

<b>FILM 20P</b>	<b>Introduction to Production Technique</b>
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UCSC Department of Film & Digital Media, Summer 2019

Tuesday & Thursday 1:00pm – 4:30pm, Social Science 1, Rm 135

Instructor: Daniel Rudin

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Office hours: Tuesdays 4:30pm-5:30pm Soc Science 1 Rm 135 or by appointment

### Course Description

*Cameras do not make films; filmmakers make films not by adding more equipment or personnel but by using what you have to the fullest capacity. The most important equipment is yourself, your mobile body, your imaginative mind and your freedom to use both.*

This class is designed to introduce students to the production process with emphasis on low-budget, independent film and video making. We will explore the conceptualization, planning, shooting, and editing of documentary, personal essay, experimental, and/or narrative works. Emphasis is on visualization, shooting style, and screenwriting, but not hands-on editing.

Students will work on numerous creative projects: performed, written, photographed and created digitally. You will be shooting primarily still images (to eventually insert into a moving sequence) or *video tableaux* – tightly controlled, image-like video; ex. [James Benning](#), [Sam Taylor Wood](#), or Sokurov's *Mother and Son*). Assignments emphasize creativity, visualization, collaboration, research, and production organization.

### COURSE OBJECTIVES:

- To demystify the creative process and help you develop your own voice
- To develop skills to design and execute visual works with excellence
- To advance a sophisticated level of artistic literacy in creating and viewing
- To foster a constructive process for giving and receiving meaningful feedback
- To foster the collaborative spirit necessary for the production of crew-based work
- To expand our understanding and appreciation of production aesthetics, techniques, and technologies

### Texts:

You will read one book for 20P this summer: *The Bare Bones Camera Course for Film and Video* by Tom Schroepfel and one article, "The Treatment" by Marilyn Horowitz; the Schroepfel book is available at the Bay Tree Bookstore or in digital/online form. You will be tested on the material in this book on **August 8th in class**. Each student will also give a short but \*amazing\* presentation or workshop on the book or article in groups of two or three. Sign up for a group to present on **August 6, 8, 13, or 15**.

### Equipment:

You are responsible for providing your own camera (a smartphone will work fine) image processing (such as iMovie), and digital media storage as well as signing up for equipment access via SLUGFILM: <http://slugfilm.ucsc.edu>. You may use the Social Sciences Mac Lab which has iMovie as well as the full Adobe Suite. For special projects you may want to check out equipment from SLUGFILM. You will need to read the use policy and pass the online Cable Wrapping Test before you can check out equipment. Equipment available for check-out is limited and listed below. Equipment and facilities should be treated carefully and conscientiously.

SLUGFILM Equipment checkout and returns will be on Tuesday and Thursdays the 1/2 hour on either side of class. **Students will need to drop off (return) equipment before the class from 12:30>1:00. They will be able to checkout (pick up) the equipment from 4:30>5:00 after class.** In other words, the checkout time frames will be from Thursday after class over the weekend until Tuesday before class, and from Tuesday after class> Wednesday> till Thursday before class.

**\* The first day to *check out* equipment is Thursday August 1 \*The last day to *return* equipment is Thursday August 29.**

#### **EQUIPMENT LIST**

(3) Nikon D3300 DSLR cameras with 18>55mm lenses  
(1) Canon Rebel T3I  
(1) Canon Rebel T4I  
(6) GoPro Cameras (water casings included)  
(6) Sony PCM-D50 Audio Recorders  
(6) Lightweight Tripod-VT350

Email [fdmcheckout@ucsc.edu](mailto:fdmcheckout@ucsc.edu) if you have an issue getting in at that time or need some kind of accommodation and staff will see if they can accommodate you. In a pinch, you will find that some (i.e. several cameras, tripods, and audio recorders) equipment is also available for checkout of 24 hour periods at the library Digital Commons Center <https://guides.library.ucsc.edu/DSCEquipment/Home>.

