

Western University

FILM 2270F: FILM AESTHETICS

- Instructor: Greg De Souza (gdesouz@uwo.ca)
- Office Hours: Thursday 12:30 to 2:30 IGAB 0N47
- Technician: Alyssa Evetts (aevetts2@uwo.ca)

Classes:

Thursdays (2:30 - 4:30pm) AHB 3B02

Fridays (12:30am - 3:30am) AHB 1B04

Editing Lab: AHB 1G12

Course Description:

This course offers a hands-on introduction to digital video production, exploring fundamentals of narrative filmmaking. Students will work through a series of collaborative studio projects aimed at developing knowledge and technical proficiency with regard to: pre-production planning and scriptwriting, composition and visual communication, manual camera control, colour grading, lighting, audio recording and sound design, as well as editing and stylization in post-production.

Studio production and experimentation will be complemented by online technical demonstrations, lectures, readings, discussions, and viewings aimed at developing critical response skills, conceptual foundations, and language appropriate for image evaluation and analysis. These will provide students with versatile tools and approaches through which ideas about filmmaking may be explored, and developed, culminating in a video production project. No prior experience with digital technology and/or video production is required, as this is an introductory course intended to prepare students for further study and exploration in the Film Aesthetics stream.

Class Format:

Regular classes will meet in AHB 3B02 on Thursdays from 2:30 to 4:30, and AHB 1B04 on Fridays from 12:30 to 3:30 prior to working in the edit suite and/or seminar spaces. Classes will normally begin with a quiz, group screening responses or other activity to review the current concept and assigned reading. Technical lectures, workshops, reading responses and discussions, as well as project consultation/development sessions will engage you in the process of creating film. Time will be allotted for in-class project work, students will also be required to dedicate a minimum of 6 hours per week developing techniques and strategies introduced in the course, conducting independent research, completing assigned projects, and preparing for discussions and presentations.

Learning Outcomes:

Upon completing the course, you will be able to:

- Effectively use a DV camera in manual shooting mode.
- Apply conventions of shot framing, movement, sequencing and continuity.
- Effectively use the Premiere Pro CS6 and/or DaVinci Resolve Non-linear editing software.
- Demonstrate an understanding of basic approaches to studio and outdoor reflective lighting.
- Effectively select and use appropriate technology for audio capture and sound design.
- Effectively use primary and secondary colour grading tools for colour design.
- Critically evaluate how meaning is generated through the organization and manipulation of sound and image, over time.
- Actively and constructively engage in critiques of peer's work, and integrate feedback to further develop their own work.
- Use the terminology of video production to articulate ideas and intents in a clear, effective, and professional manner.

General Policy

Students taking this course will be expected to arrive on time at the start of each class, and be sufficiently prepared to work on projects and participate in class activities. You are responsible to sign out and bring camera equipment to class for work on the mini assignments and culminating projects.

Requests for accommodation must be processed through the Academic Counseling office of the student's home faculty.

Students are expected to demonstrate an attitude of respectful criticality and active engagement at all times, and contributes to the creation of a collegial and productive learning environment.

Technology Policy

Use of personal laptops to work on non-linear-editing software and for research purposes will be encouraged. Students will create and manage a YouTube channel for distribution of their work. During class, I expect you to use electronic devices for course-related work only. Please turn off or silence your phone during class. If your use of social media is inappropriate or distracting, I may ask you to leave the classroom.

Correspondence

Please use my email for issues that are of a private nature. The forum on OWL can be used for general questions. Announcements pertaining to the class will be posted on OWL. I will check email on weekdays only. You will receive responses to relevant inquiries within 48 hours. If you do not receive a response

please follow-up with subsequent attempts.

Course Materials:

Required Texts: available at the Book store

1. *How to Shoot Video the Doesn't Suck* by Steve Stockman ISBN: 978-0-7611-6323-7
 2. *The Visual Story: Creating Visual Structure of Film, TV and Digital Media* by Bruce Block ISBN: 978-0-240-80779-9
- Mini DV videotape(s). You can purchase these when needed from the Arts and Humanities Technical Services Sign Out.
 - A laptop computer and external hard drive (recommended minimum: 500GB) Headphones with 1/8" plug (preferably not ear buds) would be an asset
 - Instructional videos and other supplementary material will be posted on OWL.

Assignments

Assignments are designed to incorporate ideas and approaches learned both in class and through independent research, practice and experimentation. Students are encouraged to challenge themselves to explore, personalize, and expand on the creative potential of these skill sets.

Student performance will be evaluated in terms of technical proficiency, conceptual focus, synthesis, and work ethic. Successful projects will clearly demonstrate knowledge in four key areas:

- **preproduction** - research/planning,
- **production**, - capture of video/audio, and experimentation,
- **post production** effective editing including synchronizing audio and video, and color grading.
- **distribution** exporting video using an appropriate codec for YouTube and use on social media.

