

Term :	FW (Sep 3, 2023 - Apr 3, 2024)	Instructor:	Mandeep Sodhi
Schedule:	Mon and Wed 09.30 - 11.20	e.mail:	<a href="mailto:ma.sodhi@uwinnipeg.ca">ma.sodhi@uwinnipeg.ca</a>
Room:	OT10 & OT14		<a href="mailto:mandeepsodhipt@gmail.com">mandeepsodhipt@gmail.com</a>
		Office:	4T06
		Office Hours:	Mon/Wed 11:30 am – 12:30 pm

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### Course Description

This course delves into the creative, technical and organizational components required to produce dramatic cinematic films and works.

One must understand the rules, style, form of storytelling to be able to master the possibilities of narrative dramatic filmmaking. The process has structure, pacing and style; all of which will be explored by the student through in-class exercises, lectures and dialogues, screenings, and short-form assignments.

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### Background

After the completion of *Introduction to Film* in the past year, attention will be given to a more precise exploration of the mechanics of film production by examining various styles of production. As storytelling techniques span from traditional narrative works through documentary, cinema verte, highly-stylzed and experimental oeuvres; each has its own specific elements and would warrant close examination.

Even though this course incorporates more practical, hands-on learning than *Intro to Film* did, theory and history will be explored extensively to act as the bedrock to technical precedents that we will learn. The techniques that we observe in our viewing sessions will be utilized with practical exercises.

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### Learning Objectives & Outcomes

Students who complete this course will familiarize themselves:

- Logline to script of a dramatic film
- Storytelling techniques and structure
- Working knowledge of narrative techniques
- Technical terminology and understanding of the filmmaker's toolkit
- Understanding of the filmmaking process, including the stages of production, on-set procedures, protocols, hierarchical structure, responsibilities, etc.

### Key Topics Include:

#### Part 1:

- Brainstorming, development and formatting a story through script exercises
- Screenwriting: Format and procedure (log-line, synopsis, treatment, script), story elements (character, conflict and objective)
- Equipment: Intro to cameras, lights, and sound recording hardware
- Shots and Angles: Basic considerations of different shots, understanding focal length
- Composition: Framing, depth of field, depth of frame, basic compositions, use of color
- Exposure techniques: ISO, Shutter and Aperture, using the triad for art
- Sound recording, music, sound design and foley
- Blocking and Coverage: placing actors and camera to establish spatial relationships and maintain cohesive scene geography, 180 degree rule, camera movement, actors choreography
- Pre-production: Storyboarding, script breakdown, preparing for the shoot

Part 2:

- Introduction to Premiere Pro - Editing, Davinci Resolve - Color, Audition - Sound
- Development and refinement of editing techniques
- Hindsight - Importance of Adapt, Adopt and Move for all facets of filmmaking

PART 3

- Defining roles: filmmaking as a collaboration (group project)
- Reinforcing/refining on-set techniques (group project / class exercise)
- Story presentation, development, and revision (table reads)
- Visual F/X: Green screen and basic post production F/X
- Post-production sound: ADR, foley, sound F/X, sound editing
- Picking a discipline and honing your craft

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**Teaching Methods & Delivery**

*THIS IS A SEMINAR-BASED CLASS WHERE ATTENDANCE AND PARTICIPATION WILL BE EXPECTED.*

This is a production intensive course, throughout the course we will discuss, explore and practice film by observation and action. As often as possible, hands-on practical demonstrations and exercises will be delivered during regular class schedules.

**Required Textbooks:**

- Shot by Shot by Steven D. Katz.

**Recommended Textbooks:**

- Anatomy of a Story by John Truby.
- 5 Cs of Cinematography by Joseph V. Mascelli

**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](mailto:m.tallin@uwinnipeg.ca), following which:

- You will be required to complete and sign an electronic *Equipment Loan Damage Deposit Agreement*.
- You must keep a copy of the Agreement to present (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 holds scheduled Equipment Orientation Sessions on the following dates:

MONDAY, SEPTEMBER 18, 2023 at 12:30 pm

TUESDAY, SEPTEMBER 19, 2023 at 5:20 pm

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

**It is also compulsory for students in THFM-2311 Film Comedy 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-3312 Sound Editing and THFM-3310 Film II are encouraged to attend particularly if they have not attended before, or as a refresher.

