

**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 and alumni 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 the fundamentals of cinematic storytelling, from idea to the big screen, and gain practical experience as they write, produce, and edit a short film.

- All students are required to complete a **mandatory safety training** course before the first day of the program to ensure safe use of equipment and work on the sound stages.
- Students who have not completed and passed the safety training, **before arriving** at the Summer Institute will not be allowed to participate in the program.

**REQUIRED TEXTS**

In-class handouts

**REQUIRED MATERIALS**

A portable hard drive (or solid-state drive) for editing, 500GB or larger.  
A laptop, tablet, or other device for writing assignments.

**RECOMMENDED TEXTS**

- Mackendrick, Alexander. *On Filmmaking*.
- Weston, Judith. *Directing the Actor: Creating memorable performances for film and television*.
- Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing (2<sup>nd</sup> Edition)*.
- McKee, Robert. *Story*.

## WEEKLY COURSE SCHEDULE

This is an intensive course that runs for three weeks. Each day is divided into three approximate blocks:

Morning lessons/workshops (~9:00am - 12:30pm)

Afternoon lessons/workshops (~1:30pm - 5:30pm)

\*All assignments, unless otherwise stated, are due the following morning.

**Attendance:** Due to the intensive nature of the program, a maximum of one program absence is permitted

### Week 1

#### Class 1

- Introductions.
- Lecture & Discussion: How We Work on Set - Crew Positions & Set Etiquette (Structure of our shoots and teams, crew roles and responsibilities, set vocabulary)
- Lecture & Discussion: How We Tell Stories - Narrative Film & Structure (Types of movies, core elements of narrative film, three act structure, short film structure)
- Location Scout
- **Exercise: Make a 30 second film on your phone.**

#### Class 2

- Lecture & Discussion: Basics of Camera
- Camera Workshop: How to build and use the camera
- Lecture & Discussion: Basics of Sound
- Sound Workshop: How to build and operate the sound gear
- Grip gear workshop: Learn how to set flags and bounce cards for lighting
- Lecture & Discussion: Camera coverage - How to Shoot a Scene (Shooting order, coverage, shot listing, 180 degree rule)
- Slate Workshop: Slating for film.

#### Class 3

- Lecture & Discussion: How to Write a Movie - Screenwriting Concepts (Visual language, story beats, elements of a scene, writing action & description, character, loglines)
- Lecture & Discussion: How to Pitch - Communicating your story
- Workshop: Blocking.
- Workshop: Shot listing and floorplans.
- **Assignment: Prep for coverage exercise.**

#### Class 4 (A/B schedule)

- Shoot Coverage exercises - MAKE SURE TO BRING HARD DRIVES
- Lecture & Discussion: Why is formatting important
- Workshop: Screenwriting format - How to format your story on the page
- Lecture & Discussion: Mise en scène - Production and character design
- *Exercises: Write short scripts based on fairy tales or fables*
- **Assignment: Come up with an idea and pitch for the final project. Make sure to include a logline**

*and limit the presentation to no more than 5 min. Pitches will be presented in class*

### Class 5

- Lecture & Discussion: How to Put a Film Together: Editing Concepts (history & evolution of editing, continuity vs. discontinuity editing, fundamental techniques)
- Workshop: Editing on Adobe Premiere Pro
- Work Session: Editing coverage exercises. Export first cuts at the end of the day
- **Assignment: Make a short video on your phone illustrating the Kuleshov effect. Due 9pm July 2nd**

### Class 6

- Select Final Films: Students will pitch, and selections will be made based on a class vote
  - Final Film Team Selections: Teams and roles for the films will be selected
  - In Class Review: We will watch first cuts of the coverage exercises
  - Work Session: Groups will begin pre-production on their final projects
  - **Assignments: First draft of the script and look book are due by 9pm July 2nd**
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- STUDIO TOUR

