

THFM-3611-001
ADVANCED SCREENWRITING

Fall 2024-2025
Wednesday - 9:30-12:20 pm
Asper Centre OT19

Instructor: **Lise Raven (she/they)**
Office Hours: By appointment
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COURSE DESCRIPTION

This course is a full year intensive seminar in screenwriting for students interested in writing feature length films. Students will develop material and shape it into a strong narrative with an emphasis on dramatic structure, visual language, and character development. Through the use of readings, analysis, writing exercises, screenings and workshops, students will develop and learn the skills necessary to complete a full-length feature screenplay.

We will start by addressing some very fundamental questions. Is the story you're trying to tell a movie? Or is it better told as a novel, a short story, a play, a poem, etc.?

Movies are moving pictures. They have a frame. How do you tell your story as visually as possible?

Where does it begin and where does it end? Why have you chosen to tell your story in that space?

And why where you end defines everything that precedes it.

Who are your main characters? Who is THE main character? And why should we root for them? From whose point of view is your story unfolding? Whoever that is stands in for the audience.

What is dramatic tension? How do you achieve it? And then how do you sustain it?

Most importantly, what is the intention of your screenplay? What new thing do you want your audience to know or feel when they leave the theatre?

Why are you telling the story?

COURSE OBJECTIVES

Students will pitch ideas, generate a detailed treatment and step outline of their proposed screenplay, and write a feature length screenplay.

METHODS OF INSTRUCTION

The course material is presented through readings, lectures, screenings, discussion, and practical assignments. Additionally, there will be small group work, sharing of feedback and extended 'boot-camp' writing workshops

MATERIALS: Will be provided in electronic format.

LATE POLICY FOR ASSIGNMENTS

All assignments will be given a due date. Students are expected to comply with the due date as assigned. It is the student's responsibility to retain a backup copy of ALL assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Special consideration may be given to students who, for unforeseen or exceptional circumstances, are not able to meet the deadline as assigned. If late submission is approved, the grade will be reduced by one grade point per day.

CONVERSION SCALE

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

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

Work not submitted will be graded as 0%.

OVERVIEW

Story is the essence of screenwriting. Screenwriters tell stories to be interpreted by a host of other creators: director, cinematographer, actors, production designers, set decorators, sound, editing, and costuming to name a few.

In this course, students will learn how to tell a story that reads so well, directors will not be able to put it down. Through instruction, group discussion, guest speakers, analyzing well known screenplays, and practical writing time, students will learn to find their story -- their voice -- through the medium of the screenplay.

REQUIREMENT

Students are expected to read one screenplay per week. There will be 15 written assignments over the course of the year. Assignments will be given on Nexus. Screenplays will be made available to students by the instructor, mainly in a digital form.

Students are required to have access to either a variety of streaming services or access to a reliable source for rentals such as YouTube, Apple, etc. Students will be required to rent movies on occasion.

Software requirements: Students will be provided with a FREE Screenplay Writing Template. However, any functional screenwriting software (For example: Celtx, Scrivener, Fade In) is fine as assignments will be submitted as PDFs.

EVALUATION CRITERIA:**CONCEPT**

- Is the idea original to the creator?
- Is it unusual, innovative, challenging, does it amaze and engage the viewer?
- Is the situation fresh with interesting characters to watch?
- Does it give me insight into the vision and artistic sensibilities of the filmmaker?

EXECUTION

How well were the specific goals of the assignment achieved?

a. Artistically

- Was there artistry in the direction, rhythm, interpretation of ideas?
- Does the story crackle with energy? Is there sufficient dramatic tension to keep the energy flowing and the audience interested?
- Are the characters complex and interesting to watch?
- Did the writer use all the possibilities to expand the cinematic narrative of the film?
- Was there a sense of story rhythm and narrative structure that was engaging and challenging?

CLASS/ LAB PARTICIPATION-ATTENDANCE + LAB ASSIGNMENTS

Advanced SScreenwriting is intended to be an engaging and collaborative experience, fostering lively class discussions and active student involvement. The course is structured as a professional writer's room, with a strong emphasis on cultivating a sense of PROFESSIONALISM.

Trust among team members striving for a shared objective is crucial in screenwriting, particularly in challenging situations.

Whether working on individual or group writing projects, effective teamwork, communication, and dedication from each student play a pivotal role.

Grading for class and lab participation, as well as attendance, will be assessed according to the following criteria:

ATTENDANCE:

Attendance is expected. On time is late; early is on time.

We begin class promptly at 09:30. Attendance will be recorded.

Each unexcused absence will impact your final participation attendance grade. If a student needs to miss a class without prior consultation with the instructor, at least 1 hour before the class, their Class Participation Grade will be reduced by 1%. Additionally, students who have frequent absences, even if they inform the instructor, may experience a 1% deduction from their attendance grade, depending on the reasons provided for their frequent absence.

LATE ASSIGNMENTS:

In the realm of filmmaking, adhering to deadlines is of utmost importance.

In the professional world, **there is no margin for flexibility**. Extensions will be granted only if arrangements have been made with the instructor **PRIOR TO THE DUE DATE** and only under **EXCEPTIONAL** circumstances and at the instructor's discretion.

