

THFM-2310-001 and THFM-2310L-071 (6 credit hours)

FILMMAKING I: SCREEN NARRATIVE TECHNIQUE

Fall/Winter, 2017/18
Class: MWF 9:30-11:20
Rooms: 0T10 and 0T14

Instructor: Shereen Jerrett
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Office Hours: Wednesday 11:20 am-1:00 pm

Course Teaching Assistant: TBA
or by appointment

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
 - Documentary and dramatic filmmaking
- Production and production planning
 - Script breakdown
 - How to build a visual treatment/shot list for a film
 - Creating production documents: call sheet, production schedules, shot lists
 - Set etiquette
- Basic camera concept
 - types of camera angles and shots
 - 180 degree rule of axis, continuity, eye line
 - shot construction and blocking for camera coverage
 - blocking and coverage of action scenes

- Lighting and Sound
 - three point lighting
 - lighting continuity
 - types of light
 - location sound recording
- Editing
 - how to use editing software
 - process and workflow
 - constructing narrative structure, pace and flow
 - utilizing coverage
 - Sound editing

TEXTS

Required textbooks:

Filmmaking in Action, Adam Leipzig and Barry Weiss

Highly recommended but not required:

Film Directing: Shot by Shot, Katz

Screenplay, Russin

MARK BREAKDOWN

First Term Assignments

- Script for second term drama. 1 st DRAFT DUE OCT 30/FINAL NOV 15	15%
- Surprise POP Quiz on technical terms	5%
- Music video exercise. DUE DEC 6	20%
- TOTAL	40%

Second Term Assignments

- Second term film project #1. DUE FEB 26TH.....	30%
- Second film project #2. DUE APRIL 4th	30%
- TOTAL	60%

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 quality of the original idea?
- Is it unusual, innovative, challenging, does it amaze and engage the viewer?
- Is this a new idea, original to the creator?
- Is the situation fresh with interesting characters to watch?
- Does it give me insight into the vision and artistic sensibilities of the filmmaker?

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?
- Were the filmmakers goals realistic and creative within the limitations of time/equipment/skill?
- How well does it achieve what it sets out to do?

3. Execution

How well were the specific goals of the assignment achieved?

a. Artistically

- Was there artistry in the direction, performance, image composition, rhythm, interpretation of ideas?
- Does the film crackle with energy? Is there sufficient dramatic tension to keep the energy flowing and the audience interested?
- Are the characters complex and interesting to watch?
- Did the filmmaker use all of the technical possibilities to expand the cinematic narrative of the film?
- Was the use of music and effects appropriate and did it add to the dramatic purpose of the film?
- Was there a sense of story rhythm and narrative structure that was engaging and challenging?

b. Technically

- Camera/lighting:

Is the filmmaker able to correctly operate the camera? Is the image stable and well composed? Is the exposure appropriate? Did the filmmaker use appropriate lighting techniques to create a stylish and cinematic image?

- Sound

Did the filmmaker pay attention to the sound quality of the film, using a boom to get clean, even sound at an appropriate level?

- Editing

Is there sufficient coverage to create a dynamic short film? Is the pace energetic, while keeping the story clear and coherent? Was there attention to detail in the post production work so the film looks stylish and professional?

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.e. JaneDoe.MUSICVIDEO.MP4. I will **REFUSE** to accept an unlabeled, or improperly labeled assignments.
- **Students who are absent from class on a due date must still submit work on that date.**

- **WORK SHOULD BE SUBMITTED ON A FLASH DRIVE OR HARD DRIVE CONTAINING COMPRESSED .MP4 FILES OF YOUR FILMS (800 MBs or smaller).** For in-class screenings, larger hi-res .mov files can also be submitted.
- **Film assignments handed in via YouTube link will not be accepted if they are not followed by an MP4 file.**

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 20, 2018. 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 2nd 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.

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 refundable 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 the 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 **MONDAY, SEPTEMBER 18, 2017. 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 above. Once you have paid, take your receipt to Melinda Tallin 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.)

STUDENT EQUIPMENT REQUIREMENTS (EXCEPT for THFM-3312 & 3313)

- Students are expected to provide their own hard drives for project storage and editing. The recommended minimum drive is a 1TB USB2 7200RPM drive. Thunderbolt and USB drives are supported. Drives must be formatted for Mac computers.
- Students should also have a flash drive available every class to copy assignments and media, and to hand in film work. Please note, they are very unstable storage devices and are not to be used in place of a hard drive.

- Students are required to provide their own media cards to record their video assignments on. It is advised to bring them to every class. Recommended is a Class 10 16 gig card.
- Students will be expected to work on the Media Lab computers (0T14) on the Apple-based editing software.
- Acceptable editing software is Apple's Final Cut Pro 7, and Adobe Premiere. All other editing software, including Apple's Final Cut 10, is not allowed.
- Students are required to provide their own headphones.

