

Intro to Narrative Film Production ENG 270

Monday & Wednesday 12:00-1:50pm – Winter 2015
Cinema Studies Lab (Knight Library 267)

Instructor: Masami Kawai (mkawai@uoregon.edu), 213.820.8101
Office Hours: Monday and Wednesday 2-3:00pm (Knight Library 261)

COURSE DESCRIPTION

This course focuses on learning the basics of film production. Through praxis, we will explore the processes of pre-production, production and post-production. The first half of the course will focus on film grammar, film equipment, set protocol and editing. In the second half of the class, we will put the concepts we learned in the first few weeks into practice. Collaboration is essential to filmmaking, so this course will employ it as a pedagogical tool. The class will be divided into four groups and through the rest of the course, each student will work on six films rotating through different crew positions to get an overview of the filmmaking process. These positions include director, assistant director, cinematographer, sound mixer, and actor. When you direct, you will be responsible for pre-production material, editing and presenting your exercise to the class during the critique.

Throughout the course, you will develop the relationship between theory and practice by viewing selected film clips as case studies, practicing film grammar and techniques, critiquing the exercises of your peers, and reflecting on your own role in each film.

COURSE LEARNING OUTCOMES

Upon successful completion of this course, you will be able to:

- Use film grammar and techniques to tell a story
- Understand how to use coverage
- Learn the basic aspects of pre-production, production and post-production
- Develop an understanding of crew positions and how a set operates
- Acquire fundamental skills to use the editing software Final Cut Pro X
- Learn how collaboration is a necessity of filmmaking
- Hone communication skills through collaboration

REQUIRED TEXTS

All readings will be available on Blackboard

COURSE REQUIREMENTS

ATTENDANCE & PARTICIPATION	20%
QUIZES	5%
CREW PERFORMANCE	30%
PRE-PRODUCTION MATERIAL	15%
EDITED FILM	15%
JOURNAL	10%
WIKI PARTICIPATION	5%

Attendance and Participation

Students are required to arrive on time and stay for the duration of the class. Come each week prepared not only to take notes on the lectures and films but also to actively participate in the discussions and on set. During the second half of the course, you will be working in groups and are expected to come fully prepared to work on set, which includes proper attire and all the necessary equipment and documents to work in your crew position.

Quizes

You may be given a quiz at the beginning of class to ensure your comprehension of the terminology and concepts from the previous lecture.

Crew Performance

- **Director** will be responsible for the shoot, directing the actors, as well as providing the needed props, additional costume, and make-up if necessary.
- **Assistant Director** will be required to meet with the director before the shoot and create a schedule, a script breakdown, callsheet and a plan to execute the scene.
- **Director of Photography** will be required to meet with the director beforehand to go over the visual look, style of shooting and shotlist. On set you will setup and operate the camera, pull focus, back-up media files, and provide the media on a drive for the director.
- **Sound Mixer/Boom Operator** will be responsible for recording sound properly on set, which requires following the actors' movements to place the mic properly throughout the shot. All the media needs to be backed up and transferred onto a drive for the director at the end of the shoot.
- **Actors** will be required to memorize lines, come prepared in character, which may include costume or make-up if needed.

Pre-Production Material

The Director will be required to email the following documents as PDFs to mkawai@uoregon.edu: spine of the scene, shotlist, storyboard, floorpan, lined script, and directions for the actor by midnight before your scheduled shoot date. The Director will need to meet with the Director of Photography and Assistant Director before the shoot.

Edited Finished Films

The Director of the scene will also be required to edit and finish the film to completion meeting all the following **delivery requirements**:

- ProRes 422 Quicktime (1920x1080)
- 5-second slate, Academy Leader, THE SCENE, and 10 seconds of black
- Stereo
- Even levels (on average a 20dB dynamic range)
- No sound gaps
- No unnecessary dialogue or director's voice on the sound track
- All temp sound effects
- No Music

Journals

After every shoot you will be required to write two journal entries on Blackboard. The first entry will be in response to your direct experience on set. What did you learn about filmmaking from your specific crew position? What did you learn about your crew position? You will write your second entry after seeing the final film in the critique. How does seeing the final version give you insight into your crew position? What insights about filmmaking do you glean after seeing the final films. All entries must be proofread for grammatical errors and written clearly.

