

UNIVERSITY OF CALIFORNIA, LOS ANGELES
DEPARTMENT OF FILM, TELEVISION, AND DIGITAL MEDIA
FTV 72 DIGITAL FILMMAKING

Example Syllabus. *The syllabi posted are general syllabi for students who wish to find out the topics generally covered in these courses*

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

All students will be required to successfully complete a safety training course before the first day of the program in order to ensure safe practices while using film equipment and sound stages. It is **mandatory** that you complete this safety training **before** coming to the Summer Institute. Any student that doesn't satisfactorily pass the safety training will be unable to participate in the program. Students will be provided ample time to complete this training before the start of the program, and more information will be sent to students once enrolled.

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*.
- 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. Each day is divided into roughly two blocks: Morning (~9:00am-12:30pm) and Afternoon (~1:30pm-5:30pm).

Week 1:

DAY ONE (Sunday)

- UCLA Housing Check-in

- Summer Institute Orientation: An overview of the 2 week course.
- Film Screening

DAY TWO

- 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. 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.
- Assignment: Mise-en-scene projects

DAY THREE

- 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.
- Production groups pitch stories to be shot. Class discussion: What works in the story? Is it feasible? Groups choose their story.
- Mise-en-scene project presentations.
- Students start writing their drafts.
- Cold Reading Workshop

DAY FOUR

- 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?
- Assignment: Students continue to polish their scripts.

DAY FIVE

- 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.
- Guest Speaker: Director
- 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.
- Set Etiquette
- Assignment: Finish Shot List/Story Board.

DAY SIX

- Final Table Read with Actors
- Cinematography: Camera Workshop. Basic photography concepts. Difference between digital and film. Lighting concepts. Cinematography tools. 180 degree line.
- 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.**

DAY SEVEN

- Cinematography: Coverage workshop and exercise. Tell a visual story.

Week 2:

DAY ONE (Sunday)

- 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

- Trip to Hollywood Studio.

DAY THREE

- Editing: Introduction to digital editing and on-line systems. Basic editing history. The Editor's vocabulary. Transcoding.
- Technical aspects: Online vs. Offline Editing. Introduction to Adobe Premiere.
- Editing Lab. Assign post-production teams.
- Optional Editing Lab.

DAY FOUR

- 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
- Optional Editing Lab.
- Q&A SESSION WITH CURRENT UCLA UNDERGRADUATE FTV STUDENTS: Hear directly from current UCLA Department of Film, Television, and Digital Media students and/or recent alumni and ask them about their experience.

DAY FIVE

- 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.
- Stunt Coordinator workshop. *Tentative.*
- Film Screening

DAY SIX

- Open Hours
- Film Screening at Bruin Theater in Westwood

JOURNALS DUE MORNING OF WEEK 2 DAY SIX

DAY SEVEN (Saturday)

- Dorm Check-Out
- Students deliver their finished films to TAs.
- Production review and talkdown. Film as collaboration.
- INFO SESSION WITH FTV ADMISSIONS COUNSELOR. Learn about the undergraduate, transfer, and other offerings at UCLA's Department of Film, Theater, and Digital Media. Q&A.
- **FINAL SCREENING AND CLOSING CEREMONY**

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.

FOR ALL COURSES – IMPORTANT UCLA POLICIES AND INFORMATION

UCLA Statement of Academic Integrity and Information on Student Conduct:

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>

UCLA Statement on Equity, Diversity and Inclusion:

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity – a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen

both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

UCLA Disability Discrimination Mandate:

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu .