

THFM-2310-001/THFM-2310L-070 (6 credit hours)

FILMMAKING I: SCREEN NARRATIVE TECHNIQUE

Fall/Winter, 2018/19
Rooms: OT10 and OT14
(First class meets in OT14)
Course Teaching Assistant: TBA

Instructor: Noam Gonick
Office: 4T06
Office Hours: by appointment
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COURSE DESCRIPTION

The focus of this course is to begin to develop the skills of independent filmmaking. In each semester, unique ideas will be germinated into compelling scripts and then translated from the written word into short films through the collaborative art of filmmaking. Through trial and error, interpersonal and organizational skills will be developed in order to hone the craft of cinema.

Film has been called “the highest art” and being a filmmaker entails familiarizing oneself with a myriad of interrelated fields and technical methods. It is the hope that through creating short works in tandem with watching works from the cannon of cinema students will seek out their artistic voice.

Some of the expected outcomes are as follows:

- Understanding film concept development
- Understanding the aesthetic range of cinema and possible film languages/styles
- Understanding of storytelling technique and structure
- Knowledge of filmmaking terminology
- Knowledge of scripting format
- Knowledge of digital camera equipment
- Introductory knowledge of editing software
- Basic understanding of film crew responsibilities with special emphasis on Directing
- Understanding on-set procedure
- Understanding of pre-production and post-production processes

These outcomes will be explored through screenings, discussions, hands-on exercises, and the production of two short films. Students will work on creative projects outside of class time.

Course Topics covered will include:

- Concept development
- What makes a film idea workable (documentary vs. drama, other genres)
- Basic writing tools: synopsis, outline, treatment, first draft
- Incorporating feedback/notes
- Story structure and narrative flow
- Character outlines
- Notation, Storyboarding
- Casting, directing actors

- Production and production planning
- Script breakdown
- How to build a visual treatment/shot list
- Creating production documents: call sheet, production schedules, shot lists
- Set etiquette
- Types of camera angles and shots
- 180 degree rule of axis, continuity, eye line
- Shot construction and blocking for camera
- Blocking and coverage of scenes
- Three point lighting
- Types of light
- Location sound recording
- How to use editing software
- Process and workflow
- Constructing narrative structure, pace and flow
- Utilizing coverage
- Sound design
- After the film is done: marketing materials

TEXTS

Required textbook:

Filmmaking in Action, Adam Leipzig and Barry Weiss

MARK BREAKDOWN

1st Assignment: 3-5 Page Script (plus development documents)	5%
2nd Assignment: Group Scene Coverage Project	5%
3rd Assignment: 4-5 Minute Film	20%
4th Assignment: Group Film	20%
5th Assignment: Script Table Read	5%
6th Assignment: 6-8 Minute Film	35%
Class participation: (5% for Fall Term) (5% for Winter Term)	10%

Total	100%

PLEASE NOTE:

The maximum length of your second term film is 8 minutes.

PROJECT EVALUATION

This is the criterion 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 and action?
- Does it give me insight into the world vision and artistic sensibilities of the filmmaker?

2. Planning/conception

- Does the film reflect an understanding of the possibilities posed in the assignment?
- Did the filmmaker use time to successfully plan, shoot and complete a “do-able” film?
- Were the goals realistic and creative within the limitations of time/equipment/skill?

3. Execution

- How well were the specific goals of the assignment achieved?
- How well does it achieve what it sets out to do?
- Is the film’s running time the proper duration?

a. Artistically

- Was there artistry evident in the direction, performances, image composition, rhythm and interpretation of the filmmaker’s core ideas and themes?
- Does the film crackle with energy? Is there sufficient talent on display to keep the energy flowing and the viewer engaged?
- Are the characters complex and interesting to watch? How well were the actors directed?
- Did the filmmaker engage all of the related arts to support the film?
- Was the use of music, effects and graphics appropriate and did it bolster the concept?
- Was there a sense of rhythm and structure that was engaging and challenging?

b. Technically

Camera/lighting:

- Is the filmmaker able to operate the camera?
- Is the image stable and composed?
- Are the focus and exposure appropriate?
- Did the filmmaker engage lighting to highlight the cinematic intent?

