

THFM-3310-001 (6 credit hours)

FILMMAKING II: DIRECTING THE SHORT FILM

Fall/Winter, 2017/18
Class: Tues/Thurs 10 am – 12:45 pm
Rooms: 0T10 class and 0T14 lab

Instructor: Andrew Forbes, MFA
Office: 4T06
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Office Hours: Tues 2:00 – 4:00 pm (or by appointment)

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 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 and practical knowledge of filmmaking.

BACKGROUND

Having completed your studies through Filmmaking I, we will dig deeper to further inform your creative and practical skillsets concerning dramatic cinematic production.

The aim is to provide you the opportunity to explore your creative voices, culminating in a major project: ostensibly, your 'calling card' project which you can use to whatever your aim after completing your degree.

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 so as to offer a deeper understanding of creating, developing, producing and critiquing your work.

About the Instructor

For twenty years, Andrew has been exploring the relationship between stories and visuals as a director of photography, photographer, artist, educator and more recently, as an interactive designer.

Andrew's production experiences have taken him all over Canada and around the world, with subjects as diverse as deadly escapes in distant lands, the labyrinthine political arena of Turkish harems, *potentially* lycanthropic adolescents and fantastic animated adventures in northern Saskatchewan. His creative curiosity, teamed with an ever-expanding technical and theoretical knowledge base, has produced experiments in stereographic imaging, interactive narrative films for touchscreen devices, 360° video presentations and transmedia collaborations which are pushing the boundaries of what's possible with images and story.

He is fascinated by the power of images, enjoys experimenting with their possibilities, and considers both a privilege and a responsibility to develop distinctive visual interpretations of a story. He holds an MFA in Digital Futures from OCAD University and is a proud Associate Member of the Canadian Society of Cinematographers.

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 10 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 no limited to: pitch submission packages, production paperwork, on-set and post-production reports
- . Best practices for collaboration and communicating ideas 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 narrative
- . Cinematic storytelling methodologies, including structural analysis, character development, thematic devices, worldbuilding
- . Visual storytelling through semiotics, rhythm, pattern development
- . 'Pitch' packages: documentation for submission and reporting to funding agencies
- . Sound design as a storytelling tool through on-set dialogue recording, foley, ADR, mixing
- . Cinematography as a storytelling tool through composition, movement, colour, light and shadow, camera placement, lens selection
- . Production management and accurate reporting from prep through distribution
- . Technical operations and best practices of various production departments, including Lighting, Grip, Camera, Sound, Locations, Assistant Directors, etc.

TEACHING METHODS & DELIVERY

At the 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 class attendance and participation will be expected.* As often as possible, hands-on practical demonstrations and exercises will be delivered during regular class schedules.

TEXTBOOKS

Required Textbooks

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

Strongly Suggested Textbooks

Frost, J. (2009) *Cinematography for directors.* Studio City, CA: Michael Wiese 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, NY: Ferrar,

Straus and Giroux.

STUDENT EQUIPMENT REQUIREMENTS & COSTS

As 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):

- **1TB USB2 7200RPM External Hard Drive**, formatted for Mac OS Extended (Journaled) or Ex-Fat. Thunderbolt and USB3 connections are supported (and encouraged).
- **16GB USB3 Flash Drive**, formatted for Ex-Fat and individually identifiable. These will be used to submit written work, project folders and files, etc. They will be periodically submitted to the instructor, so please do not store any mission critical files on them.
- **2x SDHC UHS Class-1 Cards**, at least 32GB for use in the university-provided cameras. *Please do not purchase these until the exact specifications have been determined as part of an in-class demonstration.*

There is a *non-refundable Technology Fee of \$50.00* (included in your tuition fees) which helps defray the regular equipment maintenance costs. In order to participate in this class, there is ***an additional \$200.00 Damage Deposit which must be paid by Monday, September 18, 2017*** which will permit you to use University production equipment.

Please note:

- If your schedule includes another course(s) where a Damage Deposit is required, one payment will blanket all suffice for all classes.
- To pay the Deposit, submit the Damage Deposit Ticket (provided in class) to Student Central by **September 18, 2017**. Once it is settled, submit the Ticket to Room T303, where you will complete a Loan Damage Deposit Agreement. This will be delivered to the Equipment Manager the first time you borrow equipment.
- As it is with professional productions, any and all losses or damages are your responsibility. The Deposit will cover the first \$200.00 or less, but you *will* be charged for the full repair / replacement costs.
- Any unused amount of your Damage Deposit will be reimbursed at the end of the academic year (historically before the end of June, 2018).

