

Introduction to Film Production – SPRING 2016  
 FST 201-002: Monday 3:30 - 6:15 KE 1114/1122 (Lab)  
 Office Hours: Wed 10:00 – 12:00 or by appt.

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**CLASS GOALS:** This intensive hands-on course is designed to familiarize students with cinematic language and filmmaking technique in preparation for more advanced production courses. Through a series of collaborative assignments and exercises, students will employ a wide range of cinematic techniques designed to provide practical experience with filmmaking equipment including: camera, sound, lighting, and editing software. These assignments will stress collaboration, pre-production planning, exploiting limited resources, mise-en-scene, and the application of post-production techniques to create an aesthetic that serves the story or artistic intent.

**STUDENT LEARNING OBJECTIVES:**

1. Students will demonstrate an understanding of cinematic language and filmmaking technique by completing and presenting the following processes: pre-production, production, and post-production.
2. Students will further demonstrate an understanding of cinematic language and filmmaking technique by completing a work in narrative, documentary and experimental film.
3. Students will demonstrate an understanding of crew hierarchy and duty by taking on the roles of Director/Editor, Director of Photography, Sound Mixer/Boom Operator, and Production Designer (and/or) Assistant Director.

**UNCW POLICIES:**

-All members of UNCW's community are expected to follow the academic Honor Code. Please read the UNCW Honor Code carefully ([http://uncw.edu/fac\\_handbook/responsibilities/teaching/honor\\_code.htm](http://uncw.edu/fac_handbook/responsibilities/teaching/honor_code.htm)). Academic dishonesty in any form will not be tolerated in this class.

-Students with diagnosed disabilities should contact the Office of Disability Services (<http://uncw.edu/stuaff/disability> or 962-7555). Please give me a copy of the letter you receive from the Office of Disability Services detailing class accommodations you may need. If you require accommodations, make sure I have the referral letter no later than the second week of class.

-UNCW practices a zero tolerance policy for any kind of violent or harassing behavior. If you are experiencing an emergency of this type contact the Police at 911 or UNCW CARE at 962-2273. Resources for individuals concerned with a violent or harassing situation can be located at <http://www.uncw.edu/wsrc/crisis.html>.

**REQUIRED TEXT: VOICE & VISION.** Second edition. Mick Hurbis-Cherrier. "Looking at Movies" dvd tutorials at: [www.norton.com/college/film/movies3\\_dvd/](http://www.norton.com/college/film/movies3_dvd/) Adobe Premiere Pro tutorials at Lynda.com (requires fee)

**QUIZZES:** Approximately 10 quizzes will cover reading assignments, screenings and class lectures. Quizzes will take place during the **first 10 minutes of class** and will feature fill-in-the-blank and T/F questions. Missed quizzes can only be made up in the case of documented illnesses or emergencies. Students who arrive late to class will have only the first ten minutes of the class period to complete the quiz.

**ASSIGNMENTS:** Students, working in rotating production groups of two to five, will complete a series of exercises focusing on film production concepts and techniques. Most assignments will be presented and critiqued in class, and will be graded according to application of course material, clarity, creativity and presentation. Students will rotate duties between assignments, having the responsibility/opportunity to act as 1) Director, 2) Director of Photography, 3) Sound Mixer/Boom Operator, 4) Production Designer, 5) Gaffer/Assistant Director/Actor. In most cases, each student will edit their own version of each project. SEE "ASSIGNMENT REQUIREMENTS" below.

-ALL ASSIGNMENTS MUST BE TURNED IN ON ASSIGNED DATE.

No late assignments will be accepted. Assignments turned in after the due date will receive a zero. Incomplete assignments will be graded as is. No exceptions other than for family tragedy or medical emergencies.

-ALL ASSIGNMENTS MUST BE PRESENTED IN A PROFESSIONAL MANNER.

- 1) All paperwork must be complete. The required paperwork is itemized on the Assignment Requirements.
- 2) Final Sequences must be presented as an H.264 and uploaded to Vimeo.

