

## MIT 1070B-002 / First Year Foundations in Media Production Course Outline – Winter 2022

### 1. Contact Information



| Course Instructor  | Contact Information  | Office Hours   |
|--------------------|--|--|
| Juan A. Bello      | e-mail: <a href="mailto:jbello@uwo.ca">jbello@uwo.ca</a>   | Tuesday, 10 – 11 am<br>(online, appointments required,<br>please use the 'Sign-up' tool on<br>OWL) |
| Teaching Assistant | Contact Information  | Office Hours   |
| Avery Page         | e-mail: <a href="mailto:apage24@uwo.ca">apage24@uwo.ca</a> | Monday, 11 am – 12 m<br>(online drop-in session)   |

### 2. Course Overview and Important Dates



| Delivery Mode                   | Day                  | Time           |
|---------------------------------|----------------------|----------------|
| Online (until January 31, 2021) | Asynchronous         | Asynchronous   |
| In-Person                       | Wednesday / FNB-2240 | 1:30 – 4:30 pm |

Details about design and delivery of the course are listed below in Section 6

| Classes Start | Reading Week   | Classes End |
|---------------|----------------|-------------|
| January 10    | February 21-25 | April 8     |

March 14, 2022: Last day to drop a second-term half course without penalty

In the event of course delivery changes due to the changing COVID-19 situation during the upcoming term, students should expect that the grading scheme in the course will not change. Assessments may be delivered face to face or online as determined by the course instructor.

### 3. Office Hours

See above – Section 1



You can also contact the instructor or the TA via email to request a meeting outside of the available office hours.

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### Land Acknowledgement:

*We acknowledge that Western University is located on the traditional lands of the Anishinaabek (Ah-nish-in-a-bek), Haudenosaunee (Ho-den-no-show-nee), Lūnaapéewak (Len-ahpay- wuk) and Attawandaron (Add-a-won-da-run) peoples, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. This land continues to be home to diverse Indigenous peoples (First Nations, Métis and Inuit) whom we recognize as contemporary stewards of the land and vital contributors of our society.*

More than words: As a way of implementing the **Truth and Reconciliation Commission: [Calls to Action](#)**, we will dedicate time to explore the work of Indigenous creators and producers.

## 4. Technical or PPE Requirements



Stable internet connection



Laptop or computer



Working microphone



Working webcam



Mask

*Students will be expected to wear triple layer non-medical masks at all times in the classroom as per university policy and public health directives. Students who are unable to wear a mask for medical reasons should seek accommodation through Accessible Education.*

*Students are expected not to eat or drink while in class to ensure masks stay in place. Students will be able to eat and drink outside of the classroom during scheduled breaks.*

## 5. Resources



### **Weekly Readings:**

All weekly readings are available on OWL > Course Readings



### **UYOD – Use Your Own Device:**

This is a **UYOD – Use Your Own Device** course. You are expected to use your own device –e.g. smartphone, point shoot camera, DSLR, etc. for the production of your media production activities and assignments. Your work will be graded considering the application of the aesthetic and theoretical principles presented in the lessons, in other words: the creative aspects of the media production process. The quality, technical capability and price of your device will not affect your grade. Please, contact the instructor in case of any concern regarding access to equipment.

## 6. Course Description and Design



### **Course Description**

This course introduces students to the technical and creative production of mediated communication. They will learn basic production principles and use these to analyze and create audio, visual and digital content related to and derived from mass communication through a variety of online exercises and creative projects.

The course will be structured around three learning modules:

- 1) Arts and Techniques
- 2) Screenwriting
- 3) The Production Process

The foundations of media production will be illustrated with a wide range of audiovisual material: feature and short films, documentaries, TV and VOD series, interactive projects, and social media content.

FIMS Prerequisite statement:

*Unless you have either the prerequisites for this course or written special permission from your Dean to enrol in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.*

| Delivery Mode                    | Dates        | Time           | Frequency |
|----------------------------------|--------------|----------------|-----------|
| Online (until January 31, 2022)* | Asynchronous | Asynchronous   | weekly    |
| In-person                        | Wednesday    | 1:30 – 4:30 pm | weekly    |

### **Online mode (until January 31, 2022)\*:**

There won't be synchronous lectures, but students are expected to complete the assigned course work every week.

Weekly content will be released every **Thursday morning by 9:00 am**.

Every "**week**" will be divided into two or three "**parts**" (lessons). Every part will include an **activity (assessment)** to be done either individually or in groups.

You are expected to read and watch all the materials included in every lesson.

You are expected to complete the assigned activities by **Wednesday at 11:55 pm**, unless otherwise specified.

Note: Some special sessions and activities will be synchronous (via Zoom) during the course's timeslot: Thursday, 3:30 – 6:30 pm. An announcement (notification) will be posted on OWL. Attendance will be taken.

### **In-person mode (after January 31, 2022)\*:**

Students will be expected to participate in activities based on each week's lectures, readings, and screenings. Attendance will be taken, do not forget to sign the attendance sheet at the end of each session. No corrections will be made for forgetting to sign this control.