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%.

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.

TENTATIVE SCHEDULE (NOTE: subject to change)

FIRST TERM			ASSIGNMENTS/NOTES
Week 1			
Sept 6 2017	W	Intro to class	Classes start
8	F	Common film terminology	
Week 2			
11	M	Camera concepts terms	
13	W	Hands on camera	Screenwriting assignment handed out
15	F	Camera/in class exercise	in class exercise
Week 3			
19	M	Editing concepts and terms	
20	W	Hands on – learning Final Cut Pro 7	
21	F	Hands on – Editing in class exercise	in class exercise
Week 4			
25	M	Screen in-class exercise	
27	W	Lighting concepts and terms	
29	F	Hands on - lighting	
Week 5			
Oct. 2	M	Sound concepts and terms	
4	W	Hands on – sound recording.	in class exercise
6	F	Sound post editing	
Week 6			
8 – 15TH		FALL TERM BREAK	
Week 7			
16	M	Intro Story	
18	W	Screenwriting formats	
20	F	Screenwriting techniques	

Week 8			
23	M	Story development	
25	W	Hands-on in class writing exercise	in class exercise
27	F	Hands-on in class writing exercise	Pop quiz any time now!!
Week 9			
30	M	Intro prod planning	DUE: 1st draft of script
Nov. 1	W	Shot listing and storyboarding	
3	F	Production prep and scheduling	
Week 10			
6	M	Set etiquette	
8	W	Production prep procedures	
10	F	REMEMBRANCE DAY NO CLASS	
Week 11			
13	M	Hands on – Group scene shoot prep class	in class exercise
15	W	Hands on – Group scene shoot	DUE: Final draft of script
17	F	Hands on – Group scene shoot	
Week 12			
20	M	Group scene screening	
22	W	Group scene screening	
24	F	Group scene screening	
Week 13			
27	M	Editing: Advance post editing	
29	W	Editing: Advance post editing	
Dec. 1	F	In class editing	
Week 14			
4	M	In class editing	DUE: MUSIC PROJECT
SECOND TERM			
Week 1			
Jan. 5	F	In-class Music Project Review	Shooting starts: all 1st films
Week 2			
8	M	In-class Music Project Review	
10	W	Action scene breakdown	
12	F	Eye line axis breakdowns	
Week 3			
15	M	Shoot action scene	
17	W	Screen action scenes	
19	F	Screen action scenes	
Week 4			
22	M	Edit action scene	
25	W	Intro dialogue	
27	F	Screen dialogue scenes	
Week 5			
29	M	In Class Scene shoot Prep	
31	W	In Class Scene shoot Prep	
Feb 2.	F	In Class Scene shoot Prep	
Week 6			
5	M	In Class Scene shoot	
7	W	In Class Scene shoot	
9	F	In Class Scene shoot	
Week 8			
12	M	Intro documentary	
14	W	Documentary screening	Final VW date: FEB 14
16	F	experimental documentary	

Week 10			
Feb 18 - 25		MID TERM BREAK	
Week 10			
26	M	In class review 1 st film	DUE: 1ST FILM
Feb 28	W	In class review 1 st film	
March 2	F	In class review 1 st film	
Week 11			
5	M	Conducting the interview	
7	W	Documentary prep	
9	F	Documentary shooting	
Week 12			
12	M	Documentary shoot exercise	In class exercise
14	W	Edit doc shoot exercise	In class exercise
16	F	Screen doc shoot exercise	
Week 13			
19	M	In class edit time/work review	
21	W	In class edit time/work review	
23	F	In class edit time/work review	
Week 14			
26	M	In class edit time/work review	
28	W	In class edit time/work review	
30	F	In class edit time/work review	
Week 15			
April 2	M	In class edit time/work review	
April 4	W	FINAL SCREENING	DUE: 2nd FILM & ALL COURSE WORK

WEDNESDAY, FEBRUARY 14, 2018 is the final date to withdraw without academic penalty from courses which begin in September 2017 and end in April 2018 (2017-18 Fall/Winter Term).

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (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>. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them.

"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 20 (playwright Judith Thompson), Oct 18, Nov 15, Jan 17, Feb 28, Mar 14. 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 at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, THFM-3801 Production II, and THFM-3920 Musical Theatre.** Penalties for absence may be assigned by individual instructors.

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

2017 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 13, 2017, 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.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams, Socials, DioFest** (an exciting new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting: Mon Sept 18, 12:30-1:20, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. 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://uwinnipeg.ca/theatre-film> 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.

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 sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including 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.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

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.