COURSE DESCRIPTION & GOALS
FTV 122M provides an overview of the directing process for narrative film and television. The intention of the course is to give students an introduction to both the artistic and technical aspects of filmmaking from the director’s perspective. Through class lectures, discussions, screenings and projects students will be introduced to the fundamentals of cinematic storytelling.

Students will be taught the pre-production, production, and post-production process that a director must undertake when making a film. As part of the director’s preparation, students will become familiar with script analysis, location selection, cinematography choices, production and costume design, casting, shot lists and storyboarding, crew positions, scheduling and production logistics. In addition, students will learn the fundamentals of working with and staging actors and what the job of the director is once production is over.

Upon the completion of this course, students will have acquired the basic knowledge of all the aesthetic and creative aspects facing a narrative film and television director.

REQUIRED TEXTBOOKS/READINGS
On Filmmaking: An Introduction to the Craft of the Director, Alexander Mackendrick (Faber and Faber, 2004)
Film Directing Shot By Shot: Visualizing From Concept to Screen, Steven D. Katz (Michael Wiese Productions, 1991)
Directing Actors: Creating Memorable Performances for Film & Television, Judith Weston (Michael Wiese Productions, 1996)

RECOMMENDED TEXTBOOKS/READINGS
On Directing, Harold Clurman (Fireside, 1972)
Cinematic Storytelling, Jennifer Van Sijll (Michael Wiese Productions, 2005)
Respect For Acting, Uta Hagen (Wiley Publishing, 1973)
The Power Of Film, Howard Suber (Michael Wiese Productions, 2006)
Kazan On Directing, Elias Kazan (Vintage, 2010)
Thinking Like A Director, Michael Bloom (Farrar, Straus & Giroux, 2001)
Notes on Directing, Frank Hauser & Russell Reich (Bloomsbury, 2003)
On Directing Film, David Mamet (Penguin Books, 1991)
Art & Fear: Observations On The Perils (and Rewards) of Artmaking, David Bayles & Ted Orland (Capra Press, 1993)
Interaction of Color, Josef Albers (Yale University, 1973)

Any required readings will be made available in PDF format for students. Extractions from recommended readings will also be made available via PDF. Additional handouts will be provided on the course website.

All books will be put on hold for the class at the University Library and are available at the University Bookstore as well as local retailers. Also widely available on Amazon.

WEEKLY COURSE SCHEDULE
Week 1
Aug 7 Introductions, Syllabus Overview, Course Requirements
What is a Director?
Overview of The Director’s Toolkit:
Casting, Production Design, Costume Design, Lighting, Color, Camerawork, Editing, Sound, Music

Aug 9 Screen & Analyze Clips – VISUAL LANGUAGE – TBD
Pitch Ideas for Short Script/Film

HOMEWORK: WRITE 1st DRAFT OF SCRIPT – 2 PAGES

Week 2
Aug 14 Read and Critique Scripts in Class
Discuss Story, Theme, Tone – show Clips
The “Look” of a Film: Production Design, Costume Design, Lighting, Color, Camerawork

Aug 16 Shot listing & Storyboarding
Script Analysis

HOMEWORK: 2nd DRAFT OF SCRIPT
Week 3
Aug 21  Performance and Casting
          Directing Actors
          Rehearsals
          Show Clips

Aug 23  Read and critique scripts in class
          Blocking and Coverage
          Cinematography & Shot/Lens Choice
          Show Clips

HOMEWORK: 3rd DRAFT OF SCRIPT

Week 4
Aug 28  The Director’s Creative Team
          Key Crew Positions
          Set Protocol, Production Procedure
          Scheduling, Creative Problem Solving

Aug 30  Final script critique
          View Film

HOMEWORK: FINAL SCRIPT & SELECT CLIP FOR IN-CLASS DISCUSSION

Week 5
Sept 4  The Post Production Process and Team
          Editing, Sound and Music
          Show/Analyze Clips

Sept 6  Review Key Concepts
          Show/Analyze Clips

HOMEWORK: LOOK BOOK PRESENTATIONS

Week 6
Sept 11 Look book Presentations of Films

Sept 13 Look book Presentations of Films

FINAL PORTFOLIOS DUE FRIDAY, SEPTEMBER 14th BY 5PM.

ASSIGNMENTS
Script: Students will write a script of no more than two pages. It must include at least two scenes but no more than four scenes. The script must have at least one and no more than two main characters.
LOOK BOOK PRESENTATIONS
Students will present stylistic plans for their films which will include:
- Brief Description of the Story / Logline
- Ideal Casting Choices
- Brief Description of The Look and Tone of the Film
- Color Palette
- Photos of Ideal Locations
- Visual References for Production Design, Costume Design, Lighting
- Brief Description of Camerawork

FINAL PRE-PRODUCTION PORTFOLIO
At the end of the course, students will turn in a final portfolio, which will include:
- Final Draft of the Script
- Character Descriptions for Main Characters with Super Objectives
- Actor Action Verbs for Each Story Beat for Main Characters
- Complete Stylistic Plan
- Shot List and Storyboard
- Shooting Schedule

ADDITIONAL COURSE INFORMATION
Due to the amount of work we will attempt to fit into a very short schedule, it is imperative that each student dedicate him/herself to the class. Please be on time and be prepared to work and learn.

With regards to use of electronics during class: please be conscientious, self-aware and capable of self-discipline. Respect for your fellow classmates, the instructor and the TA will define how they all perceive you as a colleague and collaborator. Please conduct yourself as a professional and remain engaged during class meetings.

STATEMENT OF GRADING
Attendance & Class Participation – 30%
Clip Analysis & Presentation – 15%
Look Book Presentation – 20%
Final Portfolio – 35%
*Attendance is mandatory. Unexcused absence or lateness will impact your grade.

A standard grading scale for graduate and undergraduate students is provided below:

UNDERGRADUATE STUDENTS:
A+ = Extraordinary
A = Superior
B = Good
C = Fair
D = Poor
F = Failure
P = Passed (achievement at grade C level or better) NP = Not Passed
I = Incomplete
IP = In Progress (for multiple-quarter courses) DR = Deferred Report

GRADUATE STUDENTS:
A = Superior Achievement
B = Satisfactorily demonstrates potential for professional achievement
C = Passed but work does not indicate potential for professional achievement
F = Failure
S = Satisfactory (achievement at grade B level or better) U = Unsatisfactory
IP = In Progress (for multiple-quarter courses)
DR = Deferred Report

For all students, the grades A, B, C, and D may be modified by a plus (+) or minus (-) suffix, to raise or lower the student’s grade point average. The one exception is the A+ grade, which will not raise a student’s grade point average because it carries the same number of grade points as the A grade. An F grade yields no unit or course credit.

For graduate students, the grades A, B, and S denote satisfactory progress toward an advanced degree, but a C grade must be offset by higher grades in the same term for a student to remain in good academic standing.

Faculty members may assign an “I” grade when a student’s work is of passing quality but is incomplete for a good reason, such as illness. Instructors cannot not assign an “I” without a request from the student.

ACADEMIC INTEGRITY AND STUDENT CONDUCT
With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author’s words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Please also refer to the UCLA Rules of Student Conduct at the below website:
http://www.deanofstudents.ucla.edu/Student-Conduct
STATEMENT OF EQUITY, DIVERSITY AND INCLUSION
The department of FTVDM shares UCLA’s commitment to diversity, equity and inclusion. Your syllabus should reflect your attention to these principles in your selection of films, reading materials, and frameworks for discussion as the subject matter allows.