Missing a session won't only affect your attendance grade, it will also have an impact on your in-class activities performance. Please arrive on time to all sessions. Lateness and/or early departure will adversely affect your grade.

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*(\*) Unless otherwise indicated. The date for the return to in-person mode depends on the COVID-19 public health measures.*

Screenings are mandatory—even if you have seen the material before or recently. Please don't use the screening time for other activities. As a general rule, laptops should be closed and phones should be silenced or, preferably, turned off.

All course readings, instructions for activities and assignments, selected materials, scores and grades will be posted on OWL: <http://owl.uwo.ca>.

If you miss a class, an outline of the session with key slides will be available on OWL.

If students need assistance, they can seek support on the [OWL Help page](#). Alternatively, they can contact the [Western Technology Services Helpdesk](#). They can be contacted by phone at 519-661-3800 or ext. 83800.

[Google Chrome](#) or [Mozilla Firefox](#) are the preferred browsers to optimally use OWL; update your browsers frequently. Students interested in evaluating their internet speed, please click [here](#).

## 7. Learning Outcomes



Upon successful completion of this course, students will be able to:

### **Arts and Techniques:**

- ✓ Analyze the basic principles of the creation of moving images.
- ✓ Apply those principles when creating images using consumer level devices.
- ✓ Create a series of still images using the basic principles of the creation of moving images.

### **Screenwriting:**

- ✓ Analyze the narrative structure of a media product using the three-act paradigm.
- ✓ Explore other narrative and experimental models.
- ✓ Assess an idea in terms of its narrative potential and production feasibility.

### **The Production Process:**

- ✓ Understand the stages of the media production process.
- ✓ Design the plan for the production of a creative media project.
- ✓ Work in teams and understand collaboration as one of the basic principles for the production of media content.
- ✓ Produce a creative media project by implementing a production plan and applying basic principles.

**Final Objective:** by the end of the course, students will have an enduring understanding of the artistic, technical, narrative, ethical and organizational foundations for the production of media content.

## 8. Course Content and Schedule



| Week | Dates  | Topic  | Readings  |
|------|--------|--|---|
| 1    | Jan 12 | <b>Introduction to the course</b>  |   |
| 2    | Jan 19 | <b>Arts and Techniques: Basic Principles for the Creation of Moving Images – Historical Context and Composition (Framing)</b>          | Bordwell, David, Kristin Thompson, and Jeff Smith. <i>Film Art: An Introduction</i> . Chapter 5: The Shot: Cinematography, 177-194  |
| 3    | Jan 26 | <b>Arts and Techniques: Basic Principles for the Creation of Moving Images – Aspect Ratio, Perspective, Mise-en-scène and Movement</b> | Block, Bruce A. <i>The Visual Story: Creating the Visual Structure of Film, TV and Digital Media</i> . Chapter 2: Contrast and Affinity<br>Chapter 3: Space, Part One–The Primary Subcomponents<br><br>Bordwell, David, Kristin Thompson, and Jeff Smith. <i>Film Art: An Introduction</i> . Chapter 4: The Shot: Mise-en-scène, 112-132<br><br>Bordwell, David, Kristin Thompson, and Jeff Smith. <i>Film Art: An Introduction</i> . Chapter 5: The Shot: Cinematography, 194-215  |
| 4    | Feb 02 | <b>Arts and Techniques: Basic Principles for the Creation of Moving Images – Finding Stories</b>                                       | Same as Weeks 02 and 03   |
| 5    | Feb 09 | <b>Screenwriting: Fiction and Documentary</b>  | Field, Syd. <i>Screenplay: The Foundations of Screenwriting</i> . Chapter 1: What is a Screenplay?<br>Chapter 2: The Subject<br>Chapter 3: The Character<br><br>Hewitt, John and Gustavo Vazquez. <i>Documentary Filmmaking: A Contemporary Field Guide</i> . Chapter 1 - Begin the Journey by Developing Your Idea, Diving into Research, and Nailing Down Access<br><br>Mead, Margaret. "As Significant as the Invention or Drama or the Novel," in <i>The Documentary Film Reader: History, Theory, Criticism</i> , ed. Jonathan Kahana. |
| 6    | Feb 16 | <b>Screenwriting: Experimental</b>   | Hayward, Susan. <i>Cinema Studies: the Key Concepts / Susan Hayward</i> , 124-128, 143-145  |
| 7    | Feb 23 | Reading Week   |   |
| 8    | Mar 02 | <b>The Production Process: Pre-Production</b>  | Hale, Heather. "What Goes Into a Pitch Package?" In <i>How to Work the Film &amp; TV Markets</i> , 195–222.<br><br>Hewitt, John and Gustavo Vazquez. <i>Documentary Filmmaking: A Contemporary Field Guide</i> . Chapter 5: Preparing for the Long Haul, 76-86.   |
| 9    | Mar 09 | <b>The Production Process: Production</b>  | Hurbis-Cherrier, Mick. <i>Voice &amp; Vision: A Creative Approach to Narrative Film and DV</i>  |

