**Advanced Film/Video (ART 4362-001)** Fall 2018

Fine Arts Building, Room 156 (148)

T-Th 2pm - 4:50pm

Daniel García

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Office Hours: M, W 5-6pm (and by appointment)

**Course Description:**

The advance film/video class is an intensive workshop design to improve all the phases of production (developing, pre-production, and post-production). The goal is to develop the skills and self-confidence to effectively translate your vision from page to screen. Screenings and other assignments are designed to further develop directorial and editing skills including, but not limited to casting, communicating with actors, shot-listing, budgeting, and production scheduling. Students will complete one 5-15 minute project in any medium they choose (2K/4K, HD, Super 16MM) The story must have a clear beginning, middle and end, and follow a THREE-ACT screenplay structure. Other assignments will be listed in the Syllabus. The film can be Narrative, Documentary or Animation.

We will work together in class to execute a practical vision in what it means to make a short film and what will be expected of you and for your team.

**Learning outcomes**

The students will be able produce and direct a short film.

The students will be able to advertise for actors and run a casting session.

The students will be able to effectively work with actors.

The students will be able to create schedules, budgets, and equipment lists,

The students will be able to work with an editor.

The students will learn how to promote their film project

*The WHY factor?*

Why do YOU do film? Why are YOU & YOUR TEAM making a movie about —? Why are YOU & YOUR TEAM the right people to make this film?

This is an advance class. It will be expected of you to think critically and question material that you develop and also from your peers. What you develop represents something in this world: people, worlds, personalities, etc…

**Required Text:**

There is no required text for this class, except workshoping scripts. Any readings will be e-mailed to you and/or posted on blackboard.

**Suggested Texts**

On directing Film David Mamet

Making Movies Sidney Lumet

Directing: Film Techniques and Aesthetics. Michal Rabiger

Film Directing Shot by Shot Steven Katz

Producing and Directing short film and video Peter Rea

**Required Supplies:**

Whatever is needed to complete the production of your film project that the university does not provide.

 - (2) Hard drives: 1 Portable, 1 Non Portable (Recommended: LaCie, G-Drive, or WD) camera - Screenwriting Software

 -Camera Cards

**Attendance:**

All faculty members of the film/video program share the following attendance policy. Attendance is required for **ALL** scheduled classes. However we do understand that there are occasions when absence is necessary and excusable. In accordance to university policy religious holidays are excusable as is illness with a written note from a physician. The student is responsible for notifying the professor ahead of class if the absence is unavoidable. Unexcused absences over two days, including any absence in which the professor and student do not
communicate in writing before the absence will result in the following grade
reductions.

**Third day absent will result in reduction of one letter for the final semester grade.**

**Fourth day absent will result two letters off the final semester grade.
Fifth day absent will result in automatic failure of the class.**

The student is responsible for any work missed during an absence, including any handouts given in class and any demonstrations. It is not the responsibility of faculty to re-teach what the student has missed. Student should be aware that if a demonstration is missed they might not be allowed to utilize that equipment. Attendance is also mandatory for all critiques whether the student has completed the work required or not. Consistent lateness will also have a detrimental effect on the student’s final grade. If you are more than ten minutes late you will be counted as absent.

**Grading: A good video consists of:**

A good idea followed by many other good ideas;

The persistence and tenacity to carry through on the many details of the project;

A mastering of the technical knowledge required, and of the tools and equipment you will be using;

The ability to communicate with your collaborators, insuring you get good performances from your actors, subjects, and crew members;

Consideration of audience and issues of representation;

Conceptual unity and coherence within the piece;

Technical and aesthetic creation of dynamic images, integrating good lighting, exposure, framing, and focus and use of color:

Technical and aesthetic integration of music, sound effects, and an intelligible voice track:

A sense of vision and innovation;

A properly labeled master handed in on time, with graphics, titles, and a completed, legally cleared, soundtrack.

Some these factors are subjective so it is important to listen to critiques in class.

You have until the end of the semester to incorporate the feedback from the critique in the revised finished work

Think creatively. Don’t resort to clichés. Consider stories that are beyond the typical college experience- push yourself on content.

Details:

**Subject matter.**

There are no specific limitations on the subject you choose for your project, except that you must be able to achieve it within the limitations of your resources (money and time).