For more information on the assessment of project work, see the rubric included with this syllabus, and assessment rubric documents posted on OWL.

A penalty of **5%** will be deducted from assignments submitted late, or those not presented in the required format. It is the student's responsibility to remain informed as to submission details and requirements. Assignments without official documentation will not be accepted after grades have been released.

Value of Assignments

- Mini Assignments Portfolio 25% _____ (best of 6)
- Culminating Project 1 20%
- Culminating Project 2 35%
- Quizzes 15%
- Participation 5%

Please consult the Film Aesthetic Course Schedule and the 2270 Project Requirement on OWL for a detailed breakdown of topics, resources, projects and due dates.

Senate Regulations:

1. Plagiarism: Plagiarism is a major academic offence. Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf

2. UWO Policy on Accommodation for Medical Illness: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and or assignments must apply to their Academic Counseling Office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

Please go to the following site for information on the university Policy on Accommodation for Medical Illness: www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf

For information on the examination services provided by the Student Development Centre, please visit www.sdc.uwo.ca/ssd.

5. Mental Health: Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.

<http://www.uwo.ca/uwocom/mentalhealth/>

6. Complaints: If students have a complaint concerning a course in which they are enrolled, they must discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the Film Studies Office, University College, Room 80. These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course.

2270F - PROJECTS

GREG DE SOUZA | INSTRUCTOR

TASK	DUE DATE	DONE	INITIALS
Culminating Project 1 – work with a partner or two –each producing their own video	October 23	<input type="checkbox"/>	

TASK	DUE DATE	DONE	INITIALS
<p>Who are you? How did you get here? Where are you going? Answer these questions in a one minute or less video.</p> <ul style="list-style-type: none"> • Create a story board or shot list for the project • Include an establishing shot, close up medium and long shots • Record the audio and video with a partner. • You may use personal photos, UC broll video or recordings . • Limit your use of the written or spoken word. Share your story with video. • You may include sound effects or royalty free music. Edit with ppro or Resolve. 			
<p>Mini Assignment 1 – Rule of Thirds – work with a partner or two to shoot – edit and produce individual videos.</p> <p>Record a landscape of nature or an architectural scene and a portrait to illustrate the “rule of thirds” Reframe each shot moving from one angle to another while maintaining the rule of thirds.</p> <p>Tip: Hold the beginning and end of each shot for 5 seconds.</p> <p>Tip: Create transition shots by tilting/panning to the sky, a solid object like a tree, pillar or wall or the ground.</p>	September 25	<input type="checkbox"/>	
<p>Mini Assignment 2 – Sync Audio and video – work with partners to capture and then each produce your own video.</p> <p>Capture your own short reading of a poem, paragraph or cereal box or performing a song. Sync video and audio.</p> <p>Tip: Mark your film with two claps.</p> <p>Tip: To sync the file, watch your audio meters. Step back one step and mark both the audio and video before putting them together in the sequence.</p> <p>Tip: Shoot in one take moving the camera to change the shot. Follow the rhythm of the reading.</p>	October 2	<input type="checkbox"/>	
<p>Mini Assignment 3 – Illustrate movement with camera and object movement- work with a partner or two- produce individual cuts.</p> <ul style="list-style-type: none"> • Capture a still life with four varied camera movements. • Capture a moving object ie. Someone moving, a vehicle traveling away from, towards or parallel to the camera. Use the tripod, fig rig, slider or dolly for this assignment. <p>Group members will use the footage to cut their own videos.</p>	October 9	<input type="checkbox"/>	
<p>Mini Assignment 4 – Music, Sound and Silence</p> <p>Use video from MA 1 and/or 3 and add royalty free music or environmental sounds to enhance the mood of each scene. Cut the scene to the beat or phrasing of the music.</p> <p>Create a collection of royalty free, Creative Commons music sorted into categories you would find useful in your filmmaking.</p>	October 16	<input type="checkbox"/>	