|    |        |  |  |
|----|--------|--|--|
|    |        |  | <i>Production.</i><br>Chapter 17: On-Set Procedures, 403-418.<br>Chapter 18: Set Etiquette and Production Safety, 427-433.   |
| 10 | Mar 16 | <b>The Production Process: Post-Production</b> | Hurbis-Cherrier, Mick. <i>Voice &amp; Vision: A Creative Approach to Narrative Film and DV Production.</i><br>Chapter 21, The Art and Technique of Editing, 393-414. |
| 11 | Mar 23 | <b>Editing – Review of Creative Projects</b>   |  |
| 12 | Mar 30 | <b>Final Version</b>                           |  |
| 13 | Apr 06 | <b>Final Screening</b>                         |  |

## 9. Evaluation



Below is the evaluation breakdown for the course. Any changes will be communicated.

| Assessment   | Format   | Weight | Due Date |
|--|--|--------|----------|
| <p><b>Weekly Activities</b></p> <p>Weekly activities (individual and group exercises designed for the analysis and application of the basic principles of media production).</p> <p>They will include:</p> <ul style="list-style-type: none"> <li>✓ Acquisition, Investigation, and Discussion: analysis of media content, quizzes, and production of reports</li> <li>✓ Practice, Collaboration and Production: exercises on the basic functions of video production equipment and editing software.</li> </ul> | <p>There will be 1 to 3 activities per week to be completed and submitted via <b>OWL &gt; Weekly Activities</b>. It is your responsibility to write your full name on every exercise, to label all files according to the provided instructions, and to submit them via OWL.</p> <p>For some group activities we will use collaboration platforms (i.e. Microsoft Teams). Special instructions will be provided.</p> <p>Depending on its complexity, each activity will have a value between 1 and 10 points. Students will receive an assessment score for every activity. For detailed feedback please request a meeting with the instructor or TA.</p> <p><b>Online mode (until January 31):</b></p> <p>The activities will be asynchronous (you are expected to work on them at your own pace), but please note that they must be completed and submitted by the due date. Some special sessions and activities will be synchronous (via Zoom) during the course's timeslot: Thursday, 3:30 – 6:30 pm. An announcement (notification) will be posted on OWL.</p> <p><b>In person mode (after January 31):</b></p> <p>The activities are to be completed and submitted during class time.</p> <p><u>Notes:</u></p> <p>If you add this course after the first day of classes, please contact the instructor (no later than January 19) to make up for the weekly activities that you might have missed. Other than this, there is no making up for weekly activities unless a self-reported absence (SRA) report has</p> | 25%    | Weekly   |

|  |  |             |                                |
|--|--|-------------|--------------------------------|
|  | <p>been submitted or requests for accommodation have been received from your academic counsellor.</p> <p>After Reading Week the number of weekly activities will decrease so efforts can be focused on the production of your creative project.</p>            |             |                                |
| <p><b>Assignment # 1   Visual Essay</b> (individual):</p> <p>Students will select a subject – topic, story, character or location- and produce a sequence of still images. The aim is to apply the visual principles presented in the first learning module (Arts and Techniques).</p>                             | <p>Instructions will be posted on OWL.</p> <p>Submission: <b>OWL &gt; Assignments</b></p>  | 20%         | Tuesday, February 8            |
| <p><b>Assignment # 2   Proposal for a Creative Project</b> (group):</p> <p>Project description (what you intend to do)<br/>Production principles that you would like to explore<br/>References (bibliography and media references)</p>   | <p>Instructions will be posted on OWL.</p> <p>Submission: <b>OWL &gt; Assignments</b></p>  | 15%         | Wednesday, February 16 4:30 pm |
| <p><b>Assignment # 3 / Creative Project</b></p> <p>Students will work in groups of three people on the production of a creative video project.</p> <p>Individual reports will be required to grade each member's contribution. Grades may be different, depending on the involvement and work of each student.</p> | <p>Length: 3 min.</p> <p><u>Options:</u><br/>Video-Essay<br/>Short Documentary<br/>Short Experimental Video</p> <p>Instructions will be posted on OWL.</p> <p>Submission: <b>OWL &gt; Assignments</b></p> <p><i>See below for the details (structure):</i></p> |             |                                |
| <b>Project – Structure:</b>  |  |             |                                |
| <b>3.1. Production Plan</b>  | <p>In-class assignment</p> <p>Instructions will be posted on OWL.</p>  | 10%         | Tuesday, March 01              |
| <b>3.2. Footage – First Review</b>   | <p>Selection of video files (project's raw footage).</p> <p>Instructions will be posted on OWL.</p>  | 5%          | Tuesday, March 15              |
| <b>3.3. Edited Version 1.0</b> (for review and feedback)   | <p>Video file (first rough cut)</p> <p>Instructions will be posted on OWL.</p>   | 5%          | Tuesday, March 22              |
| <b>3.4. Final Project (group) and Report of Learning Outcomes</b> (individual)   | <p>✓ Video file.<br/>✓ Releases (consent forms): interviews, locations, music, still images and footage.<br/>✓ Report of learning outcomes (individual)</p> <p>Instructions will be posted on OWL.</p>   | 20%         | Tuesday, March 29              |
| <b>TOTAL</b>   |  | <b>100%</b> |                                |