#### **EQUIPMENT CHECKOUT AND RESOURCES:**

Checkout: Communications Building, Room 123

[fdmcheckout@ucsc.edu](mailto:fdmcheckout@ucsc.edu); 831-459-4062; SLUG FILM: <http://slugfilm.ucsc.edu>

#### **TECH FACILITIES AND SUPPORT:**

[fdmoperations@ucsc.edu](mailto:fdmoperations@ucsc.edu)

Angie & Chris, COM rm 155

#### **Projects & Evaluation:**

- Participation (15pts)
- *Bare Bones* Test (10pts)
- Group reading Presentation/Workshop (5pts)
- Exercises (40pts - 5pts each) 1. Self-portrait, 2. Portrait: Image and Text, 3. Logline for your life, 4. Study of a Space, 5. Sound and Image, 6. Writing a Treatment, 7. Directing and Performing, 8. Storyboard and shotlist
- Final Project (30pts)

- Evaluation of creative assignments will be based on: originality, craftsmanship /technical proficiency, aesthetics, structure, and whether or not the assignment follows project guidelines.
- Students must complete each of the assignments in order to pass the class.
- Late assignments will not be accepted; missed exams will not be rescheduled, so please plan your time and commitments carefully. Any emergency situation or special condition should be discussed with the instructor as soon as possible.

• Incompletes for the course are NOT routinely given. Please assess your time commitments early in the term. An Incomplete will make you ineligible to proceed into another FILM production class until the "I" has been cleared the following quarter.

## Schedule

### Week 1: Making Images

Tuesday July 30

- Introductions & equipment demo (1-1:45PM)
- View of student work (1:45-2:20PM)
- Screening *La Jetée*, Chris Marker (1962, 30 min) (2:20-2:40PM)  
<https://ucsc.kanopy.com/video/la-jetee>
- 10m break (3-3PM)
- Operations visit (3-3:30PM)
- Discussion of Exercise #1 (3:30-3:45PM)
- Additional Screenings (3:45-4:30PM)
- *Throat Kicker*, Tyler Knudsen (2013, 4min)  
<https://www.youtube.com/watch?v=Cuv81x5V1I4>
- *One Year Performance 1980-1981*, Tehching Hsieh (6 min)  
<https://www.youtube.com/watch?v=tvebnkjwTeU>
- *Dog's Dialogue*, Raul Ruiz (1977, 20 min)
- *Window*, Jeanne Liotta (2001, 5 min)
- *Face Off*, Vitto Acconcci (1972, 32 min <http://www.vdb.org/titles/face>)
- *Exquisite Corpse*, Ernest Gusella (1978, 8 min <http://www.vdb.org/titles/exquisite-corpse>)
- *In Two Minds 1978-2011*, Kevin Atherton (<https://vimeo.com/31444775>)
- *Personal Cuts* (Sanja Ivekovic 3 min)  
<https://www.nytimes.com/video/arts/design/100000001234811/sanja-ivekovics-personal-cuts-1982.html>
- *Regression*, John Smith (1999 <http://johnsmithfilms.com/selected-works/regression/>)
- Optional: *Self-Portrait*, Kurt Kren (VTS\_12\_1 4 min)
- Optional: *Mother and Son*, Aleksandr Sokurov (1997, 1h 30 min DVD 4642)
- Optional: *Self Portrait*, Jonas Mekas (1980, 20m)  
[http://jonasmekasfilms.com/online\\_materials/](http://jonasmekasfilms.com/online_materials/)
- Optional: *Portrait of Jason*, Shirley Clarke (1966 )
- Optional: *Tarnation*, Jonathan Caouette (2003, 88min. DVD 6667)
- Optional: *Dog Star Man*, Stan Brakhage (1964, 1h 18 min)

Thursday Aug 1

- Exercise #1 due at beginning of class: Self-Portrait (1-2PM)
- Discussion of Exercise #2 + Exercise #3 (2-2:15PM)
- Presentations on *Bare Bones* Chapter 1: Basics and 2: Composition (2:15-2:30PM)
- Break (2:30-2:40)
- Screenings (2:40-3:30PM)
- Lab Time (3:30-4:30)
- *This and That (Part II)* Scott Rankin (1987, 8 min)