Name your file in the following manner: 201002.YourLastName.typeofproject Example: 201002.Doe.experimental or in the case of multiple crew members: 201002.PackLinehanHacklerMonahan.narrative

#### GRADING:

Quizzes:	20%
Attendance and participation:	20%
Master Shot Sequence	15%
Documentary	15%
Experimental	10%
Sound Exercise	10%
Lighting Exercise	10%
	100%

(A=100-93, A-=92-90, B+=89-87, B=86-83, B-=82-80, C+=79-77, C=76-73, C-=72-70, D+=69-67, D=66-63, D-=62-60, F=59 and below)

#### ATTENDANCE POLICY:

-Follow the attendance policy or risk not passing the course.

-Attendance is mandatory. If you're late twice, the two add up to one absence. After that, if you miss attendance, you're counted absent. In this class, late means you have arrived after the start of class. If you arrive 15 minutes after the start of class it is considered an absence.

One absence = excused

Two absences = -10 on final grade

Three absences = failure of the course

#### EQUIPMENT POLICIES:

**-Follow equipment and editing lab policies or risk not passing the course.**

-Equipment room hours are now 9-12 for check-in and 2-5 for checkout. **See FST website for any changes.**

-Please fill out the equipment request form found online and email it to the equipment room manager on the email provided -You may only request equipment that your class is approved to checkout.

-All reservations must be made at least two days in advance and no more than two weeks prior to checkout.

-Please arrive at the equipment room within 15 minutes of your reservation or you will be considered late and will not receive your request.

-You must pickup and return all of the equipment you requested at the predetermined time. If you don't you will be considered late.

**-If you are late**, your group will lose equipment privileges for 1 week. If you are late again, your group will lose equipment privileges for 2 weeks. If you are late a third time, your group will lose equipment privileges for the remainder of the semester.

**-When you sign for the equipment** you are agreeing to pay for any damage or loss that you or anyone else causes while the equipment is checked out under your name. Check that the equipment is complete and in working order before you leave the equipment room.

**All equipment must be returned neatly packed and rolled or your grade may suffer.**

**-The edit lab is for students** who have been given access through class only. Anyone caught propping the door open, letting students without proper access in, or having food or drinks will lose all edit lab privileges immediately.

#### LOCATIONS:

**-Follow locations policies and procedures or risk not passing the course.**

**-All locations policies and procedures must be followed and documented.** Failure to do either could result in: a) failure of the project, b) failure of the course, c) action taken by the university, and/or d) legal action taken against the artist.

-Forms and policies are listed on the Film Studies website under "STUDENT PRODUCTIONS".

#### INSURANCE AND LEGAL:

**-Follow insurance and legal policies or risk not passing the course.**

**-All insurance and legal requirements must be followed and documented.** Failure to do either could result in: a) failure of the project, b) failure of the course, c) action taken by the university, and/or d) legal action taken against the artist.

-Forms and policies are listed on the Film Studies website under “STUDENT PRODUCTIONS”.

- 1) Audio/Visual Image Talent Release and Hold Harmless Release of Claims = All talent, including background, must sign a release prior to shooting.
- 3) Participation Agreement for Film Studies Activities = All non-UNCW participants must sign an agreement prior to shooting.
- 4) Facilities – Premises Use License = If you use a non-UNCW location, the owner or owner’s representative must sign a license prior to shooting.
- 2) Request Certificate of Insurance = If a location or vendor requests an insurance certificate, you can fill out the request to obtain a certificate. Certificates are not guaranteed and must be presented to the owner or owner’s representative prior to shooting.

**NO CELL PHONES OR COMPUTERS OR ELECTRONIC DEVICES ALLOWED IN CLASS. IF I SEE YOU ON YOUR PHONE, YOU WILL BE ASKED TO LEAVE. IF YOU HAVE AN EMERGENCY AND MUST CHECK YOUR PHONE DURING CLASS, PLEASE TELL ME BEFORE CLASS AND I WILL ALLOW IT.**

## CLASS SCHEDULE:

**January 11: WEEK ONE**

**Topic:** Syllabus, Ground rules and expectations, Equipment room introduction, online forms

**In class practical:** Introduction to the 201 tripod and camera

**Homework:** “WEEK TWO READINGS AND SCREENINGS”

**January 25: WEEK TWO**

Quiz #1 on Week Two readings and screenings

**Topic:** (review) Shot Composition, Master Shot/Coverage, 30° rule, 180° rule, shot types, deep-space, Lens types

**In class practical:** 30-minute shoot. 5 shot “scene” – Format hard drives, archive footage. Form groups of 5 (count off 1-2-3-4-5)

**Homework:** “WEEK THREE READINGS AND SCREENINGS”

**February 1: WEEK THREE****CLASS MEETS IN EDIT LAB**

Quiz #2 on Week Three readings and screenings

**In class practical:** Edit lab rules, computer operation, Introduction to Adobe Premiere: import footage, basic edits, rearrange, transitions, export, file management, organization. Post on Vimeo.