- All assignments are due at 11:55 pm EST unless otherwise specified.
- All assignments have to be submitted through OWL. If you fail to submit your work by the due date and time, it will be considered a late submission. OWL's assignments section distinguishes between 'due by' and 'accept until'. Assignments submitted after the 'due' date will be considered as 'late' assignments.
- Failing to submit the weekly activities and/or the course assignments will be considered as "**insufficient engagement**".

- It is your responsibility to make sure that the video files are properly named and exported with the correct format, size, and resolution, and to submit them via OWL. Always double check that the files (documents or videos) have been uploaded correctly.
- No assignments will be accepted via email, Microsoft Office One Drive, Google Drive, WeTransfer, or any other file sharing platform.
- The files containing group assignments are to be submitted by one member of the group. For every assignment, please discuss with your teammates who will have this responsibility. However, each member of the group is expected to double check that the files have been submitted on time and correctly before the assignment is due.
- Producing a media project (assignment) in a language other than English requires special permission from the instructor. When an exception is granted, the subsequent submissions of any video files must include English subtitles.
- You can contact the instructor at any time with questions about your grades and overall performance. Please don't wait until the last minute to ask for revisions, or to request consideration or accommodation for missed activities and assignments.
- Students will receive graded work worth no less than 15% at least 3 days prior to the deadline for withdrawal without academic penalty. Please note that students are responsible for keeping track of their grades.
- Students who are in danger of failing the course (F-below 50) because of insufficient engagement or performance will receive a written warning, in the form of an email, prior to the course drop date. However, not receiving this warning does not constitute guarantee that you will pass the course. If your performance diminishes after that date, or if you do not submit the remaining activities and assignments (see assessment schedule), you might put yourself at risk of failing the course.

Click [here](#) for a detailed and comprehensive set of policies and regulations concerning examinations and grading. The table below outlines the University-wide grade descriptors. Detailed FIMS specific descriptors are included in the Notes from the Dean's Office appended to this syllabus.

|    |          |   |
|----|----------|---|
| A+ | 90-100   | One could scarcely expect better from a student at this level   |
| A  | 80-89    | Superior work which is clearly above average                    |
| B  | 70-79    | Good work, meeting all requirements, and eminently satisfactory |
| C  | 60-69    | Competent work, meeting requirements                            |
| D  | 50-59    | Fair work, minimally acceptable                                 |
| F  | below 50 | Fail  |

**IMPORTANT:** Please refer to the last page of this syllabus for the **Grade Ranges for Media Production Assignments.** That document has been developed uniquely for the evaluation of this course's assignments and activities. It is an adaptation of the 'Suggested Grade Ranges in the MIT program'.

#### Information about late or missed evaluations:

- There will be a deduction of 5% per day for late submissions ("days" will count as 24hrs periods after the due date). No activities will be accepted one week after the due date unless a self-reported absence (SRA) report has been submitted, or requests for consideration or accommodation have been received from your academic counsellor.
- Work deferred by the use of an SRA will be due 48 hrs following the end of the SRA.

## 10. Participation and Engagement



Students are expected to:

- attend lectures and workshops,
- read and watch materials,
- develop skills in the use of professional equipment and software,
- engage creatively and critically with the content, and



- complete all the activities and assignments.

### **Working in Groups:**

Teamwork is essential in the production of media content. The instructor will establish the size of the groups (minimum and maximum number of members). For some activities the groups will be assigned by the instructor, in other cases you will be able to choose your partners.

For Assignment # 3 (Final Creative Project), students will have the first option to form the groups and submit them to the instructor for approval. The first few sessions of the term will provide opportunities of interaction among students, during which students may find potential team partners. The groups for the final project will be decided in a special session that will be previously announced on OWL. If you are absent that day—even with justified reasons or making use of the SRA system—you will be assigned to a group by the instructor. The instructor will have the authority to reorganize teams for academic and logistic purposes.

When working in groups, it is very important to respond timely and to keep track of the conversations. All communications with the instructor will be through Western's email system. Not responding to messages from the instructor or other members of the group will negatively affect your grade. Failing to respond to one of your classmates' emails within 24 hours is something worthy to be reported. If at some point the communication within the group is not working smoothly, please notify the instructor.

The production of the project is expected to be a learning experience. Having previously acquired skills doesn't grant a member the authority to rule the group, nor should any members rely on other students' knowledge to avoid performing tasks.

You are responsible for keeping your team accountable. Each version (stage) of the video project should include final credits. Student/s should not be credited when failing to do their share of the work.