### **Student Equipment Requirements & Costs SPECIFIC TO THIS COURSE:**

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

- 1TB USB3 External Hard Drive. Formatted for MacOS Extended (Journaled) or Ex-Fat. Thunderbolt connections are supported (and encouraged). These will be used to store project files and editorial assets during the production and post-production phases of your projects.
- 64GB USB3 Flash Drive AND 2x SDHC/SDXC UHS-II Class 10 SD Card. Formatted for MacOS Extended (Journaled) or Ex-Fat. THESE MUST BE INDIVIDUALLY IDENTIFIABLE, as they will be used to submit written work, project folders, final media deliverables, etc. The SD cards will be used as digital negatives during your productions, which is extra handy. They will be periodically submitted to the Instructor, so please do not store any mission critical files on them.

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*.

### On-Set Tools and Equipment

You are encouraged to bring these tools to class *when appropriate*. Different departments on the production team have their own warehouses full of stuff they bring to set - please do not worry that you need it all right away! Your journey is starting and there is plenty of time to fill your garage / apartment / rec room with set tools.

That said, if you decide to continue into professional production positions there will be tools or specialised items which will be highly recommended and/or required in order to do your job. We will be exploring the essentials, but again, there are no equipment requirements aside from those listed above.

### Tours, Guests and Equipment Demonstrations

When suitable and available, we will invite professionals into the class to learn from their particular insights and experiences.

Additionally, the Instructor will attempt to coordinate site visits of various equipment rental houses, production companies, etc., as is possible. Please note that, in these cases, we will be leaving campus but cannot guarantee coordinated transportation. Attendance of these tours will be mandatory, and notice will be given well in advance of the field trip dates.

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### Course Assignments & Grading

Assignments are due AT THE BEGINNING OF THE CLASS, unless directed otherwise by the Instructor.

### Attendance & Etiquette

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

- Attendance is expected.
- On time is late; early is on time. We begin class promptly at 09.30. Attendance will be recorded.
- Mobile phones will be set to silent or turned off and will NOT be tolerated in class unless explicitly directed by the Instructor - there are times where they are extremely useful, but not so often as to have them at the ready. Students who persist in using their phones during class will be asked to leave.

### Grading & Evaluation

Please note that there will be no final exam.

Due to the logistics of availability and scheduling production within specified windows, late assignments cannot be tolerated. Extensions will be granted only if arrangements have been made with the Instructor PRIOR TO THE DUE DATE and only under exceptional circumstances and will remain at the Instructor's discretion.

Work submitted late without prior arrangement will be subject to a 5% deduction penalty per calendar day. Work not submitted will be graded as 0%.

Note: The assignments are subject to revision, contingent of the students' actual workload and through discussion with the Instructor. Any grading reassignments will be verified by the department head prior to implementation.

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

<b>LETTER GRADE</b>	A+	A	A-	B+	B	C+	C	D	F
<b>PERCENTAGE</b>	90 - 100	85 - 89.9	80 - 84.9	75 - 79.9	70 - 74.9	65 - 69.9	60 - 64.9	50 - 59.9	< 50
<b>GPA</b>	4.5	4.25	4.0	3.5	3.0	2.5	2.0	1.0	0.0

### Grading Schema

The individual grading criteria will be outlined as each assignment is launched, however, students can expect that the following elements will factor into the general academic measure:

- a) Concept & Statements
  - i. Has the student exemplified a measured, considerate process which has led to a cogent argument or statement?
  - ii. Are the supporting elements clearly expressing the argument's intent?
  - iii. Are thematic elements which have been developed clearly evident in the work?
  - iv. What is the originality of the idea?
  - v. Is the statement clearly expressed?
  - vi. Does the submitted work provide insight into the artistic sensibilities of the creator?
- b) Planning & Organisation
  - i. Has the student implemented appropriate planning and scheduling protocols to allow for a successful completion of the assignment?
  - ii. Are ideas being communicated with the team (if there is one)? What supporting documentation is required?
  - iii. What kind of evidence is being provided as to the creative planning of the assignment? How closely is it being followed?
  - iv. Are the appropriate supplies and timelines being used?
- c) Presentation
  - i. Have the stated creative goals of the assignment been satisfied?
  - v. Does the work reflect an understanding of the assignment goals, and to what creative capacity?
  - vi. Has the assignment been reviewed prior to submission for grammatical errors, punctuation, sentence structure, etc.?
  - vii. Has the submitted work maximized the capabilities of the equipment used (technically and/or creatively)?
  - viii. Does the final format of the deliverable meet the expectations and outlines as defined by the assignment?
- d) Creative
  - i. Has the student pursued the creative components of the work with purpose and direction?
  - ii. Has the student explored appropriate narrative structure and implemented effectively?
  - iii. Does the work reflect the stated intent?

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

### **MARK BREAKDOWN**

1st Assignment: 3-5 Page Script (plus Script Exercise )	3%
2nd Assignment: Group Scene Coverage Project	7%
3rd Assignment: 4-5 Minute Film	20%
4th Assignment: Group Film	18%
5th Assignment: Script Table Read	7%
6th Assignment: 7-10 Minute Film	35%
Class participation: (5% for Fall Term) (5% for Winter Term)	10%
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<b>Total</b>	<b>100%</b>

## Class Assignments

	ASSIGNMENT	LAUNCH DATE	DATE DUE	%
1.00	SHORT FILM NO. 1			
1.01	Short Film No. 1 - Script	16 September 2023	30 September 2023	5
1.02	Short Film No. 1 - Production Bible	30 September 2023	11 October 2023	8
1.03	Short Film No. 1 - Production Reports	21 October 2023	18 November 2023	7
1.04	Short Film No. 1 - In-Class Crit	22 November 2023	22 November 2023	5
1.05	Short Film No. 1 - Final Deliverable	16 September 2023	03 December 2023	5
2.00	IN-CLASS TEST			
2.01	Terms and technologies	25 October 2023	25 October 2023	8
3.00	IN-CLASS EXERCISES			
3.01	Brainstorming a story	23 September 2023	23 September 2023	2
3.02	Slating and framing	04 October 2023	04 October 2023	2
3.03	Good sound is important	25 October 2023	28 October 2023	2
3.04	In-class shoot	28 October 2023	30 October 2023	2
3.05	Get your files in order	08 November 2023	08 November 2023	2
4.00	DOCUMENTARY NO. 1			
4.01	Documentary No. 1 - the Pitch	08 January 2024	15 January 2024	2
4.02	Documentary No. 1 - In-Class Interviews	17 January 2023	17 January 2024	3
4.03	Documentary No. 1 - In-Class Interview Crit	24 January 2024	24 January 2024	3
4.04	Documentary No. 1 - Production Reports	08 January 2024	07 February 2024	6
4.05	Documentary No. 1 - Final Deliverable	08 January 2024	07 February 2024	4
5.00	MOODBUILDING NO. 1			
5.01	Moodbuilding No. 1- Creative Inspirations	10 February 2024	24 February 2024	4
5.02	Moodbuilding No. 1- Montage Exercise	14 February 2024	28 February 2024	4
6.00	SOLO CINEMA NO. 1			
6.01	Solo Cinema No. 1 - the Pitch	02 March 2024	09 March 2024	3
6.02	Solo Cinema No. 1 - In-Class Crit	27 March 2024	30 March 2024	3
6.03	Solo Cinema No. 1 - Production Reports	02 March 2024	01 April 2024	4
6.04	Solo Cinema No. 1 - Final Deliverable	02 March 2024	01 April 2024	6
7.00	ATTENDANCE & PARTICIPATION			10
	<b>TOTAL:</b>			<b>100</b>

The following projects will comprise the majority of the submitted work for grading throughout the academic year. In each case, a detailed synopsis for the assignment, grading schema, delivery expectations and formats will be delivered to the students at the launch date of each project. These assignments are subject to revision throughout the semester.