**Homework:** “WEEK FOUR READINGS AND SCREENINGS”

**February 8: WEEK FOUR**

Quiz #3 on Week Four readings and screenings

**Topic:** Lighting

**In class practical:** 3-point lighting set up and ratios. Each group of 5 shoots 3 different lighting set ups: High, Low, back/silhouette - 2 ratios each. Six shots total, using direction, intensity, F-stop variations. Slate with lighting technique and f-stop. Five seconds each shot. Each group will post only ONE video on Vimeo.

**Homework:** “WEEK FIVE READINGS AND SCREENINGS” Each group come to Class 5 with a 30-word dialogue script to record.

**February 15: WEEK FIVE**

Quiz #4 on Week Five readings and screenings

**Topic:** Sound recording, H4N, shotgun microphone, booming

**In class practical:** Each group of 5 tells a story with sound. Sound recording: short dialogue (30 word script), INT, EXT, ambient/room tone, recorded sound effect, and recorded foley

**Homework:** “WEEK SIX READINGS AND SCREENINGS”

**February 22: WEEK SIX****MEET IN EDIT LAB**

Quiz #5 on Week Six readings and screenings

**Topic:** Sound Editing: importing, mixing, levels, downloading music, fx and foley, use key frames, fade in/out

**In class practical:** Edit sound: music, dialogue, foley. Post on Vimeo.

**Homework:** “WEEK SEVEN READINGS AND SCREENINGS”

**FORM NEW GROUPS OF FIVE****February 29: WEEK SEVEN**

Quiz #6 on Week Seven readings and screenings

**Topic:** Screenwriting and narrative storytelling. Pre-visualization

Link: Free Script Software - <http://celtx.com> (also available in KE1122)

**In class practical:** Celtx demo and screenplay formatting

**Homework:** “WEEK EIGHT READINGS AND SCREENINGS” Each group writes a 1 page master shot scene.

**March 14: WEEK EIGHT**

Quiz #7 on Week Eight readings and screenings

**In class practical:** On set protocol, crew duties, slating, script readings, pre-visualization materials due for workshop

**Homework:** “WEEK NINE READINGS AND SCREENINGS” Shooting 1 page master shot scene

**March 21: WEEK NINE**

MEET IN EDIT LAB

Quiz #8 on Week Nine readings and screenings

**Topic:** Editing the 1-minute master shot scene. Synch sound. Titles. Post to Vimeo.**Homework:** "WEEK TEN READINGS AND SCREENINGS" Prepare documentary pitch. Prepare interview questions.**March 28: WEEK TEN - FORM NEW GROUPS OF FIVE FOR DOCUMENTARY**

Quiz #9 on Week Ten readings and screenings

**Topic:** Documentary styles and techniques, view short docs**In class practical:** Workshop 5 MSS films, new doc groups meet to discuss film and pitch to Linehan**Homework:** Shoot documentary in groups of four**April 4: WEEK ELEVEN**

MEET IN EDIT LAB

**In class practical:** Edit documentary in groups of two. Post to Vimeo.**Homework:** "WEEK TWELVE READINGS AND SCREENINGS" Plan experimental**INDIVIDUAL EXPERIMENTAL – no groups****April 11: WEEK TWELVE**

MEET IN EDIT LAB

Quiz #10 on Week Twelve readings and screenings

**In class practical:** Crowdfund experimental film: concept (4 random words from poetry book), 20 camera phones.

Each person takes 4X4 second shots, dump all shots onto one hard drive or Google docs, import all photos, random timeline, volunteers create soundscape, import soundscape, export to Vimeo.