Issues of Representation

Throughout the semester we will be addressing the subject of what it means to represent someone or something in visual and aural terms. There is a political aspect to it, in that you have a certain amount of

power over someone else's image. It follows that as film and video makers we have a certain responsibility that should be exercised in the process. Your projects should demonstrate that you have engaged with this issue.

**Consideration of Audience.**

Issues concerning the audience will also be a focus of this course. Whether you choose a documentary or narrative, your goal will be to design a project that communicates a story or message to a broad audience—beyond the class itself, and one that may not previously have been exposed to your subject. Your objective is to define your audience and reach them in an engaging way, while avoiding obstacles that alienate them. Again, your projects should demonstrate that you have engaged with this issue.

**Consistent Production Values.**

The whole project should be as good as your best shot. In other words,

don't use out-of-focus footage, footage containing jerky camera

movement, footage with bad sound or lighting, etc. If you can't re-shoot, consider

striking the shot if your only coverage of it looks bad. It will bring

down the overall level of your movie.

**Demonstration of Control of the Medium.**

Throughout the semester you will be adding to your knowledge of visual and aural aesthetics and techniques, and will be expected to demonstrate your understanding and command of the medium. This includes: shot composition, command of focus, zooming, framing, etc. Everything in the project should have a reason for being there.

**Attention to the Relation between Audio and Picture.**

It is said that the least interesting relation between picture and sound is a one-to-one relation, i.e. where the audio duplicates the picture--as in a shot of a conversation, where we are always shown the person who is talking. Keep in mind the motivated use of the cutaway (varying what we see) and the sound effect (varying what we hear). A relation of contrast between sound and image is probably more interesting than a relation of identity.

**Fresh Ideas; A Critical Evaluation of Concept; Complexity.**

Are you telling your audience something they already know? If so, why? What is there in your project to motivate your audience’s interest? What is there in your project that's unique, that expresses

 something individual, different or differently; something we haven't seen before? How can you increase the (motivated) complexity of your project?

**Tips for Success in video classes**

 Always show up to class and lab. Be on time. Do not leave early. Pay attention, so do whatever you need to do to be attentive: coffee, food, pinching yourself, whatever it may be. Engage in the material. Ask questions. Read the suggested books in preparation for class. Volunteer. Get in there and work with the equipment; don’t stand back and miss an opportunity to handle the equipment.

 Think about your projects very early and talk to me about your ideas. Get your projects done early and I can give you feedback in advance- that is, somewhat of a preview on your possible grade. Allow yourself A LOT of extra time to finish your projects, since there will always be technical complications that you won’t expect. Don’t turn projects in late; Follow the guidelines of the projects, like length and other parameters; there’s no reason to lose points on things you knew about in advance.

As with every production class, you will be required and expected to work many additional hours

outside class time to complete your projects. If you have a heavy class or work schedule, you many want to reconsider your decision to take this class. Likewise, snafus and problems – both personal and technical-- are a part of the production process. If you are accustomed to waiting until the last minute to do your work, you should use this class to change your habits. You should build in time to deal with the inevitable problems that may throw you off of schedule, because the deadlines for projects are firm.

 Cast people of different ages- not just college age students. Don’t work in isolation; help other students and expect others to help you. Find cohorts, teammates, a support system by reaching out to other classmates to share equipment and ideas and to give crew assistance and critical feedback. Create a media-making community.

All assignments must be turn in on the due date. NO LATE WORK WILL BE ACCEPTED. NOTE: Equipment will go down at some point, probably near the end of the semester so give yourself extra time to complete assignment.

The breakdown for grades is as follows:

**Short Film Presentation: 5%**

**Pitches: 5%**

**Outlines: 5%**

**Visual Presentation: 10%**

**Final Project: 60%**

*Breakdown as follows:*

Script: 10%
Storyboards/Lined Script/Shotlists: 2.5%

Overhead Shooting Diagrams: 2.5%

Overall Schedule: 2.5%

Cast/Crew Info: 2.5%

Budget: 2.5%
Production Schedule: 2.5%

Production: 25%
Editing/Color/Sound Design: 10%

**Electornic Press Kit: 5%**

**Class/Crew Participation: 10%**



**Details on required work:**

**Short Film Presentation:**

Please select a short film or a short scene from a feature film by one of your favorite directors and get to know its storytelling mechanism and technique. Please prepare a 5-10 minute presentation about the short – the goal of which is to communicate what the story is and how the story is told.

