

Filmmaking II: Directing the Short Film

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Fall & Winter, 2018 - 2019  
September 4, 2018 – April 5, 2019

Schedule: Tuesday & Thursday, 10:00 - 12:45  
Room: Asper Centre for Theatre & Film  
Studios OT10 & OT14  
400 Colony Street  
Instructor: Andrew Forbes MFA  
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Office Hours: Tuesday, 13:30 - 15:30 or by appointment

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### Course Description

The aim of this course is to synthesise narrative filmmaking elements and fundamentals into a comprehensive set of skills which will be practically applied through short-form dramatic projects and supporting materials. By exploring technical, thematic and aesthetic methodologies, the ultimate goal is to develop and produce a final work which applies the students' unique artistic, theoretical and practical knowledge of the filmmaking craft.

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### Background

Having completed previous Film Studies courses, including *Intro to Film* and *Filmmaking I*, we will dig deeper into specific components of media production in order to further your creative and skillsets with regard to 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.

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.

While the filmmaking process should be relatively well know to you by now, our focus will turn to the *WHY* of storytelling. This will be explored at all stages of the production process so as to offer deeper understating of creating, developing, producing and critiquing your own work.

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### Learning Objectives & Outcomes

Students who complete this course will be familiar with the following:

- Creative indices and critical thinking skills surrounding story development and narrative structure, style, mood, tempo and tone with regard to dramatic projects under ten minutes
- Developing dynamic and expressive element toolkits by which to express ideas, themes and / or arguments through dramatic narrative short films
- Creative (yet effective and detailed!) production documentation, including but not limited to: funding submission packages, production paperwork, on-set and post-production reports
- Best practices for collaboration and idea communication between departments to satisfy the Director's creative vision

- Creative and practical techniques to enhance directing, cinematography, editing, sound design and production management skills
- Practical and theoretical knowledge of on-set production practices, policies, and safety concerns surrounding production equipment

Key Topics Include:

- Originating and developing creative narratives
  - 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, colour, 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.
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### Teaching Methods & Delivery

At its core, this is a production intensive course, but know we will be discussing production methodologies, paradigms, challenges and theories throughout the semester. *THIS IS A SEMINAR-BASED CLASS WHERE ATTENDANCE AND PARTICIPATION WILL BE EXPECTED.* As often as possible, hands-on practical demonstrations and exercises will be delivered during regular class schedules.

### Required Textbooks:

- Katz, S. (1991) *Film directing shot by shot: Visualizing from concept to screen.* Studio City, CA: Micael Wiese Productions.

### Strongly Suggested Textbooks:

- Frost, J. (2009) *Cinematography for directors.* Studio City, CA: Michael Wise Productions.
- Murch, W. (2001) *In the blink of an eye: A perspective on film editing - 2nd Edition.* Los Angeles, CA: Silman-James Press.
- Truby, J. (2007) *The anatomy of story: 22 steps to becoming a master storyteller.* New York: Ferrar, Straus and Giroux.

## Student Equipment Requirements & Costs

This is a practical hands-on course in filmmaking utilizing video and film equipment and students should take note of certain costs involved.

There is a **\$50.00 non-refundable Technology Fee** to help defray the costs of regular equipment maintenance. **You paid this fee with your tuition.**

In addition to the non-refundable Technology Fee, students are required to pay a **\$200 refundable Damage Deposit** for this class. In return, we will loan you our equipment for use on class projects. If you lose or damage equipment while it is in your care, 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 is **MONDAY, SEPTEMBER 17, 2018. THERE WILL BE NO EXCEPTIONS.** If you fail to pay in full by the deadline, a "hold" will be placed on your student file and you will not be permitted to sign out or use any equipment. In order to make payment, take the "Damage Deposit Ticket" handed out in class to Student Central by the deadline above. Once you have paid, take your receipt to Melinda Tallin in Room 3T03. You will be required to complete an *Equipment Loan Damage Deposit Agreement* which you must show 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.)

Students should be aware of these 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 7200RPM External Hard Drive. Formatted for MacOS Extended (Journaled) or Ex-Fat. Thunderbolt connections are supported (and encouraged).
- 32GB USB3 Flash Drive AND 2x SDHC/SDXC UHS-II Class 10 SD Card. Formatted for MacOS Extended (Journaled) or Ex-Fat. THESE MUST BE INDIVIDUALLY IDENTIFIABLE, as they will be used to submit written work, project folders, final media deliverables, etc. The SD cards will be used as digital negatives during your productions, which is extra handy. They will be periodically submitted to the instructor, so please do not store any mission critical files on them.