- *Swedish One*, Scott Rankin (1979, 4 min)
- *I Want to See How You See*, Pipilotti Rist (2003, 5 min)
- *Screen Test No. 1, No. 2, No. 3* Irene Gustafson and Julia Gay (1998-2002, 12 min)  
<https://vimeo.com/106653491>, <https://vimeo.com/106653824>, <https://vimeo.com/106653898>
- *From a Night Porter's Point of View*, Krzysztof Kieslowski (1979, 17 min)
- *Tabu*, Grima Grimaldi (Unknown date)
- Optional: *Manhatta*, Charles Sheeler and Paul Strand (1920, 12 min)  
<https://ucsc.kanopy.com/video/1920s>
- Optional: *Heads*, Kurt Kren (VTS\_04\_1 4 min)
- Optional: *Double Vision* (Peter Campus, 1971, 14 min)
- Optional: *73 Suspect Words*, Peggy Ahwesh (2010, 4 min)  
<https://vimeo.com/9183642?fbclid=IwAR2UslWxk-l7yFxBiwA96Yj3BoCMKIHfCKdCfsyqNJZF0ESk8bOkmoAOEd8>
- Optional: *The Pillow Book* (Peter Greenaway, 1996, 126 min DVD 964)

## Week 2: Image + Text

Tuesday August 6

- Exercise #2 + # 3 due at beginning of class: Portrait: Image and Text + Logline for Your Life (1-2PM)
- Discussion of Exercise #4 (2-2:15PM)
- Presentations on Chapter 3: Sequence, Chapter 4: Screen Directing (2:15-2:30)
- Screenings (2:30-3:30PM)
- Lab Time/Optional demo (3:30-4:30PM)
- *Regen* (Rain, Joris Ivens, 1929, 14 min <https://vimeo.com/42491972>)
- *Trees in Autumn*, Kurt Kren (VTS\_05\_1 5 min)
- *The 24 Dollar Island* (Robert Flaherty, 1927, 12m  
<https://www.youtube.com/watch?v=w5RBisiY4TY>)
- *The Wonder Ring*, Stan Brakhage (1955, 6 min)  
<https://www.youtube.com/watch?v=uD7uqs4y7tQ>)
- Optional: *People looking out the Window, Trash, etc.* Kurt Kren (VTS\_07\_1 3 min)
- Optional: *A Place Called Lovely* (Sadie Benning, 1991, 14 min.  
<http://www.vdb.org/titles/place-called-lovely>)
- **\*iMovie/Premiere editing demo\* (if needed)**

Thursday August 8

- Exercises #4 due at beginning of class: Study of a Space (1-2PM)
- Discuss Exercise #5 (2-2:15PM)
- Presentations on Chapter 5: Camera Moves, Chapter 6: Montages, Chapter 7: Lighting
- Lighting Workshop (All students must bring one light source to class!) (2:15-3PM)
- Break (3-3:10PM)
- **Bare Bones Test (3:10-3:30PM)**
- Lab time (3:30-4:30PM)
- Screening: *Randy's Sick* (William Wegman, 1970)  
<https://www.youtube.com/watch?v=89TV0jpZtAk>
- *2 into 1* (Gillian Wearing, 1997) <https://vimeo.com/23362925>

- *Test*, Kurt Kren (VTS\_03\_1, 1:40 + TBD)
- Optional: *Vertical Roll* (Joan Joans, 1972, 20 min.)
- Optional: *Boomerang* (Nancy Holt and Richard Serra, 1974, 10 min)  
<https://www.youtube.com/watch?v=8z32JTnRrHc>

