

Instructor Fred Ginsburg CAS PhD
Contact cell 818-231-1038; fax 818-892-9236
Fred@FilmTVsound.com or fred.ginsburg@csun.edu
Class Meetings Tues/Thurs 7:00pm to 9:45pm in Sierra Hall, Rm 205
Office Hours MZ 167 on Tuesday or Thursday before class (by appointment)
and on Friday 8am to 9am.
T.A.

COURSE DESCRIPTION

The purpose of this class is to examine the basic areas of film production. During the semester students will explore *pre-production* which includes scripting, storyboarding, budget, casting, *production* which includes directing, lighting and shooting, and finally *post-production* which include editing and sound components. Each student will work on one 16mm group film exercise project and one 5 minute group video during the semester; as well as smaller photographic or video assignments.

The group "film" project will be no more than a one-minute silent film. Each student will work as part of a group. The group may use up to three 100 ft rolls of raw stock which will then be edited down to a one minute or less film. Students will receive two grades for this film. The first grade will be based on the direction, coverage, exposure and focus. The second grade will be based on the editing on the film which will be done in the conventional film manner on the moviola with clear film splicing tape.

The second film project will be shot on video and will be approximate **5 minutes** or less. This is a group film with mostly non-dialogue sound, no voice-over or title card exposition to tell the story. When the film is finally edited it will have sound added which includes music & sound effects which serve to give additional dramatic expression to the film. This project will require a script, storyboard, dailies, and edited final project. Students may be allowed reshoots in order to correct any drastic mistakes with permission of the instructor. The students are required to provide their own or non-departmental video camera and video editing equipment. (See more below.)

The minor projects will include: 1) Creating photographs as examples of shot definitions (ES, LS, WS, MS, MCU, ECU, 2-shot, OS, insert, cut-away, reverse); 2) Creating video shots as examples of camera movements (zoom, pan, dolly, truck, crane); 3) Comparing static angles vs. movement; and 4) Demonstrating understanding of screen direction by shooting a chase sequence of a twin stalking the other twin (using the same actor, but with simple costume difference such as hat or jacket, to play both roles).

The nature of filmmaking in general and in this class in particular is one of collaboration. The successful students and films come from the groups, which work well together. Any problems with group members who prove unreliable or do not share in the workload for the class should be brought immediately to the attention of the instructor. In addition one should bear in mind that filmmaking is also an expensive undertaking with the cost of film stock, development and mistakes which necessitate reshoots.

STUDENT LEARNING OUTCOMES

The students in this course will:

- Understand and articulate the processes of single camera film production and postproduction.
- Understand and articulate dramatic film narrative structure.
- Understand the basic oral and written communication tools to function professionally in single camera film production.
- Research, structure and write a dramatic story for a film production project.
- Conceptualize, produce, direct and or edit a film production project.

- Function in a key role on a film production, such as writer, producer, director, cinematographer, editor, soundmixer.
- Develop professional approaches and workflow.

COURSE EXPECTATIONS

CTVA 250 students will be required to read all assigned readings by the due date listed in the class schedule. Attendance is mandatory and students will be expected to take good lecture notes. Students will also be expected to participate in all class discussions and activities.

PARTNERSHIPS

Take special care in cultivating and nurturing a workable, communicative partnership. Collaboration skills are necessary in every stage of filmmaking. Without them, talented filmmakers can find themselves working alone, without access to the essential talents that other colleagues bring to a project.

INSTRUCTOR-STUDENT CONFERENCES

Office Hours are listed at the top of the syllabus. Being part-time faculty, on-campus meetings are in classroom (MZ170) or my office (MZ167) one hour prior to class or by appointment. Meetings can also be arranged on campus on other days if I am available. Call or text me. **818-231-1038**.

Please note that I do not always check emails in the morning, especially when I am away from my home office, so **it may take 24 hours** for me to read them. Do NOT send me last minute emails and expect me to read them. If it is **urgent**, then please **TEXT** directly to my phone.

In order to comply with university safety rules, evening classes will end no later than 9:45pm and there will be **NO discussions/meetings with students after 9:45pm**. Call or meet me the next day!