Presentations will be in class, **Tuesday 8/23**. Everyone will present – please be prepared with your technology to play the scene from the film (laptop, link, dvd, etc). You do need to turn in

PowerPoint, google slide, or Prezi for this assignment to my email: daniel.garcia@uta.edu after your presentation.

**(Verbal) Pitches:**

You will present 3-5 min pitch for your final film. Consider the information:

* Introduce yourself and your project confidently
* Synopsis/log line of the story
	+ Use character names
	+ Use place names
		- Use editing/shooting verbs
* Set up the world for us – paint us a picture in a few words
* Tell why you’re making the film
	+ And why you and your team are THE PEOPLE to make it
* Talk about why you’re here pitching & what you’re looking for
– Project status
– Needs
– How you’re going to hit a home run
* Cliff hanger? A tear? A joke?
* Opening question? Did you answer it? Do you need to?

**Outlines:**

Present a breakdown of your final film. Breakdown should include all scenes, characters, setting, plot outline.

**Visual Presentation:**

Each student will prepare a visual pitch for his or her final project. Presentation will be between 5- 10 minutes and should outline the visual aesthetics that you plan to employ in your film. You should address cinematography, color, costume/production design, etc. You should bring in film examples, stills, storyboards, location photos or whatever you feel will help to tell the “visual story” of your film. What is the visual language of your film, how is this style manifested and how does it help tell the story.

**Final Project:**

An original 5-15 minute film. The film can be finished in any medium, but you must direct, and sound design/color your film. You can pick the crew of your choice, but it is recommended that you use your classmates. You must turn in all production materials on the date specified in the syllabus and will turn in a rough, fine and final cut of the film to be presented in class **WITH SOUND DESIGN/MIX and COLOR.**

This film can be shot in any medium. You must also take production stills to use in your EPK (electronic press kit).

*You must present all of these documents to get a passing grade in the class.*

*You must provide all of your actors a video or a link to the film before the end of the semester.*

**Electronic Press Kit:**

Each student will create and present in class an electronic press kit for their final film. Film Stills, synopsis, bio, cast/crew credits, one sheet should all be included. Along with this kit you must have an online presence for your film, and a poster for your film.

**The Production Bible:**

A PDF or hardcopy document containing all the visual, scheduling and creative elements used in the making of your film.

All students who have not taken directed screening must complete a short warm up film that will be Pass/ fail only. It should have 2 characters and one location.

It must be shot by **???** and FINISHED by **???**

**Work Days:**

On workdays you are free to work on your current projects. During these sessions, I will be available either in the classroom, in my office or by phone to discuss your work.

**Copyright/MusicSites Information: \*\*\*\***

In this class you are not permitted to use copyrighted music without written permission from the musicians and publisher, unless you can prove that it is the public domain, or you can prove fair use. Create your own have a musician compose one or create one with soundtrack/acid music. You are also not permitted to use copyrighted video images, (period end of story) unless you have written permission.

Please remember: ultimately you are responsible for all of the material you use in your work. Use your head, think about how things will affect others, and maintain your own ethical guidelines. If you are considering the use of copyrighted material please pursue your own research in additional to reviewing the above information. Links for starting Internet research are:

**http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm**

[**http://www.copyright.com**](http://www.copyright.com)

**http://www.ascap.com**

**http://www.bmi.com**

**http://www. LicenseMusic.com**

[**https://www.musicbed.com/**](https://www.musicbed.com/)

[**http://freemusicarchive.org/curator/Video/**](http://freemusicarchive.org/curator/Video/)

[**http://freemusicarchive.org/FAQ\_For\_Videos**](http://freemusicarchive.org/FAQ_For_Videos)

[**http://guides.lib.umich.edu/permissions/films**](http://guides.lib.umich.edu/permissions/films)

**RESTRICTION ON “LONG HOURS”: \*\*\***

This class will follow the “12 on, 12 off” rule. This means that you may not work longer than 12 hours and that you must give (and take) a 12-hour turnaround before you return to the set. No exceptions.