TASK	DUE DATE	DONE	INITIALS
<p>Mini Assignment 5 – Colour –work in groups of two or three- produce one group video with no audio.</p> <p>Story board and create an establishing scene of a main character and his/her destination. Draw the viewers’ attention using colour. Mute the background colors and make the character’s costume or eyes “pop”.</p>	November 6	<input type="checkbox"/>	
<p>Mini Assignment 6 -Over the Shoulder –group of four</p> <p>Recreate a scene of dialogue between two people (from a play, a book or movie.) Using one camera create an OTS angle of this scene. Consider carefully the lighting, capture of sound, camera movement, continuity and editing to create an overall design. Work together to capture the scene and then each person will take the footage and make their own cut of the video.</p>	Nov 20		
<p>Culminating Project – group project – one group video</p> <p>Recreate or parody a scene from a movie or a play for approximately 5 minutes or write and create your own story.</p> <p>Work together to produce the culminating video. Assign roles to share the work of preproduction, production, post and distribution.</p> <p>Each group member will submit a script for consideration. The group will pick one to work on. Each group member will complete an assessment of their contribution and the other group members.</p> <p>You will load the final video on YouTube, promote it through social media and discuss the analytics after one week.</p> <p>You will introduce your video at the final screening.</p> <p>December 3</p> <p>Tip: Remember to create a complete credit roll.</p> <p>Tip: Cut on the action</p> <p>Tip: Jump cuts are unacceptable.</p> <p>Tip: Audio is half the video.</p>	Dec 3	<input type="checkbox"/>	

Note: You may negotiate a change in any given project. If you have an idea for a different project speak to Greg De Souza and prepare a written project proposal showing how you project will illustrate the same elements of the project you are substituting.

<p>Week 1 Sept. 10, 11</p>	<ul style="list-style-type: none"> • Orientation – introduction • Meet Alyssa Evetts • Complete paper work to sign out equipment • Flipping the class OWL • Lecture: Four stages of video production • Brainstorm for culminating project 1 • Partner 	<p>Workshop 1</p> <ul style="list-style-type: none"> • Set up camera • Set exposure • White balance • Focus work shop • Shoot • Wrap cables <p>Project 1 Script, improvise and rehearse Create Shot List / story board– broll variety of shots, angle and movement. begin Shooting</p> <p><i>Students are encouraged to sign out a camera to acquaint themselves with its' function</i></p>	<p>HTSVTDS Think like a Director p 8-54</p>
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<p>Week 2</p> <p>Sept 17,18</p>	<p>Quiz- Canon GL2</p> <p>Demo: premiere pro work flow</p> <ul style="list-style-type: none"> • open project • import video and audio • assemble a sequence • export to you tube <p>Lecture: Rule of Thirds 180 degree rule</p> <p>Mini Assignment 1 (MA1) The rule of thirds</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA1</i></p>	<p>Quiz- Panasonic DVX100</p> <p>Demo: DaVince Resolve work flow</p> <p>Discuss: Story boarding / shot list</p> <p>Audio device ws 1:30-3:30</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA1</i></p>	<p>HTSVTDS Preparation The Secret of Pros p 55-94</p>
<p>Week 3</p> <p>Sept. 24, 25</p>	<p>Quiz- Rule of thirds and lighting</p> <p>Demo: Primary colour grading tools ppro YC scope Ansel gray scale Three wheel colour corrector RGB Parade Vectorscope</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA1</i></p>	<p>Quiz –Storyboard/ shot list Resolve primary colour tools</p> <p>Studio lighting & Outdoor reflective lighting ws in Fine Arts studio</p> <p>MA2 Sync audio and video</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA1 or MA2</i></p>	<p>HTSVTDS P96-156</p> <p>MA1 due</p>

<p>Week 4 Oct. 1, 2</p>	<p>Quiz- Visual Components</p> <p>MA3 Illustrate movement cameras and object</p> <p>Tripod, fig rig, dolly, slider movement ws (Alysa away)</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA2 or MA3</i></p>	<p>Quiz- Movement</p> <p>MA3 Illustrate movement cameras and object</p> <p>Tripod, fig rig, dolly, slider movement ws</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA2 or MA3</i></p>	<p>HTSVTDS After the Shoot P196-226 The Visual Story chp 1-3 MA2 due</p>
<p>Week 5 Oct 8, 9 Thanksgiving Oct 12</p>	<p>Quiz- Line and Space</p> <p>Discussion: Distribution youtube channel Social media Analytics – engagement</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA4</i></p>	<p>Quiz- editing keyboard short cuts for ppro or Resolve</p> <p>Special Guest Alyssa Evetts will speak about her clinical research regarding Music's effect on Cognition while watching Film.</p> <p>MA4 Music, Sound/ silence</p> <p>Hunt for Royalty free Creative Commons Music ws</p>	<p>TVS chp 4 Feedback re 2270F MA3 due</p>

