

INTRO TO FILM PRODUCTION (COMM 301)

Strickler LL14A, Tues/Thurs 4:00pm - 5:15pm

Instructor: Remington Smith, MFA

Email: Remington.Smith@louisville.edu

Phone Number:

Office: Strickler 206K

Office Hours: Tues 11-12:30pm, Wed 2-4pm, by appt.

Mailbox: Strickler 310

Course Goals & Summary

Intro to film production is designed to develop a broad range of skills integral to address a viewer/audience with moving images and sounds. This class will advance your skills not only in image and sound production and design, but also in writing and the representational strategies central to this work. Throughout the semester, you will work collaboratively and individually using introductory technologies and writing exercises to develop your critical skills as a viewer, maker and reader. The in-class workshop/discussions of your work and the work of your peers are essential opportunities for each of you to question, challenge, brainstorm and ask for help. These workshops will work most successfully when everyone contributes with energy, honesty and respect.

The day a "READING" is listed in the syllabus is when that reading should be **completed**. Come prepared with thoughts and notes.

Depending on special events that may occur during the semester related to the course, the syllabus is subject to changes. Depending on these same variables, I may assign short reads relevant to class discussions that are not currently on the syllabus.

Course Materials

The Bare Bones Camera Course for Film and Video, 2nd Edition, by Tom Schroepel
At the University bookstore, first floor of the SAC **\$10**

Readings on Blackboard **FREE!**

SDHC, Class 10 Memory Card (16GB+) **\$12**

https://www.amazon.com/SanDisk-Ultra-Class-Memory-SDSDUNC-032G-GN6IN/dp/B0143RT8OY/ref=sr_1_4?s=pc&ie=UTF8&qid=1471805368&sr=1-4&keywords=sd+card

500GB or higher external hard drive, USB 3.0, Mac compatible **\$50**

https://www.amazon.com/500GB-Black-Passport-Portable-External/dp/B00W8XXRKW/ref=sr_1_1?ie=UTF8&qid=1471805285&sr=8-1&keywords=500gb+Mac+external+hard+drive

Expectations/Rules:

- 1) No phones or laptops¹ out during class time.
- 2) You will be respectful and considerate when giving feedback on your classmates' films. Find at least one thing to compliment with specifics when giving constructive criticism, offer solutions with your critique.
- 3) You will bring printed copies of the syllabus, assignments and readings to class meetings.
- 4) You will contribute to discussions in a respectful manner. You will also allow space for other voices to be heard.
- 5) Classroom attendance is mandatory. You are allowed one unexcused absence that will not impact your attendance grade. Any absences after will cost **3 points**. Arriving late to class will cost **1 point**. Excused absences require documentation of some fashion. As this is a production class with hands on demonstrations, in class time is vital to your film production education.
- 6) Email Policy: Allow for a 24 - 48 hour window for emailed responses during weekdays. Depending on availability, I may or may not be able to respond during weekends.
- 7) There are more interesting ways to resolve conflict than a gunfight. In order to challenge your creativity, no guns will appear in projects for this class.
- 8) You will be a collaborator in making this course a great experience for yourself and your peers.

Points Breakdown

5 points:	Dialogue Observation
5 points:	Dialogue Observation Revised Script
5 points:	Dialogue Observation Storyboard
5 points:	One-Shot Assignment
20 points:	Midterm Exam
15 points:	Soundscape Assignment
5 points:	Final Project: Pitch & Work-in-Progress (WIP)
25 points:	Final Project
15 points:	Participation

Assignments:

If you miss a day that an assignment is due, you will not be able to make it up without the absence being excused. Below is a brief summary of the assignments, see Blackboard for assignment sheets for more details and due dates.

- 1) Dialogue Observation – In Part 1 of the Dialogue Observation, you will listen to conversations around you in three separate locations, noting how people speak and the environment around them. In Part 2 you will create a new script loosely based off one of these conversations. In Part 3 you will storyboard your script in Part 2, telling the story in 15 panels, stressing the key points of action that tell your tale.