**Film Festivals INFO:**

<http://www.dallasfilmcommission.com/resources/area-film-festivals/?doing_wp_cron=1503584655.5099899768829345703125>

 filmfreeway.com

**FILMMAKING ORGANIZATIONS:**

Video Association of Dallas

Dallas Producers Association

Dallas Film Society

Dallas Screenwriters Association

A Bunch of Short guys

Dallas fcp users group

 Women in film Dallas

**Additional Information for Video Students:**

Please read and be certain you understand all of the lab policies. You are responsible for understanding and adhering to all of these policies. These policies are designed to facilitate the use of all of the equipment available to you and other students. Attend demonstrations, take notes, and ask questions if you do not understand something.

Also understand that as a student you are responsible for adhering to the attendance and due dates in this syllabus and discussed in class. If you do not understand a policy please ask me about it. These policies are not in place to make your life difficult but rather to insure that you get the full benefit of the class. As I’m sure you have all heard before – life in the “real, working world” is different than in college. Any job you have will simply expect you to show up on time and to complete projects on time. It is unlikely they will have a written policy on these things - they are simply expected. It is assumed that you learned these in college if not long before. Read and remember these policies and your time in the film/video program will go smoothly.

Throughout this class we will be viewing a wide variety of work from artists in all cultures, religions, languages and lifestyles. This work has been carefully chosen to expose the students to different points of view and the artistic methods utilized to express those points of view. Some of the work may contain material with which some students may not be comfortable. If at any point in time a student becomes excessively uncomfortable with material being viewed they are welcome to exit the class for the remainder of that video piece and to return for the discussion of that piece.

Due to the technical nature of our video/computer/film facilities, certain systems or parts of systems may be unavailable as they are removed for maintenance or repair. The faculty will make every effort to accurately inform students as to when equipment will be available again. If you feel that technical issues will affect your ability to complete a project, you should discuss this with the professor in a **timely manner BEFORE the project due date**. Please note that technical difficulties are a very standard occurrence in this field and successful professionals are often noted for their abilities to find creative solutions that allow them to complete their projects on time and with artistic excellence despite technical difficulties. **BY BEING IN THIS CLASS YOU ARE ACKNOWLEDGING ALL POLICIES AND EXPECTATIONS.**

The Fine Arts building is open 24 hours for your usage. If you are working late take caution to be safe and secure. Police is x3003.

Do not give out codes to friends.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**Disability Accommodations:** UTArlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA),* and *Section 504 of the Rehabilitation Act.* All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of **a letter certified** by the Office for Students with Disabilities (OSD).Only those students who have officially documented a need for an accommodation will have their request honored. Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting: **The Office for Students with Disabilities, (OSD)** [www.uta.edu/disability](http://www.uta.edu/disability) or calling 817-272-3364. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability).

Counseling and Psychological Services (CAPS) [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671 is also available to all students to help increase their understanding of personal issues, address mental and behavioral health problems and make positive changes in their lives.

**Non-Discrimination Policy:** *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit*[*uta.edu/eos*](http://www.uta.edu/hr/eos/index.php)*.*

**Title IX Policy:** The University of Texas at Arlington (“University”) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act). Sexual misconduct is a form of sex discrimination and will not be tolerated.*For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX) or contact Ms. Jean Hood, Vice President and Title IX Coordinator at (817) 272-7091 or [jmhood@uta.edu](file:///C%3A%5CUsers%5Channabas%5CAppData%5CLocal%5CMicrosoft%5CWindows%5CTemporary%20Internet%20Files%5CContent.Outlook%5C697W32M3%5Cjmhood%40uta.edu).

**Academic Integrity:** Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code in their courses by having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents’ Rule* 50101, §2.2, suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University. Additional information is available at <https://www.uta.edu/conduct/>.

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Campus Carry:** Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <http://www.uta.edu/news/info/campus-carry/>

**Student Feedback Survey:** At the end of each term, students enrolled in face-to-face and online classes categorized as “lecture,” “seminar,” or “laboratory” are directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback via the SFS database is aggregated with that of other students enrolled in the course. Students’ anonymity will be protected to the extent that the law allows. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law and aggregate results are posted online. Data from SFS is also used for faculty and program evaluations. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** for semester-long courses**,** a period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit, which is Exit down hall to door that empties to Faculty/Staff parking lot. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

Anyone can subscribe at <https://mavalert.uta.edu/> or <https://mavalert.uta.edu/register.php>

**Student Support Services**:UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include [tutoring](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php), [major-based learning centers](http://www.uta.edu/universitycollege/resources/college-based-clinics-labs.php), developmental education, [advising and mentoring](http://www.uta.edu/universitycollege/resources/advising.php), personal counseling, and [federally funded programs](http://www.uta.edu/universitycollege/current/academic-support/mcnair/index.php). For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at <http://www.uta.edu/universitycollege/resources/index.php>.

