ENG 270 — INTRODUCTION TO NARRATIVE CINEMA PRODUCTION  Mondays & Wednesdays 10-11:50am in the Cinema Studies Lab (Knight 267)
Professor Ovalle: povalle@uoregon.edu | Office Hours: W 4-5 + F 9-11 in PLC 266

Course Description & Objectives: ENG 270 is an introductory course to narrative production and includes lectures, screenings, workshops, and hands-on production experience. We will focus on the short digital film/video form, which will enable you to engage each aspect of the filmmaking process—from page to (pre-) production and editing to (digital) exhibition. Course assignments will build toward an original short narrative film; however, you are expected to write, revise, and plan on paper as much as you record and edit images and sounds. This is not a class about technology, but about visual storytelling and collaboration. Planning, practice, and problem solving are as critical as creativity.

In this course, you will:
- Learn the short screenplay format (narrative techniques, formatting, etc)
- Practice the mechanics and artistry of visual storytelling
- Experience the basics of pre-producing, shooting, and editing a short narrative film
- Provide and receive constructive criticism (of both page and screen)

Book & Course Materials:
Required
- 1 Book: Directing: Film Techniques and Aesthetics by Michael Rabiger (available in the bookstore and on reserve in Knight)
- 1 External Hard Drive (Recommended: LaCie Rugged Hard Disk with USB 2.0 and FireWire 800 with enough space for audio/video content and extended use)
- 1 SD Video Card (16GB or larger—see camera manual for formatting/initialization information)

Recommended
- 1 SD card reader (highly recommended)
- Demo Version of Final Draft screenwriting software (free demo available for short scripts)
- Blank DVDs for backup

Course Assignments: First, Attendance and participation are mandatory. Filmmaking is a collaborative process. If you miss a class, your team loses a valuable member of its crew as well as a creative resource. More than 1 unexcused absence may impact your grade without notice. In the event of an emergency or absence, please be sure to communicate with me as well as your group. All assignments must be turned in by Friday, June 10, to pass the course. I will not give an incomplete for this course, except in the case of an emergency and only if student is in good standing at that point.

Production (45%)
A. 1 Frame (original character): Character, Performance, and Production Design → 10%
B. Assigned In Camera Edit (1-3 minutes): Spatial and Temporal Organization, Point of View, Tone (In-Camera Editing, No Dialogue) → 15%
C. Short Film (3-5 minutes): Pre-production, Production, and Post-Production (Minimal Dialogue, Soundtrack, Visual Cuts Only) → 20%
   - Rough Cut
   - Final Cut, due Friday June 10 at 10am

Writing (55%)
Short Film Analysis → 5%
3 Quizzes → 10%
Critiques on Blackboard: Self-Critiques (A, B, & C) + Peer-Critiques (A, B, & C) → 5%
Pre-Production Packet: Budget, Script Breakdowns, Storyboards, Production Schedule, Floorplan/s, etc. → 10%
Screenplay: Character/Story Ideas (5%) + Draft 1 (10%) + Draft 2 (10%) → 25%

Fair Use & Distribution: All projects are subject to use and promotion by the English Department, Cinema Studies (and its major), and the University of Oregon. Please consult with me and/or the Cinema Studies director before putting work produced in this class online.

Communication: I will reply to email within 48 hours or less; please allow additional time for weekends and holidays. Maintain professional etiquette in email correspondence.

Academic Help & Resources: If you have a documented disability and anticipate needing accommodations in this course, please meet with me as soon as possible with a notification letter from Disability Services.
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<th>Week</th>
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| Wk 1 | Storytelling: Introducing Ourselves, Introducing the Short Film  
      Screening: Lunch Date (1989, 10 min) |  | Short Film Form  
      Read: Artistic Identity and Drama (1-39) |
| Wk 2 | Screen Grammar & Production Design  
      Read: Screencraft (pgs 41-114)  
      Groups Assigned  
      Writing Due: Short Film Analysis |  | Pitching Your Characters/Stories (Super-Groups)  
      Equipment Basics  
      Quiz  
      Writing Due: 10 Character/Story Ideas (Before/After) |
| Wk 3 | Writing & Directing  
      Or, Learning to Love Limits  
      Read: Story & Its Development (pgs 115-158)  
      Feedback: Production/Character Design  
      Production Due: Production/Character Design (A) |  | Camera Workshop with David Armstrong, A.S.C.  
      Or, Where to Put the Camera & How to Make it Look Good |
| Wk 4 | Making Choices  
      Read: Aesthetics & Authorship (pgs 159-209)  
      Production Due: Assigned In Camera Edit  
      Writing Due: Script Draft 1 |  | {{Screening}}  
      Quiz  
      Writing Due: Production Reflection B |
| Wk 5 | Planning, Planning, Planning  
      Read: Pre-Production (pgs 211-328, selections)  
      Writing Due: Script Draft 1 |  | Pre-production Meetings  
      Feedback: Script Draft 1 (Super-Groups)  
      Quiz  
      Feedback: Script Draft 2 (Super-Groups) |
| Wk 6 | More Planning  
      Read: Pre-Production (pgs 211-328, selections)  
      Writing Due: Script Draft 2 |  | Pre-production Meetings |
| Wk 7 | Doing It  
      Read: Production (pgs 329-433)  
      Writing Due: Pre-Production Packet |  | {{Editing Day}}  
      Quiz  
      Feedback: Script Draft 2 (Super-Groups) |
| Wk 8 | Putting It (Back) Together  
      Read: Post-Production (pgs 435-497) |  | {{Editing Day}}  
      Peer-to-Peer Feedback: Raw Footage |
| Wk 9 | {{Editing Day}} |  | {{Editing Day}}  
      Peer-to-Peer Feedback: 1 Key Scene |
| Wk 10 | NO CLASS (Memorial Day) |  | {{Screening}}  
      Feedback: Original Short (Super-Groups)  
      Production Due: Original Short (Rough Cut) |
| Wk XM |  |  | Final Cut & Production  
      Reflection C Due:  
      Friday June 10 @ 10am |