Making movies can be expensive. Please be aware that there will be major production costs which will be incurred as part of your major project, as well as ancillary projects. One of the goals of this class to to help you coordinate your budget 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 your collecting of tools, cases, supplies, and AKS, for your on-set work. You are encouraged to bring these tools to class *when appropriate*. Each department on the team has their own warehouse full of stuff they bring to set- please do not think you need it all now! Your journey is just starting and there's plenty of time to fill your garage/apartment/house with set tools.

That said, there will be pieces which will be highly recommended if you decide to continue working in a professional arena. We will be exploring the essentials, but again, there are no equipment requirements aside from those listed above.

Tours, Guests and Equipment Demonstrations

From time to time, 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 to these tours will be mandatory.

COURSE ASSIGNMENTS & GRADING

Attendance and 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
- . Mobile phones are not to be used in class unless explicitly directed by the Instructor - there are times where they're useful!

Grading & Evaluation

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

Assignment	Launch Date	Due Date	%	Actual
100: 90-Second Project FINAL DELIVERABLE	September 7, 2017	October 3, 2017	30	
101: 90-Second Project SCRIPT		September 12, 2017	20	
102: 90-Second Project ROUGH CUT CRIT		September 26, 2017 & September 28, 2017	30	
103: 90-Second Project PRODUCTION PACKAGE		October 17, 2017	20	
Sub-total, 100:			100	20
200: Short Short Long Project FINAL DELIVERABLE	October 5, 2017	March 27, 2017	35	
201: SSLP Script FIRST DRAFT		October 24, 2017	10	
202: SSLP Script FIRST DRAFT PEER EDIT		October 31, 2017	5	
203: SSLP Script SECOND DRAFT & NOTES		November 14, 2017	10	
204: SSLP Pitch Package		November 30, 2017	15	
205: SSLP DPR, Reports		February 15, 2018	5	
206: SSLP Rough Cut CRIT		March 6, 2018 & March 8, 2018	10	
207: SSLP Closing Reports		April 3, 2018	10	
Sub-total, 200:			100	40
300: In-Class Visual Storytelling Exercise	November 9, 2017	November 14, 2017 & November 16, 2017	100	10
400: Technical Review Quiz	November 23, 2017		50	10
500: Analysis Research Paper	January 11, 2018	February 6, 2018	100	15

Assignment	Launch Date	Due Date	%	Actual
Attendance & Participation			10	5
TOTAL SCORE				100

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 graded as zero (0%).**

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

CONVERSION SCALE

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

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 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?

CLASS ASSIGNMENTS

100: The 90-Second Project

In this introductory project, students will be tasked to implement concepts and ideas through a surprisingly difficult 90-second short film. The subject and content are entirely up to the students' discretion, however, be aware that both the final deliverable and the supporting documentation must follow the assignment technical guidelines.

200: The Short Short Long Project

The bulk of the course will focus primarily on ideation, preparation, production and completion of this project. With a maximum running time of 10 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.

300: In-Class Visual Storytelling Exercise

As part of the pre-production process, students will be tasked with bringing a component, idea, theme or element and workshop it in class. Cinematography, sound design, performance, story, art department and editing are some of the possible areas of exploration, however students should be prepared to demonstrate during class time and critically analyse their presentation.

400: Technical Review Quiz

The only written test of the year will focus primarily on set safety and production practices. But watch out! Questions may not focus exclusively on set-based technical matters.

500: Film Analysis Research Paper

Students will be challenged to critique and analyse a single frame of from a film of their choosing. Precise analysis, contextualisation and research in to the filmmakers' processes, as well as the students' response to the frame, will be considered.

TENTATIVE SCHEDULE

This schedule is subject to revision and change with notice.