### Week 3: Space + Sound

Tuesday August 13

- Exercise #5 due at beginning of class: Sound and Image (1-2PM)
- Discuss Exercise #6 (2-2:15PM)
- Presentations on Chapter 8: Sound, 9 Doing It (2:15-2:30PM)
- Presentation: "The Treatment," Marilyn Horowitz (2:30-2:45PM)
- Break (2:45-3PM)
- Screenings (3-4PM)
- Lab Time (4-4:30PM)
- *At Land*, Maya Deren (1944, 15 min)  
UCSC Library: DVD 2296
- *Poetic Justice*, Hollis Frampton (1972, 41 min)  
[https://www.youtube.com/watch?v=-rIXtiz\\_yhQ](https://www.youtube.com/watch?v=-rIXtiz_yhQ)
- *Zorns Lemma*, Hollis Frampton (1970, 58 min)  
<https://www.youtube.com/watch?v=9LpEimeC9ek>
- *So it This*, Michael Snow (1982, 48min)  
<https://www.youtube.com/watch?v=J48XKZ18qtU>
- *Riddles of the Sphinx*, Laura Mulvey  
<https://www.youtube.com/watch?v=8WhZGIRV7Hs>

Thursday August 15

- Exercise #6 due in class: Writing for the Screen (1-2PM)
  - We will "workshop" several treatments in class
- Discuss Exercise #7 (2-2:15PM)
  - Divide into 5 teams of 5 or 6
- Presentation on Ch 10: Editing (2:15-2:30PM)
- Screenings (2:30-3:30PM)
- Lab time (3:30-4:30PM)
- *Selected Works: Reel 1* (William Wegman 1970, <http://www.vdb.org/titles/selected-works-reel-1-0> and <https://www.youtube.com/user/wegmanworld/videos>)
- Screening: I-BE AREA (Hall Way Sally Ramada Omar Jamie)  
Starting at 1:36; full movie at: <https://www.youtube.com/watch?v=V27rH6b5ub4>
- Optional: *The Safe Space of Movies*, Ryan Trecartin Interview  
<https://www.youtube.com/watch?v=BdmltKVe2rU>

### Week 4: Fieldwork + Story

Tuesday August 20

- Exercise #7 due in class: Directing and Performing (1-3PM)

- Discuss Exercise #8 (3-3:15PM)
- Break (3:15-3:30PM)
- Lab time. Discuss ideas for final project with instructor (3:30-4:30PM)
- Screening (running in background)
- *The End of History*, Lav Diaz (2013, 4h 11m)

Thursday August 22

- Exercise #8 due at beginning of class: Storyboard and Shotlist (1-2PM)
- Lab time. **Must lock in final project concept** with instructor! (2-4:30PM)
- Screening (running in background)
- *The Woman who Left*, Lav Diaz (2016, 3h 48m)

### Week 5: Putting It All Together

Thursday August 27

- FINAL PROJECT - Group Work Day in the editing lab (1-4:30PM)
- Must check in with instructor on your progress!

Thursday August 29

- SCREENING of FINAL PROJECTS! (1-4:30PM)

<b>1. SELF-PORTRAIT</b>	<b>Due Thursday Aug 1</b>
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How do you see yourself? How do you want to represent yourself at this moment in time? What can you express about your values, desires, or sense of the world through image alone?

In this project you can be whoever you want to be and you don't need anyone other than yourself, so you can take as much time as you want to experiment and explore.

Experiment with types of shots (Wide Shot, Medium Shot, Close-up, etc), camera angles, light sources, texture, color, contrast, and form. Think about how you can use reflections, diffusion, shadows, props and costume, and the history of other images, etc. If you want to use text, think about how you can incorporate it into the image itself (ie. hold up a piece of paper, write on a mirror in the background, etc.) **Plan on shooting at least 30 images.** Remember that you do not need to be physically in the shot.

You will turn a minimum of **3 images** either as stills in **google slides** or placed into a **moving sequence, uploaded to the appropriate 20P folder (i.e. "Exercise 1")**. If using single images a greater degree of craft will be expected of you. If using multiple images, the length of the entire sequence should be no more than 15 seconds. Think about the sequence of the images and make deliberate choices about how the images compliment or contrast with each other, or progress in terms of mood, self-revelation, etc. Be as creative and deliberate in how you compose the frame of the page as you were with each individual image: Landscape or portrait orientation? Frames within the frame? Scale?