### 1.00: Short Film No. 1

This assignment will provide the foundation for training and informing students on a more professional level of film production. The complete project will encompass the five stages of production, as well as department-specific roles and responsibilities which help to make a successful project. Time will be spent exploring story structure, and will provide an introduction into the creative writing process.

### 2.00: In-Class Test

This test will focus primarily on terminology, theory and protocol. Subjects will include technology, history and practical precedents, as well as question basic understandings of technical theory. More details to come!

### 3.00: In-Class Exercises

These exercises are one-off projects, submitted to the Instructor, which will determine your understanding of the subjects which we have been studying. They are to be completed during class time and will not be granted extensions, but will absolutely summarize the classes surrounding it, so careful attention during the lead-up to these exercises will significantly help.

**4.00: Documentary No. 1**

Documentaries are a fascinating way to explore a story, and use their own methodologies, processes and formats, to create narratives which might otherwise struggle to effectively reach an audience. They are also proliferated throughout the local industry, and are a very popular funding choice for filmmakers. You will be tasked with pitching a subject, completing an interview and generating b-roll, and producing a short profile.

**5.00: Moodbuilding No. 1**

It behooves you to examine non-traditional narrative forms as part of your filmmaking studies, and this is the assignment for it. We will examine and explore non-linear films, experimental forms, ideas and art projects in order to experiment with the cinematic form itself.

**6.00: Solo Cinema No. 1**

This final exercise for the course will free you to create a work in the style of your choice. It is critical to continue to develop your personal practice, and you are encouraged to experiment in some cinematic form which has piqued your interest. Bear in mind that one of the most critical elements of a work should be its capacity to communicate with an audience, so while you are heartily encouraged to explore this work in a way which inspires you, ultimately an audience (the class at minimum) will see it. Be bold!

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## Tentative Schedule

This schedule tentative and is subject to change with notice.

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
01	06 September 2023	- Discussion: Introduction, welcome and getting-to-know-you	
02	11 September 2023	- Discussion: Defining the film and the filmmaker	
	13 September 2023	- Lecture: Using the tools you've got - cinematography, sound design, production design and editing	
03	18 September 2023	- Workshop: Cinematography and composition	
	20 September 2023	- Lecture: Editing and creative storytelling	
04	25 September 2023	- Script Week: The writing process, formatting and documentation ★ 1.01: SHORT FILM No.1 - SCRIPT	
	27 September 2023	- Script Week: The writing process, formatting and documentation continued	
05	02 October 2023	- Script Week: Story development	
	04 October 2023	- Workshop: Creative ideation * 3.01: BRAINSTORMING A STORY	
OCTOBER 9 - 13 2023: FALL READING WEEK - NO CLASSES			
06	16 October 2023	- Cinematography Week: Introduction to cameras and lighting ★ 1.02: SHORT FILM No. 1- PRODUCTION BIBLE	1.01: Short Film No. 1 - Script
	18 October 2023	- Cinematography Week: Introduction to cameras and lighting continued (cont'd) * 3.02: SLATING AND FRAMING	