<p>Week 6 Oct 15, 16</p>	<p>Quiz- Tone Color scopes CY scope Vectorscope RGB parade</p> <p>Begin Culminating Project – each student will write a proposal with a story board / shot list</p> <p>Choose production team , assign roles Choose project Get project approval Begin preproduction production</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA4</i></p>	<p>Over the Shoulder ws Colour MA5</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA4 or MA5</i></p>	<p>Project 1 due Culminating Project. TVS chp 5 MA4 due</p>
<p>Week 6 Oct. 22, 23</p>	<p>Quiz- Colour Theory Colour design Contact any participant for CP Finalize production details ie script. Storyboard equipment needed, style –flat deep space, use of colour , sound etc.</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA5 or culminating project.</i></p>	<p>MA6 OTS: Recreate a scene of dialogue Production meeting and begin shooting CP</p> <p>Create a YouTube channel and post Culminating Project 1</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on MA5, MA6 or culminating project.</i></p>	<p>CP Proposal due Oct 23</p> <p>CP project 1 due TVS chp 6</p>
<p>Week 7 Oct 29, 30</p>	<p>Fall Term Study Break Greg De Souza will be available in the edit suite to assist your production</p>	<p>Fall Term Study Break Greg De Souza will be available in the edit suite to assist your production</p>	<p>TVS cht 7 Movement</p>

<p>Week 8 Nov 5, 6 Last day to drop a course without penalty</p>	<p>Quiz- Story & Visual Structure Production The establishing scene Exposition Conflict climax resolution</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on the culminating project.</i></p>	<p>Production and Post production Screen Culminating Project 1</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on the culminating project</i></p>	<p>TVS chp 7 -9 Story and Visual Structure</p> <p>MA5 due</p>
<p>Week 9 Nov 12, 13</p>	<p>Titles and Credit Rolls ws Post production – editing</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on the culminating project</i></p>	<p>Delivery – How to promote your YouTube channel</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on the culminating project</i></p>	
<p>Week 10 Nov 19, 20</p>	<p>Rough cut due Rough cut screening</p>	<p>Quiz- primary color tools and scopes – Three way color corrector YC scope, RGB parade and vectorscope</p> <p>Re shoots or re editing as needed</p> <p><i>Students are responsible to sign out and bring any equipment needed to work on the culminating project</i></p>	<p>MA6 due</p>
<p>Week 11 Nov 26, 27</p>	<p>Fine cut screening Post final cut on youtube</p>	<p>Fine cut screening Post final cut on youtube</p>	
<p>Week 12 Dec. 3, 4 Classes end Dec 9, 2015</p>	<p>Delivery - presentation and Review youtube Analytics</p>	<p>Delivery - presentation and Review youtube Analytics Feedback re 2270F</p>	<p>Culminating Project 2 due</p>

VALUE OF ASSIGNMENTS:

- Mini Assignments Portfolio 25% (best 5 of 6)
- Culminating Project 1 20%
- Culminating Project 2 35%
- Quizzes 15%
- Participation 5%

Grades Will Be Assessed On The Following:

90-100 (Outstanding, A+)

The work offers significant critical engagement and awareness. Sophisticated analysis and synthesis are demonstrated. Mastery of complex ideas is immediately evident. The work evidences an outstanding degree of originality, clarity and ambition. The project is treated with sensitivity and subtlety of thought. The quality of the background preparation and research, engagement with process and outcome of the studio production is exemplary.

80-89 (Excellent, A)

The work shows originality and exhibits a high degree of engagement with the project. The work is clearly focused and intelligently presented. Mastery of complex ideas is demonstrated. The work has clarity and ambition. The quality of the studio production immediately engages the viewer. The studio work has been sufficiently developed and demonstrates mastery of techniques so that results are compelling. Background preparation and research, engagement with process and outcome of the studio production is impressive.

75-79 (Very Good, B+)

The work shows above average engagement with the project and very good evidence of independent thought. It demonstrates a clear awareness of the parameters of the assignment and a very good attempt to respond creatively to them. The work demonstrates reasonable depth and/or breadth and engages in production that is appropriate to the level of the course. The quality of studio work engages the viewer and demonstrates above-average mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is very good.

70-74 (Good, B)

The work shows a satisfactory engagement with the project. It shows a good attempt to respond to assignment parameters. The work demonstrates some depth and/or breadth, making references to appropriate course material/art context. The studio production engages the viewer and demonstrates a sufficient mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.

60-69 (Competent, C)

The work demonstrates adequate engagement with the project. It shows an attempt to respond to assignment parameters but does so at a very basic level that lacks creativity.

Engagement with studio production demonstrates basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is competent.

50-59 (Marginal, D)

The work shows less than adequate engagement with the topic and with the material covered by the course. The studio work wavers in its attempt to respond to assignment parameters and tends to be simplistic. Engagement with studio production demonstrates less than a basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is less than satisfactory.

Below 50 (Unacceptable, F)

The studio work demonstrates a failure to comprehend/engage the topic. The studio work is incomplete and lacks redeeming creative merit. The work clearly does not meet the minimal requirements of the assignment. Background preparation and research, engagement with process and outcome of the studio production is unacceptable.