\*Verbal introduction: You will re-introduce yourself verbally to the class as you present your work, your experience, your goals, whatever you think is important, relevant, thought provoking to share! Think about form: Do you want to introduce yourself through a story, poem, letter, list? You can be casual or performative, up to you. How/does the form you choose reflect something about you that might not be communicated otherwise? How/does it compliment or contrast with your self- representation through images?

## 2. PORTRAIT: IMAGE AND TEXT

**Due Tuesday Aug 6**

*Nothing in a portrait is a matter of indifference. Gesture, grimace, clothing, decor even – all must combine to realize a character. ~ Charles Baudelaire*

Working **collaboratively**, choose a subject, either a member of your crew, another classmate, or anyone from the wider world. Choose a person you find compelling *and* who is willing to be your subject. Spend at least an hour with your subject **without** a camera planning a strategy for your portrait.

- What can you convey about the essence of a person in just a few images and words?
- What is the relationship between the filmmaker (yourself) and the subject, and how/is this seen in the work?
- Are you trying to spontaneously capture your subject or are you creating images that are more staged?

### I. Photographic Portrait

Using your DSLR camera (or whatever you have available), create a series of images or video tableaux that you think reveal something essential about your subject. Shoot as many images/videos as you want, though you will only be selecting FIVE for your presentation. If you shoot videos, each shot can be no more than 15 seconds and must have no audio. Think carefully about framing and composition. Shoot either HORIZONTALLY or VERTICALLY – do not mix the two! **You can show your subject's face in no more than one (1) image.** Be creative about how you work with this constraint – you may make a portrait showing other parts of your subject's body, or without showing your subject at all.

### II. Text Interview

Create five simple questions that you would like your subject to answer. You may conduct your interview in writing or verbally. If you conduct your interview verbally, you must make an audio recording of the interview so that you can accurately record the exact words used by your subject.

One of the skills of a good interviewer is thinking of questions that can get your subject to reveal something interesting, honest, vulnerable, intimate, or unexpected. Try to devise questions that will allow us to see what is engaging about your subject. You may decide whether to conduct the interview before or after the shooting.

### III. Presentation

Your finished portrait presentation will consist of 5 images (or 5 composed video shots/tableaus) and 5 pieces of text (in words, phrases or sentences). **Upload both images/video and text file these to your google drive folder.** You must create an ordered sequence with a beginning and end, and it needs to be clear which image corresponds to which piece of text. Think about the relationship between the images/videos and the text. Do the images/videos simply illustrate

the text or can you think of a more meaningful way for the two components to relate? How do the images/videos change when they are set next to text?

### 3. LOGLINE FOR YOUR LIFE\*

**Due Tuesday August 6**

\*loosely from Jen Grisanti's *Storyline*

*Exploring your stories from a place of truth makes readers feel less isolated.* ~ Jen Grisanti

Look through your old photographs. Identify and write down five of your most memorable "universal life moments." Times in your life when your reality shifted and your world turned upside down. Go into these moments and identify the emotions involved in each of them.

Choose five pictures that have the strongest emotional impact for you. Write a logline for each of these photographs using the emotional experience from your universal life moments.

You may represent the truth of how you felt in the moment in the photograph, fictionalizes the moment in the photograph or a video shot or tableau (what you wished or feared), or write from the perspective of another person in the photograph. If you shoot video you may not include audio.

#### **Example:**

*A new bride who lives in a fairytale fantasy falls through a rabbit hole and when she awakens, finds herself president of Cheated On Anonymous.* – Jen Grisanti's logline for her life

**Upload your five images or videos with loglines** below them to **google slides**, remember to include your name. This should be saved inside your google drive.

