

## ENG 4146: Advanced Production SPRING 2016

Class: M 4 (10:40-11:30a), W 4-5 (10:40-12:35p)

Workshop/Screening: W 9-11 (4:05-7:05p) - Location: Rolfs 0115

Instructor: Lauren DeFilippo

Email: defilipp@ufl.edu

Office: Turlington 4332

Office Hours: T: 2-3p; W: 1-2p or by appointment

Technical Assistance: Jason McNeal - [mcneal.jason@gmail.com](mailto:mcneal.jason@gmail.com)

### THE COURSE

There will be an emphasis on experiential learning as each student is fully immersed in the process of writing, producing, directing, shooting and editing their own projects. Ideas will be explored before shooting and screenings will be followed by discussion and constructive analysis and criticism. The heart of ENG 4146 is an exploration of visual language on a practical level through your individual projects. Together we will strive to create an environment that encourages honesty, experimentation and growth while working cooperatively and collectively with your colleagues. Think of these projects as an artist's sketch book. They are not meant to be precious, finished works, but stepping stones to developing your skills and understanding. We are looking for the freedom to experiment without fear of failure.

The essential study material is provided by the class in the form of projects and the most interesting subjects arise when students tap into their inner resources of memory, feeling and imagination. This is a class about ideas and your ability to communicate aurally and visually. We will expand your knowledge of craft, criticism and you will learn a good deal about your own creative potential. Have fun and make the most of this opportunity.

### THE REQUIREMENTS:

**Attendance is mandatory: students are expected to attend every class session.** In the case of illness or major conflict you should contact me before class. Students are allowed **ONE** unexcused class meeting absence per semester. This includes an absence for a workshop or screening. Each additional absence will result in a **two-point deduction** from a student's final grade for each occurrence. Students are allowed to be tardy **ONCE** during the semester. Each additional tardiness will result in a **one-point reduction** from a student's final grade.

#### Important stipulations to attendance:

**\*Failure to be in attendance for an in-class critique without prior notice will automatically result in a 5PT penalty for you and *the members of your group***

**\*Failure to attend our final public screening will result in a failing grade in this course.**

**Participation is important:** Active participation in discussions and group critique sessions is highly encouraged and valued. This class is very collaborative and as such students must communicate with one another through discussion and critique. We as a class will be striving for a mix of

thoughtful critical and analytic insight with cooperation and generosity towards one another in mind.

### **REQUIRED MATERIALS:**

You must have a drive to edit off of and to **REGULARLY** back up your footage to. UF will also provide drives for back up purposes only. If you lose footage because of any personal irresponsibility in backing up, it will be reflected in your final grade.

### **You need to purchase:**

- External hard drive to back up HD files, at least 500 GB – it must have a USB 3.0 or Firewire 800 port
- 8GB (or more) SD card
- SD card reader
- 5-7 mini DV tapes (available online)

There are no required textbooks for this course. All readings will be posted electronically on Canvas.

### **EQUIPMENT RESPONSIBILITIES & KEYS:**

The production room is located in Turlington room 4303. All students enrolled in the class will have 24/7 access and will be given keys to the building and to an interior edit suite with a computer which you will edit on. **If you lose either of these keys, you will be charged \$50 for a replacement.**

You will also be checking out equipment throughout the semester. Technical Assistant **Jason McNeal** will manage all equipment sign-ins & sign-outs, support all computer platforms and deal with any equipment problems, exchanges, repairs etc. He will provide a schedule and forms for requesting equipment for all projects and determine return dates in accordance with the syllabus and the course deadlines. You are fully responsible for all equipment that you have signed out, including any mishandling, damage or loss of gear.

### **GRADES:**

All assignments must be turned in on time for full credit. All late projects will lose 10% for every class meeting they are overdue.

### **MEDIA PROJECTS:**

**Pitch + Treatment I: 7PTS**

**Sound Design: 5.5PTS**

**Word Film (in pairs): 5.5PTS**

**Lighting for Drama (in groups of 4): 5PTS**

**Lookbook: 5PTS**

**Final Film Trailer: 8PTS**

**Final Film (includes assessment of Dailies, Rough, Fine and Final Cuts): 25PTS**

## WRITTEN PROJECTS

**4 Peer Crit Responses** (Rough, Fine Trailer): 12PTS (Each 3PTS)

**Pre production packet** (Revised Treatment II + completed list of other elements on syllabus): 8PTS

**Journal:** 4PTS

ETC.

**Participation:** 10PTS

**Camera Proficiency:** 2.5PTS

**Audio Proficiency:** 2.5PTS

**TOTAL:** 100 PTS

## GRADING SCALE

94% or higher = A	90%-93% = A-
88%-89% = B+	84%-87% = B
80%-83% = B-	78%-79% = C+
74%-77% = C	70%-73% = C-
65%-69% = D	64% or below = E

## PRODUCTION PROJECTS:

### **Pitch**

Present a **5-6 minute** pitch of your final film idea (see written assignment Pitch Part I below for details on written component which is also due at this time).