Wiki Participation

The Wiki is intended to pool your notes from lectures and share your knowledge to help you learn the concepts and prepare for the quizzes.

LATE POLICY

All assignments are due by the indicated deadline stated on the syllabus. Any assignment submitted after the due date and time will be reduced one-third of a grade (i.e., an A becomes an A-) for every day it's late. After that, assignments will be reduced one full letter grade for each week that they are late (i.e., an A becomes a B if one week late, a C if two weeks late, etc.). The "Films" are due by 6pm on the Sunday before the in-class critique. There will be a digital folder in the Cinema Studies Lab (Knight 267) on a designated computer to upload the Quicktime file.

ELECTRONIC DEVICE & EMAIL POLICY

To discourage distractions, laptop and electronic device usage is not permitted. Texting is not permitted. Students seen using electronic devices during class will have their participation grade lowered. Your full present engagement, enthusiasm, and cooperation will be much appreciated and rewarded.

You are free to email me with any questions or concerns throughout the quarter, but you should anticipate at least a 24-hour response time.

STUDENT RESOURCES

Students with Disabilities

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or course design that result in disability related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 164 Oregon Hall at (541) 346-1155 or uoaec@uoregon.edu.

Academic Support

The University Teaching and Learning Center provides numerous resources to help University of Oregon students succeed, including workshops, courses, tutors, and mentors. It is a great resource for improving writing skills for this class and others. For a list of services offered by the center, visits: tlc.uoregon.edu/index.html

ACADEMIC MISCONDUCT

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g., quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at: <http://library.uoregon.edu/guides/plagiarism/students/index.html>.

By registering for this class you are agreeing to the terms of this syllabus. The instructor reserves the right to alter the course syllabus and requirements as the term progresses.

WEEKLY SCHEDULE

WEEK 1

01/05 Monday **Course Introduction**

01/07 Wednesday **Film Grammar 1** (Shot size, Shot angle, Shot type, Pan & Tilt, Focus, Sound)
Reading DUE: Sidney Lumet. *Making Movies* (p.49-58)

WEEK 2

01/12 Monday **Pre-production 101**
Crew positions,
Reading DUE: Christine Vachon Shooting to Kill (p.168-190)

01/14 Wednesday **Production**
Set-protocol and Equipment
Reading DUE: Christine Vachon Shooting to Kill (p.168-190)
Sidney Lumet. *Making Movies* (p.105-136)

WEEK 3

01/19 Monday Martin Luther King Day **NO CLASS**

01/21 Wednesday **Post-production and Mock shoot**
Reading DUE: Sidney Lumet. *Making Movies* (p.148-169)

WEEK 4

01/26 Monday **Editing 1**

01/28 Wednesday **Editing 2**
Readings DUE: Walter Murch. In the Blink of An Eye. (p.17-22)

WEEK 5

02/02 Monday **Prep for shoot 1**

02/03 TUESDAY DUE by 11:59pm: DIRECTORS email all pre-production documents (shotlist, lined script, storyboard, floorpan, spine of the scene and directions for the actors) as a PDF

02/04 Wednesday **SHOOT 1**

02/05 THURSDAY DUE by 12:00pm: JOURNAL entry on Blackboard reflecting on your set experience

WEEK 6

SUNDAY 02/08 DUE by 6:00pm: Shoot 1 Quicktime

02/09 Monday CRITIQUE 1 & Prep for Shoot 2

02/10 TUESDAY DUE BY 12:00pm: JOURNAL entry on Blackboard reflecting on how your crew position affected the finished film

02/10 TUESDAY DUE by 11:59pm: DIRECTORS email all pre-production documents (shotlist, lined script, storyboard, floorpan, spine of the scene and directions for the actors) as a PDF

02/11 Wednesday SHOOT 2

THURSDAY 02/12 DUE by 12:00pm: JOURNAL entry on Blackboard reflecting on your set experience