WEEK	DATE	CLASS DESCRIPTION & ASSIGNMENT LAUNCH	ASSIGNMENT DUE
07	23 October 2023	<ul style="list-style-type: none"> <li>* Workshop: Blocking, staging and the 180° rule</li> <li>* Workshop: Building the production bible</li> </ul>	
	25 October 2023	<ul style="list-style-type: none"> <li>- Sound Week: Introduction to recorders and microphones continued (cont'd)</li> <li>* 3.03: GOOD SOUND IS IMPORTANT</li> </ul>	
08	30 October 2023	<ul style="list-style-type: none"> <li>- Workshop: Set etiquette and protocol</li> <li>* 1.03: SHORT FILM NO. 1 - PRODUCTION REPORTS</li> </ul>	1.02: Short Film No. 1 - Production Bible
	01 November 2023	<ul style="list-style-type: none"> <li>* Workshop: Set etiquette and protocol continued</li> </ul>	
09	06 November 2023	<ul style="list-style-type: none"> <li>* 3.04: IN-CLASS SHOOT</li> </ul>	
	08 November 2023	<ul style="list-style-type: none"> <li>- 3.04: IN-CLASS SHOOT</li> </ul>	
	<b>11 November 2023</b>	<ul style="list-style-type: none"> <li>* <b>REMEMBRANCE DAY: UNIVERSITY CLOSED</b></li> </ul>	
10	13 November 2023	<ul style="list-style-type: none"> <li>* Lecture: Introduction to post-production &amp; data management</li> </ul>	
	15 November 2023	<ul style="list-style-type: none"> <li>* Editing Week: Introduction to the Adobe suite</li> </ul>	
11	20 November 2023	<ul style="list-style-type: none"> <li>- Editing Week: Introduction to the Adobe suite continued</li> </ul>	
	22 November 2023	<ul style="list-style-type: none"> <li>- Editing Week: Introduction to Davinci Resolve</li> <li>* 3.05: GET YOUR FILES IN ORDER</li> </ul>	
12	27 November 2023	<ul style="list-style-type: none"> <li>- Short Film No. 1 - Production window</li> </ul>	1.03: Short Film No. 1 - Production Reports
	29 November 2023	<ul style="list-style-type: none"> <li>- Workshop: Short Film No. 1 editing sessions</li> <li>* 3.05: GET YOUR FILES IN ORDER</li> <li>* 1.04: SHORT FILM NO. 1 - IN CLASS CRITS</li> </ul>	
	04 December 2023	<ul style="list-style-type: none"> <li>- Discussion: Creating a compelling narrative short</li> <li>- Discussion: Short Film No. 1 screening and dissection</li> </ul>	1.05: Short Film No. 1 - Final Deliverable
DECEMBER 7 - 19: FALL TERM EVALUATIONS - NO CLASSES			
DECEMBER 23 - JANUARY 4: UNIVERSITY CLOSED			
13	08 January 2024	<ul style="list-style-type: none"> <li>- Lecture: Contemporary filmmaking techniques</li> </ul>	
	10 January 2024	<ul style="list-style-type: none"> <li>- Discussion: What is documentary?</li> <li>* 4.01: DOCUMENTARY NO. 1 - THE PITCH</li> </ul>	
14	15 January 2024	<ul style="list-style-type: none"> <li>- Workshop: Preparing for the documentary shoot</li> </ul>	
	17 January 2024	<ul style="list-style-type: none"> <li>- Workshop: Conducting the Interview</li> </ul>	



15	22 January 2024	- Lecture: Compelling storytelling techniques - Workshop: Advanced editing techniques	4.01: Documentary No. 1 - the Pitch
	24 January 2024	* 4.02: DOCUMENTARY NO. 1 - IN-CLASS INTERVIEWS	
16	29 January 2024	- Workshop: The critical importance of b-roll	
	31 January 2024	- Workshop: Documentary No. 1 - In-Class Interview editing session	
17	05 February 2024	* 4.03: DOCUMENTARY NO. 1 - IN-CLASS INTERVIEW CRIT	
	07 February 2024	- Lecture: Experimentation with the cinematic form * 5.01: MOODBUILDING NO. 1- CREATIVE INSPIRATIONS Workshop: Montage editing techniques * 5.02: MOODBUILDING NO. 1 - MONTAGE EXERCISE	
18	12 February 2024	- Discussion: Representation, authorship and truth - Discussion: Permissions and releases - Discussion: Representation, authorship and truth continued	4.04: Documentary No. 1- Production Reports 4.05: Documentary No. 1- Final Deliverable
	14 February 2024	- Workshop: Documentary No. 1 editing sessions - Workshop: Documentary No. 1 editing sessions - Discussion: Documentary No. 1 screening and dissection - Discussion: Finding the things that drive you to make the movies	
	16 February 2024	FINAL DATE to withdraw without academic penalty from courses which begin in September 2023 and end in April 2024 of the 2023-2024 Fall and Winter Term.	
FEBRUARY 18 - 24: WINTER TERM READING WEEK - NO CLASSES			
19	26 February 2024	- Workshop: Editing techniques with Premiere and After Effects	5.01: Moodbuilding No. 1 - Creative Inspirations
	28 February 2024	- Workshop: Editing techniques with Premiere and After Effects (continued)  - Discussion: Moodbuilding No. 1 screening and post-mortem	
20	04 March 2024	- Discussion: Developing authorship in cinema * 6.01: SOLO CINEMA NO. 1 - THE PITCH	5.02: Moodbuilding No. 1 - Montage Exercise
	06 March 2024	- Workshop: Online editing, quality control and delivering  - Workshop: Online editing, quality control and delivering continued	
21	11 March 2024	- Workshop: Post-production sound editing techniques	6.01: Solo Cinema No. 1 - the Pitch
	13 March 2024	- Workshop: Post-production sound editing techniques continued  - Workshop: Visual effects, old-school tricks and creative problem-solving in production	
22	18 March 2024	- Producing Week: Introduction to funding and financing	
	20 March 2024	- Producing Week: Introduction to funding and financing continued	