ATTENDANCE

All students are expected to attend **all** classes and lab sessions. Unexcused absences as well as tardiness will be considered in your final grade. **THREE** unexcused absences may result in a grade reduction (i.e. up to one full letter on the final grade). Attendance is taken daily and it is the student's responsibility to **SIGN THE ATTENDANCE SHEET!** These penalties are designed to encourage professionalism, participation and fair treatment for all. Disruptive, unprofessional behavior will be counted as an unexcused absence and will also entail written assignments as punishment. Class or project switching is prohibited without prior consent of the instructor. **IN THE EVENT OF ABSENCE**, it is the student's responsibility to catch up on missed content and to arrange to take make-up exams. Make-up exams may be taken **BEFORE** class time or on Friday mornings; other times TBA (depending on MZ167 "shared" office availability). **CALL ME** to set up a time/place!

REQUIRED TEXTS

- 1) The Filmmaker's Handbook, Edward Pincus and Steven Ascher, American Library, New York. – 2013 Edition
- 2) On-line multimedia coursebook: **Film TV Sound**, (www.FilmTVsound.com) published by EQE Media & Consulting Group. Includes numerous articles, class forum, lecture notes, handouts, manuals, tips, tricks, equipment reviews, tutorials, news, and way more.

Letter grades are derived from the following table, based on 100 total points possible:

| | | | | |
|------------|------------|------------|-----------|------------|
| A = 93-100 | A- = 90-92 | B+ = 88-89 | B = 83-87 | B- = 80-82 |
| C+ = 77-79 | C = 73-76 | C- = 68-72 | D = 60-67 | |

TESTS AND GRADING

Grading for this course will be based on the following point values:

- | | |
|---------------------------------------|--------------|
| 1. Photo & Video simple exercises (4) | 20% of grade |
| 2. Mid-term exam | 15% of grade |
| 3. Final exam | 20% of grade |

- | | |
|---|--------------|
| 4. 16mm individual film exercise (cinematography) | 5% of grade |
| 5. 16mm individual film exercise (editing & effective use of medium) | 5% of grade |
| 6. Observational Notebook and Production notebook (class papers, project papers, photo story board) | 15% of grade |
| 7. Group video project (see class schedule). <i>(Note: part of this grade segment will come from your production group peer feedback.)</i> | 20% of grade |

Once all points are added up for each student, they may be curved to determine the final grade.

All assignments are expected to be completed on time and grades will be lowered substantially for overdue assignments.

Names, titles, etc. must be written on, labeled, or hang-tagged onto all media submitted. DVD's must be in an appropriate sleeve or case, and the disk itself must be labeled. No blank media will be accepted!

DEADLINES, ATTENDANCE AND GRADES

An essential part of successful filmmaking is the ability to meet deadlines regardless of the troubles encountered along the way. Being well prepared, organizing your time well, anticipating and planning for disasters or no-shows are essential in 250. Attendance (and being on time) in class, meeting deadlines for dailies, rough cuts, and fine cuts are all a part of the professional behavior of a filmmaker and are a factor in grades. There are no incomplete grades available for any reason other than severe medical cases or serious emergencies.

Your grade will be based on: classroom attendance & participation; take-home exercises; mid-term and final exam; and your individual and group films.

NOTE: Students are to view & sign in to the class blog at every week.

Except for extreme circumstances, students are expected to complete the requirements of this course by the last day of the course (official date of Final Exam). **Projects are due not later than the last official day of instruction (which is one week prior to CSUN official Final Exam Date).** Students who have not taken all exams and turned in their projects may be subject to a failing grade. Students with valid reasons for not being able to complete the course may petition the Instructor, in writing, for an Incomplete. Requests for Incompletes must be submitted prior to the last day of classes. **Students granted Incomplete grades are responsible for contacting the Instructor during the semester break but not later than one month after the start of the following semester in order to set up an arrangement and timetable.** Although the University allows up to one year to convert an Incomplete, it is the prerogative of the Instructor to determine how and when Incompletes may be completed. **Failure to set up and adhere to this timetable is an automatic F.**

Students with an outstanding incomplete in this course, or a grade less than B minus, will not be able to continue on in the CTVA film major.

