

THFM-2310-050 (6 credit hours)

FILMMAKING I: SCREEN NARRATIVE TECHNIQUE

Fall/Winter, 2014/15
Class: Tues. 7:00 to 10:00 pm
Lab: Thur. 7:00 to 10:00 pm
Rooms: 0T10 and 0T14

Instructor: Bruce Claydon
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Office Hours: Before or after class (or by appointment)

COURSE DESCRIPTION

The objective of this course is to introduce basic filmmaking techniques and apply these fundamentals to the creation of short narrative films. Lectures, screenings, in-class exercises, and hands-on experience will familiarize the student with the essentials needed to explore and develop their visual story-telling ability. Focus will be on creating compelling narrative scripts, translating these scripts from the written word into narratively cohesive visual sequences, understanding the collaborative nature of narrative filmmaking, and developing technical craftsmanship.

TEXTS

Recommended texts are: *Film Directing, Shot by Shot*, by STEVEN D. KATZ.
The Filmmaker's Handbook by S. ASCHER & E. PINCUS

MARK BREAKDOWN

| | |
|---|-------------|
| 1st Assignment: 3-5 Page Script (plus Script Exercise) | 3% |
| 2nd Assignment: Group Scene Coverage Project | 7% |
| 3rd Assignment: 3-5 Minute Film..... | 20% |
| 4th Assignment: Group Film..... | 18% |
| 5th Assignment: Script Table Read..... | 7% |
| 6th Assignment: 7-10 Minute Film | 35% |
| Class participation: (5% up for Fall Term) (5% for Winter Term) | 10% |
| Total | 100% |

SCHEDULE

PART 1 (Sept. 4 – Oct. 16)

- Screenwriting: Format and Procedure (log-line, synopsis, treatment, script), story elements (character, conflict and objective)
- Equipment: Intro to cameras, lights, and sound recording hardware
- Shots and Angles: Establishing, wide, medium and close-up: when to use them
- Composition: Framing, depth of field, depth of frame
- Blocking and Coverage: placing actors and camera to establish spatial relationships and maintain cohesive scene geography, 180 degree rule
- Pre-production: Storyboarding, script breakdown, preparing for the shoot

PART 2 (Oct. 21 – Nov.27)

- Introduction to Final Cut Pro program
- Introduction, development, and refinement of editing techniques

1st Assignment: Submit a 3-5 page script (the script for 1st film.)

DUE: at the beginning of class, Oct. 2

****please note that a **Script Exercise, due Sep. 16**, will also apply to the grade for 1st Assignment

2nd Assignment: Groups shoot / edit a sequence demonstrating coverage/perspective (parameters TBA).

DUE: at the beginning of class, Nov. 4

3rd Assignment: Submit a completed 3-5 minute film based on 1st Assignment script demonstrating narrative structure, use of coverage, and shot flow (parameters TBA).

DUE: Nov. 27

PART 3 (Jan. 6 – April 2)

- Defining roles: filmmaking as a collaboration (group project)
- Reinforcing/refining on-set techniques (group project / class exercise)
- Story presentation, development, and revision (table reads)
- Visual F/X: Green screen and post production F/X
- Post-production sound: ADR, foley, sound F/X, sound editing
- Local Film Resources: Arts co-ops, rental houses, training, and funding

4th Assignment: With individuals working in distinct roles, groups complete a short film.

DUE: Script at the beginning of class, Jan. 13, completed film beginning of class Feb. 12

5th Assignment: Students lead a table read with a 7-10 page script (script for their 2nd film)

DUE: at the beginning of class, Jan. 20

6th Assignment: Submit a completed 7-10 min. narrative film (parameters TBA).

DUE: April 2

FILM ASSIGNMENTS will be subject to certain parameters that will be defined on an assignment-by-assignment basis. Non-narrative experimental films, documentaries, and music videos are not part of the curriculum, and may not be handed in to replace existing assignments or for extra credit. Any such films handed in will **NOT** be graded.