WEEK 7

02/15 SUNDAY DUE by 6:00pm: Shoot 2 Quicktime

02/16 Monday CRITIQUE & Prep for Shoot 3

02/17 TUESDAY DUE BY 12:00pm: JOURNAL entry on Blackboard reflecting on how your crew position affected the finished film

02/17 TUESDAY DUE by 11:59pm: DIRECTORS email all pre-production documents (shotlist, lined script, storyboard, floorpan, spine of the scene and directions for the actors) as a PDF

02/18 Wednesday SHOOT 3

02/19 THURSDAY DUE by 12:00pm: JOURNAL entry on Blackboard reflecting on your set experience

WEEK 8

02/22 SUNDAY DUE by 6:00pm: Shoot 3 Quicktime

02/23 Monday CRITIQUE & Prep for Shoot 4

02/24 TUESDAY DUE BY 12:00pm: JOURNAL entry on Blackboard reflecting on how your crew position affected the finished film

02/24 TUESDAY DUE by 11:59pm: DIRECTORS email all pre-production documents (shotlist, lined script, storyboard, floorpan, spine of the scene and directions for the actors) as a PDF

02/25 Wednesday SHOOT 4

02/26 THURSDAY DUE by 12:00pm: JOURNAL entry on Blackboard reflecting on your set experience

WEEK 9:

03/01 SUNDAY DUE by 6:00pm: Shoot 4 Quicktime

03/02 Monday CRITIQUE & Prep for Shoot 5

03/03 TUESDAY DUE BY 12:00pm: JOURNAL entry on Blackboard reflecting on how your crew position affected the finished film

03/03 TUESDAY DUE by 11:59pm: DIRECTORS email all pre-production documents(shotlist, lined script, storyboard, floorpan, spine of the scene and directions for the actors) as a PDF

03/04 Wednesday SHOOT 5

03/05 THURSDAY DUE by 12:00pm: JOURNAL entry on Blackboard reflecting on your set experience

WEEK 10:

03/08 SUNDAY DUE by 6:00pm: Shoot 5 Quicktime

03/09 Monday CRITIQUE & Prep for Shoot 6

03/10 TUESDAY DUE BY 12:00pm: JOURNAL entry on Blackboard reflecting on how your crew position affected the finished film

03/10 TUESDAY DUE by 11:59pm: DIRECTORS email all pre-production documents (shotlist, lined script, storyboard, floorpan, spine of the scene and directions for the actors) as a PDF

03/11 Wednesday SHOOT 6

03/12 THURSDAY DUE by 12:00pm: JOURNAL entry on Blackboard reflecting on your set experience

FINALS WEEK

TBD CRITIQUE 6

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
WEEK 1 1/4-1/10		INTRO		Lecture & Schedule			
WEEK 2 1/11-1/17		Lecture		Lecture			
WEEK 3 1/18-1/24		MLK No Class		Lecture & demo			
WEEK 4 1/25-1/31		EDITING workshop		EDITING workshop 2			
WEEK 5 2/1-2/7		PREP 1		SHOOT 1	Journal entry DUE		
WEEK 6 2/8-2/14	Quicktime DUE	CRITIQUE 1 PREP 2	Journal entry DUE Director's Pre-Pro materials DUE	SHOOT 2	Journal entry DUE		
WEEK 7 2/15-2/21	Quicktime DUE	CRITIQUE 2 PREP 3	Journal entry DUE Director's Pre-Pro materials DUE	SHOOT 3	Journal entry DUE		
WEEK 8 2/22-2/28	Quicktime DUE	CRITIQUE 3 PREP 4	Journal entry DUE Director's Pre-Pro materials DUE	SHOOT 4	Journal entry DUE		
WEEK 9 3/1-3/7	Quicktime DUE	CRITIQUE 4 PREP 5	Journal entry DUE Director's Pre-Pro materials DUE	SHOOT 5	Journal entry DUE		
WEEK 10 3/8-3/14	Quicktime DUE	CRITIQUE 5 PREP 6	Journal entry DUE Director's Pre-Pro materials DUE	SHOOT 6	Journal entry DUE		
FINALS WEEK 3/15-3/21	Quicktime DUE						