¹ Unless required due to a disability; if so, please see me after class.

- 2) One-Shot Assignment – In order to test your understanding of compositional strategies and mise-en-scene, you will make a 1min film using a single take (no edits) and no camera movement. Projects will be assessed on their storytelling capabilities (clear beginning, middle, end), technical abilities (natural looking picture, sound) and aesthetics/creative decisions (how do you guide our eye using movement, color, sound, camera composition).
- 3) Midterm Exam – This exam will test your understanding of critical terms and concepts discussed in class.
- 4) Soundscape – In order to strengthen your understanding of storytelling through audio only, you will create a soundscape from interviews, self-recorded sound effects and/or self-recorded music (nothing “canned” or previously recorded) to tell a fictional or non-fiction story.
- 5) Final Project – Utilizing a poetic, narrative, expository or persuasive mode, you will create a 3 – 4 minute final video that synthesizes all of your skills developed in this class.

Extra Credit

Various film related events will occur throughout the semester that you should check out for fun. If, however, you also want extra credit for attending these events, you may write a **750 - 1000 word** paper analyzing and reflecting on the event.

Goals:

- Provide hands on practice with basic film production tools
- Connect you to film resources on campus and in Louisville
- Cultivate your personal aesthetic interests
- Provide a healthy workshop experience to further your work
- Connect you to fellow filmmakers for future work outside of this class

Week 1 (August 22 – 26)

Day 1: Syllabus overview; Introductions

Day 2: **Assign one-shot**, examples, Tech Demo: Cameras, Safety & Sarah Jones

Reading: *Bare Bones*, Preface & Chapter 1

Reading: Nowlan reading, A-M [Blackboard]

Define: Zoom, focus, aperture, color temperature, filters (UV, ND), focal length, ISO, white balance, NTSC/PAL, de-interlaced, interlaced, color mixing

Week 2 (August 29 – Sept 2)

Day 1: **Assign Dialogue Observation**, Tech Demo: Audio Recorder, In Class Shoot

Reading: *Bare Bones* Ch 2-4

Day 2: **Pitch One-Shots in class** Intro to FCP, In Class Editing

Reading: FCP Tutorials [Blackboard]

Reading: Yale Editing [Blackboard]
Reading: Editing in Final Cut Pro [Blackboard]

Week 3 (September 5 – 9)

Day 1: **Dialogue Observation DUE** FCP Tutorial cont'd
Reading: Nowlan N-R [Blackboard]
Day 2: In Class Editing Exercise, review editing lab hours & policies
Reading: *Bare Bones* Ch 5-7

Week 4 (September 12 – 16)

Day 1: **One-Shot DUE**
Day 2: **Assign Dialogue Observation Revised & Storyboard**, John August blog
Reading: AFI Screenwriting [Blackboard]
Reading: www.Screenwriting.Info

Week 5 (September 19 – 23)

Day 1: **Assign soundscape**. In class soundscape examples
Reading: Nowlan R-S [Blackboard]
Reading: Thom, “Designing a Movie for Sound” [Blackboard]
Reading: Marshall, “Intro to Film Sound” [Blackboard]
Day 2: **Pitch Screenplay**. FCP Audio demo
Reading: Audio in Final Cut Pro [Blackboard]

Week 6 (September 26 - 30)

Day 1: **Pitch Soundscape**. Microphone Intro & Interviewing Workshop w/examples
Day 2: **Screenplay Reading**. Discuss readings on screenwriting/editing/sound etc. as needed, updates on screenplays

Week 7 (October 3 – 7)

Day 1: FALL BREAK
Day 2: Screenplay & Storyboard DUE, Assign Final Project

Week 8 (October 10 – 14)

Day 1: In-class work on Soundscape as needed.
Day 2: **Soundscapes WIP**

Week 9 (October 17– 21)