PROFESSIONALISM

Much of what the class does will involve group activity, use of sophisticated equipment, and interaction with industry professionals. Students are expected to display professional and courteous behavior towards people and equipment. Disruptive, unprofessional behavior in this class will not be tolerated. Irresponsible professional behavior that reflects negatively on the department may result in academic penalties; inappropriate behavior will be dealt according to the university regulations and be referred to the Dean of Students.

Academic Dishonesty: In conjunction with examinations, projects and written assignments, it should be noted that severe penalties—including failure in the course and even expulsion from the University—might be applied for any infraction of accepted academic rules of honesty. Among other things, it is understood there shall be no sharing of information on any examination: there shall be no reference to any notes during any test (unless otherwise announced); and despite the collaborative nature of the class, individuals assigned to a position should be the one completing the task.

USE OF CELL PHONES, COMPUTERS & SMART ELECTRONIC DEVICES IN CLASSROOM

Unless deemed by the Instructor as pertinent production equipment for a specific in-class exercise, **the use of personal computers and other smart electronic devices is PROHIBITED**. Too many students have used these devices to browse the internet, edit/screen videos, and perform distracting tasks not relevant to class activity. **Under no circumstances may cell phones, cameras, and similar devices be within proximity of written tests.** (*Students with special emergency issues may arrange to leave their phones at the instructor's desk.*)

FEEDBACK

You are all strongly encouraged to provide the instructor with your views about me, the course, or the department. Feel free to meet with me, phone, or even leave anonymous notes! Feedback helps all of us grow, students and faculty alike.

PROBLEMS, QUESTIONS, ETC.: Please, and I cannot stress this point enough, **CALL ME!** Confusion and logistical problems are natural, but curable. There is bound to be something in the readings or lectures that you are unsure about. During class, if I rattle off some industry jargon that you do not understand — interrupt me and ask. If you have any questions about the readings or lectures, assignments, need production advice, or whatever...

THAT IS WHY I GIVE OUT MY PHONE NUMBER! 818-231-1038

MORE DETAILS ON THE INDIVIDUAL FILM PROJECT

The required plan for this exercise will be demonstrated by a descriptive paragraph, a shot list and a series of basic storyboards for each shot and sequence, all to be approved in advance of production.

Each group may shoot up to three 100 ft 16mm rolls of film (just shy of nine minutes of stock), encompassing broad physical movements as a specific event utilizing one of the “suggestions” listed below. The finished piece should run roughly one-minute and comprise a minimum of four set-ups and be edited in as seamless a fashion as possible to create “cuts-on- motion” in the telling of your (simple) story.

Movement examples: Pick up a key ring, move it to another location and set it down.
Then bend down and lift up a newspaper, and then throw it.

Each movement will be photographed twice, with a change of image size and camera angle. Each of the two shots would then be combined in the editing process to create a graceful, fluid “cut-on-motion”.

This exercise accomplishes many things in a relatively inexpensive way in an expeditious time frame; demonstrating the camera operating functions of composition, focus and exposure; experience with the film laboratory, knowledge of basic editing concepts and mechanics and shows an understanding of the importance of production planning and scheduling.

All finished films will be viewed in the class room. Note: the picture needs to be spliced on both sides of the film and the edited piece is MOS. In order for us to screen the finished piece, you will need to stabilize a video camera on a tripod or mount, and shoot a video off the flatbed viewing screen or off a projection screen. Make sure that your video is exported or saved in a file format that can play on its own without having to be opened in an edit program. You can save your video to a (playable) DVD, flash drive, or upload it to a video streaming site (and email the instructor the link!).

At each phase of the filmmaking process the instructor will evaluate the students.

MORE DETAILS ON THE GROUP VIDEO PROJECT

Each student will be expected to participate in a group with 4 other students and each will be assigned a role to write, produce, direct, edit, and shoot one video project of approximately five minutes in length. Most of the video should be non-dialogue. For this project evidence of a shooting script, budget, pre-production plan, and production report will be required in a production notebook by each student. Each student within each group will sign a contractual agreement.

