

THFM 3310-001 FILMMAKING II

09/06/2022 - 04/4/2023

Fall/ Winter: 2022/2023

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

Classroom: OT14, OT10, Synchronous, In-Person

Credit Hours: 6

Instructor: Lise Raven

Email: l.raven@uwinnipeg.ca

Cell: (431) 866-9111 (text only)

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>

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.

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

This course is designed to help students further develop their individual voices and styles as filmmakers. We will be focusing primarily on the art and craft of directing.

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 work.

Student Learning Objectives & Outcomes

The major project in this course is a 7 to 12-minute film. Students are expected to dedicate 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 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.

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 can edit their films in the Edit Lab OT14 or on their own personal computers. Students are not required to use a specific platform or editing software.

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 twelve 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 pre-production 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.

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.

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 unless otherwise noted.
- 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

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 daily.

Covid-19

Due to the outbreak of COVID-19, it is very very 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.

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.
- 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 access to a free subscription to the Adobe Creative Cloud on the Edit Lab computers, there are also free alternatives such as: DaVinci Resolve, Audacity and screenwriting software like KitScenarist and FadeIn. In addition, there are several 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/Required Subscription:

There is no required textbook.

Students are required to have a subscription to the streaming platform: **MUBI.com**

Student subscriptions are \$8 a month, after one free month.

<https://mubi.com/student>

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.

**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.

Deadlines:

Everything that can go wrong, will go wrong. Please plan on that and allow extra time.

In the professional world there are no such thing as excuses.

Turn things in on time.

***If you miss a deadline, your assignment may not be accepted or may be marked down in points.**

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

ASSIGNMENT	LAUNCH DATE	DUE DATE	POINTS	%
Film Journal	September 6	April 4th	5	05
PSA (incl. all assignments)	September 6	September 29 th	10	10
Generic Scene (incl. all assignments)	October 06	November 17	10	10
Final Film Pitch	October 04	October 18	05	05
Short Film Treatment	October 18	November 06	05	05
Short Film Screenplay First Draft	October 21	December 04	10	10
Short Film Screenplay Second Draft	December 01	December 22	05	05
Look Book	October 4th	January 5 th , 2023	05	05
Production Book	November 29	Before Production	05	05
Rough Cut	January 6	February 26	10	10
Fine Cut	January 6	March 19	10	10
Picture Lock	January 6	April 04	10	10
Completed Film	January 6	April 20	10	10
<i>Extra Credit: Press-Kit</i>	<i>January 05, 2023</i>	<i>April 11</i>	<i>10 EXTRA</i>	<i>10 EXTRA</i>
		TOTAL	100	100%

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 notice will result in the lowering of your final grade by as much as ten points.

ASSIGNMENTS

All assignments are posted on Nexus. Details of Assignments, templates, and forms are available on Nexus.

FILM JOURNAL

It is expected that students in FILM II will watch at least three films a week. Some will be assigned, and some will be of your choosing.

Students will keep a journal of the films they watch (both assigned and unassigned).

The journal is for thoughts/ideas/inspirations/questions/drawings/storyboards/etc. that come to mind while watching the films. It is meant to be kept. **5%**

PSA

The class will be split into two teams.

Each team will produce a 90-second PSA for a message of their choosing based on pitches. **10%**

GENERIC SCENE

3-page generic scene will be assigned. Each student will direct their own generic scene. Students will work together in small teams to take the generic scene from the page to the screen completing all elements of pre-production, production, and post-production. **10%**

THE FINAL FILM:

Seven to eleven minutes. All picture, sound mix, and color grading completed.

Narrative. Documentary with prior permission from Instructor.

Director or Key Creative/Department Head with appropriate responsibilities.

PITCH:

Concept for the short film pitched to the class. **5%**

SHORT FILM TREATMENT:

What happens in the film. One page. **5%**

SHORT FILM SCREENPLAY FIRST DRAFT:

No more than 14 pages. **10%**

SHORT FILM SCREENPLAY SECOND DRAFT:

No more than 12 pages. **5%**

LOOKBOOK PRESENTATION:

Students will begin Winter semester with an verbal and visual pitch that includes all elements of their 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. **5%**

SHORT FILM SCREENPLAY SHOOTING SCRIPT AND PRODUCTION BOOK

Production ready screenplay and Production Book. (To be detailed in an in-class workshop and handout.) **5%**

ROUGH CUT:

First rough cut, sound and picture, all scenes. **10%**

FINE CUT:

Last cut presented for final notes/critique. **10%**

PICTURE LOCK

Ready to lock picture and begin finalizing sound edit and color correction. **10%**

COMPLETED FILM

Picture colour graded, Sound designed and mixed, Titles & Credits added and ready for Final Exports. **10%**

EXTRA CREDIT:

PRESS-KIT: To be detailed in a handout and in-class workshop. **10%**

WEEK BY WEEK SCHEDULE ON FOLLOWING PAGES.

