

THFM-2310-001 and THFM-2310L-071 (6 credit hours)  
**FILMMAKING I: SCREEN NARRATIVE TECHNIQUE**

Fall/Winter, 2013/14  
Class: MWF 9:30-11:20  
Rooms: OT10 and OT14

Course Teaching Assistant: TBA

Instructor: Shereen Jerrett  
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Office Hours: Monday 11:20 am-1:00 pm  
or by appointment

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### **COURSE DESCRIPTION**

The intention of this course is to continue to develop the skills needed for creative and technical narrative construction in independent dramatic filmmaking.

In order to develop the necessary skills to be a filmmaker, a student must first understand the methods of technical narrative construction in dramatic filmmaking. There are many complicated skills that need to be understood and mastered in order to properly realize the scope and potential of a film idea. Within the framework of narrative film storytelling technique, this course develops the student's filmmaking process.

The goals are as follows:

- Basic understanding of film-making procedure
- Basic understanding of the aesthetics of film-making and film language
- Understanding of basic story-telling techniques and narrative film structure
- Knowledge of film-making terminology
- Knowledge of scripting format
- Introductory knowledge of digital camera equipment
- Knowledge of Final cut Pro editing equipment and procedure
- Basic understanding of film crew responsibilities with special emphasis on directing
- Understanding of on-set procedure
- Understanding of pre-production and post-production procedure

These objectives will be explored through lectures, hands-on exercises, and the completion of two short digital video films. Student will be expected to work on their projects outside of class times.

### **Course Topics covered will include:**

- Idea Development and script writing/structure
  - What makes a workable film idea (in documentary and drama)?
  - Basic screenwriting concepts: outline, treatment, first draft
  - Story structure and narrative flow
  - Character outlines
  - Storyboarding
- Production planning
  - Script breakdown
  - How to build a visual treatment/shot list for a film
  - Creating production documents: call sheet
- Basic camera concept
  - types of camera angles and shots
  - 180 degree rule of axis, continuity, eyeline
  - shot construction and blocking for camera coverage
- Lighting and Sound
  - three point lighting
  - lighting continuity
  - types of light
  - location sound recording

- Editing
- constructing narrative flow
- utilizing coverage
- Sound editing

## **TEXTS**

### **Required:**

*A Focal Press Guide to Final Cut Pro 7* by Rick Young  
*Film Directing Shot by Shot* by Steven D. Katz  
*A Filmmaker's Handbook* by Steven Ascher and Edward Pincus

## **RECOMMENDED EQUIPMENT**

- A 250 TO 500 gig external hard drive, MAC formatted.

## **MARK BREAKDOWN**

### **First Term Assignments**

-	Script for second term drama. 1 <sup>st</sup> DRAFT DUE OCT 18/FINAL NOV 13.....	15%
-	Surprise POP Quiz on technical terms.....	10%
-	Music video exercise. DUE NOV 28 .....	25%
-	<b>TOTAL .....</b>	<b>50%</b>

### **Second Term Assignments**

-	Second term film project #1. DUE FEB 24TH .....	25%
-	Second film project #2. DUE APRIL 4th.....	25%
-	<b>TOTAL .....</b>	<b>50%</b>

### **PLEASE NOTE:**

The maximum length of the second term films is **8 minutes**.

## **PROJECT EVALUATION**

*This is the criteria used in the evaluation of film assignments:*

### **1. Originality of concept**

How good is the idea? Is it unusual, fresh, interesting, challenging, does it amaze and engage the viewer?

Does the idea innovate, take risks, explore new styles?

### **2. Planning/conception**

Does the film reflect an understanding of the problem posed in the assignment?

Did the filmmaker use the time allocated to successfully plan, shoot and complete a "do-able" short film?

### **3. Execution**

How well were the specific goals of the assignment achieved?

#### *a. Artistically*

- direction, performance, composition, rhythm, interpretation of ideas
- Does the film show a cinematic understanding of narrative film language?