\$100 to \$200 per student may be budgeted for production expenses, but **NO MORE THAN THIS AMOUNT IS ALLOWED!** This money should be deposited with the Group's Producer by the 6th week of the semester and the Producer is responsible for all money transactions and maintaining auditable financial records. IT IS NOT POSSIBLE

TO AUGMENT THIS ALLOCATION. PART OF THE LEARNING EXPERIENCE INVOLVES DEALING WITH FINANCIAL LIMITS. It is important that each crew work with the same resources. Groups found augmenting their budgeted resources will be asked to withdraw from the course. With the approval of the instructor, it is sometimes possible to undertake modest equipment rentals outside of school (e.g. a special lens or doorway dolly) when such equipment is not available through the CSUN stockroom.

If you foresee an inability to afford up to \$200 for production expenses, then you should withdraw from this course right away. It is unfair to expect your group partners to ante up your share of the budget, or to be handicapped by your shortfall. *But before you quickly drop/add courses, better check to see how expensive other courses' textbooks might be.*

All dailies, rough and fine cuts will be screened and evaluated in class as part of the learning experience. Use of professional facilities or technicians outside the department for key roles such as mixing, shooting, editing, or any other aspect of the production that is learned as a part of this class will be considered an infringement of academic integrity and will result in an immediate "F" for the course. However, use of outside students or recent graduates with skills in music composition and scoring, makeup, and special effects are permissible – only if approved by the instructor. The point is to protect the learning experiences of all student partners, to emphasize the PROCESS of making these short films, not the sacredness of the final product.

THE SCRIPT

Each student group must have turned in an approved script in the proper script format. Approval of a new script is at the discretion of the instructor since the production schedule is so short and requires a student to be ready to do pre-production almost immediately. Subject matter is open to individual discretion, with feedback from instructors and classmates. Scripts adapted from copyrighted material must have the rights cleared prior to any screening of the film outside CSUN. There will be NO expositional dialogue (or overuse of title cards, none. Avoid the use of weapons, excessive violence, or subject themes that test the boundaries of good taste; your audience is the general public (think mainstream television network).

LOCATIONS

All shooting must take place within a 30-mile radius of the CSUN campus. Distant locations are expensive and time consuming and make re-shoots or pickups difficult. The best locations are on campus or on private property, away from public view. Shooting in public areas often requires government permits, insurance, and other restrictions – all of which are your responsibility to research and to conform with. Shooting at many places on campus, does require university permission forms. Ask at the Equipment Room.

PRODUCTION NOTEBOOKS

Each student is responsible for compiling a production notebook containing the syllabus and class papers, contracts, storyboards, photocopies of location permits, actor releases, music clearances, etc. These notebooks are valuable as a resource in your future productions at CSUN. You may be given a list of required contents, largely a matter of organizing material you will already be generating as you produce your project. These notebooks are part of your class grade and they are due soon after your project.

Group Film Project/Notebook:

Along with the completed **film** you must hand in a **Production Notebook** that contains:

- 1) The script
- 2) The storyboard
- 3) Images collected to inspire visual elements of the film
- 4) Location permits, Talent releases, etc.

All elements of this assignment will be addressed in class.

Final Video Group Project/Notebook:

Each crew member, except for Editors, will provide pre-production materials. The Final Project will not be complete without a playable **DVD** copy of the final video, or playable flash, drive along with a **Production Notebook** that contains materials relevant to each crew position on the project:

Writers:

1. Script

Producers:

1. Break-down sheets
2. Budget
3. Location information/permissions
4. Receipts of all purchases (photocopies are fine)
5. Talent Releases, headshots/resumes

Directors:

1. A bracketed script indicating camera coverage
2. Shot lists
3. Storyboards for at least two scenes but bonus points for any additional
4. Images that you've collected to help visualize the project

Cinematographers:

1. Images that you've collected to help visualize the project
2. Any equipment lists, lighting diagrams, etc.

Editors:

1. Camera reports.
2. Documentation that any music, graphic images/stock shots, library sound effects are copyright clear to use.
3. DVD or flash drive copies of the final film to cast and crew.
4. DVD for the final exhibition screening.
5. DVD cases should have artwork for covers. It need not be complex.