### **Sound Design for a Scene**

Choose a **3-5 minute** scene from an existing movie, strip the sound and rebuild the soundscape from scratch using sound fx, music and ambience. You may also incorporate dialogue depending on the scene. The goal is to create a realistic and rich soundtrack that explores the onscreen and offscreen space, sound perspective, emotional impact and synchresis (the impact of associating a sound with an image that may not match the actual sound source).

This project will involve creating sound effects as well as Foley recording carefully matched to the image among other sounds. You'll need to either download a scene from youtube (use [keepvid.com](http://keepvid.com) or a similar site) or rip from a DVD — I can help with that if you need.

### **Lighting for Drama**

In teams of four, you will light two scenes on location with three variations. 1) A person in bed, morning. 2) person in bed, sleeping-moonlight 3) Person in bed reading with reading lamp (practical light) 4) person on couch morning 5) person on couch night-moonlight. 6) person on couch with practical lamp or other light source. Low, high, dutch or odd camera angles are encouraged. In each shot you must consider mise-en-scene and shot composition. Correct exposure, white balance, and sharp focus are mandatory components.

### **Word Film**

Shoot and edit a short film inspired by the assigned word with no dialogue. **Footage allocation: 12 minutes. Finished project: 2-3 minutes** Each film may be paired with a piece of music that you have the capability to license. The films will be screened and discussed in class.

Your film must include the following shot types to complete your story: a wide shot, full shot, medium shot, close up, extreme close up, over the shoulder shot, low shot and over head or high shot. All shots on tripod or other device to keep camera steady. Edit in Premiere and add music and other sound as you see fit. Rule of thirds and mise en scene are to be employed on each shot. Correct exposure, white balance, and sharp focus are mandatory components.

### **Look Book Presentation**

Each of you will present for **10-15 minutes** in class on sources of inspiration for aesthetic and creative approach to their final film. This presentation should include (but is not limited to) short clips of other films, pieces of artwork and any other aesthetic or conceptual influences on your final film. Be creative and think expansively.

### **Final Film**

You will direct, shoot and edit your *own* final film, which we will screen at the end of the semester. Your film should depict a person, an event, or a place, and have a well-defined audience. The projects should contain a title, credits, original footage, music and sound effects. You may also choose to include archival material, animation, photographs, stock footage, narration and dramatizations. You are encouraged to be original, imaginative or experimental, as long as you adhere to a coherent and motivated stylistic design. Your final film should be **7-9 minutes (maximum)**.

In class we will screen your dallies, rough cuts, fine cuts and final cuts.

### **Trailer**

Create a 1-2 minute trailer with titles, music, sound effects, etc. of your final film. This is a trailer to entice audiences to watch your film.

## **WRITTEN ASSIGNMENTS:**

### **Final Film Treatment and Pitch – Part I**

Your treatment must be **2-3 pages** in length, anything longer probably reflects a lack of focus by the writer. The treatment must include all the information necessary to help the reader understand your subject matter and to help us visualize your formal approach. You need to describe your visual and audio strategy and aesthetics.

Please do not BS. I can tell the difference between real and fake research. Contact your subjects well ahead of time and be practical and reasonable in your objectives. Don't think too big or too small.

Your film can be non-fiction or fiction. It can be about a person, a place, an event, or an experience. It can be experimental or traditional. Experimental does not mean lack of structure or focus. You must define why you choose this style. Do your research, either in person or from media. Will you be able to find people to participate in the film? **Find them now.**

You will turn in your written treatment to me and then give your pitch to the class.

### **Completed Pre-Production Packet – Part II**

Expand and simultaneously sharpen the initial treatment for your final film. You will turn in a finalized **3-5 page** treatment of your film, along with the following information in order to be approved to start shooting:

1. Working title and logline
2. 2 paragraph synopsis
3. 3-5 page treatment
4. Storyboard or shot list
5. Casting (major rolls / at least your plan for casting) or subject bios
6. Budget plan
7. Production schedule
8. Core audience
9. Location survey (at least check one major location in your movie and include still pictures)
10. Depending on your genre: a finalized script, proposed interview questions, or sound design summary

### **Peer feedback on Pitch, Rough, Fine + Trailer**

After each cut is screened we all write critiques on two part NCR forms, which I'll provide. The white copy goes to the filmmaker; the other will be saved in your file as part of the written assignments for the class. The most helpful critiques are concise, insightful and specific (identifying specific characters, shots cuts etc.). Just remember, we are all colleagues here so endeavor to be honest yet encouraging. I suggest the following format:

#### ***Name of film maker - Cut***

***Intent:*** What you feel the filmmaker was trying to communicate in terms of themes, ideas and emotions.

***Synopsis:*** Your impression of the story line.

***Strengths:*** Specific areas or moments that worked well and why.

***Suggestions:*** Aspects of the project that were weak or confusing. Possible ways to make the work richer.

***Your Signature***

## Journal

Each student must keep a production journal that chronicles the process of creating their final film – from idea gestation through pre-production, production, and post. You must also include a journal entry about your experience at our final public screening. **The due date for the journal is Friday, April 22nd at 12pm** via email to me.