Week	Date	Description	Assignments DUE
Fall Term: September 9 - November 30, 2017			
01	Tue, Sep 5, 2017	<ul style="list-style-type: none"> Introduction, welcome and getting-to-know-yous Lecture & Group Discussion: Storytelling in today's cinematic landscape 	
	Thu, Sep 7, 2017	<ul style="list-style-type: none"> Lecture & Group Discussion: The frame, the window and distribution formats ★ Launch 100: 90-Second Drama Project ASSIGNED ★ Launch 102: 90-Second Drama Project Production Package ASSIGNED 	
02	Tue, Sep 12, 2017	<ul style="list-style-type: none"> Demonstration: Let's all prep the cameras! 	101: 90-Second Project SCRIPT DUE
	Thu, Sep 14, 2017	<ul style="list-style-type: none"> Demonstration: Sound 2.0: Recording better audio Guest Demonstration & Discussion: TBC 	
03	Tue, Sep 19, 2017	<ul style="list-style-type: none"> RENTAL HOUSE TOUR: les productions Midcan Productions (details TBD) 	
	Thu, Sep 21, 2017	<ul style="list-style-type: none"> Introduction to Adobe Premiere CC Lecture: The post-production workflow: recording formats and codecs 	
04	Tue, Sep 26, 2017	<ul style="list-style-type: none"> Screening: In-Class 90-Second Drama Project ROUGH CUT CRIT & trouble shooting 	102: 90-Second Project ROUGH CUT CRIT
	Thu, Sep 28, 2017	<ul style="list-style-type: none"> Screening: In-Class 90-Second Drama Project ROUGH CUT CRIT & trouble shooting 	
05	Tue, Oct 3, 2017	<ul style="list-style-type: none"> Screening: Picture Locked 90-Second Drama Project FINAL CUT 	100: 90-Second Project FINAL CUT DUE
	Thu, Oct 5, 2017	<ul style="list-style-type: none"> ★ Launch 200: Short Short Long Project ASSIGNED ★ Launch 201: SSLP Script ASSIGNED Lecture & Group Discussion: Fix it in prep! (or How I Stopped Worrying and Learned to Love the Process) Part I: Idea, idea! Ideate! 	
Fall Mid-Term Reading Week: NO CLASSES (October 8 - 14, 2017)			
06	Tue, Oct 17, 2017	<ul style="list-style-type: none"> ★ Launch 210: SSLP Production Package ASSIGNED Lecture & Group Discussion: Story analysis and narrative structure 	103: 90-Second Project PACKAGE DUE
	Thu, Oct 19, 2017	<ul style="list-style-type: none"> Lecture & Group Discussion: Designing your pitch package and Introduction to the production Bible 	
07	Tue, Oct 24, 2017	<ul style="list-style-type: none"> Lecture & Group Discussion: Fix it in prep! Part II: Location scouting and effective problem solving 	201: SSLP

Week	Date	Description	Assignments DUE
	Thu, Oct 26, 2017	. Lecture & Group Discussion: Visual storytelling Part I	Script FIRST DRAFT DUE
08	Tue, Oct 31, 2017	. Lecture & Group Discussion: Visual Storytelling Part II: The camera	202: SSLP Script FIRST DRAFT PEER EDIT DUE
	Thu, Nov 2, 2017	. Lecture & Group Discussion: Fix it in prep! Part III: Finding the face for your story	
09	Tue, Nov 7, 2017	. Lecture & Demonstration: Visual Storytelling Part IV: Picture & sound	
	Thu, Nov 9, 2017	. Lecture & Demonstration: Light & shadow ★ <i>Launch 300: In-Class Visual Storytelling Exercise ASSIGNED</i>	
10	Tue, Nov 14, 2017	. 300: In-Class Visual Storytelling Exercise	203: SSLP Script SECOND DRAFT & NOTES DUE 300: In-Class Visual Storytelling Exercise
	Thu, Nov 16, 2017	. 300: In-Class Visual Storytelling Exercise	
11	Tue, Nov 21, 2017	. Catch-up & Technical Review	400: Technical Review Quiz
	Thu, Nov 23, 2017	★ <i>400: Technical Review Quiz</i>	
12	Tue, Nov 28, 2017	. Workshop: Directing actors	204: SSLP Pitch Package DUE
	Thu, Nov 30, 2017	. Workshop: Blocking and staging	
Winter Term : January 4 - April 3, 2018			
13	Thu, Jan 4, 2018	. Lecture & Demonstration: Set Etiquette & protocol	
14	Tue, Jan 9, 2018	. Discussion: SSLP production tips & tricks ★ <i>Launch: SSLP Production Window</i>	