OBSERVATIONAL JOURNAL

This journal has three parts: the first is for observational purposes, the second is a space for recording reflections on your experimental learning that happens outside of the classroom. The journal is a way to be more conscious of all aspects of this process, more mindful and more self-aware.

The third part of your journal should document your group interaction. Keep minutes of all group meetings, especially attendance (or lack of). Keep track of who on your group does what he/she promises to do, and who flakes out. In most group settings, there tend to be a few individuals who end up doing most of the work, and others who are not as reliable or hard working. Maintain a diary of sorts to substantiate your praise or criticism of fellow group members, since you will be grading each other at the end of the semester.

As much as possible, use the Class Forums on the website for official group communications, rather than private email. That will allow us to monitor progress and group activity; and no one in your group can claim that some communications or replies never went out to them.

DEPARTMENT REGULATIONS

It is understood to be a privilege not an entitlement for students to use the facility and equipment here in the CTVA Department at CSUN. Therefore, each student is responsible for the rooms they use and the equipment they check out for use

STAGES: As in the use of any location the filmmakers MUST leave it like you find it (or better). If there is any possibility of contention in this regard, take some before pictures.

By stages we include the film stage, the green screen stage, and the ADR Stage. These rooms may be used by students for their class room assignments only during class time. No exceptions. You must make arrangements with Engineer George Johnson re: use of any Manzanita Hall stages or rooms.

No food or beverages allowed except where relevant to the story being shot.

Stages may be used only by those only who have been accepted into the CTVA and is not available to those who are Pre-CTVA.

EDITING and SOUND ROOMS/BAYS: All post production rooms have the strict rule of having no food or beverages AT ANY TIME. If this rule is broken you will be asked to immediately give up your editing privilege. At a minimum

editing space can be reserved (4) four hours at a time, twice a week. Reservation is handled by signing up on the sheets next to the systems or posted on the doors.

The Pre-CTVA students may only use those editing rooms specifically assigned on the first floor.

The only students who may edit in the edit rooms are those who have the permission card from the instructor.

DEPARTMENT EQUIPMENT: You break it.....you pay for it. Before a student can check our equipment he or she must have approval from the instructor. Instructors are required to give an approved list of students to the Arri Resource Center (aka the Equipment Room) at the beginning of each semester. You may only check out equipment set aside for 250 classes.

EQUIPMENT CHECKOUT

To check out equipment for the Equipment Room please note that 250 students have a limit as to what equipment may be used. Please check with your instructor.

You MUST also do the following:

1. READ the Equipment Room check out procedures.
2. You may check out equipment using your student ID number or your name.

The equipment may be checked out during the afternoon on check out dates. When you pick up the equipment check it all over and make sure everything is there and in good working condition because if it does not work when you return it is your responsibility to pay for repair or replacement.

“Assumption is the mother of all mess ups.”

EQUIPMENT RETURN: The equipment must be returned in the morning on the appointed date of return.

END OF THE SEMESTER SCREENING OF ALL 250 FILMS:

At the end of each semester we celebrate by showing all films made in the 250 sections. To be eligible to have your film screened in the Armor Theater we will apply the following conditions:

1. Your instructor indicated that the film it is ready for screening.
2. The films are not to be more than 5 minutes 15 seconds long. That includes all closing credits.
3. No scenes with the violent use or threat of guns or knives are allowed. Your film should be suitable for screening to a general audience, since family members might attend these screenings.

SAFETY

The personal safety of yourselves, your cast and crew members is a vital consideration as you plan and shoot your projects. Please check with your instructors before shooting if you have any questions or concerns. Read the safety handout and understand the contents. Footage shot in unsafe conditions may be withheld from the final project.