## CALENDAR:

Wed. Jan 6: Intro to class; review giving a pitch + writing a treatment (yours are due next week in class)

Wed PM: Watch *The Look of Silence*, Joshua Oppenheimer, 2015

For Mon Read:

- Oppenheimer interview
- Sample Treatments

Mon. Jan 11: Camera + audio review (proficiencies TBA)

**\*Optional:** After class on Wed. you may have more time to study the camera in 4303

Wed. Jan 13: **Pitches + Treatment I (group 1) due**

Wed PM: **Pitches due + Treatment I (group 2) due**

For next Wed. Read:

- "Plot, Time and Structure from *Directing: Film Techniques and Aesthetics* by Michael Rabiger

Mon. Jan 18: MLK DAY – NO CLASS

Wed. Jan 20: Lighting for Drama overview; Mise-en-scene

Wed PM: **Sound Design Project due in class**

Mon. Jan. 25: Production budgeting

**\*\*Tuesday at 4pm: Pre-production packets due to me via email**

Wed. Jan. 27: Pre-production tactics and organization

Wed PM: Watch *Dog Day Afternoon*, Sidney Lumet, 1975

For Mon Read:

- *Dog Day Afternoon* script
- Chapter 1 + 2 from *Writing a Good Script* by Linda Seger

Mon. Feb. 1: Writing dialogue, *Dog Day Afternoon* script breakdown

For Wed Read:

- Directing Actors article

Wed. Feb. 3: More on dialogue and directing actors; found footage filmmaking intro

Wed PM: **Pre-production meetings with me – schedule TBA**

**\*\*Once I sign off you may check out gear with Jason - there is no 'shoot week'**

Mon. Feb. 8: Found footage filmmaking cont. **Bruce Connor and Jennifer Proctor A Movie**  
Wed. Feb. 10: Skype with found footage filmmaker Craig Baldwin  
Wed PM: **Look books and production update DUE**

Mon. Feb. 15: Plural Eyes tutorial (we're going to do it this time!); Essay films  
Wed. Feb. 17: **Lighting for Drama due (teams of 4) - Note: due in our AM meeting time**  
Wed PM: Watch an Ashley Connor film(s) - TBA

Mon. Feb. 22: Student shorts  
Wed. Feb. 24: **Dailies Due (Group 1)**  
Wed PM: **Dailies Due (Group 2)**

**\*\*All gear must be checked in by Thursday, Feb 25 at 5pm - NO EXCEPTIONS**  
Mon. Feb. 29 – Fri. Mar. 4 **SPRING BREAK – NO CLASS**

**\*\*ENG 4136's 'Shoot Week' is March 7-16. You may not check out gear at this time.**

Mon. Mar. 7: Cutting trailers  
Wed. Mar. 9: **Rough Cuts (Group 2)**  
Wed PM: **Rough Cuts (Group 1)**

Mon. Mar. 14: Working with a composer  
Wed. Mar. 16: Beginnings + endings  
Wed PM: Watch Kenneth Anger + the Kuchar brothers films

*For Mon Read:*

- "Pop, Queer or Facist? The Ambiguity of Mass Culture in Kenneth Anger's Scorpio Rising" by Juan Suárez
- "The Life and Films of the Brothers of Invention" by Jack Stevenson

Mon. Mar. 21: Discussion of Anger + Kuchar films  
Wed. Mar. 23: Herzog day  
Wed PM: **Trailers Due (Both groups)**

Mon. Mar. 28: Nick Broomfield

*For Wed Read:*

- Broomfield interview

Wed. Mar. 30: Nick Broomfield cont.  
Wed PM: Work day

Mon. Apr. 4: Color correction + noise reduction tutorials  
Wed. Apr. 6: **Fine Cuts DUE (Group 1)**  
Wed PM: **Fine Cuts DUE (Group 2)**

Mon. Apr. 11: Funding and producing an independent film

Wed. Apr. 13: Applying to festivals

Wed PM: **Final cuts DUE with me in 4370** – schedule TBA

Mon. Apr. 18: Film school: Do or Don't

Wed. Apr. 20: Wrap Up + evaluations in class (please bring laptops)

**Thurs Apr. 21: Final Screening - Details TBA**

**\*\* You must attend the screening and participate in a Q+A in order to pass this class**

**Friday April, 22 – Public screening at The Woolly**

Sat. Apr. 24: Journals due to me via email by 12pm

#### AND FINALLY

In many classes, students succeed by reflecting back and commenting on material provided by the teachers; in 4146 it's reversed. You provide the material on which we all reflect, and you'll succeed by tapping into your inner resources of memory, feeling, and imagination.

This is a class about your ideas, feelings, experiences and your ability to express yourself. ENG 4146 may be your most demanding and perhaps your most rewarding academic experience. Have fun and make the most of it! You've got this.