

THFM 2611-001 INTRO TO SCREENWRITING

09/06/2022 – 12/22/2022

Fall: 2022

T/Th 2:30 PM - 3:45 PM

Classroom: Buhler Centre, 3BC56 Seminar/Discussion

Credit Hours: 3

Instructor: Lise Raven

Email: l.raven@uwinnipeg.ca

Cell: (431) 866-9111 (text)

Office Hours 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>

Seven Criteria for a Great Short Film

Interesting Characters

Emotionally Touching

Strangely Compelling

Something at Stake

Food for Thought

There's a Story

Highly Visual

COURSE INFORMATION

A Note About Safety:

At the time this Course Outline was written, the University was not requiring people to wear masks on campus for the F/W 2022-23. We will be almost 20 people in the room, and the space where we will meet has us sitting close to each other.

Many of us have elders or immune compromised people in our lives. Nobody should be forced to choose between their education and the safety of those we care about.

With that in mind, I would like to ask that everyone wear a mask in our classroom.

There is no eating or drinking in the classroom, but there will be a break.

Description

This course is an Introduction to the techniques of screenwriting with an emphasis on dramatic structure, visual language, and character development. The focus will be on scriptwriting guidelines, character development, plot design, and creation of storylines for contemporary screen-based media. Additional focus will be on the fundamentals of writing, drafting, and revising an original short screenplay. Topics include development of treatments/outlines/character sketches, plotting, sequencing, character analysis, formatting and structure, scene construction, plot twists, comedic slants, dramatic tones, and other advanced script writing techniques. You will also practice individual script development through peer review and provide thoughtful and substantive feedback through group critiques. Students will complete a number of writing exercises which will ultimately result in the development of an original short film

script. The course also includes a study of the language of film, narrative principles, formatting, and script analysis. Additionally, the course looks at the role of the screenwriter in the filmmaking industry.

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

Objectives and Outcomes

- Master and ascertain a critical vocabulary for in class discussion and critiques.
- Utilize advanced techniques to write an original screenplay and inspire ideas.
- Develop a basic understanding of the screenwriter as an essential part of the filmmaking community and explore the different genres and venues available to the professional scriptwriter within the industry.
- Develop the creative and original thought of a narrative screenwriter and introduce the principles of storytelling through moving pictures while addressing the form and art of the short film.

Requirements

1. Outside of Class Requirements

THFM 2611 is a course focused on the process of creative scriptwriting. You will be prewriting, drafting, writing, and revising scripts for in class credit and critique. You will be required to devote time outside of the classroom for your writing and peer review duties that will enhance your scripts.

2. Script Requirements

For this class, you will write a short film screenplay of no more than 11 pages.

3. Coverages

Every week you will be doing coverage on one screenplay of your choice. A folder filled with hundreds of award-nominated and award-winning feature screenplays will be made available to you. Guidelines and formatting requirements will be found in the module "Coverages" in the Content area of our course.

4. Look-Book

Film is a visual medium. Between your first and second draft you will construct a visual Look- Book to accompany your screenplay to help deepen your understanding of the cinematic elements of your story.

5. Peer Reviews

You will be required to read assigned scripts from your peers and provide substantive feedback on their writing. See the module "Peer Reviews" in the Content area of the course for instructions and requirements.

5. Individual Meetings:

You are required to meet with me either in person or online three times this semester for an individual meeting about your script/scripts. These are required meetings that count towards your final grade. See the module "Individual Meetings" in the Content area of the course for instructions and requirements.

7. Midterm:

In lieu of a midterm, you will be turning in a completed first draft of your script/scripts. Individual meetings will follow.

6. Final:

There is no final exam for this class. However, you are required to turn in your final script/scripts ON TIME, NO EXCEPTIONS, EXCUSES, OR OTHERWISE at the time of your final exam.

Course Materials

Required Textbooks

There is no required text for this course, however, there will be material on D2L that we will utilize throughout the semester.

Because this course focuses on learning the fundamentals of scriptwriting, you are permitted to write in any genre you choose. Please see me on your own accord for references of other books related to your specific interests, i.e. comedic writing, dramatic writing, etc.

Software

You will be using screenplay writing software to write your scripts this semester.

There are several excellent free programs, including:

FADE IN PRO - <https://www.fadeinpro.com/page.pl?content=download>

KITSCENARIST - <https://kitscenarist.ru/en/index.html>

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

REQUIRED WATCHING

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

Each week I will post links to films.