Day 1: **Midterm review**
Day 2: **Midterm**

Week 10 (October 24 – 28)

Day 1: **Soundscapes DUE**
Day 2: **Final Project proposals DUE; Pitch Final Project**

Week 11 (October 31 – Nov 4)

Day 1: TBA/Work Day

Day 2: Conferences/Work Day

Week 12 (November 7 – 11)

Day 1: **Election Day, No Class**

Day 2: Life After Intro to Film Production

Week 13 (November 14 – 18)

Day 1: **Final Project Rough Cuts – Workshop in class**

Day 2: **Final Project Rough Cuts – Workshop in class**

Week 14 (November 21 – 25)

Day 1: **Final Project Rough Cuts – Workshop in class**

Day 2: HAPPY THANKSGIVING!

Week 15 (November 28 – Dec 2)

Day 1: In class edit/workshop/rough cuts

Day 2: In class edit/workshop/rough cuts

Week 16 (Dec 6 – Last Day of Class)

Day 1: **FINAL PROJECT DUE**

Day 2: **FINAL SCREENING [MANDATORY]**

Department/University Policies

Academic Honesty: Academic honesty is fundamental to the activities and principles of a university. The University of Louisville regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, or collaboration, please consult me. Simply put, cheating and/or academic dishonesty on any assignment or exam will not be tolerated: any student caught cheating in any way will receive a zero for the semester.

Disabilities: (502) 852-6938, askdrc@louisville.edu

If you have any disabilities that require adjustment by the course instructor, please talk to me at the beginning of the semester so necessary actions can be taken. If you have any disabilities, or think you might have one, you will find the Disability Resource Center a helpful resource.

Counseling Center: (502) 852-6585, coping@louisville.edu

The University of Louisville Counseling Center provides short term individual, group, and couples counseling, crisis intervention, and psychological testing. Our clients seek services for a variety of areas of concern, including psychological, personal/social, academic, and career issues. Counseling Center professionals provide consultation to

faculty and staff members, as well as participate in outreach, training, advocacy, program development, and research.

Writing Center: (502) 852-2173, writing@louisville.edu

We can help you at any point in your writing process, from getting started with an idea, to working on a first draft, to revision and copyediting. We are not an editing service, but we can help you become a better writer. If it involves writing, we are happy to work with you on it.

Sexual Harassment/Assault Support: PEACC Center

(502) 852-2663, peacc@louisville.edu

Available to men and women seeking support regarding sexual assault, dating violence, stalking, or sexual harassment. PEACC can also offer tools for people who wish to support victims of sexual assault or harassment, such as bystander training.

Title IX/Clery Act Notification: Sexual misconduct (including sexual harassment, sexual assault, and any other nonconsensual behavior of a sexual nature) and sex discrimination violate University policies. Students experiencing such behavior may obtain confidential support from the PEACC Program (852-2663), Counseling Center (852-6585), and Campus Health Services (852-6479). To report sexual misconduct or sex discrimination, contact the Dean of Students (852-5787) or University of Louisville Police (852-6111).

Disclosure to University faculty or instructors of sexual misconduct, domestic violence, dating violence, or sex discrimination occurring on campus, in a University-sponsored program, or involving a campus visitor or University student or employee (whether current or former) is not confidential under Title IX. Faculty and instructors must forward such reports, including names and circumstances, to the University's Title IX officer.

For more information, see the Sexual Misconduct Resource Guide (<http://louisville.edu/hr/employeerelations/sexual-misconduct-brochure>).

A = Achievement significantly above requirements (A = 90 - 100%)

B = Achievement over and above requirements (B = 80 - 89%)

C = Meets basic course requirements (C = 70 - 79%)

D = Does not meet requirements, but effort is worthy of credit (D = 60 - 69%)

F = Work neither meets requirements, nor is worthy of credit (59% and below)