#### *b. Technically*

- camera work, lighting, sound, edit

## COURSE NOTES

- Because the assignments are based on availability of equipment and the logistics of scheduling film shoots within a limited time frame, **there is no margin for flexibility**. Extensions will be granted only if arrangements have been made with the instructor **PRIOR TO THE DUE DATE** and only under **EXCEPTIONAL** circumstances and at the instructor's discretion. Work submitted late without prior arrangement will be graded at zero (0).
- **Attendance:** Attendance will be taken at each class and absenteeism will affect your grade. Lateness is a major sin in the film industry, *be on time for class!*
- More than 3 unexcused absences from class will result in a full letter grade reduction. Students who miss in-class exercises must make up the missed work on their own, or fail the exercise.
- **Class Participation:** Students are expected to attend all classes and participate in class exercises and class demonstrations as crew and stand-ins, and contribute to the set-up and breakdown of equipment in class. Students are also expected to spend a reasonable amount of time outside of class on pre-production for their film shoots, and are encouraged to assist each other as crew on student film shoots.
- There will be **No Final Exam**.
- **While I will accept written work by email, it must be followed by delivery of a hard copy at the next class.** Neat and organized presentation of written work is an integral part of the overall mark.
- Please **LABEL ALL WORK ACCORDINGLY**, including electronic files with **YOUR NAME, AND ASSIGNMENT #**. I will **REFUSE** to accept an unlabelled, or improperly labeled assignments.
- **Students who are absent from class on a due date must still submit work on that date.**

## LABS

The lab assignments correspond to class lectures, and dates for lab assignments will be announced during the preceding class. If you miss a lab assignment you will receive a grade of 0 on that assignment.

**IMPORTANT NOTE: READ THIS!** All computer hard drives will be wiped clean on **APRIL 25, 2014**. **Make sure you are finished all your projects and have an output to DV and/or DVD by this date. It is also recommended that you save your sequence. Hard Drives may also be wiped in January to make room for 2<sup>nd</sup> term projects.**

**NOTE:** Cellular phones **MUST BE TURNED OFF** during classes, both in the lecture room **AND** in the Editing room. Students discovered talking or texting on their cell phones during class time will be asked to leave the class. Ringing cell phones will be confiscated for the duration of the class.

## CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

## COSTS

This is a practical hands-on course in filmmaking utilizing video and film equipment and students should take note of certain costs involved.

There is a \$50.00 non-refundable Technology Fee to help defray the costs of regular equipment maintenance. You paid this fee with your tuition.

In addition to the non-refundable Technology Fee, students are required to pay a \$200 Damage Deposit for this class. In return, we will loan you our equipment for use on class projects. If you lose or damage equipment while it is in your care, the damage deposit will be applied to costs of repair or replacement, but note: you are responsible for the **total value** of the loss even if it is more than this deposit. Any unused portion of your Damage Deposit will be returned to you, usually by the end of the summer.

The deadline for payment of the Damage Deposit is **THURSDAY, SEPTEMBER 19, 2013**. **THERE WILL BE NO EXCEPTIONS.** If you fail to pay in full by the deadline, a "hold" will be placed on your student file and **you will not be permitted to sign out or use any equipment**. In order to make payment, take the "Damage Deposit Ticket" handed out in class to Student Central by the deadline. Once you have paid, **bring your receipt to Patty Hawkins in Room 3T03**. You will be required to complete an *Equipment Loan Damage Deposit Agreement* which you will be required to show to the Equipment Manager the first time you attempt to sign out equipment.

(**NB:** if you are taking more than one course requiring a damage deposit, you only pay the Damage Deposit once during the Fall/Winter term.)

Students are also required to buy the DV cassette tapes they will be using for their projects. At a cost of approximately **\$10.00 for each 60-minute tape, you may require 2 – 4 tapes**, depending on the length of your projects.

There may be certain expenditures in the execution of your video projects. Potential costs are such things as props, art supplies, transportation, wardrobe, and lunches for cast members, etc.