If you miss the deadline for submitting your assignment, your grade will be deducted.

The penalty for late submissions is a reduction of half a letter grade for each day your project is overdue. Additionally, failing to attend class on the day an assignment is due will result in a full letter grade deduction.

PARTICIPATION:

The instructor will also assess the following criteria for grading purposes:

1. Active and constructive participation in class discussions and collaborative group exercises.
2. Displaying appropriate and respectful behavior and language. For example: having side conversations, or using electronic devices at inappropriate times, such as during a classmate's script reading, is considered disrespectful.
3. Demonstrating a suitable work ethic when engaging in group projects during lab assignments. Each student is expected to contribute equally.
4. Mobile phones will be set to silent or turned off and will not be tolerated in class unless explicitly directed by the instructor. Students who persist in using their phones during class will be asked to leave.

ASSIGNMENTS

Pitch	05%
Treatment	10%
Step Outline	10%
First Draft: (Completion of all three acts equals a First Draft.)	
Act One	10%
Act Two	10%
Act Three	<u>10%</u>
Second Draft	15%
Writing Assignments ((15 Assignments x 1 point each)	15%
Participation (Attendance, Group Work, Boot-Camps)	15%
TOTAL	100%

ASSIGNMENTS DATES AND DUE DATES: SUBJECT TO CHANGE WITH ADVANCE NOTICE**PITCH:**

- Assigned: September 04th
- Due: September 18th

TREATMENT

- Assigned: September 25th
- Due October 11th

STEP OUTLINE

- Assigned: October 9th
- Due: October 22nd

FEATURE FILM SCRIPT:**Act One**

- Assigned: October 23rd.
- Due November 27th

Act Two

- Assigned: November 27th (After Act One assignment is returned with notes and after one-on-one meeting with instructor)
- Due: January 7th, Midnight.

Act Three

- Assigned: January 15th (After Act Two assignment is returned with notes and after one-on-one meeting with instructor)
- Due: February 23rd, Midnight. (End of READING WEEK).

SECOND DRAFT

- Assigned: February 26th (After Act Three assignment is returned with notes and after one-on-one meeting with instructor)
- Due: APRIL 4th, Midnight. (End of TERM).

CLASS SCHEDULE – SUBJECT TO CHANGEWeek 1 Sept. 4th

How is a feature different than a short?

The Size of the Idea – The Scope of the Idea

Pillars of story arc--the Three Act Structure

Reading Screenplays and Writing Step Outlines

Feature films that we should absorb into our bloodstreams in anticipation of writing our opus

Introduction and discussion of various Structures and their creators:

Hero's Journey, Joseph Campbell; Save the Cat, Blake Snyder; 6 Stage Plot Structure, Michael Hauge, etc.

Final Assignment: Feature Screenplay

Assignment: Pitch 3 Ideas. Due September 18th.

Week 2 – Sept 11

We will examine a few opening sequences from classic films to illustrate why where you begin is so important.

- Is the story you're trying to tell a movie?
- Where does it begin and where does it end?
- Why are you telling this story?
- What do you want your audience to think or feel at the end?
- Why is the first scene first and the last scene last?
- Why does it begin where it begins and end where it ends?
- Who are we watching the story through the eyes of?
- Who is a script for?
- How is a story told?
- Genre
- A writing practice
- How to read a script
- How to break your story into Acts, with a midpoint (think about this for your pitches).

Assignment: Read Feature Screenplay

Week 3 – 5: Sept 18th, 25th, Oct. 2nd.

Written Pitches Due September 18th

In Class Pitches Sept. 18, Sept. 25th, Oct., 2nd

Lecture Topics covered include:

- The Setup
- Identifying narrative function and narrative drive in terms of story
- Clarifying your theme

- Understanding your tone
- Knowing your stakes
- Brainstorming ideas
- World building
- Character arc
- Stakes
- Conflict
- What is a treatment

*Small Group Writing Assignment--Set up scene with prompt
Sept. 25th Assignment - Treatment. Due October 11th , Midnight*

Week 6 – October 9th

Breaking treatment into acts

How to use your treatment to create your Step Outline.

Discussion stakes, conflict, climax acts

The Emotional Flow Chart - Excel

The Paper Edit - PowerPoint

Assignment: Begin Emotional Flow Chart. Proof of Existence due October 22nd, Midnight.

Assignment: Step Outline, Due October 22nd, Midnight

Week 7 – READING WEEK

Receive Treatment Assignment back with notes

Work on Step Outline

Watch Five Films – To Be Assigned.

Week 8 – Oct 23rd

Step Outlines Due.

How do we turn a Step Outline into a script?

Topics covered include:

- A review of three act structure
- A breakdown of Act One
- Crafting the opening sequence
- Making a plan to write your first act.

Assignment: ACT ONE, Due November 27th.