A logline is a brief description of the plot of your story. Loglines are used to test story structure as well as to pitch or sell stories. Your logline answers the question: What is it about? A good logline should include the following elements:

- *Who*: your protagonist; create empathy or intrigue
- *Dilemma*: the central conflict; antagonist; obstacles, often time-bound
- *Action*: what *your protagonist* DOES; escalating conflict
- *Goal*: what your protagonist wants; the stakes
- *Arc*: the hook, take-away, or twist; often ironic; what your protagonist learns

#### **Example:**

*A comedy about a greedy, compulsively lying lawyer on the fast track to a partnership who learns what's really important in life when a magical birthday wish by his neglected son forces him to tell only the truth for an entire day – Liar Liar*

### 4. STUDY OF A SPACE

**Due Thursday Aug 8**

*You will understand, of course, that I am speaking of a film in which New York is the central character—not a picture in which individuals are portrayed, which, it seems to me would make New York merely the background for a story. I am talking about a picture in which New York is the story.*

-- Robert Flaherty, 1927

Look for a space that is convenient, visually compelling, accessible and safe, empty of people at times, and reasonably well illuminated. Consider possibilities for texture, contrast, color, and form. If using private property ask permission. Visit your space at different times of day (with noticeably different light). Explore possible images, camera angles, depth relationships, and compositions. Think about patterns of light and shadow, framings, and how to evoke a sense of the space as a whole.

1. Shoot at least 30 pictures or video tableaus experimenting with different lenses, lighting, and compositions.
2. Shoot at two different times of day – you must include at least one picture from each.
3. Use only available light – no flash. Long exposures are OK.
4. Shoot for dynamic, compelling compositions, light, and content.
5. Shoot ONLY horizontally or ONLY vertically.
6. Shoot at least 4 of the following:
  - a composition using the rule of thirds
  - a balanced composition/ a purposefully unbalanced composition
  - leading lines
  - shallow depth-of-field to draw attention to a subject
  - deep depth-of-field
  - an image which contains foreground, mid-ground, and background
  - a frame within a frame
  - an image that creates a relationship between positive and negative space

7. **Choose SIX of your images/videos** in a meaningful sequence to **upload to Google Slides**, then save in your **google drive folder**. Label each image/video with: the camera you shot with, f-stop, lens length (wide, normal, telephoto), approximate distance to subject, and shutter speed. Upload to your google drive folder.

Remember, do not “fix” your images or use filters: THIS IS A CAMERA EXERCISE ☺

<b>5. SOUND AND IMAGE</b>
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<b>Due Tuesday Aug 13</b>
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*It's all about the emotional associations of sounds. It's not about whether they're really technically correct or not. It's about whether they're scary or relaxing or threatening or whatever helps tell the story.”*

~ Dane A. Davis

Using your SELF-PORTRAIT, STUDY OF A SPACE, or PORTRAIT sequence, **design a soundtrack** to change, enhance, or clarify your project.

How do you want your audience to feel? How can you use sound to create a new meaning, a sense of space outside the frame, a particular mood, and to tell the story?

Experiment with different effects – how can you take an existing sound and alter it in a meaningful way? Think about what kind of mood you are trying to establish with your **sound design**. How/can you suggest a narrative and guide the viewing experience using your **sound choices**?

You may use sound effects from the Slugfilm sfx library (NOTE: you will only be able to access this database and download effects while you are in the Communications building), Apple Loops, sound effects from another source, or your own sound recordings (including voiceover and recorded voice effects) using either a video camera or another recording device / microphone.

- You MAY use words you have taken from any written or audio source, and/or sounds you have either recorded in the field or collected from any audio source.
- **You MAY NOT use any prerecorded music in your sound design.**
- Your project should be no more than TWO MINUTES.
- You may do minimal image editing – pay particular attention to pacing and image juxtaposition -- but remember this is a SOUND DESIGN project and make sure that's where your creative energy is directed!
- You MUST use at least four separate tracks of audio.
- Organize your timeline and titles in a clear and meaningful way.
- At the end of your project include a screenshot of your completed timeline that shows your track organization, edits, and effects. You may use more than one if necessary. Your screenshots should be about 5 seconds each. Upload to your google drive folder.