**Homework:** Shoot Experimental film**April 18: WEEK THIRTEEN**

MEET IN EDIT LAB

**In class practical:** Edit experimental. Post to Vimeo.**April 25: WEEK FOURTEEN**

MEET IN EDIT LAB

**Topic:** IDEA course evaluations**In class practical:** Two and a half hour X one-minute movie race. Give prop, famous movie dialogue, hand gesture required. Shoot on camera or phone. Post to Vimeo before class ends.**FINAL EXAM** – Monday, May 2, 7-10 PM, KE 1122 - Workshop selected doc and experimental films**201 READINGS AND SCREENINGS****WEEK ONE – NONE****WEEK TWO**

Reading:

Chapter 10: The Lens, pgs. 221-240, Chapter 11: Camera Support, pgs. 241-251, Chapter 12: Basics of Exposure, pgs. 253-267

Screening: *Looking at Movies DVD tutorials*

Chapter 1: Looking at Movies: Film Analysis

Chapter 5: Mise-en-Scene: Composing the Frame

Chapter 6: Cinematography: Shot Types and Implied Proximity, Camera Angles, Point of View, Zoom and Moving Camera Effects, The Moving Camera, Focal Length

**WEEK THREE**

## Reading:

Lynda tutorials: [www.lynda.com](http://www.lynda.com) – Adobe Premiere Pro CC 2015: Welcome 1. Getting to know the PPE Environment 2. The Fast Track 3. Setting up and Organizing 4. Basic Editing

Screening: *Looking at Movies DVD tutorials*

Chapter 8: Editing (All of it)

**WEEK FOUR**

## Reading:

Chapter 13: Basic Lighting for Film and DV, pgs. 269-301

Screening: *Looking at Movies DVD tutorials*

Chapter 5: Mise-en-Scene: Lighting and Familiar Image in *The Night of the Hunter*, Chapter 6: Cinematography: Lighting

**WEEK FIVE**

## Reading:

Chapter 15: Sound for Production, pgs. 329-350, Chapter 16: Location Sound Techniques, pgs. 351-362, Chapter 22: The Sound Design in Film, pgs. 471-490

Screening: *Looking at Movies DVD tutorials*

Chapter 9: Sound: Sound in *Snapshot*

**WEEK SIX**

## Reading:

Lynda tutorials – 5. Refining the Edit 6. Additional Editing and Organizational 7. A Brief Look 8. Basic Audio Editing 9. Working with Stills and Graphics, 10. Working with Effects 11. Manipulating Clip Speed 12. Basic Color Correction 13. Working with Titles 14. Multicam Editing 15. Sharing and Exporting. Conclusion

**WEEK SEVEN**

## Reading:

Chapter 1: From Idea to Cinematic Stories: pgs. 3-19; Chapter 5: From Screenplay to Visual Plan: pgs. 99-120; Ch. 6: Preparing for Production: pgs. 123-140

## Screening: Short narrative films in class:

**WEEK EIGHT**

## Reading:

Chapter 7: The Cast and Crew: pgs. 141-162, Chapter 17: On-Set Procedures, pgs. 363-378, Chapter 18: Set Etiquette and Production Safety, pgs. 379-394

**WEEK NINE**

Reading: Chapter 20: The Process of Digital Editing, pgs. 417-443, Chapter 21: The Art and Technique of Editing, pgs. 445-469.

**WEEK TEN**

## Reading:

“Directing the Interview” (Rosenthal) & “Shooting Effect B-Roll for Documentaries” (Avgerakis) @ <http://www.silvacine.com/tempclassreadings.htm> under ‘Other Readings’

## Screening: Short Documentary films in class:

**WEEK TWELVE**

## Reading:

“Naming, and Defining, Avant-Garde or Experimental Film” (Camper) @ <http://www.fredcamper.com/Film/AvantGardeDefinition.html>; “Introduction to Avant-Garde Film” (MacDonald) @ <http://www.silvacine.com/tempclassreadings.htm> under ‘Other Readings’.

## Screening: Experimental films in class:

## ASSIGNMENTS:

**Lighting Exercise:** Groups will set up lights in the classroom, edit lab, or black box. Rotating crew positions: camera, gaffer/grip, subject. Using a seated subject, groups will set up and film 3-point lighting styles demonstrating: high-key, low-key, backlight/silhouette/halo and variations. All takes of lighting styles will be slated with lighting technique labeled. Students will vary F-stop, direction and intensity to display 6 different lighting set ups. Upload raw footage and post to Vimeo.