23	25 March 2024	- Producing Week: Introduction to funding and financing continued (cont'd)	6.03: Solo Cinema No. 1 - Production Reports 6.04: Solo Cinema No. 1 - Final Deliverable
	27 March 2024	- Workshop: Solo Cinema No. 1 editing sessions - Workshop: Solo Cinema No. 1 editing sessions	
24	01 April 2024	* 6.02: Solo Cinema No. 1 - In-Class Crit	
	03 April 2024	* 6.02: Solo Cinema No. 1 - In-Class Crit  - Discussion: Solo Cinema No. 1 screening and dissection - Discussion: Year-end wrap up and what's next	
APRIL 3 2024: LECTURES END FOR THE 2024 WINTER TERM			
APRIL 7 - 21: WINTER TERM EVALUATIONS - NO CLASSES			

### **Disclaimer Statement**

This syllabus, schedule and course outline may be amended, altered or changed while the course is underway. The weekly schedule can be altered in response to ongoing concerns of students and participants, however, a class quorum will be required for major scheduling changes. Guest speakers and industry tours may be organised throughout the term; the class will be notified and, when possible, consulted about developments and changes.

Further to the Course Content Note, the Instructor reiterates that this is a creative course, where ideas and expressions are encouraged to be developed and explored. As such, critiques are designed to be learning experiences utilising constructive criticism, NOT open criticism or mockery. Hateful speech in any form will not be tolerated.

### **STUDENT PARTICIPATION POLICY**

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](mailto: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**

A permitted or necessary change in mode of delivery may require adjustments to important aspects of course outlines, like class schedule and the number, nature, and weighting of assignments and/or exams.

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](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that

you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

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

### **"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of lectures held on Wednesdays during the free period (12:30-13:20). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. and are open to all students. The speakers will specifically address issues related to "the business of the business."

**Lectures will take place in-person in the Theatre, Wednesday 12:30 – 13:20 on the following dates (subject to change):**

- **12:30 pm September 27, 2023**
- **12:30 pm November 8, 2023**
- **12:30 pm January 17, 2024**
- **12:30 pm February 28, 2024**

Guests will be announced prior to each lecture.

***MANDATORY ATTENDANCE FOR SENIOR AND 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 Advanced Practice, THFM-3110 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and THFM-3920 Musical Theatre. Sign-in sheets are posted outside the theatre before each lecture.

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 13, 2023 12:30 pm – 1:20 pm**

**Our THFM Orientation Assembly in the Theatre** welcomes students to the new term; introduces our new students to faculty and other students; provides information about the department, its various activities and those of its professors, TAFSA, and the UWSA; and delivers 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 in the Fall/Winter terms 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 [tafsauw@hotmail.com](mailto:tafsauw@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 5 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 two phones (one by the House Manager's office in the lobby, one in the basement by the elevator) to contact Security.