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 may have begun collecting your tools, cases, supplies, AKS, etc., for your on-set work. You are encouraged to bring these tools to class *when appropriate*. Each department on the production team has 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 pieces 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 introduce professionals to the class to learn from them through their particular insights and experiences.

Additionally, the Instructor will coordinate shop tours of various equipment rental houses, production companies, etc. as is possible. Please note that we will be leaving campus but cannot guarantee coordinated transportation. Attendance of these tours will be mandatory.

**Course Assignments & Grading**

**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 10:00.
- 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.

Assignments are due  
 AT THE BEGINNING OF THE TUESDAY CLASS OF THE DEADLINE WEEK,  
 unless directed otherwise by the instructor.

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 graded as zero (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. Work not submitted will be graded as 0%.

Letter Grade	A+	A	A-	B+	B	C+	C	D	F
Percentage	90 - 100	85 - 89.9	80 - 84.9	75 - 79.9	70 - 74.9	65 - 69.9	60 - 64.9	50 - 59.9	< 50
GPA	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 & Creation
  - i. Has the student conceived of an engaging, original concept? How has the idea been identified and presented?
  - ii. Have thematic elements been developed which can be translated through the story?
  - iii. Are characters dynamic and does the plot successfully follow a clear narrative structure?
  - iv. Are the characters and actions following the worldbuilding rules as established by the filmmaker?
  - v. Are the parameters of the story complete?
- b) Planning & Organisation
  - i. Are the appropriate planning and scheduling parameters met to allow successful completion of the production?
  - ii. Are appropriate methodologies being used to maximise the visual integrity and capacities of the story elements (ie Location, storyboarding / mapping, props, etc.)
  - iii. Are the ideas clearly communicated with the production team? What supporting documentation is required?
  - iv. Are the appropriate supplies / timeline being used?
- c) Production Methodologies
  - i. Have the goals of the assignment been satisfied?
  - ii. How closely did the filmmaker follow their preproduction materials? Why or why not?
  - iii. Has appropriate footage been captured in order to maximise editing possibilities?
  - iv. As per the preproduction materials, have the appropriate cinematographic elements added to the footage? Why or why not?
  - v. Has the appropriate equipment been used? Bear in mind, not every shot needs to be on a tripod.
- d) Final Deliverables
  - i. Is the final deliverable an engaging, coherent narrative? Why or why not?
  - ii. Have the goals of the assignment been satisfied?
  - iii. Is the final deliverable in the appropriate format for submission and presentation?
  - iv. Have the quality control specifications been met with regard to picture, sound and deliverable formatting?
  - v. Have the stylistic parameters established in the preproduction documentation matched the resulting deliverable? Why or why not?
- e) Reporting
  - i. Do the production reports and documentation follow the appropriate formatting and style guidelines?
  - ii. Are the reports, paperwork, and documentation complete? What is missing and why?
  - iii. As with documentation in students' other classes, have the appropriate spelling and grammar checks been completed?

	Assignment	Launch Date	Date Due	%
100	60-Second Story Project	06 September 2018		
101	60-Second Project Script		11 September 2018	3
102	60-Second Project Rough Cut Crit		25 - 27 September 2018	5
103	60-Second Project Production Package		02 October 2018	5
104	60-Second Project Final Deliverable		02 October 2018	7
200	Anatomy of a Scene	20 September 2018		
201	Scene Dissection & Analysis		16 October 2018	6
300	Modern Folktelling	16 October 2018		
301	Modern Folktelling - Reinterpretation & Analysis		23 October 2018	7
302	Modern Folktelling - Reimagined Script		30 October 2018	3
400	Short Short Long Project	30 October 2018		
401	SSLP Script First Draft		06 November 2018	4
402	SSLP Script First Draft Peer Edit		13 November 2018	3
403	SSLP Script Second Draft & Production Notes		27 November 2018	4
404	SSLP Production Package		05 December 2018	9
405	SSLP Pitch Presentation		10 January 2019	5
406	SSLP Rough Cut Crit		19 - 21 March 2019	4
407	SSLP Final Deliverable		02 April 2019	7
410	SSLP Department Students Reflections & Report		26 February 2019	8
411	SSLP Department Research Project		02 April 2019	3
420	SSLP DPR & Reports		<b>26 February 2019</b>	8
421	SSLP Closing Reports		<b>02 April 2019</b>	3
500	My Favourite Shot Analysis & Research Paper	26 February 2019		
501	Analysis & Research Paper		12 March 2019	6
600	In-Class Visual Storytelling Exercises			
601	Various In-Class Assignments	04 September 2018	04 April 2019	6
700	Attendance & Participation			5
<i>Total, SSLP Directors</i>				100
<u>Total, SSLP Department Students</u>				100

## Class Assignments

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

### 100: The 60-Second Story Project

In this introductory project, students will be tasked to implement concepts and ideas through a surprisingly difficult 60-second short film. The subject and content are entirely at the students' discretion, however, be aware that both the final deliverable and the supporting documentation must follow the assignment technical guidelines.

