UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: September 2007
COURSE REVISED IMPLEMENTATION DATE:
COURSE TO BE REVIEWED: March 2011
(Four years after UPAC final approval date) (MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: Visual Arts

VA 365		3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

Documentary Video Storytelling
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course offers students knowledge of fundamental concepts and practical skills in documentary storytelling in film or video. Students will have an opportunity to develop a short documentary video (of approximately 10 minutes in length) from the proposal/treatment stage through pre-production, production, and post-production. Students will be introduced to the work of Canadian filmmakers, who have long been considered leaders in the documentary genre.

Note: This course is offered as both VA 365 and FILM 365. Students may take only one of these for credit.

PREREQUISITES: 15 credits of university level arts courses. It is also recommended that students have FILM 110 or FILM 120 and one of the following: VA 160, VA 165, VA 170, or VA 172. Alternatively, students should have some other experience of working with film or video production.

COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: **FILM 365** *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**12**	Hrs
Seminar:	**14**	Hrs
Laboratory:	**26**	Hrs
Field Experience:	**3**	Hrs
Student Directed Learning:		Hrs
Other (Specify): Technical demonstrations	**5**	Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE:
HOURS PER DAY:

MAXIMUM ENROLLMENT: **17**
EXPECTED FREQUENCY OF COURSE OFFERINGS: annual

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☒ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

AUTHORIZATION SIGNATURES:

Course Designer(s): Stephanie Gould
Chairperson: Moira Gutteridge-Kloster *(Curriculum Committee)*
Department Head: Jacqueline Nolte
Dean: Eric Davis
UPAC Approval in Principle Date:
UPAC Final Approval Date: Mar. 2, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Upon successful completion of this course students will:
- have conceptual and practical skills for documentary video storytelling.
- have hands-on experience in the production of a short documentary video.
- have been introduced to storytelling techniques of some leading Canadian filmmakers.
- have knowledge of, and appreciation for, the art of telling stories from real life.
- have an appreciation for documentary as an art form.
- have been introduced to documentary filmmaking in Canada.

METHODS:

Lectures, class discussions and critiques, individual projects, student presentations, hands-on workshops and technical demonstrations, reading assignments. Where feasible, workshops in specialized skills will be conducted along with visiting professionals. For example, Hugh Brody, UCFV's Chair of Aboriginal Studies, will co-teach the directing workshop and will be available to mentor individual students.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Interview and portfolio.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Course package assembled by instructor.
Bernard, Sheila Curran. Documentary Storytelling: The Drama of Real Life. Boston; Amsterdam: Focal Press, 2004.
Rabiger, Michael. Directing the Documentary. Boston; Amsterdam: Focal Press, 2004 or similar handbook.
Rabiger, Michael. Developing Story Ideas. Boston; Amsterdam: Focal Press, 2006.

SUPPLIES / MATERIALS:

Digital video tapes, DVDs and other supplies to be determined on an individual project basis.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Students will be evaluated on individual project work, in-class presentations, and participation in class discussions and critiques. Individual projects will be evaluated according to conceptual and technical development at each stage in the production process: proposal, pre-production, production, and post-production.
60% - Individual projects/assignments (Proposal/treatment – 20%; Final Project – 40%)
30% - Seminars
10% - Participation and attendance

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Week 1	Introductions, course outline review, review of assignment #1. Introductory lecture: basic concepts in documentary video storytelling using examples from the work of influential Canadian filmmakers; discussion on developing workable ideas.
Week 2	Lecture and in-class exercise on proposal development; screening of a short documentary; consultations on individual projects.
Week 3	Workshop on directing with the participation of a recognized filmmaker; screening/discussion of a full-length documentary. (In 2007, Hugh Brody will co-teach this workshop, show one of his films, and discuss the making of it.)
Week 4	Student presentations (of project proposals/treatments); team formation; discussion on teamwork/roles/responsibilities; review of assignment #2.
Week 5	Workshop on cinematography.
Week 6	Lecture/discussion/in-class demonstrations on field work; lecture on ethical and legal issues, interviewing techniques, handling historical materials/subjects, and issues in docudrama.
Week 7	Workshop on editing.
Week 8	Lecture/discussion on selecting from raw footage and producing a rough cut; project development and coaching.

Week 9 Project development and coaching.
Week 10 Students presentations and critique of rough cuts.
Week 11 Project development and coaching.
Week 12 Final project development – discussion of final presentations.
Week 13 Final student presentations and critiques.