Students with disabilities

If you have a disability and need accommodations, please register with the Disability Resources and Educational Services (DRES) office or the National Center on Deafness (NCOD). The DRES office is located in Bayramian Hall 110 and can be reached at (818) 677-2684. NCOD is located on Bertrand Street in Jeanne Chisholm Hall and can be reached at (818) 677-2611. If you would like to discuss your need for accommodations, please contact them to set up an appointment.

Free Resources

In order to complete some of the minor exercises, students will need to perform some simple video editing. Some of you already own, or plan to purchase, major editing programs such as Avid Media Composer, Final Cut, or Adobe Premiere. But for the purposes of this course, students can also use less professional software, such as Pinnacle. There are a number of high tech free editing programs available on the internet such as DaVinci Resolve. <https://www.blackmagicdesign.com/products/davinciresolve/> Try to stick with software that supports multiple video and audio timelines for the final Video Projects. The minor exercises only require cuts and maybe a dissolve

or two. Also, many of the *for sale* programs can be downloaded for free 30 day trials at no cost. There are also computer editing bays and free equipment checkout at the Oviatt Library.

READING SCHEDULE: Please note that the deadlines for the textual reading below occur once each week. Other reading from handouts may be due periodically throughout the semester. Deadlines for these additional reading will be established at the time the handouts are made available. Some of these handouts will relate directly to the filmed exercises outlined below. Each week we will comment on, add to, or even correct (wrong) content from the textbook – so it is imperative that you keep up with the reading schedule! It is a lot to read, but filmmaking is a craft that involves a lot of technology as well as creative endeavor.

| | | |
|-------------|--|----------------|
| 1/31 | Pincus: Chptr 2: Before you Begin Chptr 9: Shooting Movie | Week 2 |
| 2/07 | Pincus: Chptr 4: The Lens | Week 3 |
| 2/14 | Pincus: Chptr 6: Film Camera Chptr 7: Film Image Chptr 8: Color & Filters | Week 4 |
| 2/21 | Pincus: Chptr 12: Lighting | Week 5 |
| 2/28 | Pincus: Chptr 13: Pic & Dialogue Editing Chptr 15: Sound Editing | Week 6 |
| 3/07 | Pincus: Chptr 16: Postproduction Film | Week 7 |
| 3/14 | Pincus: Chptr 11: Location Sound FilmTVsound: assorted (see online class links) | Week 8 |
| 3/28 | Pincus: Chptr 17: Producing & Distribution | Week 10 |

COURSE SCHEDULE HIGHLIGHTS:

Note that this schedule is tentative and subject to change at any time. NAB Week is April 8-12; if I am invited back as a Speaker/Instructor, there may be changes to our schedule. Always consult the online Class Blog for the latest updates.

| | |
|---------------|---|
| Tues, Jan 22 | Orientation, instructor & student expectations, schedule & assignments. Topics: Story. Individual student self-introductions with ‘meet and greet’ session Form groups. Assignment #1 issued: Research & Define types of shot composition (text + still pix). |
| Tues, Jan 29 | <i>Assignment #1 Due: shot composition.</i> Assignment #2 issued: Create video shots as examples of camera movements (zoom, pan, dolly, truck, crane). Cut from static shot to each of these moves; cut from movement to movement. Topics: Scene Coverage -- composition, camera angles, shots, blocking. |
| Thurs, Jan 31 | Assignment #3 Issued: Continuous vs. Montage video scene. Production groups formed--sign-ups for crew positions. Begin preparing storyboards for film project. Topics: Shot lists and story boards—planning & organizing productions. |