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

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

ASSIGNMENTS

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

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

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. I ask that you take responsibility for your writing and be open to listening to response of others in the class. I am responsible for holding members of the class to the mutual agreement that responses are focused on the work and not the writer. Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

CONTENT ALERTS

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

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

A NOTE ABOUT EMAIL

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

COURSE EVALUATIONS

ASSIGNMENT	LAUNCH DATE	DUE DATE	POINTS	%
Writing Exercises	Various	Various	15	15
Screenplay Coverages	Weekly due Sunday	Weekly due Sunday	15	15
Midterm First Draft	Sept. 6	October 23rd	15	15
Look Book	October 25th	November 20th	10	10
Individual Meetings	Various	Various	10	10
Peer Review Participation	Various	Various	15	15
Final Script	October 23 rd	December 15th	20	20
		TOTAL	100	100%

GRADING SCALE

A+	90 - 100%	GPA 4.50	C+	65 - 69.9%	GPA 2.5
A	85 - 89.9%	GPA 4.25	C	60 - 64.9%	GPA 2.0
A-	80 - 84.9%	GPA 4.0	D	50 - 59.9%	GPA 1.0
B+	75 - 79.9%	GPA 3.5	F	Below 50%	GPA 0
B	70 - 74.9%	GPA 3.0			

FALLING BEHIND IN ASSIGNMENTS

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

COURSE SCHEDULE**Week 1 – Introduction – Sept. 6,8**

Course Introduction and Overview:

Syllabus, Class Policies, Assignments, Attendance

Overview: A casual conversation of what makes a good story.

- A discussion of movies we love and why they resonate with us.
- Talk about beginnings, middles and endings.
- Read excerpt from *TBA* to demonstrate a beginning, character, and conflict.
- A more formal conversation around how these translate to Principles of Drama – Protagonist- Action-Conflict-Climax-Resolution
- Protagonist – Goal and Obstacles = Conflict (to be discussed more in depth in week 3)

In-class writing assignments:

- Write a one-page scene where a character has a clear goal. Work in 3-5 obstacles to that goal. (The goal can be as simple as trying to cross the street or leave an uncomfortable dinner party as long as it's clear).

Assignments:

1. Write a 1-page scene about a character who is lying about something important to either a friend, family member or a co-worker. Think about conflict and resolution – will the character be caught or not? How will the moment be resolved? No Dialogue.
2. Read Cowgill Handout 1-82
3. Read: *TEN RULES FOR WRITING A SHORT SCRIPT* (handout)
4. Read: *Two Models for Writing Short Films* (handout)
5. Read: *WRITING SHORT FILMS* (handout)

Week 2 – Story Structure – Sept. 13, 15

Lecture: What is a story and why are we drawn to them?

- Origins, importance, myths, the principles of drama, and the need for conflict.
- Aristotle and the essence of dramatic structure:

What is a screenplay?

- Characters, setting, story, scenes, and theme.
- Premise and the central conflict

Story Structure – Set up, Rising Action and Resolution.

Short film screening. *“The Lunch Date”* Discuss story, characters, conflict and resolution.

Discussion on Weekly Script Coverage:

- Pick a screenplay from the script folder on NEXUS. Read it and describe the screenplay, including who the protagonist is, what is the protagonist's want and need, what are all the major turning points in the plot, including the inciting incident, act breaks, climax and resolution. What are the primary energies. Also include something specific that resonated for you about the story.
- Answer these questions:
 1. What's the underlying concept of the film? (What's it about?)
 2. Who is the protagonist?
 3. What does the protagonist want?
 4. Who or what is in opposition to the protagonist?
 5. Does the main conflict escalate?
 6. Identify the beginning/middle/end turning points

Read one-page scenes. Answer the same questions above.

Read excerpt from the script **GET OUT** to demonstrate rising action and obstacles.

Discuss how obstacles create stakes - and how to raise the stakes.

Assignments:

1. Three ideas: Come up with three different story ideas and write a few sentences to describe each one. State clearly who the protagonist is what the conflicts are. And articulate the underlying concept. **Be prepared to discuss at least one in class.
2. Read: Cowgill Handout 83 -146
3. Read: *ELEMENTS OF SCREENPLAY FORMATTING* (handout)
4. Read: *CHARACTER DEVELOPMENT: WRITING STRONGER CHARACTERS* (handout)
5. Write: *CHARACTER GOALS OBSTACLES STAKES* (template)

Week 3 – Characters and The Journey of the Protagonist – Sept. 20, 22

What is a character? What is a protagonist? Your protagonist must drive your story.

- How do films introduce characters? What can we learn from behavior and visual imagery (costume, props, make up, locations, music?)
- Wants and Needs. How to make these the engine of your story.
- Character Arcs – how does the journey of the film impact a character. How does the character change from the beginning to the end of the film? Plot out *Wizard of Oz* to demonstrate character arc across three acts.
- How do your characters' ACTIONS tell us who he or she is?
- Critical to knowing WHAT your film is about – knowing WHO your film is about.

