

**UNIVERSITY OF CALIFORNIA, LOS ANGELES
DEPARTMENT OF FILM, THEATER & TELEVISION
FTV 72. DIGITAL FILMMAKING
COURSE SYLLABUS
SUMMER SESSION A 2017**

Instructor: Stephanie Sandoval / Gayatri Bajpai
Office Hours:
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***Note to students: Please allow your instructor 24 hours to respond to any e-mail.**

Class Meetings: See Schedule online

Class Website:

COURSE DESCRIPTION

This class is an introduction to digital filmmaking. Students will learn to bring their stories from the page onto the screen through the basic aspects of the production process. By the end of the course, students will have the knowledge and practice to write, shoot and edit a short film.

IMPORTANT

To be able to complete this course, each student must pass the online Safety Training for Students certificate.

REQUIRED TEXTBOOKS

- Professor selected handouts.
- Ascher, Steven. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. (2013)
 - ISBN-10: 0452297281
 - ISBN-13: 978-0452297289

RECOMMENDED TEXTS

- Mackendrick, Alexander. *On Film-making*.
- Katz, Steven. *Film Directing Shot by Shot*.
- Weston, Judith. *Directing the Actor: Creating memorable performances for film and television*.
- Tierno, Michael. *Aristotle's Poetics for Screenwriters*.
- Brown, Blain. *Cinematography: Theory and Practice: Image-Making for Cinematographers and Directors (Volume I)*.
- Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing (2nd Edition)*.
- Lanier, Troy & Clay Nichols. *Filmmaking for Teens*.

WEEKLY COURSE SCHEDULE

This is an intensive course that runs for two weeks (Monday to Friday). Each day is divided in three blocks: Morning (9:00am-12:30pm), Afternoon (1:30pm-5:30pm) and Evening Activities (7:00pm-11.00pm).

Week 1:

DAY ZERO 07/09:

- Summer Institute Orientation: An overview of the 2 week course.
- Safety Training. Each student will have the time to complete their safety training.
- Film Screening: *Juno* by Jason Reitman.

DAY ONE 07/10:

- Story and Structure. How do we tell a story? Screening and discussion of examples: linear, non-linear and interactive. Three-act structure.
- Short Film Structure: How structure can be applied to short-form storytelling. Examples.
- Pitching. How to pitch a story for the screen. Location scout.
- Production. How is a film produced? Hollywood and independent films. What are the different crew roles? Students are sorted into production groups.
- Assignment: Think of a simple story that you would like to shoot with your group. Must follow guidelines.
- Film Screening: *Breakfast Club* by John Hughes.
- Team Building.

DAY TWO 07/11:

- Screenwriting. How to write a script? Logline and Synopsis. From the idea to the outline to the draft. Class discussion and feedback on outlines.
- Each production group pitches 2 stories to be shot. Class discussion: What works in the story? Is it feasible? Groups choose their story.
- Students write their drafts and start polishing them.
- Assignment: Students continue to polish their scripts.

DAY THREE 07/12:

- Table Read and Notes for the scripts. What is a character breakdown? Why do we make one? Students create character and scene breakdowns.
- Students finalize their scripts with the help of instructor and TAs. Scripts are due via email by 9pm.
- Film Screening: *ET*, by Steven Spielberg

DAY FOUR 07/13:

- Scripts are handed back with notes from instructor.
- Coverage and editing. How do we shoot a scene? The filmmaker's vocabulary. Examples of coverage. What is a shot list? Show examples from student projects. In groups, students create a shot list and photo story board for their script.
Working with actors. How do you hold a casting session? How does each member of the crew interact with actors? How do you direct an actor?
- Casting. Students hold a casting session for their script (with staff members or amongst themselves). They decide on cast and conduct a table read.

- Film Screening: ***Cameraperson* by Kirsten Johnson**
- Assignment: Finish Shot List/Story Board.

DAY FIVE 07/14:

- Cinematography: Camera Workshop. Basic photography concepts. Difference between digital and film. Light concepts. Cinematography tools. 180 degrees line.
- INFO SESSION WITH FTV ADMISSIONS COUNSELOR.
- Cinematography: Coverage workshop and exercise. How to shoot coverage. Basic Lighting. On camera editing.
- Assignment: Prep for the shoot. Directors work with DPs on shot list/storyboard. AD, DP and Director figure out schedule.
Team Building.
- **Turn in Shot List/ Story Board assignment.**

Week 2:

DAY ONE 07/17:

- Shoots. Each group is out shooting their film for the day, supervised by instructor and mentors/TAs.
- Journal assignments: What did you learn, what can you improve? Did you collaborate with the team?

DAY TWO 07/18:

- Editing: Introduction to digital editing and on-line systems. Basic editing history. The Editor's vocabulary. Transcoding.
- Technical aspects: Online vs. Offline Editing. History and artistic choices.
- Editing Lab.
- Optional Editing Lab.
- Film Screening: *Rear Window* by Alfred Hitchcock.

DAY THREE 07/19:

- Each group screens an Assembly Cut. Instructors and class give feedback and ideas on how to put the story together. How to build performance. The editor will work with director and producer to polish the film.
- Editing Lab.
- Film Screening: *Mad Max: Fury Road* by George Miller .
- Optional Editing Lab.

DAY FOUR 07/20:

- Each group screens a rough cut and receives feedback from instructors. Has the story changed from paper to screen? Sound Editing 101.
- Deliverables: How to deliver movie. Exporting your film.
- Current UCLA students from the Film and TV program visit the classroom to share experiences with the class. Q&A.
- Optional Editing Lab.

DAY FIVE 07/21:

- Students deliver their finished films to TAs.
- Production review. Talkdown. Why is this useful? Film as collaboration.
- **FINAL SCREENING**

JOURNALS DUE MORNING OF FRIDAY JULY 21

ADDITIONAL INFORMATION

No cell-phones are allowed in class. Laptops and iPads are allowed for note-taking purposes only. The misuse of these items will account towards your Participation and Attendance grade.

EVALUATION

Participation and Attendance	40%
Coverage Exercise	20%
Filmmaking Journal	20%
Final Film	20%

Participation and Attendance

Attendance is mandatory. Being late to class counts as missing a class. Participation in the class is key. Remember: filmmaking is about collaboration, so teamwork will be the base for a successful film.

At the beginning of each class you'll receive an attendance sheet to sign in.

Coverage Exercise

Each student will create a shot list for the script they're shooting. The shot list must reflect the best way of "covering" the scene to convey the story on the screen. You can also turn in a story board, but always remember to identify the shots. **Turn in to Instructor on Friday, July 14th.**

Filmmaking Journal

A one-page essay of what you've learned from the class, how digital filmmaking works and how does collaboration impact the final result of the film. Times New Roman 12, 1.5 spaced. Don't be afraid of getting creative for this assignment. Topics you should cover: Final shoots, what did you learn in the two weeks of the program, what do you think the program could improve on.

Final Film

All students will collaborate in making two films. By the end of the course, you should have performed 2 crew roles.

ACADEMIC INTEGRITY

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about

documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Please also refer to the UCLA Rules of Student Conduct at the below website:
<http://www.deanofstudents.ucla.edu/Student-Conduct>

ACCOMMODATION

Any student with a documented visible or non-visible disability should see the Office of Students with Disabilities as soon as possible to arrange for the appropriate accommodations. For more information, please visit: <http://www.osd.ucla.edu/Index.htm>