Sound

- Did the filmmaker pay attention to the sound quality of the film, using recording equipment to get clean, even sound at an appropriate level?
- Is extra-diegetic audio used to good effect?

Editing

- Is the pace intentional, while keeping the story clear and coherent?
- Was there attention to detail in the post-production phase making the film is presentable?

COURSE NOTES

- **WRITTEN ASSIGNMENTS** are due at the beginning of the specified date. A typed hard copy is mandatory, and scripts are required to have a title page. Typo-free and organized presentation of written work is an integral part of the overall mark.

- **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.

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 participation grade. Lateness is frowned upon 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 discussions and 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.

- Please LABEL ALL WORK ACCORDINGLY, including electronic files with YOUR NAME, AND ASSIGNMENT #. i.e. JaneDoe.SHORTFILM.MP4

- 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.

IMPORTANT NOTE: READ THIS! All computer hard drives will be wiped clean on APRIL 20, 2019. 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.

Cellular phones MUST BE TURNED OFF during classes.

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, 2018. 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 Adobe Premiere.
- Students are required to provide their own headphones.

MANDATORY FILM EQUIPMENT ORIENTATION SESSIONS

The Department of Theatre and Film will hold two separate Equipment Orientation Sessions:
 Monday, Sept. 24, 12:30-1:30, Room 0T10
 Tuesday, Sept. 25, 5:30-6:30, Room 0T10

For students attending THFM-2310 Filmmaking I (both sections) and THFM-2312 Documentary Filmmaking, ATTENDANCE IS COMPULSORY.

Failure to attend one of these sessions will result in:

- your being prohibited from borrowing equipment (without which you cannot pass your course);
- an automatic deduction of \$25 from your Damage Deposit; and
- you will have to meet separately with our Equipment Manager.

Please PLAN NOW to attend one of these REQUIRED sessions.

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%.

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

PART 1 (Sept.4 – Oct. 23)

- • Screenwriting: Format and Development (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. 25 – Nov. 29)

- • Introduction to editing programs
- • Introduction, development, and refinement of editing techniques

1st Assignment: Submit a script (3 to 5 pages) intended for 1st film

DUE: OCT. 15

2nd Assignment: Groups submit a selected sequence demonstrating coverage & editing

DUE: NOV. 5

3rd Assignment: Submit a completed 4-5 minute film (based on 1st assignment script)

DUE: DEC. 3

PART 3 (Jan. 8 – Apr. 5)

- • Defining roles: filmmaking as a collaboration
- • On-set technique
- • Story presentation, development, and revision
- • 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: JAN. 14 **Script** (at the beginning of class)

FEB. 15 **Film**

5th Assignment: Students present a table read with a 6-8 page script (script for their 2nd film)

DUE: JAN. 22 (at the beginning of class)

6th Assignment: Submit a completed 6-8 min. narrative film

DUE: APRIL 4

"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 19th (Donna-Michelle St. Bernard, playwright and arts administrator), Oct 17th, Nov 14th, Jan 16th, Feb 27th, Mar 13th. 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.

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. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. <http://www.uwinnipeg.ca/accessibility>

2018 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 **Monday, September 10, 2018, 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** and **Socials** as well as **DioFest** (a 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, tentatively scheduled for Mon Sept 17, 12:30-1:20 pm, 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>

When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***

FRIDAY, FEBRUARY 15, 2019 is the final date to withdraw without academic penalty from courses which begin September 4, 2018 and end April 5, 2019 (2018-19 Fall/Winter Term).

Please note that withdrawing before the VW date does not necessarily result in a fee refund.

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

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.