

**THFM 2611-001 INTRO TO SCREENWRITING**  
2024-2025

Fall: 2024  
T/Th 2:30 PM - 3:45 PM  
Classroom: Manitoba Hall, 3M52 Seminar/Discussion  
Credit Hours: 3

Instructor: Lise Raven  
Email: [l.raven@uwinnipeg.ca](mailto:l.raven@uwinnipeg.ca)  
Cell: (431) 866-9111 (text)  
Office Hours by Appointment.

**Seven Criteria for a Great Short Film**

Interesting Characters  
Emotionally Touching  
Strangely Compelling  
Something at Stake  
Food for Thought  
There's a Story  
Highly Visual

**COURSE INFORMATION:**

**DESCRIPTION**

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

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

**OBJECTIVES AND OUTCOMES**

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

## REQUIREMENTS

### 1. Outside of Class Requirements

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

### 2. Script Requirements

For this class, you will write a short film screenplay of no more than nine (9) pages.

### 3. Audio Description

Students will learn about Audio Description for the blind and will create audio description for a short film.

### 4. Look-Book

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

### 5. Peer Reviews

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

### 6. Individual Meetings:

You are required to meet with me this semester for an individual meeting about your script/scripts. This is a required meeting that counts towards your final grade. See the module "Individual Meetings" in the Content area of the course for instructions and requirements.

### 7. Midterm:

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

### 6. Final:

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

## COURSE MATERIALS

### Required Textbooks

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

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

### Software

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

There are several excellent free programs, including:

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

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

YOUMESCRIP: <https://youmescript.com/>

## REQUIRED WATCHING

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

Each week I will post links to films. Some films will be required watching and others will be suggested watching.

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

## ASSIGNMENTS

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

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

## COURSE CONTENT NOTE

Films and screenplays depict a wide variety of human action, both elevated and base, public and private, physical, and psychological, sexual, and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of student's writing. I ask that you take responsibility for your writing and be open to listening to response of others in the class. I am responsible for holding members of the class to the mutual agreement that responses are focused on the work and not the writer. Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

## CONTENT ALERTS

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

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

## A NOTE ABOUT EMAIL

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

## COURSE EVALUATIONS

ASSIGNMENT	LAUNCH DATE	DUE DATE	POINTS	%
3 Writing Exercises – 5pts. each	Various	Various	15	15
Audio Description for the Blind project	Sept. 10	Sept. 23	10	10
Pitch, Treatment, Step Outline (5pts. @)	Various	Various	15	15
Midterm First Draft	Various	October 22	15	15
Look Book	October 24	November 07	10	10
Participation	Various	Various	15	15
Final Script	October 24	December 06	20	20
		<b>TOTAL</b>	<b>100</b>	<b>100%</b>

**GRADING SCALE**

A+	99 - 100% +	GPA 4.5	C+	75 – 79.9 %	GPA 2.5
A	95-98.9 %	GPA 4.25	C	70 – 74.9 %	GPA 2.0
A-	90 – 94.9 %	GPA 4.0	D	60 - 69.9%	GPA 1.0
B+	85-89.9. %	GPA 3.5	F	below 60%	GPA 0
B	80-84.9. %	GPA 3.0	Work NOT submitted will be graded as 0.		

**FALLING BEHIND IN ASSIGNMENTS**

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

**COURSE SCHEDULE****Week 1 – Introduction – Sept. 3,5**

*Course Introduction and Overview:*

Syllabus, Class Policies, Assignments, Attendance

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

A discussion of movies we love and why they resonate with us.

Talk about beginnings, middles, and endings.

A more formal conversation around how these translate to Principles of Drama – Protagonist-Action-Conflict-Climax-Resolution

Protagonist – Goal and Obstacles = Conflict (to be discussed more in depth in week 3)

*Assignments:*

Read: *TEN RULES FOR WRITING A SHORT SCRIPT* (handout)

Read: *Two Models for Writing Short Films* (handout)

Read: *WRITING SHORT FILMS* (handout)

PITCH: Come up with three different story ideas and write a few sentences to describe each one.

