

**LOOK: A MENTAL HEALTH/FILM INITIATIVE**

**DIGITAL FILMMAKING 100 – 2024/2025**

**WHEN/WHERE**

Course Length:	17 weeks
Start Date:	November 16, 2024
End Date:	April 29, 2025
Location:	2132 Dewdney Avenue - Regina
Day:	Saturdays
Times:	10:00 – 02:30 p.m. (half hour lunch break at 12:15)

**TOP NOTES**

Experience with video/film is not a requirement for Digital Filmmaking 100 and if this is your first time producing a film/video (as it is for most students) this is not a barrier to your success.

To successfully complete this course an average of 2 - 3 hours a week will be needed beyond lecture and lab time. More time as you move into editing your projects.

**COURSE OVERVIEW**

*Explore the possibilities of storytelling, giving you experience in narrative, visual techniques and editing skills necessary to bring a story to life on the screen.*

This course is centered on individual self-expression through student produced documentaries and short films. We will seek to discover the power of creative storytelling and challenge an audience with original stories that move beyond the traditional. Students will be encouraged to expand their knowledge of how story development, sound and pictures can merge to help produce an amazing story.

Each student, with support from instructors and mentors and fellow students, will conceive, produce and edit a documentary or short film. The films may be experimental, poetic, performative, counter narrative or traditional. Importantly, this course will afford the creative freedom and encouragement necessary for each student to discover their own voice as a storyteller.

This course will be of benefit to students interested in self-expression, storytelling and media. All students will gain hands on experience in conceptualization, writing, filming and editing. The program will also be beneficial for those with aspirations to work within the film industry as there is a vocational aspect.

### **CLASS ENVIRONMENT**

Relaxed, fun and interactive.

The environment is designed to be inclusive, collaborative, supportive and sensitive to special needs of the students. Students will be encouraged to collaborate with each other and with instructors, providing support and feedback to help shape each project. Each student can determine whether they would prefer a public or private screening of their completed work. See below.

### **CONFIDENTIALITY**

Participants identity is strictly confidential unless otherwise indicated. Each student has a few options as below. The choice includes your credit on your film, publicity, film festival attendance, etc.

1. Anonymous (no first name., last name, photograph, or any means of identifying you as part of the LOOK program beyond fellow students and instructors).
2. First name only and no photographs
3. Last name only and no photographs
4. Full name and no photographs
5. Full name and photograph.

You can change your choice at any time.

Instructors and mentors will know your name and they are also under a confidentiality agreement.

### **EQUIPMENT**

All equipment along with editing software subscriptions are provided without cost to the student.

**Bring your own laptop if you have one.** We can provide one on a shared loan basis if you don't have access to a laptop.

### **COURSE OUTLINE**

This course outline is subject to revision. Any changes will be shared with the class. This outline is flexible and will be adaptable to individual student needs.

### **MODULES**

There are three distinct, but inter-connected modules:

*Module 1 - Pre-Production – 6 weeks*

*Module 2 - Production – 4 weeks*

*Module 3 - Post Production (editing) – 7 weeks*

## **CREATIVE EXERCISES**

**YOU CAN CHOOSE TO FILM AND EDIT ONE OF THE BELOW. ALL ARE FUN AND A GOOD WAY TO GET SOME EXPERIENCE BEFORE YOUR MAJOR PROJECT. FULL DETAILS OF EACH TYPE AND EXAMPLES WILL BE SHARED IN CLASS.**

### **Due Dates**

December 7, 2024 – Rough Cut

December 14, 2024 – Finished Cut

#### **→ Counter Narrative**

Conceive, produce and edit a camera stylo approach to a narrative. (01:30 - 02:30). The documentarian and short filmmaker “write” much of their narrative with images (and sound) so this is an opportunity to explore story in creative and impactful ways. Details in class.

The Counter Narrative Exercise can be an individual project or a group of 2. You may (and are encouraged to do so) assist one another in kicking around ideas and help each other out in the field when filming. This is an excellent opportunity to express yourselves as a creative writer through pictures and sound. Details in class.

**OR**

#### **→ Character Study**

Conceive, produce and edit a Character Study (01:30 – 02:30). This can be an individual or group of 2 student’s project. For this exercise - a character study is the visual/aural documentation of the traits, qualities and characteristics of an individual. The camera, sound and editing must work together to reveal the character as a unique individual and engage the spectator by opening spaces for thinking through observation (Vis a vis your POV as the filmmakers). Details in class.

**OR**

#### **→ Visual Essay/Poem**

Details in class

**OR**

#### **→ Still Story**

Conceive, produce and edit a story using still photography (your own) as the primary form of visual media. There are no restrictions on the number of photos, but the running time must be between 01:30 and – 03:00. Further details in class.

### → Major Project

A completed short film with a running time between 5 and 15 minutes (flexible). Choose any genre you wish. Including but not limited to:

1. Documentary
2. Documentary Short
3. Counter narrative
4. Experimental Film
5. Animation
6. Fiction (drama, comedy, etc.)

We will go through the above in detail in the first few weeks, so you are familiar with each.

### Due Dates

April 29, 2025 Completed Film

Note: there are several steps along the way, and we will provide a calendar that will help you track your progress.

## OUTLINE

- Each theme/topic below will also be supported by relevant film/scene screenings.
- There will be story/creative meetings each week as well
- The course content is flexible, and we can add and subtract to the below as we move through the program.

### → MAIN THEMES/TOPICS

1. Documentary Forms (what makes a documentary a documentary) and function (what purpose do documentaries serve)
2. Documentary and Documentary Shorts – developing “real life” characters, expressing emotion and ensuring audience engagement.
3. The idea – How to think about and the refinement of story ideas
4. Animation Techniques (computer, 2D, hand drawn, stop motion, etc.)
5. Short dramas
6. Camera Stylo (camera as pen)
7. Counter Narrative and Story Space and Montage
8. Character Studies
9. Experimental Filmmaking – Agents of Self Expression (what is it, why make one and what restrictions are there?)
10. Story Structure, Dramatic Arcs and Themes
11. Writing for film (outlines, creative treatments, synopsis, etc.)

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12. Film vocabulary
13. Ethics in filmmaking
14. Copyrights – What are they and what do they mean to you as a filmmaker?
15. The Science of the Question and the Art of the Interview
16. Documentary History
17. Video and Sound Editing for power and clarity
18. Screenings of student work as it progresses to offer feedback and support.

**LABS** (hands on)

1. TV Studio, Film Set and Field safety
2. Camera basics, lighting, and sound
3. Filming in studio and in the field
4. Video Editing basics
5. Video Editing Text and Graphics
6. Animation (if desired)

**End Document**