FTV 122M: INTRODUCTION TO FILM & TELEVISION DIRECTING
SUMMER 2018 – SESSION C
AUGUST 7 – SEPTEMBER 13 (6 Weeks, 12 Classes)

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TEACHING ASSISTANT NAME: TBD
TA EMAIL: TBD

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

HOMEWORK:  IDEAS FOR PROCESS FILM
            PICK A CLIP TO SCREEN AND ANALYZE

Aug 9  Basic Language of Film
       Screen & Analyze Clips – VISUAL LANGUAGE

HOMEWORK:  SHOOT PROCESS FILM

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

Aug 16  What is a shot?
        Shot listing & Storyboarding
        Script Analysis
HOMEWORK: 2
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Week 3
Aug 21 Performance and Casting – Guest Speaker
Breaking down Characters – scene prep work (goal for the scene)
Directing Actors – Guest Speaker
Rehearsals
Show Clips

Aug 23 Blocking and Coverage
Cinematography & Shot/Lens Choice – Guest Speaker
Show Clips

HOMEWORK: 3
Week 4
Aug 28 The Director’s Creative Team
Key Crew Positions
Set Protocol, Production Procedure,
Scheduling, Creative Problem Solving
The Call Sheet

Aug 30 View Film

HOMEWORK: 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
PROCESS FILM: Students will shoot a 2-3 minute process film with in-camera editing only. Pick a process – something that occurs in daily life – and shoot it. Work in teams of three.

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 – 20%
Process Film – 10%
Clip Analysis & Presentation – 15%
Look Book Presentation – 20%
Final Portfolio – 35%

*Attendance is mandatory. Unexcused absence or lateness will impact your grade. Two excused absences are permissible, however, after two, final grade will be deducted.
A standard grading scale for students is provided below:

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

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.

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.