OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: FILM 360	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Video Production III: Storytelling and the Director
Course Short Title: Video Production III
(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:

Students with prior technical production skills will advance their knowledge of film-based storytelling and the role of the director. Students participate in workshops on crew roles, story structure, screenwriting, script analysis, image systems, beat work, directing, producing, and working with actors and will complete a group film project.

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

Prerequisites (or NONE):	FILM 261.
Corequisites (if applicable, or NONE):	
Pre/corequisites (if applicable, or NONE):	

Antirequisite Courses *(Cannot be taken for additional credit.)*	**Special Topics** *(Double-click on boxes to select.)*

Antirequisite Courses *(Cannot be taken for additional credit.)*
Former course code/number:
Cross-listed with:
Dual-listed with:
Equivalent course(s):
(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): 18

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:

- Analyze short films (including non-western and Indigenous examples) identifying vision and point-of-view.
- Experiment with and develop personal expression through cinematic storytelling.
- Analyze a screenplay for planning purposes, recognizing story beats.
- Develop loglines and short scripts using three-act structure and standard screenplay formatting.
- Revise screenplays based on feedback.
- Communicate a creative vision for interpreting a screenplay to others.
- Direct actors in rehearsal and filming exercises.
- Execute pre-production, production and post-production tasks, following a stated timeline.
- Demonstrate teamwork, communication skills and commitment to collaborative process while on a film set.
- Apply ethical and professional protocols in acquiring film production releases and completing and tracking paperwork.
- Critique their own and others' work while refining creative and 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, 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.	Judith Weston	Film Director's Intuition	☒	Michael Weise Prod.	2003
2.	Michael Rabinger	Directing: Film Techniques and Aesthetics	☒	Routledge	2013
3.	David Mamet	On Directing Film	☒	Penguin	1992
4.	Blake Snyder	Save The Cat: The Last Book on Screenwriting That You'll Ever Need	☒	Michael Weise Prod	2005
5.	David Trottier	Screenwriter's Bible	☒	Silman James	2014

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 working at home.
On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Metis and Inuit Communities, Cultures, Concepts and Stories (PDF produced for imagineNATIVE).
Students will be required to contribute a small amount to the budget of their group projects ($10-$20).
Other materials vary in accordance with student projects.

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	45%	Field experience:	%	Portfolio:	%
Midterm exam:	%	Project:	45%	Practicum:	%	Participation:	10%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week 1: Course introduction, assign textbook/supplies, in class screening
Week 2: Story structure (loglines, screenplay format and software) - assignment: using provided script, analyze the story structure to determine where the act breaks are.
Week 3: Point-of-view and voice in cinematic storytelling (vision, composition, lighting, colour, tone, pacing, script analysis, image systems) – assignment: shot for shot
Week 4: Actor workshop part I (rehearsal techniques, auditioning, beat work and preparation, working with your team)
Week 5: Actor workshop part II - students prepare scenes and work with actors in class to practice directing skills.
Week 6: Film industry bootcamp (refresh on crew roles and terms, production timelines, set protocols) – in class exercise
Week 7: Production logistics (production documents: call sheets, budgets, breakdowns, releases, memos, etc.). Workshop: How to run a production meeting – group project teams formed.
Week 8-13: Group project (production meetings, shoot dates, rough cut, fine cut, and final screening of group projects)