## Week 2

### Class 7

- Screen Kuleshov effect assignments
  - Table Read of 1st Drafts - Notes and feedback
  - Lookbook presentations - Notes and feedback
  - Lecture & Discussion: Auditions - How to run an audition session
  - Work Session: Pre-production final projects
  - **Deadline: Prop and wardrobe requests are due by 2:00pm to PC's**
  - **Assignment: 2nd draft of script + lookbook due by 9pm July 4th. Audition sides and character descriptions also due by 9pm July 4th**
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- POOL DAY // WESTWOOD SCREENING

### Class 8

- Auditions
- Table Read of 2nd Drafts - Notes and feedback
- Work Session: Pre-production on final projects
- **Deadline: Actor and location selects due by end of day to PC's**
- **Assignment: Final draft due by 9pm**

### Class 9

- Lecture & Discussion: Directing the actor (blocking, rehearsing, improv)
- Table Read: Actors will do a table read of the script - Notes and feedback
- Work Session: Preparing for your pre-production meeting

### Class 10

- Workshop: Call sheets and Shooting Schedules
- Work Session: Pre-production final projects
- Pre-production Meetings
- **Assignment: Get a good night's rest.**



- SHOOT Final Projects!
- **Assignment: Production Journals due by 9pm July 9th.**

No class

### Week 3

#### Class 11

- Talk Down: Takeaways from the shoot
- Screen Dailies: Notes and Feedback
- Work Session: Editing films, finishing coverage exercises and working on post materials

#### Class 12

- Screen assemblies: Notes and Feedback
- Workshop: Editing audio in Premiere Pro & finding royalty free music
- Work Session: Editing films and finding music

#### Class 13

- Screen cuts: Notes and Feedback
- Workshop: Creating posters
- Work Session: Editing films, finding music, make posters
- *Optional Evening Work Session: Choose to attend film screening or work on editing your film*

#### Class 14

- Screen cuts: Notes and Feedback
- Complete all post production work on films (Final cuts, program materials and posters)
- Optional Individual Meetings and Portfolio Review
- **Deliver finished films by 4pm**
- **Final coverage exercises due by 5:30pm**

#### Class 15

- Discussion: Class review
  
- Film Screening in the theater

## **ADDITIONAL INFORMATION**

No cell phones are allowed in class, unless specified for an activity. Laptops and tablets are allowed for note taking and scriptwriting purposes only. The misuse of these items will affect your Participation and Attendance grade.

## **EVALUATION**

Participation and Attendance	40%
Homework Assignments	30%
Filmmaking Journal	10%
Final Film	20%

### **Participation and Attendance**

Participation in the class is key. This means that everyone is expected to be on time, alert and focused, and supportive of their fellow filmmakers. Using phones in class counts against your participation grade, as does using computers at inappropriate times. Unexcused absences and tardiness will also count against your participation grade.

### **Coverage Exercise**

Each team will create and execute a shot list and storyboards for this exercise. The shot list must reflect the best way of “covering” the scene to convey the story on the screen. A cut of the exercise will also be required for full credit.

### **30 Second Film**

Each group will make a short 30-second film using their phones.

### **Kuleshov Effect Film**

Each student will make a short video using their phones that illustrates the concept of the Kuleshov effect in editing. Supplementary footage from the internet will be allowed.

### **Filmmaking Journal**

A one-page essay of what you’ve learned from the film production. Times New Roman 12pt, 1.5 spaced. Don’t be afraid of getting creative for this assignment. Topics you should cover: *What did you enjoy the most? What did you learn? What can you improve? Did you collaborate well with the team? (Or any other reflection you have on your shooting experience).*

### **Final Film**

All students will collaborate in making two films, the final film and the coverage exercise. By the end of the course, you will have performed 2 crew roles. This grade will be based on how you performed in each role and how well you collaborated with your team.

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## FOR ALL COURSES – IMPORTANT UCLA POLICIES AND INFORMATION

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### **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 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](http://www.cae.ucla.edu)