<b>6. WRITING FOR THE SCREEN</b>
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<b>Due Thursday Aug 15</b>
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*Written in user-friendly, dramatic, but straightforward and highly visual prose, in the present tense, the treatment highlights in broad strokes your story's hook, primary characters, acts and action line, setting, point of view, and most dramatic scenes and turning points.*

*~Writing Treatments That Sell*

**Projects 6-10 may be group projects.** Write a 1 page TREATMENT for your final project. A treatment is a short story-like document used in pre-production to develop and/or sell a project. It should answer the questions: Who is my protagonist? What is their problem? How do they overcome it? It should also evoke the emotional experience that a VIEWER will have of the finished project! You may work in fictional narrative, documentary, episodic, experimental, or mixed form.

### Typical Treatment Form

- Use block paragraphs with no indentation
- Write in the PRESENT TENSE, 3rd person
- CAPS for first mention of a character's name, followed by age in parens (45)
- CAPS for important SOUNDS
- Use key scenes to *visualize the story*, try to evoke pictures in your readers mind.
- Do NOT use sluglines (EXT. SCHOOL – DAY)
- Do NOT include camera directions
- Avoid dialogue unless absolutely necessary
- **Do NOT describe characters thoughts or feelings - write ONLY what can be seen or heard**

This is a WRITING assignment—drafts should be proofread for spelling and grammar!

### Some Examples and Resources:

“The Treatment” by Marilyn Horowitz: [http://mikejmoran.typepad.com/files/the\\_treatment.pdf](http://mikejmoran.typepad.com/files/the_treatment.pdf)

**Documentary:** Ira Gardner: <https://www.youtube.com/watch?v=h8gnh-7ZYZY>

**Experimental:** Maya Deren's *At Land*: <http://www.oocities.org/emruf0/atl.html>  
Various: [http://www.ubu.com/papers/MacDonald-Scott\\_Screen-Writings.pdf](http://www.ubu.com/papers/MacDonald-Scott_Screen-Writings.pdf)

## 7. DIRECTION & PERFORMANCE

**Due Tuesday Aug 20**

*You cannot create results. You can only create conditions in which something might happen.*  
~ Anne Bogart

For this project you will perform a LIVE scene in front of the class: using a classical narrative structure (i.e. "three-act," see Horowitz above for details), invent a relationship between two people (co-workers, siblings, lovers, roommates, etc.). Develop a story that brings these people together (funeral, waiting for a bus, date, etc.). Identify the genre you are working with and develop the scene accordingly. For more specifics on genre see *The Film Experience*, by Patricia White and Timothy Corrigan.

Think in **actions and images** to transform the generic words into a dramatic, visual context. Create **VISUAL IMAGES through blocking and mise-en-scene, especially for your opening image, key scene or turning point, and closing image.**

Ideally you will choose *one* of your scripts (from assignment 7). Re-work the script, if necessary: you are allowed to rearrange the words so long as you do not add words or remove them. Give the words a fresh new context.

### EXT. NIGHT – A SUBURBAN STREET

In a beat-up 1974 Chevy, Ruth and Rob are listening to the radio and sharing a cigarette. Ruth is panicking, she tries again to start the car, but just hears the clicking of the solenoid and says, "nothing."

**\* Bring all necessary props. Do not pretend a bottle is candle. If you need a candle, bring a candle!**

**\*\* Count on spending at least 2 two-hour sessions working out the moments with your partners. Your performance should be polished and off-book (lines should be memorized).**

**\*\*\*It is up to you how you want to work together as a team – talk about it!**

### ORIGINAL SCRIPT:

A: Well"	B: Then what"
B: Well I'm here"	A: Nevermind"
A: So I see"	B: Stop it"
B: Yes"	A: What"
A: Well"	B: That"
B: Is that all you can say"	A: I can't"
A: What do you want me to say"	B: Try"
B: Nothing"	A: Is that better"
A: Nothing"	B: This is hopeless"
B: You don't trust me"	A: What's the matter"
A: It's not that"	B: I don't know"
	A: You don't know "

<b>8. STORYBOARD AND SHOTLIST</b>	<b>Due Thursday Aug 22</b>
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*These storyboards are not the only means of communication for what I imagine, but they are the point where I begin. ~ Martin Scorsese*

Create a STORYBOARD for your final project. A storyboard is a pre-visualization technique that lets you try different ways to tell the story before production, facilitates communication between key creative personal, and is a shot by shot guide in production.