If one of the members of the group drops the course, the remaining member(s) is/are expected to start (or continue) working on the project (independently of its status of development). In these cases, the projects can be revised and adjusted taking into consideration the reduced number of members. It is your responsibility to contact the instructor to make the necessary arrangements. In these special circumstances, projects could be done individually instead of in groups.

No group will be asked to accept new members once the work has begun.

### **Online Etiquette:**

Some components of this course will involve online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- please "arrive" to the sessions on time
- please use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- to minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- unless invited by your instructor, do not share your screen in the meeting

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- if you wish to speak, use the "raise hand" function and wait for the instructor to acknowledge you before beginning your comment or question
- remember to unmute your microphone before speaking
- self-identify when speaking.

General considerations of "netiquette":

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.

- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment. “Flaming” is never appropriate.
- Be professional and scholarly in all online postings. Cite the ideas of others appropriately.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of Zoom-bombing a class or of other serious online offenses may be subject to disciplinary measures under the Code of Student Conduct.

### **Use of Electronic Devices:**

The use of your personal computer in the classroom is allowed for taking notes and working on in-class activities. Please do not use your personal computer or any other device -tablet or phone- for other purposes during class time. Using your devices in the classroom for other activities not only distracts you, but also has the potential to disturb your instructor and classmates.

If working on assignments for other courses or engaging in text messaging and social media interactions during class time, the instructor may ask you to leave the classroom and it will have a negative impact on your participation and in-class activities grades.

When working in the classroom, all notifications for personal messages are to be disabled. Messages popping-up in the middle of in-class activities or meetings with your instructor will be penalized with a deduction of 10% in the evaluation of the activity.

## **11. Communication**



- Announcements, detailed assignments instructions, links and references of interest will be posted on OWL Please check your UWO email regularly.
- Please use your UWO email account when sending messages to the instructor.
- Emails should follow professional standards of business communication:
  - ✓ Remember to always introduce your messages with a proper salutation.
  - ✓ Please double check that any request includes the word ‘please’ or a synonym.
  - ✓ Don’t forget to say ‘thank you’ when receiving a response.
- Generally, emails will be responded within 24-48 hours during weekdays and regular work hours (9 am to 5 pm). You should not expect replies overnight or during holidays and weekends.
- Please make sure that you have read all the instructions and materials before asking specific questions.
- Emails will not be used to explain and discuss class concepts or to provide detailed advice on assignments. Please request an appointment with your instructor or TA if you need some assistance.
- Grades will not be communicated or discussed via email.
- The instructor will meet with every group to review the production of the creative project throughout its different stages. In these meetings, one of the members of the group should serve as note taker, while all the members are expected to participate actively. Missing any of these meetings (or arriving late) will negatively affect your individual grade.
- The instructor might request to meet with a student or group to discuss issues related to their performance in the course. In those cases, you will receive a request via email. If you don’t reply, that email will be followed by a maximum of two reminders. Failing to respond will count as insufficient engagement.
- The audio and/or video recording, storage, publishing and distribution of online meetings with the instructor or you classmates is prohibited.

## 12. Professionalism & Privacy



- Western students are expected to follow the [Student Code of Conduct](#). Additionally, the following expectations and professional conduct apply to this course:
- The Instructor, Juan A. Bello, owns the Intellectual Property in the lessons and lesson materials even when such lesson or materials are posted online. Students are not to post these lessons and lesson materials to any other websites or platforms or use the lessons or lesson materials for any other purpose. The capture, recording, reproduction or distribution of the lessons or lessons materials is prohibited. All course materials created by the instructor(s) are copyrighted and cannot be sold/shared
- This course's viewing materials are used under Section 29 of the Canadian Copyright Act: "fair dealing for the purpose of research, private study, and education". Do not download, republish or distribute any of the video files that you will find on this course's OWL workspace.
- Recordings are not permitted (audio or video) without explicit permission. Permitted recordings are not to be distributed.
- Any recording (photo, video or audio) involving the participation of your classmates is not to be shared privately or publicly, in any media. Your classmates own the rights on their respective name, voice and likeness.
- For all video assignments, no material can be submitted without the written consent of all the people involved in its production (on and off camera). You must obtain releases (written consent forms) for the use of any interviews, locations, music, still images and footage. Forms and templates will be provided.
- Video assignments produced within the context of this course may be used at a later stage for academic purposes as a teaching resource, including public screenings and online distribution.
- The audio and/or video recording, storage, publishing, and distribution of online meetings with the instructor or you classmates is prohibited.

## 13. How to be successful in this class



Your performance will be assessed in relation to the **course's objectives (expected learning outcomes)**, the **assignments' instructions**, and the **guidelines to the MIT grade ranges**.

Students enrolled in this class should understand the level of autonomy and self-discipline required to be successful.

