

Monday and Wednesday 12:00-1:50PM

Cass 132

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Course Description

This is a hands-on production course that introduces students to the basic principles of shooting, processing and distributing image in sound for film and the Internet. To understand the extreme possibilities of the moving image, students will be introduced to a various styles of video art (narrative, experiemental, and documentary), historic canon and contemporary cinema, youtube videos, and works that seem appropriate given the direction and intrests of the class. Readings and film screenings will be assigned periodically outside of class and are essential to understanding film from the perspective of the creator and the audience. In addition to the basics of film aesthetics, you will learn the basics of cameras, lenses, microphones, digital effects, and editing. Students will produce four individual short films and will be required to engage in constructive critique of their peers and themselves. The production will be intense, the critique candid, and the time commitment significant –expect 5 to 10 hours of work per week outside of class.

Field Studies

Field Studies are activities, lectures, artist visits, and field trips that are designed to get us out into the world and explore, in real life, what it means to be a filmmaker. Such activities could included us going "on set", or meeting with a producer or director working in the industry. It may also mean, we visit the Tampa Theater for a special screening or we scout locations for future films. Some Field Studies are confirmed and on the schedule. Some might be impromptu.

Required Text(s) / Materials to be acquired by the 2nd week of classes:

1. **USB 3.0 Portable Hard drive**, Must be Mac compatible. I will demo this process in class.
2. **Stereo Headphones** : Recommended pair of headphones at a low-cost (\$30) on Blackboard(Bb). Yes, these are better than your earbuds.
3. **SD Cards for the Video Cameras from the cage** Link on Bb
4. **SD card for audio recorder** Link on Bb
5. *In the Blink of an Eye* by Walter Murch ISBN: 9788571107823
6. Excerpts from *Story: Substance, Structure, Style and The Principles of Screenwriting* by Robert McKee, *On Directing Film* by David Mamet, and *Camera Lucida* by Roland Barthes will be provided via Bb.

The following items are required for each class meeting: hard drive, headphones, footage, and any materials specified for that class day. You will be considered ill prepared if you do not have the necessary tools to be productive during class time.

CRITIQUES:

Critiques are fundamental to the artistic and learning processes. Critical thought is a means of evaluating the effectiveness of the devices of communication employed, a forum for discussion and opinion, and a place to discuss formal technical and design considerations. During critiques, we will follow the "safe place model" which assumes that we are all here together to help each other learn and grow as artists- this includes being constructive and not cruel, to be articulate in why something is or is not working for you and to participate in the dialogue. Computers are turned off during critiques and all cell phones should be silenced. Treat critique like an exam, in your preparation, your attention, and your presence.

*Attendance and presentation of projects at Critiques ARE MANDATORY. Missing a Critique will result in a lowering of a **whole letter grade off of your project. If you are not present at the 'final critique' during exam week, you will fail this course.***

ASSIGNMENTS:

Projects are due on the Critique date, by the start/beginning of class. This means if you are projecting, presenting in another location or just presenting to the class the project needs to be finished and in the designated folder on the Student Server by 12:00pm. All project files should be named : LastName_Assignment name ex: Moore_BandW Your assignment will be considered late if the file is labeled incorrectly. **Never use any other symbol when naming files except the underscore (_) symbol. Doing so could corrupt your file!**

All projects must be turned in for a passing grade in the class. Late projects will instantly be graded down 50% if turned in after the due date. No project will be accepted nor will credit be offered if one week has elapsed since the original due date.

Make sure to back up your work frequently and in different formats (CD, DVD's, backup hard drives). You will invariably lose, corrupt, or overwork a piece. Make sure to keep old and current copies of your files. Your projects are due on time, regardless of technical problems.

****Note:** All work must be original work completed this semester for this class. There can be no appropriated imagery, sounds, video, html, web, or flash files, unless it is integral to the assignment. Any appropriated imagery will be considered plagiarism, and will be treated as such.

You will be expected to be self-motivated, to take the initiative to learn aspects of production and editing software on your own. When in doubt, YouTube it!

Assignments and Grading:

<u>In-Class Assignments (4)</u>	50
- 30FPS (10)	
- Edit-mania (10)	
-Sound (10)	
-Swede (20)	
<u>B&W Silent Film</u>	20
<u>Narrative Project</u>	30
<u>Five Obstructions Assignment (Open Genre)</u>	30
<u>Final Project (Narrative and/or Documentary)</u>	50
<u>Class Participation</u> (includes readings/screenings)	20

200 possible points

* Reading and Viewings are recommended as a way to supplement your education outside of the classroom. Although, there will not be tests related to these, we will hold in-class discussions. I will note who contributes to the dialogue and who doesn't and that will fall under "class participation" points.

Criteria for Evaluation:

Creativity: Strong work must reflect innovative, creative approaches to the visual material and the ideas behind the work.

Communication- Effectiveness of expression: How well the student can express their ideas, through their work, sketches, and verbally. What is the role of audience? What is the role of artist?

Critical Thinking: Have critical thinking skills been employed and expanded upon throughout the semester. Is critical thought evident in artwork, during critiques with peers, in presentations? The work should show evidence of serious original thinking about the critical issues pertinent to the work

Design Process: To what degree was design a consideration? What are the visual and structural strengths and weaknesses and how has the student progressed throughout the semester?

Integration and Appropriate Use of Technology: Student must display command of technical tools needed to fully realize the work.

Risk Taking: Has the student expanded their vocabulary by expanding their skills? This includes technical, creative, and critical. Remember, when a work fails to function in the desired way, it often has the most to teach us.

