

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: FILM 361		Number of Credits: 3 Course credit policy (105)															
Course Full Title: Video Production IV: Short Film Project Course Short Title: Video Production IV <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts															
Calendar Description: <p>Students develop a short film project (scripted or documentary) and hone skills in pitching, pre-production, production, and post-production. Prepares students to create original stories in screen-based media, while taking on key crew positions including director, producer, production designer, cinematographer, and editor.</p> <p>Note: This course includes a fee, which covers digital video equipment costs.</p>																	
Prerequisites (or NONE):		FILM 360.															
Corequisites (if applicable, or NONE):																	
Pre/corequisites (if applicable, or NONE):																	
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Special Topics <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>															
		Independent Study If offered as an Independent Study course, this course may be repeated for further credit: <i>(If yes, topic will be recorded.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit															
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>25</td> </tr> <tr> <td>Tutorials/workshops</td> <td>25</td> </tr> <tr> <td>Supervised laboratory hours</td> <td>10</td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total hours</td> <td>60</td> </tr> </table>		Lecture/seminar hours	25	Tutorials/workshops	25	Supervised laboratory hours	10	Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		Total hours	60	Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes Submit outline for (re)articulation: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>	
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		Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit															
Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Maximum enrolment (for information only): 18 Expected Frequency of Course Offerings: Annually <i>(Every semester, Fall only, annually, etc.)</i>															
Department / Program Head or Director: Heather Davis-Fisch		Date approved: September 2020															
Faculty Council approval		Date approved: September 18, 2020															
Dean/Associate VP:		Date approved: September 18, 2020															
Campus-Wide Consultation (CWC)		Date of posting: January 22, 2021															
Undergraduate Education Committee (UEC) approval		Date of meeting: January 29, 2021															

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Analyze formal and conceptual links when viewing contemporary film and media, including non-western and Indigenous examples.
- Demonstrate an intermediate understanding of the relationship between storytelling and technical strategies.
- Utilize creative and applied research methods to develop pitch materials.
- Communicate effectively, with an awareness of context and audience, in the delivery of a verbal pitch.
- Synthesize screenplay analysis and visualization techniques to develop and implement a cinematic vision.
- Evaluate and critique peers' pitch materials and films.
- Apply constructive feedback to improve own creative work.
- Practice production design techniques, including set dressing and prop-building.
- Generate production documents while adhering to a production timeline.
- Apply ethical and professional protocols while obtaining signed legal documents (releases) relevant to pre-production, production and post-production.
- Solve problems creatively and participate respectfully in dialogue within a creative team.
- Collaborate effectively in both leadership and team roles in the creation of a group project.
- Participate in the design and production of a public film screening.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

Workshops, lectures, screenings, guided exercises, readings, group exercises., guest speakers, written work.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Roberta Munroe	How Not To Make a Short Film	<input checked="" type="checkbox"/>	Hachette Books	2009
2. Robert Rodriguez	Rebel Without a Crew	<input checked="" type="checkbox"/>	Plume	1996
3. A.O. Scott	Better Living Through Criticism	<input checked="" type="checkbox"/>	Penguin	2017
4. Jane Barnwell	Production Design for Screen: Visual Storytelling in Film and Television	<input checked="" type="checkbox"/>	Bloomsbury Visual Arts	2017

Required Additional Supplies and Materials (*Software, hardware, tools, specialized clothing, etc.*)

Hard drive, minimum size 200GB.

Optional – students may choose to purchase an Adobe Premiere CC subscription for at home work.

Students will be required to contribute a small amount (\$10-\$20) to the budget of their group projects.

Other materials vary in accordance with student projects.

Typical Evaluation Methods and Weighting

Assignments:	40%	Project:	50%	Professionalism:	10%	Total:	100%
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Typical Course Content and Topics

Week 1: Course introduction, assign textbook/supplies, in class screening - assignment: loglines (for pitch workshop)

Week 2: Character archetypes, pitching workshop (elevator pitch, pitch videos, verbal pitching skills, one sheets) - assignment: pitch

Week 3: Live pitches, lookbook workshop (students pitch projects verbally (scripted or documentary) in groups of 2-3.)

Week 4: Introduction to production design (tour of costume and prop departments in theatre) in-class assignment: set decoration/the frame

Week 5: Group project - pre-production meeting 1, script drafts or documentary outlines are due,

Week 6: Group project - pre-production meeting 2 & auditions

Week 7: Group project - pre-production meeting 3 & rehearsals (also time for camera/lighting tests, costume fittings etc.)

Week 8: Group project - shoot week (films shoot outside of class between Week 7 and 9, class time can be used for filming, meetings, etc.)

Week 9: Group project - post-production meeting (post-mortem of project shoots - what worked and what didn't? Lessons learned.)
Individual project consultation, preparation for final screening.

Week 10: Rough cut (student feedback on cuts including story, vision, pacing) and career case study

Week 11: Fine cut (student feedback on cuts including beats, sound, music.)

Week 12: Locked cut – sound and music (student feedback on cuts – final notes and work period – prep for final screening)

Week 13: Final screening (public screening)