- Invest in a planner or application to keep track of your courses. Populate all your deadlines at the start of the term and schedule time at the start of each week to get organized and manage your time.
- Make it a daily habit to log onto OWL to ensure you have seen everything posted to help you succeed in this class.
- If English is not your first language, we encourage you to set-up **English as the default language** when using OWL, collaboration tools (i.e. Microsoft Teams), and media production software and equipment. It will enhance your learning experience.
- Follow weekly checklists created on OWL or create your own to help you stay on track.
- Take notes as you go through the lesson material.
- When working on your course lessons, it is strongly recommended that the notifications for personal messages (and any other apps notifications) are turned-off, and that the only windows that are open or active are those related to this course. This will allow you to focus on your course work. This is especially important when watching video content. When possible, try to reproduce the viewing conditions of a screening room (dimmed lights, silence) and avoid interruptions.

- Connect with others. Try forming an online study group and try meeting on a weekly basis for study and peer support.
- Do not be afraid to ask questions. If you are struggling with a topic, contact your instructor(s) and or teaching assistant(s).
- Please refrain from asking the instructor for a certain grade to achieve personal goals: i.e. getting a scholarship, studying abroad, or being admitted into another program. This will not be acknowledged in the assessment of your performance.
- Meeting deadlines is an essential requisite to succeed in any workplace. This course is organized in a way that replicates the fast-paced rhythm of a media production environment.
- Engage creatively and critically with the course content. Do all the readings. Be selective in terms of your watching / binging habits: get exposed to new content, formats, and authors. This can be the best source of inspiration for your work.
- FIMS Undergraduate Services ([fims@uwo.ca](mailto:fims@uwo.ca)) and [Western Student Experience](#) are resources to help students succeed.

Please read the attached pages:

**Grade Ranges for Media Production Assignments**

**Notes from the Dean's Office of the Faculty of Information and Media Studies**

## Grade Ranges for Media Production Assignments

### Juan Bello / MIT 1070

#### 90-100 (Outstanding, A+)

The project shows **sparkling originality** and exhibits a **high degree of critical analysis** of the topic.

**Sophisticated synthesis and analysis** of the theoretical and conceptual dimensions of the topic are demonstrated.

**Mastery of complex material** (course readings, visual principles and technical procedures) and **ideas** is immediately evident.

The topic is treated with **sensitivity** and **subtlety of thought**.

The quality of the **camera work, mise-en-scène, screenwriting and editing** and background **research** is **exemplary**.

**A+** = exceptional student, someone who has mastered the techniques or theories and applied them in **novel** (original) **ways**. **“Exemplary”**

Work could be exhibited in a professional media festival (emerging talent categories) / or could be included in the portfolio for admission into a graduate program / or could be used as a ‘work sample’ for the application to an entry level grant program.

#### 80-89 (Excellent, A)

The project shows **originality** and exhibits a **high degree of critical analysis** of the topic; it gets to the heart of the matter with comments and/or questions.

*“Getting to the heart of the matter”* applies both to:

The subject of the video project (What the project is about)

The use (application) of concepts, principles and techniques.

**Screenwriting-Structure** > It is clearly focused and logically organized.

**Mastery of complex material** (course readings, visual principles and technical procedures) and **ideas** is demonstrated.

The project is of appropriate length, while preserving the priorities and emphasis of the material, so that **the result is meaningful, not simplistic**.

The quality of the **camera work, mise-en-scène, screenwriting and editing** makes the project immediately **understandable** (and also **compelling and engaging**).

**A = excellent work (complex, not simplistic)**

Work could be exhibited in a local or juried student media festival.

#### 75-79 (Very Good, B+)

The project shows **above average** analysis, critical thinking and independent thought.

**(Above average** use—application—of concepts, principles and techniques in a meaningful and thought-provoking manner).

Claims are supported by ample evidence and the components of the topic are **well-researched and presented**.

The topic is addressed in reasonable **depth and/or breadth** and covers material appropriate to the course.

**Screenwriting-Structure** > The analysis is organized around focal points and the argument is easily followed.

The project demonstrates an **above average ability** to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. (See the concept of *cinécriture*. In media production assignments, this ability to write refers to the quality of the **camera work, mise-en-scène, screenwriting and editing**)

**B+ = work is very good, above average**

Work could be shared publicly i.e. FIMS Media Arts Festival—non-juried student media festival.

#### 70-74 (Good, B)

The project shows an **attempt at analysis and critical thinking**.

(an attempt at using—applying—concepts, principles and techniques in a meaningful and thought-provoking manner).

Claims are supported by reasonable evidence.

The topic is addressed in some depth and/or breadth, with **references to the appropriate literature and course material**.

**Screenwriting-Structure** > The analysis is organized around focal points.

The project is generally **well written (filmed, produced, written and edited)** and well argued.

**B = average, good work**

#### 60-69 (Competent, C)

The project demonstrates **adequate comprehension** of the topic.

*“adequate comprehension of the topic”* applies both to:

The subject of the video project (What the project is about)

The use (application) of concepts, principles and techniques.

The project is **on topic** and is a **reasonable summary of material covered in the course, but goes no further**.

**Facts are stated accurately;**

The quality of **camera work, mise-en-scène, screenwriting and editing** is **sufficiently intelligible** with enough elaboration and enough connections made between ideas to permit a viewer to understand the point of the project.