Screen short film *Colorform* by Eva Sacks. A conversation about the character arc.

Nuts and bolts of script formatting. Discuss WHY screenplay format matters:
How various crew members take their cues by what's on the page.

Group Activity: **Pitch student film ideas.**

Assignments:

1. Choose one script idea that you are ready to commit to and write Treatment.
2. Write: STORY STRUCTURE WORKSHEET (handout)
3. Write: FIVE EVENTS IN YOUR STORY
4. Read: HOW NOT TO MAKE A SHORT FILM (handout)
5. Reading from *Stories That Change* by Christina Lazaridi, handout in NEXUS in Week 3 module.
6. A short quiz on screenplay formatting

Week 4 – Scene Construction and Conflict – Sept 27, 29

Scene construction: What makes a good scene?

- Objectives, needs, scene protagonist, scene antagonist, conflict, etc.
- Dialogue – how do they try to get what they want? Subtext: How can that work for us? Trimming a scene to its essence: Getting into the scene late and leaving early.

Read excerpt from *TBA*. Discuss how characters are trying to get what they want. Where is the subtext? When does that subtext come to the surface?

Screen short film *PARIAH* by Dee Rees. What does the protagonist want? What are the obstacles? When does subtext comes to the surface?

In-Class exercises:

- One-page scene – write about your main character being wrongly accused of something. How will he or she defend himself/herself?
- Build a character snapshot. Age, where is s/he from? Where does s/he live currently? What are his or her goals, fears and quirks? What is your character's secret wish.

Assignments:

- 1) Read from Cowgill Handout 148-177.
- 2) Fill out: *GIVEN CIRCUMSTANCES WORKSHEET*
- 3) Write a 1-page biography of your central character. Submit on NEXUS.
- 4) Write 2-3 page dialogue scene where your character wants something from somebody else (whether family member, stranger, boss, etc.). Consider what your character wants and what he or she will say or do to try to get this.

Week 5 – Setting and Mood – Oct 4,6

Read excerpts from *TBA* and *TBA*

Discuss how visual images build emotions and themes.
Showcase how those non-dialogue scenes are formatted.

Writing visually – film is a visual medium. But always ground visual choices in story.

Conversation about Setting – What makes a great setting from a story point of view, how can a character have a relationship with his or her setting (e.g. a job he loves, a home she's outgrown, a street he is afraid to walk on, etc.)

How can locations/production design set the mood?

In-Class exercises:

- Write a 1-page scene where a character is in conflict with his or her surroundings.

Demonstration on how to create a Step Outline. Also known as a "Beat Sheet"

Screening of *Lizard* by Akinola Davies Jr. demonstrating setting, genre and tone.

Assignment:

1. Read the handout about step outlines in the Week 5 Module.
2. Work on the First Draft of your Screenplay

Week 6 – READING WEEK – Oct. 9-16

Work on the First Draft of your Screenplay

Week 7 - Outlining – Oct. 18, 20

Screening: *White*, by Sayeeda Clarke

Discussion on Set-up and payoff. How structure can set you free.

Short Film Screenings and Structural Analysis

Assignments:

1. Read SCREENCRAFT, TEN RULES FOR WRITING A SUCCESSFUL SHORT SCRIPT (handout)
2. Read: TEN WAYS TO STRENGTHEN YOUR PLOT (handout)
3. Work on your First Draft – DUE October 23rd.

Week 8 – Genre and Tone – Oct. 25, 27

Screening: *Stone Cars*

Discussion on setting, genre and tone.

Look at Look Book examples

Watch: Highly visual short films.

Assignment:

1. Look Books – DUE November 20th.

Week 9 – First Draft Readings – Nov. 1,3

Small Groups: Reading your First Drafts.

Assignments:

- 1) Read: WRITING AND REWRITING THE SHORT FILM
- 2) Write: Second Draft based on notes you got in class and my notes on your script.
- 3) Work on Look Books.

Week 10 – First Draft Readings, Nov. 9, 10

Small Groups: Reading your First Drafts.

Assignments:

- 1) Create your Soundtrack and post links in Discussion on Nexus
- 2) Write: *CHARACTER QUESTIONNAIRE*

Week 11 – The Art of Revision – Nov. 15,17

Writing is rewriting. Tricks to finesse your scenes.

Scene Analysis – Identifying energies and their opposites
Tips on Letting the Material Talk to You

Analyze scenes From *Laurence Anyways*

Assignment

- Write your second draft!

NOVEMBER 16th: VOLUNTARY WITHDRAWAL DATE DEADLINE**Week 12 – Second Draft Readings Nov. 22, 24**

Look Book Presentations in Class

Week 13 – Nov. 29. Dec. 01

Special Guests!

NOTE: The above schedule is subject to modification.

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) (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)