Film work not scripted by the student may be accepted under certain circumstances and at the sole discretion of the instructor.

WRITTEN ASSIGNMENTS are due at the beginning of the specified date since they may be used in conjunction with that day's lecture or lab work. A typed hard copy is **mandatory**, and scripts are required to have a title page.

GROUP ASSIGNMENTS serve to underscore the collaborative nature of narrative filmmaking. The finished project will determine part of a student's grade, as will their individual participation and contribution to a group.

CLASS PARTICIPATION is essential. Instructors, students, and groups require the contributions of all class members in various capacities: actors, crew, feedback, class demonstrations, etc. Attendance, punctuality, and appropriate behaviour, both in class and on set, are reflected in grading because it mirrors the expected conduct in a professional setting. As a courtesy to your classmates, and especially to the person who will be grading you, cell phones **must** be turned off during class time.

GRADE EVALUATION is based on the six assignments outlined above, plus class participation, which includes contributions to class and to projects, professional conduct, attendance and punctuality. Work not submitted will be graded as ZERO (0).

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 ZERO (0).

LATE ASSIGNMENTS submitted without prior arrangement may be graded at ZERO (0).

Assignment deadline extensions will only be considered under EXCEPTIONAL circumstances and at the instructor's discretion. Additionally, equipment availability and the logistics of scheduling film shoots dictates that there is little-to-no margin of flexibility for rescheduling assigned gear sign-out times.

COSTS

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 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.

DETAILED SCHEDULE**FALL TERM**

| Date | Day | Description | Assignments |
|-------------------------------------|------------|---|--|
| <u>SEPT.</u> | | | |
| <u>Week 1</u> 4-Thu. | 1 | Intro, outline, course material | Exercise 1 : Synops + Treatment DUE : begin Sep. 16 |
| <u>Week 2</u> 9-Tue. 11-Thu. | 2 3 | Screenwriting (script format, etc.) Screenwriting (story elements) | |
| <u>Week 3</u> 16-Tue. 18-Thu. | 4 5 | Intro to camera (TA) Shots and angles (w/ cameras) (TA) | |
| <u>Week 4</u> 23-Tue. 25-Thu. | 6 7 | Composition, depth of field, 180 degree rule (TA) Scene blocking / coverage / camera movement (TA) | |
| <u>Week 5</u> 30-Tue. | 8 | Location sound, screening (TA) | |
| <u>OCT.</u> | | | |
| <u>Wk 5 cnt.</u> 2-Thu. | 9 | Camera exercise (inc. sound) (TA) | <u>2nd Assignment</u> Group Coverage DUE : begin Nov. 4 |
| <u>Week 6</u> 7-Tue. 9-Thu. | 10 11 | Pre-prod., story boards, script break down, lighting Script critique / feedback | |
| <u>Week 7</u> 14-Tue. 16-Thu. | 12 13 | Coverage exercise (inc. sound + lights) (TA) Groups shoot coverage assignment (TA) | <u>3rd Assignment</u> 1st Film Gear Sign-out TENTATIVE Sched. |
| <u>Week 8</u> 21-Tue. 23-Thu. | 14 15 | EDIT LAB Intro FINAL CUT PRO (TA) EDIT LAB FCP/editing techniques (TA) | |
| <u>Week 9</u> 28-Tue. 30-Thu. | 16 17 | EDIT LAB Sound editing techniques (TA) EDIT LAB Edit coverage assignment (TA) | Wk 1 : Oct.21-Oct.28 Wk 2 : Oct.28-Nov.4 Wk 3 : Nov. 4 – 10 Wk 4 : Nov. 10 - 18 |