Cell Phones, Texting, Game Playing, Facebook

Cell phones must be turned off during class, unless you are a primary caregiver of a family member. During presentations, demos, film viewings, or classroom discussion you are strictly forbidden to do any emailing, chatting online, texting, playing computer games or any equivalent. Yes, I see your cellphone under the desk and your attention adverted.

Do not expect me to interrupt the course to respond to the infraction, I will simply mark you as tardy for that day.

Students with Disabilities:

If there is any student who has special needs because of a disability, please go directly to the Academic Success Center in North Walker Hall. You may phone 813-258-5757, or email jlaw@ut.edu to report your needs and provide documentation of your disability for certification. Janice Law is the director of the Academic Excellence Programs that includes Student Disability Services. Please feel free to discuss this issue in private if you need more information.

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NOTE: The schedule may change in response to class progress and needs. It is your responsibility to update your schedules as it is modified over the semester.

Week	Weekly Topics
8/25	Course Introduction: Review of Syllabus, complete equipment checkout forms. Tour the facility. Introduction to SIM cameras and tripods. View past students work. Introduction to formal elements of composition (PDF on Bb) for cinema, analysis <i>Citizen Kane</i> . IN-CLASS 30FPS Introduced – Meet in Ybor Assignment: Get Materials and Texts HW: Screen <i>Rubber</i> by Quentin Dupieux
9/1	IN CLASS 30FPS DUE (Student Server) Discuss IN CLASS Swede Project , Introduction to DIY technique, using what we have and getting creative. What's crew and what do they do? Find your role. Group brainstorm. Show artists Paul Pfeiffer, Pippoliti Rist, Scott Draft, Martin Arnold and advanced possibilities. Extra Credit: Robert Adanto's "The Rising Tide" Film Screening at USF FAH RM 101 7-9pm
9/8	IN CLASS SWEDE Shoot Day 1 & 2 Basics of production. 180 degree rule, Master, Mid, Close-ups, Reverse. Panning, Zooming, Dolly. Intention. Reading: Mamet, excerpt 1 on Bb
9/15	Premiere Pro Day: Basics of File Management, Program Layout, and Basic Tools Formatting hard drives. Setting Scratch discs. 8 basic cuts, how they work, what they mean and how to do it. IN CLASS EDIT-MANIA Project Introduction and Workday IN CLASS EDIT-MANIA DUE EOC on 9/17 (Student Server)
9/22	In A Different Light B&W Assignment #1 Luis Bunuel and Salvador Dali, <i>Un Chien Andalou</i> , Jasper Just "A Vicious Undertow", Maya Deren, <i>Meshes of the Afternoon</i> ; Georges Melies "A trip to the Moon" "Blood of the Poet" "Untouchables."

	<p>Lighting Demo (PDF on Bb)</p> <p>Storyboard Demo (Template on Bb)</p> <p>HW: watch <i>Persona</i> by Ingmar Bergman, Reading: Mckee, excerpt 1 on Bb</p>
9/29	<p>Storyboards, peer reviews. Reasonably assess feasibility, make changes. Work Day.</p> <p>IN-Progress Individual Meetings (must have footage) 10/1</p> <p>Guest Filmmaker: Mark Farag</p> <p>HW: Read pages 1-56 In the Blink of an Eye by Murch</p>
10/6	<p>Discuss and Review Editing Concepts by Murch. In-class post-production. Rough Draft peer review.</p> <p>CRITIQUE 1 ON 10/8</p> <p>HW: Read pages 57-74 In the Blink of an Eye by Murch</p>
10/13	<p>IN CLASS #4 Sound Demo and Project Due b EOC via Student Server</p> <p>Narrative Project #2 Defining a project; making storyboards and shot lists; planning crew/locations.</p> <p><i>Royal Tenenbaums</i> by Wes Anderson and use of color, mise-en-scene, Cinematography</p> <p>Demo Basic Color Grading</p> <p>Demo Final Draft scriptwriting software, and Celtx online scriptwriting</p> <p>Screen Show "The Casting" by Omer Fast, Acim Vasic's "8" and "Noah"</p> <p>HW: read excerpt from "Camera Lucida" by Roland Barthes on Bb</p>
10/20	<p>Storyboard and script due, Individual meetings</p> <p>Work Day</p> <p>Location scout: Downtown Tampa</p>
10/27	<p>Narrative Project #2 DUE CRITIQUE 1 ON 10/27</p> <p>5 Obstructions Project #3 Assigned,</p> <p>Screen The Five Obstructions, Discuss Dogma 95</p> <p>Introduction to Documentary Filmmaking, "Nostalgia for the Light" by Patricio Guzman screening</p>
11/3	<p>Individual Meetings / In-class Work Day</p> <p>"2 or 3 Things I Know About Her" by Jean-Luc Godard Screening</p>
11/10	<p>In-class workday 5 Obstructions</p> <p>5 Obstructions Project #3 DUE, Screening of Student Work, Turn in Self-Critique</p> <p>Guest Filmmaker: Mary Rachel Dudley</p>
11/17	<p>Final Project #4 Introduction</p> <p>Take risks! Brainstorming session. Development of ideas.</p> <p>Pre-Pro your heart out. Script, Storyboard, Shot List, Cast, Scout!</p> <p>Peer meetings/critique of work (Must have footage)</p>
11/24	<p>Screening of Rough Cuts. Take notes and RESHOOT.</p> <p>No Class 26th Thanksgiving</p>
12/1	<p>Last in-class work day!</p> <p>Final Project #4 Due via Student Server</p>