### 200: Anatomy of a Scene

Students will be tasked with dissecting and retroactively creating a scene breakdown (including topographical maps / storyboards, blocking notes, technical analysis, creative and thematic analysis, etc.) of a scene from a film of their choosing. The selected scene must be provided to the instructor as part of the submitted package.

### 300: Modern Folktelling

For as long as we have been telling stories, we have used folk tales, myths, legends and all manner of narratives to explore societal expectations, explore and explain the world around us, delineate (or distort) social classes and roles, communities and nations from another. Today is no different, although we have the benefit of a much more contextual and intertextual analysis that can be applied to 'classic' myths and folk tales. Using a traditional folks story, students will be challenged to re-interpret its themes, modes, morals and ideas by rewriting the narrative through their unique perspectives.

### 400: Short Short Long Project

This is the major project for the course, and will provide a synthesis for the course content from ideation through production to delivery. With a maximum running time of ten minutes, students are tasked with creating a compelling original work which exemplifies their understanding of the storytelling process. Careful attention should be applied throughout the project as submitted exercises and documents will affect not only the overall grade, but the final produced work.

Students will be presented with the option to participate in the project through two discrete paths: either as Directors or Department Heads. The Directors will be uniquely responsible for the creative vision and direction of the final work, while the Department Heads (comprising Producing / Production Management, Cinematography / Colour Correction, Editing / Continuity Supervision or Sound Recording / Editing) will build their respective skillsets through collaboration with the Directors. The ultimate aim of this assignment is to provide students with an approximation of a fully professional production experience, which includes the dreary details like paperwork!

### 500: My Favourite Shot

Students will be challenged to analyse and critique any single shot from a film of their choosing. Precise analysis, contextualization and research into the selected filmmakers' process, intentions and applications, as well as students' response to the images, will be considered.

### 600: In-Class Visual Storytelling Exercises

Throughout the course, students will be presented with short-burst assignments which are to be completed during class. Some of these assignments will test practical and technical knowledge, while others will be exploratory and creative in their design. These assignments will be less formal in that there will not be a formal presentation prior to their assignments.

## Tentative Schedule

Week	Date	Description / Launch	Assignments DUE
01	04 September 2018	- Introduction, welcome and getting-to-know-you - Storytelling in today's cinematic landscape	
	06 September 2018	* 100: 60-Second Story Project ASSIGNED - The frame, the window and distribution formats	
02	11 September 2018	- The production package as a creative and business tool	101: 60-SECOND SCRIPT
	13 September 2018	- Set etiquette & protocol	
03	18 September 2018	- The importance of blocking and staging	
	20 September 2018	* 200: Anatomy of a Scene Project ASSIGNED - Screening: TBD - Post-mortem analysis of a scene	
04	25 September 2018	☒ 102: 60-Second Project Rough Cut Crit DUE	102: 60-SECOND PROJECT ROUGH CUT CRIT
	27 September 2018	☒ 102: 60-Second Project Rough Cut Crit DUE	102: 60-SECOND PROJECT ROUGH CUT CRIT
05	02 October 2018	- Introduction to cinematography: camera tests	103: 60-SECOND PRODUCTION PACKAGE 104: 60-SECOND PROJECT FINAL DELIVERABLE
	04 October 2018	- Introduction to the Adobe Suite: Premiere, Photoshop and After Effects	
<b>Fall Mid-Term Reading Week: October 7 - 13, 2018</b>			
06	16 October 2018	* 300: Modern Folktelling Project ASSIGNED - Short story structure and visual poetry	201: SCENE DISSECTION & ANALYSIS
	18 October 2018	- Interpreting the story through picture and sound	
07	23 October 2018	- Introduction to paperwork & reports	301: REINTERPRETATION & ANALYSIS
	25 October 2018	- Introduction to paperwork & reports continued	
08	30 October 2018	* 400: Short Short Long Project ASSIGNED - Introduction to paperwork & reports continued (cont'd) - Idea? Ideal Ideate!	302: REIMAGINED SCRIPT
	01 November 2018	- Worldbuilding: finding a home for your characters	
09	06 November 2018	- Everyone moving in the same direction: the creative departments and the Director	401: SSLP FIRST DRAFT
	08 November 2018	- Picture, sound and editing as a storytelling tool	
10	13 November 2018	- Script Development Workshop	402: SSLP FIRST DRAFT PEER EDIT
	15 November 2018	- Script Development Workshop	
11	20 November 2018	☒ 600: In-Class Visual Storytelling Exercises DUE	601: VARIOUS IN-CLASS ASSIGNMENTS
	22 November 2018	☒ 600: In-Class Visual Storytelling Exercises DUE	601: VARIOUS IN-CLASS ASSIGNMENTS
12	27 November 2018	- Location scouting and permissions - Guest: TBC	403: SSLP SECOND DRAFT & PRODUCTION NOTES
	29 November 2018	- Production Package Formatting (aka showing you know what you know)	
<b>Fall Term Evaluation Period: December 5 - 19, 2018</b>			404: SSLP PRODUCTION PACKAGE
<b>Winter Holidays: December 22, 2018 - January 2, 2019</b>			