**C = work is competent > correct use (application) of concepts, principles and techniques.**

#### 50-59 (Marginal, D)

The project shows **less than adequate comprehension** of the topic and of the material covered by the course.

The project is a **less than adequate summary of sources** and/or is **considerably off-topic**.

**Facts are stated inaccurately or ambiguously;**

The writing (**screenwriting and editing**) style is **difficult to follow**;

There is **insufficient elaboration to permit viewer's comprehension** of relations among ideas; little judgment is shown in selecting detail for inclusion in the project.

#### Below 50 (Unacceptable, F)

The project demonstrates a **failure to comprehend the topic**.

The material is **disorganized and unintelligible**.

The project clearly **does not meet the minimal requirements** of the assignment.

Grading Criteria for Weekly Activities:

| In-Class Activities | Grade     | Maximum Point Value* |      |      |      |      |      |      |
|---------------------|-----------|----------------------|------|------|------|------|------|------|
|                     |           | 1.00                 | 2.00 | 3.00 | 4.00 | 5.00 | 6.00 | 8.00 |
| Outstanding         | <b>A+</b> | 1.00                 | 2.00 | 3.00 | 4.00 | 5.00 | 6.00 | 8.00 |
| Excellent           | <b>A</b>  | 0.85                 | 1.75 | 2.65 | 3.50 | 4.50 | 5.50 | 7.00 |
| Very Good           | <b>B+</b> | 0.75                 | 1.50 | 2.25 | 3.00 | 4.00 | 5.00 | 6.00 |
| Good                | <b>B</b>  | 0.70                 | 1.25 | 2.00 | 2.75 | 3.50 | 4.25 | 5.50 |
| Competent           | <b>C</b>  | 0.50                 | 1.00 | 1.75 | 2.50 | 3.00 | 3.50 | 5.00 |
| Marginal            | <b>D</b>  | 0.25                 | 0.75 | 1.50 | 2.00 | 2.50 | 3.00 | 4.00 |
| Unacceptable        | <b>F</b>  | 0.00                 | 0.50 | 1.00 | 1.50 | 2.00 | 2.50 | 3.00 |
|                     |           |                      | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |

(\*): Every weekly activity has a different point value, depending on its length and complexity.

January 2022

# NOTES FROM THE FIMS DEAN'S OFFICE

Fall 2022

## Rights and Responsibilities

The conditions governing a student's ability to pursue their undergraduate education at Western are ratified by Senate and can be found on the Academic Policies section of the University Secretariat:

[http://www.uwo.ca/univsec/academic\\_policies/rights\\_responsibilities.html](http://www.uwo.ca/univsec/academic_policies/rights_responsibilities.html)

## Statement on Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

## Plagiarism

Students must write their essays and assignments, including take-home exams, 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. Plagiarism is a major academic offence. All papers may be subject to submission for textual similarity review to the commercial plagiarism detection software Turnitin under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system.

## Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#)

## Academic Consideration for Student Absence

Students will have two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment

for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- during exam periods,
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are NOT met, students will need to provide a Student Medical Certificate or equivalent documentation, if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact the FIMS Undergraduate Student Services Office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. **All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's home Faculty.**

For Western University policy on Consideration for Student Absence, see [Policy on Academic Consideration For Student Absences - Undergraduate Students in First Entry Programs](#) and for the Student Medical Certificate (SMC), see: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

In the event of a Covid-19 resurgence, it is possible that different procedures may need to be put in place on short notice.

## Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Academic Calendar](#).

## Grading at FIMS

- Normally, first year courses required for entry into an MIT or MPI module (MIT 1020E and MIT 1025F/G) are expected to have a course average between 68-72%.
- Normally, second year required courses (MIT 2000, 2100, 2200, 2500) are expected to have a course average between 70 and 75%.
- Normally, third year required courses (MIT 3000, 3100) are expected to have a course average between 72 and 77%.

**Elective courses and 4<sup>th</sup> year seminars have no recommended course averages.**

## Support Services

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/uwo.com/mentalhealth/>

## SUPPORT SERVICES – LINKS

### Office of the Registrar:

[www.registrar.uwo.ca](http://www.registrar.uwo.ca)

### Mental Health

#### Support:

<https://www.uwo.ca/health/psych/index.html>

### Accessible Education:

[http://academicsupport.uwo.ca/accessible\\_education/index.html](http://academicsupport.uwo.ca/accessible_education/index.html)

### Accessibility

#### Information:

[www.accessibility.uwo.ca/](http://www.accessibility.uwo.ca/)

### Writing Support

#### Centre:

<http://writing.uwo.ca/>

### Learning Skills

#### Services:

<https://www.uwo.ca/sdc/learning/>

### Academic Learning and Support for Online Learning:

<https://www.uwo.ca/se/digital/types/academic-and-learning-support.html>

### Indigenous Services:

<https://indigenous.uwo.ca/>

### Western International:

<https://international.uwo.ca/>

### Career Centre:

<http://careerexperience.uwo.ca/>

## Appendix A: Suggested Grade Ranges in MIT, MPI and MTP

### Guidelines to the MIT Grade Range

These guidelines are benchmarks, and are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. As well, competency in English language usage (including spelling and grammar) may be taken into account in the assignment of grades by individual instructors. Note that the 70-79 grade range is broken into two divisions, as this is the grade range into which a large number of students fall.