- Tues, Feb 05 *Assignment #2 Due: camera movement.*
Assignment #4 Issued: Screen Direction
Due: Storyboards for film projects.
Topics: Pre-production & production workflow.
- Thurs, Feb 07 *Assignment #3 Due: Continuous vs. Montage video scene.*
Dramatic structure: conflict, character development and goals
- Tues, Feb 12 *Assignment #4 Due: Screen Direction group video sequence.*
Bolex camera demo & hands-on: loading, operation & tripod use
Motion picture camera functions. Lenses, aperture, d-o-f.
Exposure theory & practice, light meters and hands-on usage
- Thurs, Feb 14 Lighting.
Indiv. Camera/Editing Film Project storyboards discussion
Assignment: Group Video Project concept paragraphs due: Feb. 21
- Tues, Feb 19 Groups meet for story discussion, planning & scheduling
16mm stocks for camera/editing assignment. Lab processing & transfers
- Thurs, Feb 21 Lighting continued.
Filmmaking stages: concept-to-screen, production roles
DUE: Group Video Project concept paragraphs and discussion
- Tues, Feb 26 Editing theory and techniques.
Demo: Editing procedures and equipment
DUE: Group Video Project pitch to class
- Thurs, Feb 28 Editing continued.
Group Video Project PP discussions
- Tues, Mar 05 Selected screenings of video assignments.
DUE: Group Video Project paragraph rewrites and discussions
- Thurs, Mar 07 Postproduction
Sound as storytelling: synch, ambient and expressive
- Tues, Mar 12 Postproduction continued
Selected screenings of Asn. #1
- Thurs, Mar 14 Group Video Project PP discussions
- Spring Break: Mar 19 & Mar 21**
- Tues, Mar 26 **MID-TERM EXAM**
DUE: Video Project Rough Scripts
- Thurs, Mar 28 Mid-Term Exam results and discussion
DUE: Camera/Editing Film Project raw footage screenings

- Tues, Apr 02 Selected screenings
- Thurs, Apr 04 Discussion: the Role of the Producer
DUE: Group Video Project final scripts, storyboards, production schedules
- Tues, Apr 09 **DUE: Camera/Editing Film project rough cut screenings**
- Thurs, Apr 11 **DUE: Camera/Editing Film Project final cut for grade**
Individual/Group conferences as needed
- Tues, Apr 16 Selected screenings of Camera/Editing Film Project
- Thurs, Apr 18 Discussion: the roll of the Production Designer
DUE: Final Video Project raw footage—all groups
- Tues, Apr 23 Screenings & discussion.
- Thurs, Apr 25 **DUE: Picture Lock of Group Video Project (rough sound)**
- Tues, Apr 30 Screenings & critiques continued.
- Thurs, May 02 **DUE: Final Cut Group Video Project (mixed sound)**
- Tues, May 07 **DUE: Group Video Project DVD and Production Notebooks**
- Thurs, May 09 Final Exam Review
- Mon, May 13 **FINAL EXAM** 8:00am—10:00am.
Production Reports returned with evaluations and grades.

250 Filmmaking Job Description List

Producer: The Producer is the person in charge of coordinating the overall project including: the budget, scouting locations w/the Director and Cinematographer, and setting up the shooting schedule w/Director. He or she must make sure all props and equipment are bought or reserved for the days of shooting and that if permits are required that they are pulled.

As the great communicator he or she must make sure everyone is informed at all times, particularly of the schedule for the days of shooting or if there are any changes.

Director: The director is the person is responsible for the performances on the set. He or she needs to make sure the actors are ready before they get to the set. He or she must be prepared for the day of shooting, not only with the shooting schedule but also with a shot list so that time is not wasted on the set. Even though the crew is to have reviewed the shot list and shooting schedule have those documents on the set. Your primary role is to get good credible performances from the acting talent, and make sure you have adequate coverage for the editor.

Writer: The writer is the person responsible properly stating the groups concept or idea and after collaboration with the group to type it in proper script format. This writing assignment includes any and all rewrites. The writer is responsible for coming up with the project only to type it in proper format.

Cinematographer: The cinematographer is the person responsible for handling and shooting all film for your movie. He or she is to work with the director with the storyboards and shot list. He or she is responsible for lighting indoor and outdoor shots. He or she must know how the camera works and the light's energy requirements. He or she must slate each shot and keep a camera report of every shot.