Week	Date	Description / Launch	Assignments DUE
13	08 January 2019	- Call sheets & daily production reports	
	10 January 2019	☒ 405: SSLP Pitch Presentations DUE	405: SSLP PITCH PRESENTATION
14	15 January 2019	- Tour: William F White, International (TBC)	
	17 January 2019	- Scheduling your shoot	
15	22 January 2019	- Advanced sound recording techniques	
	24 January 2019	- Effective directing techniques	
16	29 January 2019	☒ 600: In-Class Visual Storytelling Exercises DUE	601: VARIOUS IN-CLASS ASSIGNMENTS
	31 January 2019	☒ 600: In-Class Visual Storytelling Exercises DUE	601: VARIOUS IN-CLASS ASSIGNMENTS
17	05 February 2019	- 400: SSLP Suggested Production Window - February 4 - 15, 2019	
		- Alternative distribution possibilities & practices	
	07 February 2019	- 400: SSLP Suggested Production Window - February 4 - 15, 2019	
		- Looking ahead: emerging production techniques and practices	
18	12 February 2019	- 400: SSLP Suggested Production Window - February 4 - 15, 2019	
		- Critical editing techniques and theory	
	14 February 2019	- 400: SSLP Suggested Production Window - February 4 - 15, 2019	
		- Formatting and deliverables workshop	
<b>Winter Mid-Term Reading Week: February 17 - 23, 2019</b>			
19	26 February 2019	* 500: My Favourite Shot Analysis & Research Paper ASSIGNED	410: SSLP DEPT. REFLECTIONS & REPORT
		- Screening: TBD	420: SSLP DPR & REPORTS
	28 February 2019	- Critical analysis of a single shot	
20	05 March 2019	- Effectively using the Adobe Suite	
	07 March 2019	- Effectively using the Adobe Suite	
21	12 March 2019	- SSLP assembly & rough cut	501: ANALYSIS & RESEARCH PAPER
	14 March 2019	- SSLP assembly & rough cut	
22	19 March 2019	☒ 406: SSLP Rough Cut Crit DUE	406: SSLP ROUGH CRIT
	21 March 2019	☒ 406: SSLP Rough Cut Crit DUE	406: SSLP ROUGH CRIT
23	26 March 2019	- SSLP fine cut, picture lock, sound mix, colour correct	
	28 March 2019	- SSLP fine cut, picture lock, sound mix, colour correct	
24	02 April 2019	- Screening: SSLP final deliverables	407: SSLP FINAL DELIVERABLE
			411: SSLP DEPT. RESEARCH REPORT
			421: SSLP CLOSING REPORTS
	04 April 2019	- Year-end wrap-out: the good, the bad and what's coming next	
<b>Winter Term Evaluation Period: April 9 - 23, 2019</b>			

This schedule tentative and is subject to change with notice.

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

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 19<sup>th</sup> (Donna-Michelle St. Bernard, playwright and arts administrator), Oct 17<sup>th</sup>, Nov 14<sup>th</sup>, Jan 16<sup>th</sup>, Feb 27<sup>th</sup>, Mar 13<sup>th</sup>. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

### **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. <http://www.uwinnipeg.ca/accessibility>

### **2018 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Monday, September 10, 2018, 12:30-13:20** in Theatre, 1T15. **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged 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. We are looking forward to regular **Performance Jams** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting, tentatively scheduled for Mon Sept 17, 12:30-1:20 pm, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

## **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 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 **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 an access 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.

## **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

## **GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** 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.

Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

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 online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

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 examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***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.***

**FRIDAY, FEBRUARY 15, 2019** is the final date to withdraw without academic penalty from courses which begin September 4, 2018 and end April 5, 2019 (2018-19 Fall/Winter Term).

Please note that withdrawing before the VW date does not necessarily result in a fee refund.

### **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form 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 both within and outside of class times; and, in short, to 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.

### **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 will 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 will not be tolerated.