#### 90-100 (Outstanding, A+)

The report shows sparkling originality and exhibits a high degree of critical analysis of the topic. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the writing and background research is exemplary.

#### 80-89 (Excellent, A)

The report shows originality and exhibits a high degree of critical analysis of the topic; it gets to the heart of the matter with comments and/or questions. It is clearly focused and logically organized. The quality of writing makes the report immediately understandable. Mastery of complex material and ideas is demonstrated. The report is of appropriate length, while preserving the priorities and emphasis of the material, so that the result is meaningful, not simplistic.

#### 75-79 (Very Good, B+)

The report shows above average analysis, critical thinking and independent thought. Claims are supported by ample evidence and the components of the topic are well-researched and presented. The topic is addressed in reasonable depth and/or breadth and covers material appropriate to the course. The analysis is organized around focal points and the argument is easily followed. The report demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material.

#### 70-74 (Good, B)

The report shows an attempt at analysis and critical thinking. Claims are supported by reasonable evidence. The topic is addressed in some depth and/or breadth, with references to the appropriate literature and course material. The analysis is organized around focal points. The report is generally well written and well argued.

#### 60-69 (Competent, C)

The report demonstrates adequate comprehension of the topic. The report is on topic and is a reasonable summary of material covered in the course, but goes no further. Facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the report.

#### 50-59 (Marginal, D)

The report shows less than adequate comprehension of the topic and of the material covered by the course. The report is a less than adequate summary of sources and/or is considerably off-topic. Facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the report.

#### Below 50 (Unacceptable, F)

The report demonstrates a failure to comprehend the topic. The material is disorganized and unintelligible. The report clearly does not meet the minimal requirements of the assignment.

## Appendix B: Guidelines of Academic Appeals for FIMS Students

### Grounds for Appeal:

The Faculty of Information and Media Studies does not view the appeals process as an opportunity for students to solicit a second opinion on a grade assigned to a particular piece of work. Appeals must pertain to the final grade in a course, and will only be entertained if sufficient grounds for appeal can be met, including: medical or compassionate circumstances, a defect in the evaluation process, bias, inaccuracy or unfairness.

### Stages in the Appeals Process:

**The first stage of the process is a discussion of the disputed grade with the appropriate Teaching Assistant (if applicable), and subsequently, the course Instructor.** For grades assigned to individual assignments, essays, lab reports, projects and tests completed throughout the term, the student first must appeal to the Teaching Assistant or Instructor of the course, within three weeks of the date on which the Instructor or Teaching Assistant returned the assignments to the class. The Appeals Committee will not hear any further appeals about the final grade in any course unless this first step has been taken.

**If completion of the first stage has not resolved the matter, the student may appeal the final grade in the course to the FIMS Appeals Committee.** Appeals of final grades must be **within the time frame indicated in the Undergraduate Calendar.** It is the student's responsibility to ensure that the appeal is submitted within the deadline. The student shall submit a formal letter to the FIMS Appeals Committee outlining the grounds for the appeal, the remedy sought and relevant materials including the information about when and with whom (Teaching Assistant and/or Instructor) the student met, as described in Stage 1. If the appeal involves a request for work to be regraded, the original marked work and a clean copy (if possible) must be included. If the appeal is commenced once the deadline has passed, it will not be considered either by the Appeals Committee or by the Associate Dean.

### **The FIMS Appeals Committee has the discretion to determine whether the grounds for appeal have been met.**

If the Committee deems that the reasons for the appeal are not legitimate, the Associate Dean will be informed. The appeal will be terminated and the student will be informed.

### **If the Committee decides that the grounds for appeal have been met, the following steps will be taken:**

1. the course Instructor will be shown the appeal letter and offered an opportunity to make a written response;
2. if work is to be regraded, a reader will be appointed who is competent in the area in question and was not involved in the assignment of the original mark. The reader will consider the work in question and will arrive at an independent evaluation. If there is a large discrepancy between the original mark and the regraded mark, a second reader may be appointed by the Committee. **If the appointed reader(s) arrive at a grade within five marks of the original, the original grade will stand.**

### **The FIMS Appeals Committee will review the evidence and will make a recommendation on the case to the Associate Dean Undergraduate.**

The Associate Dean Undergraduate will consider the recommendation from the Appeals Committee, and will make a decision. The student and the instructor will be notified promptly and in writing by the Associate Dean of the decision and of the change in grade, if any. Within the Faculty of Information and Media Studies, the Associate Dean's decision on the matter is final.

Further appeals are possible under certain circumstances to the Senate Review Board Academic (for Undergraduate students) or to the Faculty of Graduate Studies (for Graduate students) but the student should carefully consult the guidelines regarding such Appeals.