

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

Fall/Winter, 2014/15  
Class: MWF 9:30-11:20  
Rooms: OT10 and OT14

Course Teaching Assistant: TBA

Instructor: Shereen Jerrett  
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Office Hours: Wednesday 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 17/FINAL NOV 12.....	15%
-	Surprise POP Quiz on technical terms.....	5%
-	Music video exercise. DUE NOV 27 .....	20%
-	<b>TOTAL</b> .....	<b>40%</b>

### **Second Term Assignments**

-	Film project #1. DUE FEB 23TH.....	25%
-	Film project #2. DUE APRIL 3th .....	25%
-	Class exercises <b>over 2 terms</b> VARIOUS DUE DATES.....	10%
-	<b>TOTAL</b> .....	<b>60%</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 APPROPRIATELY**, including electronic files, with **YOUR NAME, AND ASSIGNMENT #**. I will **REFUSE** to accept unlabeled – 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 24, 2015**. **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.**

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 June.

The deadline for payment of the Damage Deposit is **THURSDAY, SEPTEMBER 18, 2014. 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, **take your receipt to Patty Hawkins in Room 3T03.** You will be required to complete an *Equipment Loan Damage Deposit Agreement* which you must 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.)

Attendance and Class Participation: Attendance will be taken at each class and absenteeism will affect your grade. Also, students are expected to participate in class discussion.

Class etiquette: Be on time. It is very disruptive to the rest of the class if people are wandering in late, especially if films are being screened or workshops are being conducted.

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)**

FIRST TERM			ASSIGNMENTS/NOTES
<b>Week 1</b>			
Sept 1 2014	M		
3	W	Intro to class	Classes start
5	F	Common film terminology	
<b>Week 2</b>			
8	M	Intro Story	
10	W	Screenwriting formats	Screenwriting assignment handed out
12	F	Screenwriting techniques	
<b>Week 3</b>			
15	M	Camera concepts terms	
17	W	Hands on camera	
19	F	Camera/in class exercise	in class exercise
<b>Week 4</b>			
22	M	Editing concepts and terms	
24	W	Formats	
26	F	Final Cut Pro 7	

<b>Week 5</b>			
29	M	Editing exercise	in class exercise
Oct. 1	W	Lighting concepts and terms	
3	F	In class lighting exercise	in class exercise
<b>Week 6</b>			
6	M	Sound concepts and terms	Music video assignment handed out
8	W	In class sound recording	
10	F	Sound editing	
<b>Week 7</b>			<b>Pop quiz any time now!!</b>
13	M	THANKSGIVING: NO CLASS	
15	W	Overview of music video assignment	
17	F	Cinematography scene screenings	<b>DUE: 1st draft of script</b>
<b>Week 8</b>			
20	M	Cinematography scene screenings	
22	W	Sound scene screenings	
25	F	Sound scene screenings	
<b>Week 9</b>			
27	M	Intro prod planning	
29	W	Set etiquette	
31	F	Shot listing and storyboarding	
<b>Week 10</b>			
Nov. 3	M	Acting for the camera	
5	W	Production prep and scheduling	
7	F	Prep Class shoot	
<b>Week 11</b>			
10	M	Remembrance day: No Class	
12	W	Prep class shoot	<b>DUE: Final draft of script</b>
14	F	Class shoot	
<b>Week 12</b>			
17	M	Edit class shoot	
19	W	Edit class shoot	
21	F	Script assignment read throughs	
<b>Week 13</b>			
24	M	Outputting	
26	W	MAKE UP CLASS/Screening	<b>DUE: ALL 1st term assignments</b>
<b>SECOND TERM</b>			
<b>Week 1</b>			
Jan. 5	M		
7	W	Intro documentary	1st film shooting starts
9	F	experimental documentary	
<b>Week 2</b>			
12	M	Short documentaries	
14	W	POV documentaries	
16	F	Controversial documentaries	
<b>Week 3</b>			
19	M	Conducting the interview	
21	W	Documentary prep	Final VW date: JAN 21
23	F	Documentary shooting	

<b>Week 4</b>			
26	M	Documentary shoot exercise	
28	W	Edit doc shoot exercise	
30	F	Screen doc shoot exercise	
<b>Week 5</b>			
Feb. 2	M	In class edit time/work review	
4	W	In class edit time/work review	
6	F	In class edit time/work review	
<b>Week 6</b>			
9	M	In class edit time/work review	
11	W	In class edit time/work review	
13	F	In class edit time/work review	
<b>Week 7</b>			<b>READING WEEK</b>
<b>Week 8</b>			
23	M	Intro action	<b>DUE: 1ST FILM</b>
25	W	Action scene breakdown	
27	F	Eyeline axis breakdowns	2nd film shooting starts
<b>Week 9</b>			
Mar. 2	M	Screen action scenes	
4	W	Screen action scenes	
5	F	Shoot action scene	
<b>Week 10</b>			
9	M	Edit action scene	
11	W	Intro dialogue	
13	F	Shoot in class dialogue scene	
<b>Week 11</b>			
15	M	Edit dialogue scenes	
18	W	Edit dialogue scenes	
20	F	Screen dialogue scenes	
<b>Week 12</b>			
23	M	In class edit time/work review	
25	W	In class edit time/work review	
27	F	In class edit time/work review	
<b>Week 13</b>			
30	M	In class edit time/work review	
Apr. 1	W	In class edit time/work review	
3	F	EASTER: no class	
<b>Week 14</b>			
6		Outputting	
7		Final Screening	<b>DUE: 2ND FILM</b>

### **"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 17, Oct 22, Nov 12, Jan 14, Feb 11, Mar 11. 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.

## **2014 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 10, 2014, 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.

## **BUILDING SECURITY**

The Asper Centre for Theatre and Film (which houses the Department of Theatre and Film) is open from 8:00 am-5:30 pm weekdays. Students are permitted to be in the building between 8:00 am and 10:00 pm 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 *Fire Safety Instructions in the Asper Centre for Theatre and Film, 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.

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., note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. <http://www.uwinnipeg.ca/accessibility>.

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of 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.

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.

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.

**WEDNESDAY, JANUARY 21, 2015** is the final date to withdraw without academic penalty from courses which begin in September 2014 and end in April 2015 (2014/15 Fall/Winter Term).

### **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.