**University Tutorial & Supplemental Instruction** (Ransom Hall 205): UTSI offers a variety of academic support services for undergraduate students, including: 60 minute one-on-one [tutoring](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/index.php) sessions, [Start Strong](http://www.uta.edu/universitycollege/current/academic-support/learning-center/tutoring/start-strong.php) Freshman tutoring program, and [Supplemental Instruction](http://www.uta.edu/universitycollege/current/academic-support/learning-center/si/index.php). Office hours are Monday-Friday 8:00am-5:00pm. For more information visit [www.uta.edu/utsi](http://www.uta.edu/utsi) or call 817-272-2617.

**In** case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2- 3003** (campus phone). You may also dial 911.

**The IDEAS Center (**2nd Floor of Central Library) offers **FREE** tutoring to all students with a focus on transfer students, sophomores, veterans and others undergoing a transition to UT Arlington. Students can drop in, or check the schedule of available peer tutors at www.uta.edu/IDEAS, or call (817) 272-6593.

**The English Writing Center (411LIBR)**: [Optional.] The Writing Center offers **FREE** tutoring in 15-, 30-, 45-, and 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Register and make appointments online at https://uta.mywconline.com. Classroom visits, workshops, and specialized services for graduate students and faculty are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information on all our programs and services.

The Library’s 2nd floor Academic Plaza offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the library’s hours of operation. http://library.uta.edu/academic-pla

**CLASS SCHEDULE**

**NOTE: SCHEDULE IS SUBJECT TO CHANGE...**

**(Week 1)**  **Th**. **8/23:** Intro, Expectations, Syllabus, Required Materials, How to Pitch

*Assignment Due for next week:*

 *2-3 Loglines, Short film Inspiration Presentation, Begin search for* ***Producer****/Sound/DP*

**(Week 2) T. 8/28:** Short Film Inspiration Presentation

*Due:*

*2-3 Loglines, Short film Inspiration Presentation*

 *Assignment Due for Thurs 8/30:*

*Pitches, Finalize Shoot dates (have 2+ weekend options), Personal Inventory Questionnaire, Camera/Sound EQ Questionnaire, Search for Producer/Sound/DP*

**Th. 8/30:** Pitches, gather in groups to discuss (2-3) logline options

 *Due:*

 *PITCHES, Personal Inventory Questionnaire, Camera/Sound Questionnaire*

 *Assignment Due for Tues. 9/4 @ 11:59pm:*

 *OUTLINES!!*

 *Reserve EQ when Checkout opens*

**(Week 3) T. 9/4:** Camera/Sound Equipment Overview, Deliverables (What EVERYONE must submit before their shoot), Crew Roles/Set Etiquette, Brief Casting 101, Finalize Shoot dates + Group Letter.

 *Due tonight @ 11:59pm:*

 *Outlines*

**Th. 9/6 :** Read Outlines

 *Reserve EQ when Checkout opens*

**(Week 4) T. 9/11:** Finalize Groups A-C. Workshop Groups A-C (via sign up). Go over Visual Presentations criteria. Brief Overview on Budget.

 *Due:*

 Scripts for Groups A-C (via Sign up)

 *Assignment Due for 9/13:*

 Visual Presentations for Groups A-C

**Th. 9/13:** Visual Presentations for Groups A-C

 *Assignment Due for 9/18:*

 Scripts for Groups D-E

**(Week 5) T. 9/18:** Workshop Scripts for Groups D-E, Group A-C updates with casting/crew/locations, Going into production.

 *Due*:

 Scripts for Groups D-E

 *Assignment due for 9/20:*

 Visual presentations for Groups D-E,

Group A deliverable materials

**Th. 9/20:** Visual Presentations for Groups D-E, Group A deliverable materials updates. BLURTS/Questions

 *Due:*

 Visual presentations for Groups D-E, & Group A deliverable materials

 *Assignment Due for 9/25:*

 Script revisions for Groups A-C

**(Week 6) T. 9/25:** Script Revisions for Groups A-C, Group D-E updates with casting/crew/locations, TAKE STILLS ON SET!