Editor: The Editor is the person responsible for making the assembly of the dailies that represents the integrity of the script. He or she is also responsible for sound in the final cut. However he or she will need to act as the **Soundmixer** and record any sound that is dramatically important to the ambience for the scene's drama including specific "hard" sounds. Therefore this person will need to think of relevant music and sound FX. The Editor is the person responsible for the organization of the editing room and for bringing order and form to the film. Once the film is locked this person is responsible for put the music and FX to your movie, including cutting and mixing and there is a proper output copy for all screenings and the cast. Finally he or she is responsible for producing the DVD for exhibition.

Remember ALL FOR ONE AND ONE FOR ALL, it's not your film -- it's OUR film.

Each role is equally important in the production of your film. You must all be on set and all work together. To help with anything and everything that is needed.

Good luck everyone and remember work hard, but most important **HAVE FUN.**

Assignment 1: Shot Composition

This may be completed on an individual basis or in teams of two students.

Research and define/describe in your own words what the following filmmaking terms refer to. Shoot one example of each term with a still camera and insert a JPG picture (approx. 4 inches wide) to illustrate your text. B&W printing is okay; no need to spring for color if it is a hassle. You do not need perfect cinematic aspect ratio, but present your pictures in LANDSCAPE mode, not portrait mode!

1. Establishing Shot (ES)
2. Long Shot (LS)
3. Medium Shot - Single (MS)
4. Medium 2-shot (MS or MS2)
5. Medium Close-Up (MCU)
6. Close-Up (CU)
7. Extreme Close-Up (ECU)
8. Insert
9. Cutaway
10. Reverse
11. Over the Shoulder (OTS)
12. Over the Shoulder – Reverse (OTS-R)
13. Point of View (POV)
14. High angle
15. Low angle

Assignment 2: Camera Movement

This project should be completed by teams of two or three students; so there would be two projects per group. Projects are to be shot in video, roughly edited, and burned to a playable DVD, flash drive, or streamed video. Title or slate each example so that we know what you were trying to achieve.

Demonstrate the following moves:

1. Short pan.
2. Long pan.
3. Whip pan.
4. Dolly in.
5. Zoom in (same content as dolly).
6. Dolly out.
7. Zoom out (same content as dolly).
8. Track left.
9. Track right.
10. Boom Up.
11. Boom Down.

12. Do a long continuous pan, but EDIT a static cutaway into the middle of the move.
13. Do a long dolly shot, but EDIT a static cutaway into the middle of the move.
14. Do a long zoom shot, but EDIT a static cutaway into the middle of the zoom.

15. Try to transition between two continuously moving shots first with straight cuts, and then with short dissolves.

Assignment 3: Continuous movement vs static montage

This project should be completed by teams of two or three students; so there would be two projects per group. Projects are to be shot in video, roughly edited, and burned to a playable DVD, flash drive, or streamed video. Title or slate each example so that we know what you were trying to achieve.

In this exercise, you will shoot one continuous non-dialogue scene without any cuts. The camera can move as much as you care to: pans, zooms, handheld tracking, etc. Cover everything in one long continuous take.

Next, you will shoot the exact same scene but with no camera movement whatsoever! Do not zoom, pan, or track. Just lock down the camera position, select a focal length setting, and shoot part of the scene. Then reposition the camera, re-compose, and shoot the continuation. Use as many short, static shots as you require to cover the length of the scene.

Edit the static shots together for seamless continuity.

Hint: Use this exercise as a dry run for your upcoming Film Project! What you learn during this assignment will help you later when it comes time to plan out and execute your (cut on action) film shoot.

Assignment 4: Mastering Screen Direction

This project should be completed by each group. This will be a good chance to see how well you all work together. Projects are to be shot in video, roughly edited, and burned to a playable DVD, flash drive, or streamed video.

For this exercise, each group will shoot a simple non-dialogue “chase scene”. The premise is that one twin is stalking the other one as he circles around a building or location. No dialogue; no violence. In fact, the two never meet. You will use the same actor to portray both twins. Use a simple wardrobe item to differentiate between the two characters, such as a hat or a jacket, so that the audience can tell them apart.

You will have to carefully plan your shots in order to convey this pursuit. Get creative, and have the lead character change direction a few times – we do not want to see both characters only travelling along one screen axis. Include screen L-R, upstage, R-L, and downstage pursuit.