State clearly who the protagonist is what the conflicts are. And articulate the underlying concept.

\*\*Be prepared to discuss at least one in class Week 2.

**Week 2 – Story Structure – Sept. 10,12****PITCHES IN CLASS**

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

Origins, importance, myths, the principles of drama, and the need for conflict.

Aristotle and the essence of dramatic structure:

What is a screenplay?

Characters, setting, story, scenes, and theme.

Premise and the central conflict

Story Structure – Set up, Rising Action and Resolution.

**Lecture:** Audio Description

*Assignment: Audio Description for Short Film Project. Due September 23rd.*

*Assignment: Watch Audio Description Training Videos.*

**Week 3 – Characters and The Journey of the Protagonist – Sept. 17, 19**

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

How do films introduce characters? What can we learn from behavior and visual imagery (costume, props, make up, locations, music?)

Wants and Needs. How to make these the engine of your story.

Character Arcs – how does the journey of the film impact a character. How does the character change from the beginning to the end of the film? Plot out *Wizard of Oz* to demonstrate character arc across three acts.

How do your characters' ACTIONS tell us who he or she is?

Critical to knowing WHAT your film is about – knowing WHO your film is about.

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

*Group Work: Create Audio Description for 1 minute advertisement*

**Assignments:**

**Treatment:** Choose one script idea that you are ready to commit to and write the treatment.

Answer these questions:

What's the underlying concept of the film? (What's it about?)

Who is the protagonist?

What does the protagonist want?

Who or what is in opposition to the protagonist?

Does the main conflict escalate?

Identify the beginning/middle/end turning points.

Read: HOW NOT TO MAKE A SHORT FILM (handout)

Write: STORY STRUCTURE WORKSHEET (handout)

Read: *ELEMENTS OF SCREENPLAY FORMATTING* (handout)

Read: *CHARACTER DEVELOPMENT: WRITING STRONGER CHARACTERS* (handout)

Write: *CHARACTER GOALS OBSTACLES STAKES* (template)

**Week 4 – Scene Construction and Conflict – Sept 24, 26**

Scene construction: What makes a good scene?

Objectives, needs, scene protagonist, scene antagonist, conflict, etc.

Dialogue – how do they try to get what they want? Subtext: How can that work for us?

Trimming a scene to its essence: Getting into the scene late and leaving early.

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

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

*Assignments:*

Read from Cowgill Handout 148-177.

Fill out: *GIVEN CIRCUMSTANCES WORKSHEET*

Write a 1-page biography of your central character.

**Week 5 – Setting and Mood – Oct 1,3**

Read excerpts from *TBA* and *TBA*

Discuss how visual images build emotions and themes.

Showcase how those non-dialogue scenes are formatted.

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

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

How can locations/production design set the mood?

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

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

*Assignment:*

Read the handout about step outlines in the Week 5 Module.

Write: Step Outline, Due October 10th.

**Week 6 –Short Film Steps– Oct. 8,10**

Watching Short Films and breaking them into step outlines.

Small Group Exercises.

*Assignment: First Draft of your Screenplay, Due October 22nd.*

Once you receive notes and feedback on your Step Outline (Due October 10th) you may begin writing your First Draft.

**READING WEEK**

***Work on your first draft. Due October 22nd.***

**Week 7 - Look Books – Oct. 22,24**

Screening: *White*, by Sayeeda Clarke

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

Short Film Screenings and Structural Analysis

Screening: *Stone Cars*

Discussion on setting, genre, and tone.

Look at Look Book examples.  
Watch: Highly visual short films.

*Assignment: Look Books – DUE November 7th*

Read SCREENCRAFT, TEN RULES FOR WRITING A SUCCESSFUL SHORT SCRIPT (handout)

Read: TEN WAYS TO STRENGTHEN YOUR PLOT (handout)

### **Week 8 – First Draft Readings – Oct. 22, 24**

How to Give and Accept Critique and Notes.