Ideally, your storyboard should convey the composition, camera angles, rhythm, and emotion of the scene. It includes who and what is in the frame, the action, dialogue, and sounds, lighting, and transitions between shots.

- You may use a template, draw freehand, or use index cards (if you want to be able to move your shots around and try different things, but they must be numbered-in-sequence when turned-in)
- Make sure the ASPECT RATIO of your storyboard matches the format you're shooting
- Stick-figures are fine. You MAY work with an artist if you wish, but be sure to credit them!

<b>FINAL PROJECT</b>	<b>Due Thursday Aug 29</b>
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*When given an opportunity, deliver excellence and never quit.*  
~ Robert Rodríguez

- Your final project will be a 2 to 5-minute movie comprised of still or moving images, in sequence, with a soundtrack. This project asks you to be innovative about film form and technique as you explore issues of story structure, image-sequencing, rhythm, composition, and sound/image relationships.
- Be sure to plan ahead so that your choices in casting, location, mise-en-scene, and production design are carefully executed and serve your overall project.
- You may work in fictional narrative, episodic, documentary, experimental, or mixed form.
- You may work collaboratively.
- Working as crew for a classmate will count towards your class participation
- You MUST include a title and credit sequence (give credit to crew-members)  
You must have an original soundtrack with at least four tracks (include a screenshot) Avoid trying to "lipsynch" dialogue unless you are going for an aesthetic of deliberate failure. Do not use a commercial music track or any copyrighted music, or place a single piece of music that runs for the duration of the film; that is, no wall-to-wall music. Any exception to this rule will need to be cleared with the instructor.

### **Email**

I will be using google drive and google groups to send course related emails. If you regularly use another email account, please make sure to set your UCSC account to forward messages to it.

### **Classroom courtesy**

I reserve the right to prohibit use of electronic devices (except as arranged through the Disability Resource Center and used to accommodate particular needs) temporarily or permanently.

**DRC Accommodations:**

I encourage any student with particular needs or anyone seeking disability accommodations to contact the Disability Resource Center: 831-459-2089; [drc@ucsc.edu](mailto:drc@ucsc.edu); <http://drc.ucsc.edu>, and to speak to me directly as soon as possible.

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. If you have questions or concerns about exam accommodations or any other disability-related matter, please contact the DRC office, located in Hahn 125 or at 831-459-2089 or [drc@ucsc.edu](mailto:drc@ucsc.edu).

**Academic Integrity**

“Bad artists copy, good artists steal.” ~ Pablo Picasso

“It’s not where you take things from—it’s where you take them to.” ~ Jean-Luc Godard

This course is about developing your own creative voice. Believe in your own voice—if you are overwhelmed or uncertain about what constitutes academic dishonesty or plagiarism in an artistic context, consult your TA and/or the Instructor. It is always better to err on the side of acknowledging other people than to fail to do so! You can read UCSC’s policies here: [http://undergraduate.ucsc.edu/acd\\_integrity](http://undergraduate.ucsc.edu/acd_integrity).

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree.

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student’s transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#) at the Division of Undergraduate Education.

**Title IX:**

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited

conduct. [Information about the Title IX Office](#), the [online reporting link](#), applicable campus [resources](#), reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#) and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at [titleix.ucsc.edu](http://titleix.ucsc.edu).

The Title IX/Sexual Harassment Office is located at 105 Kerr Hall. In addition to the [online reporting option](#), you can contact the Title IX Office by calling 831-459-2462.