****This schedule is tentative and is subject to change.***

CLASS SCHEDULE – Fall/Winter - 2021/2022

This schedule is tentative and is subject to change.

Week	Date	Class Description & Assignment Launch	Assignment Due
01	6 September.	Introduction, Syllabus, Focus and Expectations Explanation of Assignment: Final FILM II FILM Assignment: Rough Cut, Due February 26 Assignment: Fine Cut, Due March 19 Assignment: Picture Lock, Due April 04 Assignment: Picture, Sound and Color Completed, Due April 20 Explanation of Assignment: The PSA Assignment: The PSA Assignment: The PSA Pitch	PSA Pitches DUE: In Class Thurs. September 08 PSA DUE: In Class Thurs, September 29
	08 September	PSA PITCHES Voting Production Teams Assigned First Meetings, choose crew positions	
02	13 September	Discussion: Self Governance, Hierarchy and Responsibility PSA Production Meetings – In Class Assignment: PSA First Cut Assignment: PSA Final Cut	PSA First Cut DUE: In Class Tues, September 27 PSA Final Cut DUE: In Class Thurs, September 29
	15 September	PSA Pre-Production	
03	20 September	PSA FILMING	
	22 September	LECTURE: EDITING LAB FOR PSAs Assignment: Screenplay First Draft	First Draft DUE: Sunday, December 4 By 11:59PM
04	27 September	Screen PSA First Cuts	
	29 September	Screen PSA Final Cuts	
05	04 October	Lecture: Working with Actors: Context and Consent Workshop: Practicing Consent Assignment: Final Film Pitches Assignment: Final Film Look Books	Final Film Pitches DUE: Tuesday, October 18 By 11:59PM Look Books DUE: In Class Thursday, January 5
Week	Date	Class Description & Assignment Launch	Assignment Due

	06 October	<p>Lecture: Working with Actors:</p> <ul style="list-style-type: none"> - Communication and Choreography <p>Workshop: Practicing Communication / Choreography</p> <p>Assignment: THE GENERIC SCENE: Download the GENERIC SCENE and begin to think about how you will want to approach it as a director.</p>	
06	08-16 October	<p>READING WEEK</p> <p>Prepare Pitches for Final Film</p>	
07	18 October	<p>FINAL FILM PITCHES</p> <p>Assignment: Final Film Treatment</p>	<p>Treatment</p> <p>DUE:</p> <p>Sunday, November 06</p> <p>By 11:59PM</p>
	20 October	<p>LECTURE: THE DIRECTOR'S PREP</p> <p>Assignment: Read the selected Judith Weston chapters Using the Scene Analysis Worksheet, do a full Scene Analysis of your take on the Generic Scene. This should be no more than <u>one page</u>.</p>	<p>Scene Analysis</p> <p>DUE:</p> <p>Sunday October 23</p> <p>By 11:59PM</p>
08	25 October	<p>DISCUSSION: VOICE AND VISION</p> <p>Bresson's Notes on the Cinematographer</p> <p>Wajda on Film: A Master's Notes</p> <p>Assignment: Readings from Bresson and Wajda</p> <p>Assignment: Create a Beat Sheet that breaks your Generic Scene down into directable 'beats'.</p>	<p>Beat Sheet</p> <p>DUE:</p> <p>Wed., October 26</p> <p>By 11:59PM</p>
	27 October	<p>Pre-Production Office Day</p> <p>In Class / In Person</p>	
09	01 November	<p>SHOOT YOUR GENERIC SCENE</p> <p>Priority should be given to performance, creative and purposeful staging, and shot design.</p>	
	03 November	<p>SHOOT YOUR GENERIC SCENE</p> <p>Priority should be given to performance, creative and purposeful staging, and shot design.</p>	
10	08 November	<p>EDIT LAB: Generic Scenes</p> <p>Editing Lab OT14</p>	
	10 November	<p>SCREENING FIRST CUTS OF GENERIC SCENES</p> <p>Assignment: Final Film Screenplay First Draft</p>	<p>First Draft</p> <p>DUE:</p> <p>Sunday, December 4</p> <p>By 11:59PM</p>