Week	Date	Description	Assignments DUE
	Thu, Jan 11, 2018	<ul style="list-style-type: none"> Lecture: Critical analysis of a single frame ★ Launch 500: Film Analysis Research Paper 	
15	Tue, Jan 16, 2018	<ul style="list-style-type: none"> Lecture & Workshop: The most important tools on set and to use them properly and effectively 	
	Thu, Jan 18, 2018	<ul style="list-style-type: none"> Lecture & Workshop: Art department, costume design and HMW 	
16	Tue, Jan 23, 2018	<ul style="list-style-type: none"> Lecture & Demonstration: Paperwork & reports 	
	Thu, Jan 25, 2018	<ul style="list-style-type: none"> Lecture & Group Discussion: Themes, ideas and trendspotting 	
17	Tue, Jan 30, 2018	<ul style="list-style-type: none"> Screening: TBC 	
	Thu, Feb 1, 2018	<ul style="list-style-type: none"> Lecture & Analysis: TBC 	
18	Tue, Feb 6, 2018	<ul style="list-style-type: none"> Lecture: Alternative distribution possibilities and practices 	500: Film Analysis Research Paper DUE
	Thu, Feb 8, 2018	<ul style="list-style-type: none"> Lecture: Looking ahead: emerging production techniques and practices 	
19	Tue, Feb 13, 2018	<ul style="list-style-type: none"> Lecture & Demonstration: Critical editing techniques 	205: SSLP DPR, Reports SUBMITTED
	Thu, Feb 15, 2018	<ul style="list-style-type: none"> In-Class: SSLP DPR and reports workshop ★ Wrap: SSLP Production Window 	
Winter Mid-Term Reading Week: NO CLASSES (February 18 - 24, 2018)			
21	Tue, Feb 27, 2018	<ul style="list-style-type: none"> In-Class: SSLP Rough Assembly, Rough Cut 	
	Thu, Mar 1, 2018	<ul style="list-style-type: none"> In-Class: SSLP Rough Assembly, Rough Cut 	
22	Tue, Mar 6, 2018	<ul style="list-style-type: none"> Screening: SSLP Project ROUGH CUT CRIT & trouble shooting 	206: SSLP ROUGH CUT CRIT
	Thu, Mar 8, 2018	<ul style="list-style-type: none"> Screening: SSLP Project ROUGH CUT CRIT & trouble shooting 	
23	Tue, Mar 13, 2018	<ul style="list-style-type: none"> In-Class: SSLP Fine Cut, Picture Lock, Sound Mix, Colour Correct 	
	Thu, Mar 15, 2018	<ul style="list-style-type: none"> In-Class: SSLP Fine Cut, Picture Lock, Sound Mix, Colour Correct 	

Week	Date	Description	Assignments DUE
24	Tue, Mar 20, 2018	. In-Class: SSLP Fine Cut, Picture Lock, Sound Mix, Colour Correct	
	Thu, Mar 22, 2018	. In-Class: SSLP Fine Cut, Picture Lock, Sound Mix, Colour Correct	
25	Tue, Mar 27, 2018	. Screening: SSLP Final Deliverable	200: SSLP Final Deliverable DUE
	Thu, Mar 29, 2018	. In-Class: SSLP Closing Reports	
26	Tue, Apr 3, 2018	. In-Class Workshop: WHMIS	207: SSLP Closing Reports DUE
	Thu, Apr 5, 2018	. Group Discussion: Wrap up, post-mortem and looking ahead	

WEDNESDAY, FEBRUARY 14, 2018 is the final date to withdraw without academic penalty from courses which begin in September 2017 and end in April 2018 (2017-18 Fall/Winter Term).

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 <http://www.uwinnipeg.ca/accessibility>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them.

"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 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. 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 at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre**. Penalties for absence may be assigned by individual instructors.

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

2017 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 **Wednesday, September 13, 2017, 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, Socials, DioFest** (an exciting 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: Mon Sept 18, 12:30-1:20, Room 0T10. 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.

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>

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.