is particularly important that you remain alert to the group dynamics in the class. For example, some people find it difficult to speak. Perhaps you could invite them to state their views on something, encourage them to pursue a point they have just introduced, or encourage them in some way to join in. The best participants are those who not only provide interesting and relevant comments, but also actively encourage others to join in.
- g) An effective participant will reflect upon the nature of her/his contributions, paying particular attention to any habits she/he is falling into. Are you always sitting in the same chair? Do you sit at the back (wayyyyyyyyy back) of the classroom, away from everyone else? Do you always speak up early? Do you have one particular form of comment that you always use? How much time do you usually take to make a point (are you too brief or too longwinded)? And so on. To derive the best learning from the classroom experience, you should learn to experiment with different styles. For

example, if you like to speak up and generally do so quite early, try for a couple of class sessions not saying anything too early on, reserving what you have to say until later. If you are by nature someone who initiates the discussion by putting new points on the table, why not try for a few sessions being reactive, that is, taking your cue from points others have raised. If you usually offer only brief remarks, take a chance on expanding your views. If you are by nature quite talkative and like to offer long comments, think about trying a more concise approach as an experiment.

SOME PLACES TO WATCH FILMS ONLINE FOR FREE

NFB Short Film Collections (their categories, not mine)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

STUDENT PARTICIPATION POLICY & COURSE CONTENT

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate 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/get-support.html)
(<https://www.uwinnipeg.ca/respect/sexual-violence/get-support.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

You can report online here » (https://uwinnipeg.qualtrics.com/jfe/form/SV_4ONi2EP1gcXjyBv)

PUBLIC HEALTH CONSIDERATIONS

Should public health and university regulations require it, the schedule and content of the course may be subject to change on short notice. Every effort will be made to inform students of these changes, to deliver the course content in the best way possible under the circumstances, and to evaluate students fairly.

HEALTH AND ACCESSIBILITY SERVICES

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

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

"THE REAL THING" LECTURE SERIES

During the FW terms, the Department of Theatre and Film presents a series of 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."

Lectures will take place in-person in the Theatre, Wednesday 12:30 – 13:20, on the following dates:

October 5, 2022

November 9, 2022

January 18, 2023

March 1st, 2023

Guests will be confirmed shortly.

MANDATORY ATTENDANCE FOR HONOURS STUDENTS: 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, and THFM-3801 Production II.

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 14 at 12:30 pm we will hold an Orientation Assembly in the Theatre 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!

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**; other events have included **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 find out more at TAFSA's meetings, held every second Monday from 12:30-13:20 pm. It's 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** or email them at tafsa.uw@hotmail.com.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 6 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building (students, faculty and community renters) **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes must have a UW ID card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

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

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

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 for complete information about campus security and emergency procedures: <https://www.uwinnipeg.ca/security/index.html>

ONLINE CLASSES

Instructors whose mode of delivery includes Zoom or a similar platform will clarify expectations for appropriate remote classroom behaviour or decorum (e.g., being on time, muting/unmuting, raising hand, reacting, etc.), and make appropriate allowances in order to respect the privacy of students (e.g., clarifying need to have video on/off).

Performance classes online: No eating, chewing gum, or wearing a mask during on-line work.

RECORDING ON-LINE CLASSES

Should a class be held online, the instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

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

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

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

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

ELECTRONIC COURSE OUTLINE ADDENDA

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](https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf) (https://www.uwinnipeg.ca/theatre-film/docs/fire-evacuation-procedures_2020.pdf) and [Access Card/Building Use Policy](https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html) (<https://www.uwinnipeg.ca/theatre-film/rentals/access-card-and-building-use-policy.html>).

Room Bookings for Class Assignment Work: Students may book rehearsal room space class-related work or outside projects. Priority will be given to class assignment work. 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 2022-23 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 regarding such things as important information about health and safety, policies and registration, and Faculty will contact you about changes to class schedules, cancelled classes, etc.
- 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 video/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 2022-23 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://www.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 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.

Important information is outlined in the 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 could be considered non-academic misconduct. See the Respectful Working and Learning Environment Policy (<https://www.uwinnipeg.ca/respect/respect-policy.html>) and Acceptable Use of Information Technology Policy (<https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>). More detailed information is outlined in the 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).

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 <https://www.uwinnipeg.ca/research/ethics/index.html>

Privacy

Students should be 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, without academic penalty:

NOVEMBER 16, 2022 FOR FALL TERM COURSES which begin in September 2022 and end in December 2022

FEBRUARY 14, 2023 FOR FALL/WINTER TERM COURSES which begin in September 2022 and end in April 2023

MARCH 14, 2023 FOR WINTER COURSES which begin in January 2023 and end in April 2023

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.

CAMPUS CLOSURE DATES

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

September 5 (Labour Day)

September 30 (Truth and Reconciliation Day)

October 10 (Thanksgiving Day)

November 11 (Remembrance Day)

December 23, 2022 through January 2, 2023

February 20 (Louis Riel Day)

April 07 (Good Friday)