OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: FILM 261	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Video Production Techniques II
Course Short Title: Video Production II
(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Humanities	**Department (or program if no department):** Visual Arts

Calendar Description:

Builds on techniques introduced in FILM 260, exploring intermediate camera use, shot analysis and composition, motivated and green-screen lighting, sound recording and design, editing using transitions and documentary video. Emphasis on professionalism, teamwork, and honing technical skills for creative expression.

Note: This course includes a fee, which covers digital video equipment costs.

Note: Students with credit for VA 161 or VA 261 cannot take this course for further credit.

Prerequisites (or NONE):	VA 160 or FILM 260.
Corequisites (if applicable, or NONE):	
Pre/corequisites (if applicable, or NONE):	

Antirequisite Courses *(Cannot be taken for additional credit.)*
Former course code/number:
Cross-listed with:
Dual-listed with:
Equivalent course(s): **VA 161, VA 261**
(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.)

Special Topics *(Double-click on boxes to select.)*
This course is offered with different topics:
☒ No ☐ Yes *(If yes, topic will be recorded when offered.)*

Independent Study
If offered as an Independent Study course, this course may be repeated for further credit: *(If yes, topic will be recorded.)*
☒ No ☐ Yes, repeat(s) ☐ Yes, no limit

Transfer Credit
Transfer credit already exists: *(See bctransferguide.ca.)*
☐ No ☒ Yes
Submit outline for (re)articulation:
☒ No ☐ Yes *(If yes, fill in transfer credit form.)*

Typical Structure of Instructional Hours

Lecture/seminar hours	20
Tutorials/workshops	20
Supervised laboratory hours	20
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours:	
Total hours	**60**

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Grading System
☒ Letter Grades ☐ Credit/No Credit

Maximum enrolment (for information only): 24

Expected Frequency of Course Offerings:
Annually *(Every semester, Fall only, annually, etc.)*

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:

- Recognize the characteristics of genre in media, including examples of non-western and Indigenous film and video.
- Identify the storytelling tools of montage, mise en scene and jump cuts in edited media.
- Generate a shot list and storyboard using intermediate composition techniques.
- Demonstrate technical proficiency with cameras, lighting and sound equipment.
- Integrate Foley, Ambience and Music into edited sound design exercises.
- Analyze a scene to formulate a lighting plan.
- Demonstrate the appropriate use of shot transitions in planning and editing.
- Utilize creative and applied research methods to illustrate a visual approach to a scene.
- Describe key crew roles in the film industry and how they relate to film production skills.
- Ethically acquire legal releases for interviewed subjects. (Documentary)
- Collaborate effectively in the creation of a group project.
- Critique their own and others' work, using self-reflection and constructive feedback to improve their own technical skills.

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.

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	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Joseph Mascelli	Five C's of Cinematography	☒	Silman James	2007
2.	John Alton	Painting with Light	☒	University of California Press	2013
3.	Michael Ondaatje	The Conversations: Walter Murch & The Art of Editing Film	☒	Vintage Canada	2004
4.	Bill Nichols	Speaking Truths with Film: Evidence, Ethics, Politics in Documentary	☒	University of California Press	2016
5.	Gustavo Mercado	The Filmmaker's Eye: Learning the Rules of Cinematic Composition	☒	Routledge	2010

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.

Typical Evaluation Methods and Weighting

Quizzes/tests:	10%	Assignments:	50%	Project:	30%	Participation:	10%

Details (if necessary):

Typical Course Content and Topics

Week 1: Course Introduction, Assign Textbook/Supplies, In class screening

Week 2: Introduction to Genre, In class "one shot" storytelling exercise

Week 3: Intermediate Sound Design (Creating sound effects/foley, online sources) - Assignment: Using provided scene, record minimum 5 sound effects and source additional sounds to build the soundscape of the scene from scratch.

Week 4: Intermediate Camera Workshop (gear refresher, how lens choice affects story, moving camera) - In class Shot Exercise

Week 5: Intermediate Composition and Shot Design (Hitchcock's Rule, Balanced/Unbalanced Compositions, Depth Cues, Closed and Open Frames, Focal Points, Shot Transitions) & Shot Planning tools (shot lists, storyboards, schematics) - Assignment: 3 pairs of "transitions" (6 shots)

Week 6: Intermediate Lighting Workshop (Practicals, Motivated light sources, shadow (genre), gobos, temperature and Green Screen)

Week 7: Visualization Tools (Mood Boards, color palette, comps and references) - Assignment: Generate a shot list and moodboard for an assigned scene.

Week 8: Intermediate Editing Techniques (Walter Murch's Rule of 6, montage, motivated cuts, chroma keying) - Assignment: Film and edit a montage of 5 shots that introduce us to a character through their bedroom.

Week 9: Introduction to Film Industry Terms and Crew Roles, Set protocol and vocabulary.

Week 10-13: Group Project (short documentary 2-4 mins) (*Emphasis on obtaining signed legal releases for interview subjects.) Rough Cut, Fine Cut, Final Screening of group projects