 *Due:*

 Script Revisions for Groups A-C

 *Assignment Due for 9/27:*

 Script revisions for Groups D-E

 Group B deliverable materials updates

**Th. 9/27:** Script revisions for Groups D-E, Group B deliverable materials updates. Sound lab.

 ***GROUP A PRODUCTION SHOOT: September 27-30***

*Due:*

Script revisions for Groups D-E, & Group B deliverable materials

**(Week 7) T. 10/2:** Dailies for Group A, Workshop Scripts, THE ELECTRONIC PRESS KIT (EPK)

 *Assignment Due for 10/4:*

 Group C deliverable materials updates

**Th. 10/4:** Workshop Scripts, Group C deliverable materials updates

 ***GROUP B PRODUCTION SHOOT: October 4-7***

 *Due:*

 Group C deliverable materials

**(Week 8) T. 10/9:** Watch Assembly for Group A, Dailies Group B,

 *Assignment Due for 10/11:*

 Group D deliverable materials updates

**Th. 10/11:** IN-CLASS Workday, Assembly, Dailies, Group D deliverable materials updates

 ***GROUP C PRODUCTION SHOOT: October 11-14***

*Due:*

Group D deliverable materials updates

**(Week 9) T. 10/16 :** Individual Meetings for Groups A-C

 *Assignment Due for 10/18:*

 Group E deliverable materials updates

**Th. 10/18 :** Individual Meetings for Groups D-E, Group E deliverable materials updates

 ***GROUP D PRODUCTION SHOOT: October 18-21***

 *Due:*

 Group E deliverable materials

**(Week 10) T. 10/23**: Work Day. Group D Dailies.

**Th. 10/25:** Work Day, Show Dailies, Assemblies.

 ***GROUP E PRODUCTION SHOOT: October 25-28***

**(Week 11) T. 10/30:** Group E Dailies, Editing Workshop day

**Th. 11/1:** Sound Edit Lab Part 1

**(Week 12) T. 11/6** Sound Edit Lab Part 2, Sign up sheet for 4 people from groups A-C show rough cut next class

 *Assignment Due 11/8:*

 Rough cuts due Groups A-C

**Th. 11/8:** 4 ppl to show rough Cuts, Sign up sheet for next week showing rough cuts

 *Due:*

 Rough cuts due Groups A-C

 *Assignment Due 11/13:*

 Rough Cuts due for Groups D-E

**(Week 13) T. 11/13:** Rough Cuts for 4 people from Groups D-E, sign ups for next showings in class

*Due:*

 Rough cuts due Groups D-E

 *Assignment Due 11/15:*

 Fine cuts for Groups A-C

**Th. 11/15:** Fine cuts showings for Groups A-C, sign ups for next week showings in class

*Due:*

 Fine cuts due Groups A-C

 *Assignment Due 11/20:*

 Fine cuts for Groups D-E

**(Week 14) T. 11/20:** Color Lab, Fine cuts showings for Groups D-E

*Due:*

 Fine cuts due Groups D-E

 *Assignment Due 11/27:*

 Picture Lock for Groups A-C

**Th. 11/22:** *Thanksgiving Holiday – No Class Meeting*

**(Week 15) T. 11/27: PICTURE LOCK DUE for Groups A-C (1 week for sound/color mix)**

*Due:*

 Picture Lock for Groups A-C

*Assignment Due for 11/29:*

 Picture Lock for Groups D-E

Sound Design/Mix + Color

 H.264 File

 Apple Pro Res

 Vimeo Link

**Th. 11/29: PICTURE LOCK for Groups D-E (5 days for sound/color mix)**

*Due:*

 Picture Lock for Groups D-E

*Assignment Due for 12/4:*

 Sound Design/Mix + Color

 H.264 File

 Apple Pro Res

 Vimeo Link

**(Week 16) T. 12/4: FINAL FILMS DUE @ 2pm!** FINAL LECTURE - “HEY I JUST MADE A MOVIE, WHAT DO I DO NEXT??” (festivals, grants, filmfreeway)