Week 9: - October 30th

The Second Sequence & Inciting Incidents

Topics covered include:

- Breaking down an inciting incident
- Determining how your character must change
- Learning the shape of story
- Turning points
- Finding the turning points in the script

Group Writing time--write a turning point scene/s with prompt

Assignment: Read a Screenplay and Identify the turning points in the script

Week 10 – November 6th

Developing Your Characters

Topics covered include:

- Breaking down your character's journey
- Understanding character as narrative function

- Mapping your characters' emotional landscape
- Following your character's arc and growth/change
- *ACT TWO – MIDPOINT*

Week 11: November 13th

External World & Internal World

Topics covered include:

- Establishing the rules of your fictional universe
- Giving your characters context

Week 12: November 20th

What's the Dramatic Question in Your Story?

Topics covered include:

- Distilling your central dramatic question
- Understanding the different types of antagonists
- The dark side of your protagonist

Week 13: November 27th

Conflict Building Tension

Topics covered include:

- How to build conflict
- Getting to your Act One break
- The driving force of second acts

Assignment: ACT TWO, Due January 7th (Begin after Act One assignment is returned with notes and after one-on-one meeting with instructor)

December 4th MAKEUP CLASS TBA

Week 14: January 8th

ACT TWO due

- Recap of Three Act Structure
- Your writing practice
- Writing vs Re-writing
- Starting your script
- Formatting difficult scenes
- Expressing time
- Writing time--beginnings
- Reading assignment--Feature film
- Discussion of the writing practice, catch up for where students are in the process
- Discussion with questions ACT ONE
- Discussion with questions ACT TWO
- Breaking writer's block, clearing the cobwebs of the writing act, finding enthusiasm again, exercises
- ACT THREE

Week 15: January 15th

- ACT THREE (Continued)
- Finding your voice in the script
- Character development
- Women as depicted in film
- "Other" as depicted in film

- Queer as depicted in film
- The importance of inclusion
- Showing, not telling
- How to write difficult scenes: love scenes, action scenes, phone/tablet/social media scenes, etc
- *ASSIGNMENT: ACT THREE, Due February 23rd. Begin after receiving notes on ACT TWO)*

Week 16: January 22nd

- Dialogue, when do we speak, when do we shut up
- Code-switching
- Do we dress our characters? Costuming as character
- What we give the actor, the director as choices

Week 17: January 29th

- Check up on writing practice
- Recap, story pillars
- Questions on what's plaguing you

Week 18: February 5th

Revisiting the Act Two arc and the always problematic shift into the last act

Act Two--where the story is actually told

Midpoint--point of no return

Conflict in the 2nd act, recap

Examples of conflict in a short clip

Stakes in the 2nd act, recap

Example of stakes in a short clip

Themes, is this really a thing?

Third act and climax, same thing?

Character arc fulfillment--did they grow? Change?

Separation of elements to check arcs (separating one character from another to make sure they are in process of fulfilling their arc)

Week 19: February 12th

Review: ACT THREE, CLIMAX, CHARACTER ARC

- The first draft--when's it done?
- The Director and the Production Designer
- Goals for the rewrite
- Beta readers--switch with your neighbour
- Creating a rewrite plan
- script timing, noting Act breaks, midpoint, rising action, stakes, character arcs and growth

****February 14th** Last day to withdraw without academic penalty.**

READING WEEK

REREAD ACT ONE AND ACT TWO OUT LOUD

Work on ACT THREE

REMINDER: ASSIGNMENT: ACT THREE, Due February 23rd.

Week 20: February 26th

REMINDER: ASSIGNMENT: ACT THREE, Due February 23rd.

What's a spec script and what's it good for? Famous specs

Brainstorming practice

Adapting an existing intellectual property (IP)

Rights to adapt

Public domain

Stories from history

Group Writing time--adapting a piece of IP/story from a news article

(Screening scene from *The Player*)

ASSIGNMENT: SECOND DRAFT, DUE APRIL 4th, MIDNIGHT.

Week 21 – 25: March 5th – April 2nd

Discussion, reading assignment

Following your character's arc and growth/change

Making it all make sense

Review where are the act breaks, midpoint, climax

Review conflict, stakes, character arc

Writing time, with one-on-one discussions for guidance, ACT THREE

Re-writing recap, discussion

Writing assignment--pulling your script together/catch up

Special guest--actor

How to read your own script

When bad movies happen to good writers/subsequent draft discussion

Just work on your script!

Discussion with questions regarding plot problems, character development and growth

How to handle a snag in the story when it happens

Checking your arcs

Editing for style, grammar, spelling and why?

When is your script actually finished?

What did we learn about storytelling?

What do I need to do next?

Setting goals for Second Drafts

How to plan your second draft writing practice

Scripts that may have needed a second draft ... discussion with examples

The Business of Writing

Contests and competitions

Special guest--a working screenwriter

Who should you write for: you, a producer/director, or an audience?

Who's going to read this thing? Finding beta readers

When is it ready to send to a producer?

Where do I find a producer? Or a director?

The realistic screenwriting career from Winnipeg, MB

Do I have to move to LA?

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.
You can report online here » (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 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](#) or email them at tafsa.uw@hotmail.com.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 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) 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 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 (3rd Floor, Asper Centre for Theatre and Film)

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