School of Community and Regional Planning (SCARP)
University of British Columbia
COURSE OUTLINE

Course Number: PLAN 548 H
Course Credit(s): 3
Course Title: Current Issues in Planning: Short Film Production
Term: Summer 2018

Instructor: TBA
Office
Telephone
Email
Office Hours

Short Course Description
Introduction to the basic approaches, theories, and production methods used in creating short documentary and motion graphic films for community advocacy and educational purposes. Indigenous and decolonial approaches to filmmaking will be emphasized. Jessica Hallenbeck, Lyana Patrick, and Dave Shortt will mentor students in the creation of short films.

Course Format
This course combines lectures with labs.

Course Overview, Content and Objectives
This course introduces students to the basics of film pre-production, production, and post-production. In this course students will scope, pitch, produce, and edit short documentary films. Students will learn about different approaches to filmmaking within and outside of planning, and will develop an understanding of the ethical dilemmas at the heart of documentary practice. Indigenous and decolonial approaches to filmmaking will be emphasized. Final films will be screened to the public.

Preproduction
Students will be introduced to the uses and approaches of video in planning and educational contexts. They will hear directly from experienced directors, story editors, editors, and animators about the film process and individually scope and pitch a film concept based on the opportunities for collaborating with a department / organization that are available to the class. Students will learn about the visual conventions of storytelling and learn how to use an audio recorder and camera. Working in groups students will create and submit pre-production documents including; treatments, shot lists, mood boards, consent protocols, and production calendars.
**Production** Students will work in their preproduction groups to record their films over the course of 2-4 days. Mentors will be available to answer questions and trouble shoot.

**Postproduction**
Students will learn about story editing and work to transcribe / card their films. Students will learn basic approaches to editing in Adobe Premier and create assemblies, rough cuts, and fine cuts of their work. Students will also learn the basics of text animation / motion graphics in After Effects and learn how to export and upload their films.

**Learning Outcomes**
After completing this course, students will be able to:

1. Create treatments, shot lists, mood boards, and production calendars for short documentaries.
2. Critically think through the ethical considerations of documentary filmmaking and develop knowledge of informed consent and filmmaking protocols
3. Operate a ZOOM audio recorder and wireless lavalier microphones
4. Operate a camera
5. Demonstrate knowledge of basic postproduction steps including editing on Adobe Premier and exporting and uploading videos.

**Attendance**
Attendance is essential in all classes and in group work with other students. Students who are unavoidably absent because of illness, disability, family responsibilities, or other academic commitments should advise their instructor.

**Evaluation Criteria and Due Dates**
This course if graded on a numeric basis. Grading for the course is as follows.

**Reflections on Assigned Readings / Films: 10%: Due May 1st**
Each student submits brief written reflections on 3 of the assigned readings and 3 films from the course outline.

**One page treatment: 10%: Due May 2nd**
Each student must submit a one page treatment that includes a logline and describes the film. The treatment references the background research you’ve done as well as the visual and narrative approach.

**In class pitch: 5%: Due May 2nd**
Each student briefly and compellingly pitches their film concept.

**Preproduction Shot List and Mood Board: 10%: Due May 4th**
Each film group submits their shot list and mood board that are based on templates handed out in class.

**Preproduction Ethics Approach and Production Calendar: 10%: Due May 5th at 11:00 AM emailed to the instructor.**  
The group ethics approach should be based on the readings, films, and lectures pertaining to ethics in documentary filmmaking. Production calendar templates will be based on those handed out in class. Ethics approach and production calendars must be approved before production begins.

**In class Interviewing and In camera editing exercise: 10 %: Due May 4th in class**  
In class interviewing and in camera editing exercise where students practice their interviewing and filming skills. Students will be evaluated based on their comfort and familiarity with basic interviewing and filming principles.

**Transcripts and Cards: 10% Due May 9th:**  
Each group is expected to submit interview transcripts and their paper edit / cards. The paper edit should clearly show a connection with the pre-production film concept as well as demonstrate a good grasp of narrative storytelling techniques set within an ethical approach to the stories shared by the people you spoke with.

**Rough Cut: 15 %: Due in class May 11th**  
The rough cut should be directly connected to your paper edit and should contain clearly labelled bins and at least one assembly sequence. The rough cut should be no longer than twice the length of your final film and should contain a clearly defined, close to final narrative track alongside some of the visuals that drive the film forward.