Week	Date	Class Description & Assignment Launch	Assignment DUE
11	15 November	EDIT LAB: Generic Scenes Editing Lab OT14	
	17 November	SCREENING FINAL CUTS OF GENERIC SCENES	
12	22 November	- SPEED CASTING OR SPECIAL GUEST	
	24 November	- SPECIAL GUEST OR SPEED CASTING	
13	29 November	<p>Review: Preparing for Principal Photography:</p> <ul style="list-style-type: none"> • Transportation / Lodging / Food, The Catering Calculator • Your role as a director: communication and encouragement • Production Design • Designing cinematic shots: blocking, lining your script, storyboarding and photo-boarding • Rehearsal process • Tech scouts <p>Assignment: Production Books for Final Film Schedule, Cast and Crew List, Call Sheet, etc. Shot List, Lined Script, Storyboards, Overheads</p>	<p>Production Books DUE: Prior to First Day of Principal Photography</p>
	01 December	<p>Review Preparing for Principal Photography (continued)</p> <ul style="list-style-type: none"> • Whatever can go wrong, will go wrong. How you handle it makes all the difference. • Who deals with which kinds of problems on the set/off the set? • Post-Production Considerations: • Overview of the Wrap and Post Process • Editing workflow, storage, and schedule • Music composition, sound editing and mix • Festival strategy <p>Assignment: Screenplay Second Draft</p>	<p>Screenplay Second Draft DUE: Friday, December 22 By 11:59PM</p>
	06 December	1-1 Script /Pre-Production meetings with Lise Raven begin.	
	22 December	End of Fall Term	
	22 Dec.–05 Jan	WINTER BREAK	

Week	Date	Class Description & Assignment Launch	Assignment Due
14	05 January	Welcome Back, production updates, asks. PRESENTATION OF LOOK BOOKS Assignment: Rough Cut, Due February 26 Assignment: Fine Cut, Due March 19 Assignment: Picture Lock, Due April 04 Assignment: Picture, Sound and Color Completed, Due April 20	
15	10 January	PRESENTATION OF LOOK BOOKS	
	12 January	Discussion: Money, Money, Money <ul style="list-style-type: none"> • One-Sheet vs. Press Kit (showing the funders you know what you know) • Pitching & presenting your idea to funders, & collaborators • Social Media: Building your audience now • In-kind support and where to find it Discussion: managing your equipment: test, test, test	
16	17 January	In-class workshop: workflow and post-production	
	19 January	In-class workshop: Editing Style	
17	24 January	In class workshop: Sound Design Style, incl. Music	
	26 January	In class workshop: Sound Design Style, incl. Music	
18	31 January	In class workshop: Colour Grading	
	02 February	Guests / Field Trip: TBA	
19	07 February	LECTURE: Film Festivals and Distribution	
	09 February	In-class workshop: Press Kits Extra Credit Assignment: Press Kit	Press Kit DUE: Tuesday, April 11 By 11:59PM
20	14 February	INDUSTRY GUEST / PRODUCTION Voluntary Withdrawal Date Deadline, Feb. 14th	Voluntary Withdrawal Date Deadline, Feb. 14th
	16 February	INDUSTRY GUEST / PRODUCTION	
21	February 18-26	READING WEEK Reminder: Rough Cut, Due February 26	
22	28 February	ROUGH CUT SCREENING Reminder: Fine Cut, Due March 19th	Fine Cut DUE: Tuesday, March 19
	02 March	ROUGH CUT SCREENING	
23	07 March	ROUGH CUT SCREENING	
	09 March	ROUGH CUT SCREENING	

Week	Date	Class Description & Assignment Launch	Assignment Due
24	14 March	Workshop: fine cut, picture lock, sound mix, colour correct	
	16 March	Workshop: fine cut, picture lock, sound mix, colour correct	
25	21 March	FINE CUT SCREENING	
	23 March	FINE CUT SCREENING	
26	28 March	FINE CUT SCREENING	
	30 March	WRAP UP	
27	04 April	PICTURE LOCK SCREENINGS	
	06 April	PICTURE LOCK SCREENINGS	
	20 April	COMPLETED FILMS DUE / EXTRA CREDIT ASSIGNMENT DUE	

ADDITIONAL IMPORTANT INFORMATION

Voluntary withdrawal dates, without academic penalty:

February 14, 2023, for Fall/Winter courses which begin in September 2022 and end in April 2023;

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

September 5 (Labour Day), September 30 (National Truth and Reconciliation Day), October 10 (Thanksgiving Day), November 11 (Remembrance Day), February 20 (Louis Riel Day), April 07 (Good Friday).

Note: September 30th, National Truth and Reconciliation Day.

Fall mid-term reading week is October-09-15; Winter mid-term reading week is February 19-25.

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/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-3101 Acting III General, 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)