

LOOK: A MENTAL HEALTH/FILM INITIATIVE

COURSE OUTLINE

WHEN/WHERE

Course Length:	17 weeks
Start Date:	January 20, 2024
End Date:	May 11, 2024
Location:	Rooms 435 (classroom) and 416 (lab) Classroom Building - University of Regina
Day:	Saturdays
Times:	10:00 – 02:30 p.m. (half hour break at 11:30)

Class – 2 hours on Saturday mornings (theory, screenings, creative exercises and conceptualizing initial student story ideas.

Lab – 2 to 2.5 hours weekly (hands on equipment training; camera, lighting, sound, editing, etc.)

Weeks Off – TBA

TOP NOTES

Experience with video/film is not a requirement 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 1-2 hours a week will be needed beyond lecture and lab time. More time as you move into editing your projects.

COURSE OVERVIEW

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. It will also be beneficial for those with aspirations to work within the film industry.

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*

LABS (hands on)

Camera basics, lighting, and sound

Advanced camera, lighting, and sound

Video Editing basics

Video Advanced editing

Optional

Graphics (text, motion graphics, etc.)

Animation

Sound design

Audio mixing

Colour correction

Colour effects

CREATIVE EXERCISES – YOU CAN CHOOSE ANY OF THE BELOW. ALL ARE FUN AND A GOOD WAY TO GET SOME EXPERIENCE BEFORE YOUR MAJOR PROJECT.

→ Counter Narrative – Due TBD

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.

OR

→ Character Study – Due TBD – (Groups of 2)

Conceive, produce and edit a Character Study (01:30 – 02:30). For the purpose of 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 up spaces for thinking through observation (Vis a vis your POV as the filmmakers). Details in class.

OR

Visual Essay

OR

Visual poem

OR

Still Story

→ **Major Project**

A completed short film with a running time between 5 and 15 minutes

→ **Advanced Class**

Once again, we have a mix of students who are returning for another round and new students. The course outline doesn't reflect the flexibility of the advanced course for returning students. More details on this to come.

WEEK-BY-WEEK OUTLINE

❖ Module 1 Begins

WEEK 1

→ **CLASS**

1. Introductions
2. Course overview
3. Mentor/student relationships
4. Screening some past LOOK films
5. The Documentary genre - form and function
6. Ideas meeting and forming story ideas

→ **LAB**

The Camera – Basics Part 1 of 3

WEEK 2

→ **CLASS**

1. The Documentary and Short Film – characters, emotion, audience engagement
2. Conceptualization and refinement of story ideas

3. Camera Stylo (camera as pen)
4. Load Adobe Cloud onto computers and create accounts

→ **LAB**

The Camera – Basics Part 2 of 3

WEEK 3

→ **CLASS**

1. The Documentary - agent of Social Change
2. The short film – Agent of Self Expression
3. Creative meetings
4. Writing a story synopsis

→ **LAB**

Introduction to Picture and Sound editing

1. Adobe Premier Pro (Basic – setting up a project, sequence settings, importing and organizing media)

You can also use this time to film parts of your camera stylo or character study

WEEK 4

→ **CLASS**

1. Images tell the story
2. Writing a creative treatment
3. Translating your story-tellers voice into pictures and sound
4. Evaluating and focusing a documentary or short film idea (Part 2 of 2)

→ **LAB**

The Camera – Intermediate

WEEK 5

→ **CLASS**

1. Representing reality
2. Character types
3. Group story meetings
4. One on one story meetings

→ **LAB**

2. Adobe Audition (Basic)

WEEK 6

→ CLASS

1. Getting Ready to Film
2. 10 Units of Time and Money
3. Project Problem Solving
4. Story and production meetings to ensure all elements are ready for production
5. Discuss each project in detail

→ LAB

Intermediate Picture and Sound Editing

MODULE 2 BEGINS (PRODUCTION)

WEEK 7

→ CLASS

1. Narrative arcs
2. The Documentarian and POV (Theory and Screenings)
3. In class screening (camera style/character study exercise)

→ LAB

Open – whatever anyone needs.

WEEK 8

→ CLASS

1. The science of the question and the art of the interview
2. Openings and Closings (aperture and expository)

Exercise

None

→ LAB

Interview styles and compositions

Open – whatever anyone needs.

Individual sessions to work through any questions

WEEK 9

→ **CLASS**

1. Production
2. Screen footage as desired by each student
3. Work on project

Exercise

On going production of projects

WEEK 10

→ **CLASS**

1. Individual mentoring
2. Story updates and creative meetings
3. How and why to transcribe interviews
4. Editorial Assemblies – how to and why

On going production of projects

→ **LAB**

1. Open
2. Time may be used for filming or one on one sessions with the instructor

MODULE 3 BEGINS (EDITING)

WEEK 11

→ **CLASS**

1. Structure (tension points, narrative arc and revealing information)
2. Context
3. Building Dramatic Curves and Narrative Arcs
4. Moving a narrative through time and space (montage, essay, invisible editing and the four forms of “time” within a documentary)

→ **LAB**

1. Open
2. Time may be used for filming/editing or one on one sessions with the instructor

WEEK 12

→ CLASS

1. Screen editorial assemblies
2. Open
3. Guidance and support

→ LAB

1. Open
2. Time can be used for editing or one on one sessions with the instructor

WEEK 13

→ CLASS

1. Open
2. Guidance and support
3. Screen Rough Cuts V1 that are ready

→ LAB

1. Open
2. Time can be used for editing or one on one sessions with the instructor

WEEK 14

→ CLASS

1. Open
2. Guidance and support
3. Screen Rough Cuts V2 that are ready

→ LAB

1. Open
2. Time can be used for editing or one on one sessions with the instructor

WEEK 15

→ CLASS

1. Open
2. Guidance and support

→ LAB

1. Open
2. Time can be used for editing or one on one sessions with the instructor

WEEK 16

→ **CLASS**

1. Screening the fine cut
2. Moving from a fine cut to a locked cut
3. Open
4. Guidance and support

→ **LAB**

3. Open
4. Time can be used for editing or one on one sessions with the instructor

WEEK 17

→ **CLASS**

Screen locked cuts

Celebrate

Wrap party

Wrap party details to come.

Wrap Party and Friends/Family Showcase Public Showcase

This is a showcase/screening for friends and family (you can opt out depending on your needs for confidentiality)

Date: TBD

End Document