Instructor:
Office Hours:
E-mail*:

*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 course.

REQUIRED TEXTS
- In-class handouts.

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.
WEEKLY COURSE SCHEDULE
This is an intensive course that runs for two weeks. Each day is divided in two blocks: Morning (9:00am-12:30pm) and Afternoon (1:30pm-5:30pm).

Week 1:

DAY ZERO
- Summer Institute Orientation: An overview of the 2 week course.
- Film Screening: Breakfast Club, by John Hughes.

DAY ONE
- 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. Hollywood and independent films. How do you make a movie? 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.

DAY TWO
- Screenwriting. How do you write a script? Logline and Synopsis. From the idea to the outline to the draft. Class discussion and feedback on outlines.
- Students start writing their drafts.
- Assignment: Students continue to polish their scripts.

DAY THREE
- 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.
- 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?

DAY FOUR
- Table read of the final scripts. Final adjustments of story before production.
- Casting Session. Students hold a casting session for their script (with professional actors or amongst themselves). They decide on cast and conduct a table read.
D A Y  F O U R  (C O N T I N U E D)
- 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.
- Film Screening: Cameraperson by Kirsten Johnson.
- Assignment: Finish Shot List/Story Board.

D A Y  F I V E
- Cinematography: Camera Workshop. Basic photography concepts. Difference between
- INFO SESSION WITH FTV ADMISSIONS COUNSELOR. Current UCLA students from
  the Film and TV program visit the classroom to share experiences with the class. Q&A.
- Cinematography: Coverage workshop and exercise. Tell a visual story.
- 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.

D A Y  S I X
- Cinematography: Coverage workshop and exercise. Tell a visual story.

W E E K E N D :  P r o d u c t i o n  M e e t i n g s  w i t h  I n s t r u c t o r s  a n d  T A s

W e e k  2 :

D A Y  O N E
- 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?

D A Y  T W O
- Editing: Introduction to digital editing and on-line systems. Basic editing history. The
  Editor’s vocabulary. Transcoding.
- Stunt Coordinator workshop.
- Technical aspects: Online vs. Offline Editing. Introduction to Adobe Premiere.
- Editing Lab.
- Optional Editing Lab.
- Film Screening: Rear Window by Alfred Hitchcock.
DAY THREE
- 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.
- Optional Film Screening: Mad Max: Fury Road by George Miller.
- Optional Editing Lab.

DAY FOUR
- 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.
- Final Editing Lab: Students turn in their films by the end of the day.

DAY FIVE
- Trip to Hollywood Studio.

DAY SIX
- Students deliver their finished films to TAs.
- Production review and talkdown. Film as collaboration.
- FINAL SCREENING

JOURNALS DUE MORNING OF WEEK 2 DAY SIX

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 Day 6.**

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