## TENTATIVE SCHEDULE (NOTE: subject to change)

### FALL TERM FIRST TERM

### ASSIGNMENTS/NOTES

#### Week 1

Sept 2 2013	M	
4	W	Intro to class
6	F	Common film terminology

Classes start

#### Week 2

9	M	Intro Story
11	W	Screenwriting formats
13	F	Screenwriting techniques

Screenwriting assignment handed out

#### Week 3

16	M	Camera concepts terms
18	W	Hands on camera
20	F	Camera/in class exercise

#### Week 4

23	M	Editing concepts and terms
25	W	Formats
27	F	Final Cut Pro 7

**Week 5**

30	M	Editing exercise
Oct. 2	W	Lighting concepts and terms
4	F	In class lighting exercise

**Week 6**

7	M	Sound concepts and terms	Music video assignment handed out
9	W	In class sound recording	
11	F	Sound editing	

**Week 7**

14	M	THANKSGIVING: NO CLASS	<b>Pop quiz any time now!!</b>
16	W	Overview of music video assignment	
18	F	Cinematography scene screenings	<b>DUE: 1st draft of script</b>

**Week 8**

21	M	Cinematography scene screenings
23	W	Sound scene screenings
25	F	Sound scene screenings

**Week 9**

28	M	Intro prod planning
30	W	Set etiquette
Nov. 1	F	Shot listing and storyboarding

**Week 10**

4	M	Acting for the camera
6	W	Production prep and scheduling
8	F	Prep Class shoot

**Week 11**

11	M	Remembrance day: No Class	
13	W	Prep class shoot	<b>DUE: Final draft of script</b>
15	F	Class shoot	

**Week 12**

18	M	Edit class shoot
20	W	Edit class shoot
22	F	Script assignment read throughs

**Week 13**

25	M	Script read throughs	
27	W	MAKE UP CLASS/Outputting	
28	F	MAKE UP CLASS/Music Video screening	<b>DUE: ALL 1st term assignments</b>

**SECOND  
TERM****Week 1**

Jan. 6	M	Intro documentary	1st film shooting starts
8	W	Screening/ feature doc	
10	F	experimental documentary	

**Week 2**

13 M Short documentaries  
 15 W POV documentaries  
 17 F Controversial documentaries

**Week 3**

20 M Conducting the interview  
 22 W Documentary prep  
 24 F Documentary shooting

Final VW date: JAN 22

**Week 4**

27 M Documentary shoot exercise  
 28 W Edit doc shoot exercise  
 31 F Screen doc shoot exercise

**Week 5**

Feb. 3 M In class edit time/work review  
 5 W In class edit time/work review  
 7 F In class edit time/work review

**Week 6**

10 M In class edit time/work review  
 12 W In class edit time/work review  
 14 F In class edit time/work review

**Week 7****Reading week****Week 8**

24 M Intro action  
 26 W Action scene breakdown  
 28 F Eye line axis breakdowns

**DUE: 1ST FILM**

2nd film shooting starts

**Week 9**

Mar. 3 M Screen action scenes  
 5 W Screen action scenes  
 7 F Shoot action scene

**Week 10**

10 M Edit action scene  
 12 W Intro dialogue  
 14 F Shoot in class dialogue scene

**Week 11**

17 M Edit dialogue scenes  
 19 W Edit dialogue scenes  
 21 F Screen dialogue scenes

**Week 12**

24 M In class edit time/work review  
 26 W In class edit time/work review  
 28 F In class edit time/work review

**Week 13**

31 M In class edit time/work review  
 Apr. 2 W In class edit time/work review  
 4 F FINAL SCREENING

**DUE: 2ND FILM**

### **"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 18, Oct 23, Nov 13, Jan 15, Feb 12, Mar 12. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

### **ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to introduce our new students to faculty and other students; to provide information about the department, its various activities and those of its professors; and to provide news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 11, 2013, 12:30-13:20 in Theatre, 1T15**. **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

### **SERVICES FOR STUDENTS WITH DISABILITIES**

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or email [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. Specific information about AS is available on-line at <http://www.uwinnipeg.ca/accessibility>. All information about a student's disability or medical condition remains confidential.

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 a.m.-5:30 p.m. weekdays. Students are permitted to be in the building between 8:00 a.m. and 10:00 p.m. seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE**: outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

### **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

### **GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching

purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines, or chemical sensitivities.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

**TUESDAY, JANUARY 21, 2014** is the final date to withdraw without academic penalty from courses which begin in September 2013 and end in April 2014 (2013/14 Fall/Winter Term).

### **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

### **COURSE CONTENT NOTE**

#### **All Theatre and Film Classes**

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.