| Date | Day | Description | Assignments |
|----------------|-----|---|--|
| <u>NOV.</u> | | | |
| <u>Week 10</u> | | | |
| 4-Tue. | 18 | Screen / analyze coverage assignment | 3rd Assignment : Completed 1st Film DUE : Nov. 27 |
| 6-Thu. | 19 | EDIT LAB Class edits first films (TA) | |
| <u>Week 11</u> | | | |
| 11-Tue. | xx | ***Remembrance Day NO CLASS*** | Reminder... 4th Assignment *** Group Film Synopsis + Script DUE : begin Jan.13 |
| 13-Thu. | 20 | EDIT LAB Class edits first films (TA) | |
| <u>Week 12</u> | | | |
| 18-Tue. | 21 | EDIT LAB Class edits first films (TA) | |
| 20-Thu. | 22 | EDIT LAB Class edits first films (TA) | |
| <u>Week 13</u> | | | |
| 25-Tue. | 23 | EDIT LAB troubleshooting / polishing (TA) | |
| 27-Thu. | 24 | EDIT LAB creating screening copies (TA) | |

WINTER TERM

| Date | Day | Description | Assignments |
|----------------|-----|--|---|
| <u>JAN.</u> | | | |
| <u>Week 14</u> | | | |
| 6-Tue | 25 | Screen 1st term films / feedback | *** 4th Assignment Group Film Synopsis + Script DUE : begin Jan.13 |
| 8-Thu. | 26 | Screen 1st term films / feedback | |
| <u>Week 15</u> | | | |
| 13-Tue. | 27 | Group film assignment : SCRIPT SELECTION | |
| 15-Thu. | 28 | Group film assignment : PREP | |
| <u>Week 16</u> | | | |
| 20-Tue. | 29 | Table Reads | 5th Assignment Second Film Script Table Read DUE : begin Jan. 20 |
| 22-Thu. | 30 | Table Reads | |
| <u>Week 17</u> | | | |
| 27-Tue. | 31 | Table Reads | |
| 29-Thu. | 32 | Group film assignment : SHOOTING (TA) | |

| Date | Day | Description | Assignments |
|--------------------------------------|------------|--|---|
| <u>FEB.</u> | | | |
| <u>Week 18</u> 3-Tue. 5-Thu. | 33 34 | Group film assignment : SHOOTING (TA) EDIT LAB Group film edit (TA) | <u>4th Assignment</u> Complete Group Film DUE : begin Feb. 12 |
| <u>Week 19</u> 10-Tue. 12-Thu. | 35 36 | EDIT LAB Group film edit (TA) EDIT LAB Group film edit (TA) | <u>6th Assignment</u> 2nd Film Gear sign-out TENTATIVE Sched. Wk 1 : Feb.10-Feb.17 Wk 2 : Feb.17- Feb.24 Wk 3 : Feb.24- Mar.3 Wk 4 : Mar.3-Mar.10 Wk 5 : Mar.10-Mar.17 |
| <u>Week 20</u> 24-Tue. 26-Thu. | 37 38 | Screen / analyze group films Shoot green screen / Resources for filmmakers (TA) | |
| <u>MAR.</u> | | | |
| <u>Week 21</u> 3-Tue. 5-Thu. | 39 40 | EDIT LAB Posting green screen/FCP FX (TA) Class Film Exercise prep | |
| <u>Week 22</u> 10-Tue. 12-Thu. | 41 42 | Class Film Exercise shoot Class Film Exercise shoot | <u>6th Assignment</u> Completed 2 nd Film DUE : APRIL 2 |
| <u>Week 23</u> 17-Tue. 19-Thu. | 43 44 | EDIT LAB Class edits second films (TA) EDIT LAB Class edits second films (TA) | |
| <u>Week 24</u> 24-Tue. 26-Thu. | 45 46 | EDIT LAB Class edits second films (TA) EDIT LAB Class edits second films (TA) | |
| <u>Week 25</u> 31-Tue. | 47 | EDIT LAB Class edits second films (TA) | |
| <u>APR.</u> | | | |
| <u>Week 26</u> 2-Thu. | 48 | EDIT LAB (TA) Troubleshoot / Polish / Finish | |

"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 204-786-9771 or 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 UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> 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.

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).

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.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.