**Sound Exercise:** Student groups will record (and individually edit) 1-minute soundscapes using:

Dialogue (30 words max)

Ambient sound recorded (1 minimum), One ambient from sound library (max)

Foley (4 recorded minimum), One Foley from sound library (max)

FX (1 recorded minimum), Two from sound library (max)

Music from CD or recorded live (optional, but not to exceed 15 seconds of the 45 second to 1 minute final length)

Soundscapes should indicate: setting, space, (INT, EXT, close expansive), shifting sound perspective

GOALS: Tell a “story” using narrative development, evoke a mood/feeling/emotion, evoke a place or situation, enlighten listener, convey something.

**Master Shot:** The Master Shot Sequence is a technique used in filming that guarantees an editor the most coverage possible in a scene. The process involves shooting an entire scene multiple times from different angles and then choosing which takes best show the emotion of the characters in the final edit. The actors must give a similar and consistent performance at each camera angle if the cutting is to match from shot to shot. This technique was a favorite used in the Classic Hollywood style of shooting.

Project Guidelines: 2 characters, 1 location (1 exterior establishing shot and 1 interior), 30 words of dialogue maximum, 2 takes per set up maximum, Coverage: wide, medium, close, insert/pov, 2 moving shots maximum, 8 total shots/setups maximum (shots may be used more than once), you may act in your film if necessary – finding actors is preferred, ambient sound, music, foley, sound effects, music (not to exceed 15 seconds of final length), Running time: 1 minute minimum and 90 seconds maximum plus brief credits

## Documentary:

### Project Guidelines:

1) Ten minutes of raw footage (max).

2) Running time: 1 minute minimum and 90 seconds maximum plus credits.

3) Your documentary must use one of the below formats:

A) Show us a process. For example, how butter is made, how pottery is fired, how water treatment plants treat water, etc. Take us through the process step by step and show as many facets of this process as possible. Keep in mind that this should not come off as a laundry list of tasks. Engage your audience and show us why this task should draw our interest.

B) Offer us a portrait of a person or place. Capture as many dimensions, both physical and conceptual of that person or place as you can with your one-hour of tape. Roommates and college friends are cliché subject matter. You should step outside your comfort zone and venture out into the community.

C) Present an issue. Is beachside development making Wilmington more prone to hurricane damage? Is Internet use making us more isolated or more united as a species?

4) Your documentary should include (A and B not required):

A) An expert interview.

B) Vox Pop (i.e. person on the street interview). Ask random people a specific question. For example, What do you think about [insert national or global issue]?,” or “What do you think of people with cameras coming up to you on the street and asking random questions for their student projects?”. Be creative with the question you formulate and have fun. Get the person to answer beginning with the question so you can cut your own voice out of the interview results.

C) B-Roll. This is the video footage that is superimposed over A-Roll (i.e. the interview) audio. It is used to visually enhance whatever the interview subject is telling us. For example, a man tells us about surfing at Topsail Beach in a sit down interview. We take this audio and set it along-side video footage of surfers.

**Experimental:** camera phone use only, must include a 1-page written “director’s statement” of concept, 45 seconds minimum to 1-minute maximum. One thing you should keep in mind is that just as the story provides the foundation for a narrative film, a concept provides the foundation for an experimental film. The story is linear (even if the events in the story jump back and forth in time) whereas concept might be expressed simply as an impulse. It is still important to think about how you lead your audience into your experimental film and how you bring us out, the other side.

**All films must include the following:**

All paperwork (if applicable) must be complete:

- A) Equipment Request Form
- B) Audio/Visual Image Talent Release and Hold Harmless Release of Claims (for all, including background)
- C) Location(s) Permit(s) (all that apply)
- D) Participation Agreement for Film Studies Activities (if applicable)
- E) Facilities – Premises Use License (if applicable)
- F) Certificate(s) of Insurance (if applicable)

Final Sequences must be presented as an H.264 and uploaded to Vimeo.

Name your file in the following manner: 201001.YourName.typeofproject Example: 201001.JaneDoe.experimental or in the case of multiple crew members: 201001.PackLinehanHacklerMonahan.narrative

**FINAL CREDIT FOR ALL FILMS: USE “FILM STUDIES” LOGO PROVIDED ON EDIT LAB DESKTOP**