Small Groups: Reading your First Drafts.

### **Week 9 — Oct. 29 - 31**

Small Groups: Finish Reading First Drafts

Small Groups: Main Character AMAs

*Assignments:*

*Begin Writing Second Draft based on notes in class and my notes on your script. Due December 6th.*

Read: WRITING AND REWRITING THE SHORT FILM

Work on Look Books.

### **Week 10 – Digging into Structure and Character, Nov. 5, 7**

The Story Speedometer

The Main Character Proust Questionnaire

*Assignments: The Story Speedometer*

**\*\*November 13<sup>th</sup>\*\* Last day to withdraw without academic penalty**

### **Week 11 – The Art of Revision – Nov. 12, 14**

#### **VIEWING LOOK BOOKS IN CLASS**

Writing is rewriting. Tricks to finesse your scenes.

Scene Analysis – Identifying energies and their opposites

Tips on Letting the Material Talk to You

Analyze scenes From *Laurence Anyways*

### **Week 12 – Second Draft: More is Less - Nov. 19, 21**

#### **VIEWING LOOK BOOKS IN CLASS**

LECTURE: *Cutthroat Revisions: How to Kill Your Darlings*

SHORT FILM SCREENINGS: TBA

**Week 13 – Nov. 26, 28**

Second Draft: Small Group Works in Progress Readings in Class

**Week 14 – Dec. 03, 05**

Two Incredible Special Guest Screenwriters!

**NOTE: The above schedule is subject to modification.**

**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)  
(<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](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 Wednesday, October 9, 2024**
- **12:30 pm Wednesday, November 6, 2024**
- **12:30 pm Wednesday, January 22, 2025**
- **12:30 pm Wednesday, March 5, 2025**

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. 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 regularly for information.

**ORIENTATION ASSEMBLY**

**WEDNESDAY, SEPTEMBER 11, 2024 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.

TAFSA offers lively social interaction for U of W students, to ensure their academic career is as fun and memorable as possible! TAFSA aims to provide a safe and welcoming environment where Theatre and Film students can meet and enjoy shared interests. TAFSA's mission is to bring Theatre and Film students together, improve student life and enjoyment, and advocate for students. TAFSA also hosts events where students can network and showcase their skills.

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](https://www.instagram.com/tafsauw) or email them at [tafsa.uw@hotmail.com](mailto:tafsa.uw@hotmail.com).

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 4:00 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.**

When the external ACTF doors are locked, access to the building is through Security using the video intercom at the building entrance to the left of the front door.

These rules are in place to protect our students and our equipment; please respect them.

All interior 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> and to download the UW Safe App: <https://www.uwinnipeg.ca/security/uw-safe-app.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 paper or digital 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 holydays 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://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.pdf> and <https://www.uwinnipeg.ca/policies/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/>.
- **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/policies/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/policies/docs/procedures/academic-misconduct-procedures.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:
  - a. 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
  - b. acknowledge all functional uses of the tool (like editing your prose or translating words) in a note, your text, or another suitable location
  - c. 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/policies/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/policies/docs/policies/student-non-academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/policies/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>)

- 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.

### **2024-25 VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for 2024-25, without academic penalty:

- **November 13, 2024** for Fall courses which begin in September 2024 and end in December 2024
- **February 14, 2024** for Fall/Winter courses which begin September 2024 and end in April 2025
- **March 14, 2025** for Winter courses which begin in January 2025 and end in April 2025

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.**

### **2024-25 CAMPUS CLOSURE DATES**

The University is closed for the following holidays:

- September 2 (Labour Day)
- September 30 (Truth and Reconciliation Day)
- October 14 (Thanksgiving Day)
- November 11 (Remembrance Day)
- December 23 through January 1
- February 17 (Louis Riel Day)
- April 18 (Good Friday)

### **2024-25 READING WEEKS**

- Fall mid-term reading week is October 14-18, 2024
- Winter mid-term reading week is February 17-21, 2025

### **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

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