**Fine Cut: 30% Due by 7PM May 15th uploaded to vimeo**  
The fine cut should be an extension of your rough cut, with a more concise storyline with compelling visuals as well as text treatments. Groups are encouraged to use copyright free music, stock footage, and sounds.

**Required Readings and Videos**

Required readings and films may change based on peoples interests and experiences

**Readings:**

1. **Coloinal and Documentary Film Histories:** Read one of the following from *Empire and Film*:
   - Jaikumar, Priya. An Accurate Imagination: Place, Map and Archive as Spatial Objects of Film History in *Empire and Film*
• Fatimah Tobing Rony: *The third eye: race, cinema, and ethnographic spectacle*
  Introduction

• Burns, James. American Philanthropy and Colonial Film-making: The Rockefeller Foundation, the Carnegie Corporation, and the Birth of Colonial Cinema in *Empire and Film*.

• Grievenson, Lee. The Cinema and the (Common) Wealth of Nations. In *Empire and Film*

2. Decolonizing the Colonial Gaze: Read one of the following:
• Excerpts from Patrick, Lyana. *Storytelling in the Fourth World: Explorations of Meaning and Place and Tla’amin Resistance to Dispossession*.

• Goeman, M. *Introduction to Indigenous Performances: Upsetting the Terrains of Settler Colonialism- American Indian Culture and Research Journal, 2011*

• Dowell, Kristin L 2006 *Honoring Stories: Aboriginal Media, Art, and Activism in Vancouver. New York University. Selections*

3. Decolonizing Methodologies and Intellectual Property: Read one of the following:
• Decolonizing Methodologies by *Linda Tuhiiwai Smith*: Introduction (if you haven’t read this book before)

• Decolonizing Methodologies by *Linda Tuhiiwai Smith*: Chapter 4: Research Adventures on Indigenous Lands (think about how this relates to documentary film)

• Excerpts from Barry Barclay *Mana Tuturu*

**Short Films / Excerpts:** Watch 3 of the following
• Maija Tailfeathers *MAVERICKS II - Esther Tailfeathers* (short)

• Roxann Whitebean *Karihwanoron: Precious Things* (short)

• Lisa Jackson *Suckerfish* (short)

• Lantern Films *Think Like a Watershed* (short)

• Sandra Ignagni, *Ranger* (short)

• Richard Fung *Sea in the Blood* (short)

• Cazhmmere *Deeply Rooted* (short)

• Arlene Bowman *Navajo Talking Picture*

• Brett Story *The Prison in 12 Landscapes*

**Recommended Readings**
Recommended readings and films will be suggested to each group once film topics are selected.

**Course Schedule**
**April 30th**: 10:00 – 2:00 Introduction to course, uses and approaches to video, the film process, introduction to concept development. Treatment and pitch assignments explained. Intro to cameras.

**May 1st** 12:00 – 6:00: Reading and Film summaries due. Shot framing basics, storytelling ethics, cameras continued. Shot list and mood board assignments explained.

**May 2nd**: 10:00 – 3:00 (hour break for lunch): Pitch and treatments due. Group selection. Introduction to audio recording, production calendars and consent.

**May 4th**: 10:00 – 5:00 (hour break for lunch) Shot lists and mood board due. In class Interviewing and In camera editing exercise. Camera basics continued.

**May 5th** -7th: **No class**: Production days: you are expected to film most of your videos on these three days. Mentors will be available to trouble shoot and support your work. Ethics approach and production calendars due by email to me on May 5th at 11: AM and must be approved before you go into production.

**May 8th**: 10:00 – 4:00: (hour break for lunch) Introduction to story editing and the basics of editing on Adobe Premier Pro. Transcribing and carding assignment explained. In class assembly due (10%)

**May 9th**: 12:00 – 4:00: The morning can be dedicated to transcribing / creating a paper edit. Transcripts and cards due in class (10%). Editing basics, exporting and uploading introduced.

**May 10th** Rough cut editing day – no class but free to use lab.

**May 11th**: 10:00 – 1:00: In class rough cut review, introduction to text and motion graphics.

**May 12-15**: No class but lab use to revise rough cuts, edit fine cuts.

**May 16th**: 10:00 –12:00: Fine Cuts due and in class film screening

**Special Needs**
Please inform the course instructor as soon as possible if you have special needs and require accommodation of any kind. Please visit [http://www.students.ubc.ca/access/](http://www.students.ubc.ca/access/) for more information on campus resources.

**Academic Integrity**
The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct.
regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President’s Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University’s policies and procedures, may be found in the Academic Calendar at http://calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,0.