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](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 2023-24 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 2023-24 Undergraduate Academic Calendar: <https://www.uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>
- Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams or during lectures/laboratories are encouraged to contact Accessibility Services (AS) at 204.786.9771 or <https://www.uwinnipeg.ca/accessibility-services/> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.
- Reference to the appropriate items in the Regulations & Policies section of the *Course Calendar*, including Senate appeals and academic misconduct (e.g. plagiarism, cheating) <https://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Instructors should become familiar with the procedures for dealing with alleged academic misconduct at <https://pace.uwinnipegcourses.ca/sites/default/files/pdfs/publications/Academic%20Misconduct%20Procedures.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf>
- All students, faculty and staff have the right to participate, learn, and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found at <https://www.uwinnipeg.ca/respect/>.
- When it is necessary to cancel a class due to exceptional circumstances, every effort will be made to inform students via University of Winnipeg email (and/or using the preferred form of communication, as designated in this outline).
- **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 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. An updated and expanded U of Winnipeg library site outlining principles of Academic Integrity can be found at <https://library.uwinnipeg.ca/use-the-library/help-with-research/academic-integrity.html>.
- 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://pace.uwinnipegcourses.ca/sites/default/files/pdfs/publications/Academic%20Misconduct%20Procedures.pdf>

- **Academic Integrity and AI Text-generating Tools**
  - Students must follow principles of academic integrity (e.g., honesty, respect, fairness, and responsibility) in their use of material obtained through AI text-generating tools (e.g., ChatGPT, Bing, Notion AI). If an instructor prohibits the use of AI tools in a course, students may face an allegation of academic misconduct if using them to do assignments. If AI tools are permitted, students must cite them. According to the MLA (<https://style.mla.org/citing-generative-ai/>), “you should
  - cite a generative AI tool whenever you paraphrase, quote, or incorporate into your own work any content (whether text, image, data, or other) that was created by it
  - acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
  - take care to vet the secondary sources it cites”

If students aren’t sure whether or not they can use AI tools, they should ask their professors.

- **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 Procedure: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/procedures/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/basics/copyright-policy.html>
- **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/human-ethics.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>)
- Clear expectations for assignments, tests, and exams should be set for students to avoid instances of “unintentional” misconduct. For instance, if an exam is “take-home”, students should be advised on permitted resources, being able to collaborate (or not) with other students, etc.
- Instructors whose mode of delivery includes Zoom or a similar platform should clarify expectations for appropriate “remote classroom” behaviour or decorum (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).

- The University of Winnipeg affirms the importance of student mental health and our commitment to providing accessible, culturally appropriate, and effective services for students. Students who are seeking mental health supports are encouraged to reach out to the Wellness Centre at [studentwellness@uwinnipeg.ca](mailto:studentwellness@uwinnipeg.ca) or 204.988.7611. For community-based mental health resources and supports, students are encouraged to dial 2-1-1. This program of United Way is available 24/7 in 150 languages.

### **2023-24 VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for 2023/24, without academic penalty are:

- **November 13, 2023** for Fall courses which begin in September 2023 and end in December 2023;
- **February 16, 2024** for Fall/Winter courses which begin in September 2023 and end in April 2024;
- **March 15, 2024** for Winter courses which begin in January 2024 and end in April 2024.

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.**

### **2023-24 CAMPUS CLOSURE DATES**

The University is closed for the following holidays:

- September 4 (Labour Day)
- September 30 (Truth and Reconciliation Day)
- October 9 (Thanksgiving Day)
- November 11 (Remembrance Day)
- December 23, 2023 through January 4, 2024
- February 19 (Louis Riel Day)
- March 29 (Good Friday)

### **2023-24 READING WEEKS**

- Fall mid-term reading week is October 8-14, 2023
- Winter mid-term reading week is February 18-24, 2024

### **THFM DEPARTMENT OFFICE INFORMATION**

3T03 (3<sup>rd</sup> Floor, Asper Centre for Theatre and Film)

Office Manager/Student Advisor: Melinda Tallin

204-786-9955

[m.tallin@uwinnipeg.ca](mailto:m.tallin@uwinnipeg.ca)