



**FLORIDA
ATLANTIC
UNIVERSITY**

COURSE CHANGE REQUEST Undergraduate Programs

Department School of Comm. & MM Studies
College Arts & Letters

UUPC Approval 12/4/23
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

Current Course Prefix and Number DIG 4412

Current Course Title Narrative Video Production

Syllabus must be attached for ANY changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.

Change title to:
Producing and Directing Fiction Film

Change description to:

Change prefix

From: _____ **To:** _____

Change course number

From: _____ **To:** _____

Change credits*

From: _____ **To:** _____

Change prerequisites/minimum grades to:

Change grading

From: _____ **To:** _____

Change WAC/Gordon Rule status**

Add Remove

Change corequisites to:

Change General Education Requirements***

Add Remove

Change registration controls to:

*See Definition of a Credit Hour.

**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.

***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.

Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).

Effective Term/Year for Changes: Fall 2024

Terminate course? Effective Term/Year for Termination:

Faculty Contact/Email/Phone Shane Eason / eason@fau.edu / 7-3850

Approved by

Department Chair [Signature]

Date

10/16/23

College Curriculum Chair [Signature]

11/13/23

College Dean [Signature]

11/14/23

UUPC Chair Korey Sorge

12/4/23

Undergraduate Studies Dean Dan Macroff

12/4/23

UFS President _____

Provost _____

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

DIG 4412-001 | CRN XXXXX | Producing and Directing Fiction Film
Spring 2024 | 4 Credits | Face-to-Face | W @ 1 PM – 5 PM | HEC-914 | FTL Campus
School of Communication & Multimedia Studies
Dorothy F. Schmidt College of Arts and Letters | Florida Atlantic University



Living in Oblivion (1995) dir. Tom DiCillo © Sony Pictures Classics

Professor: S. C. Eason, MFA
Contact Info: eason@fau.edu
Online Resources: www.fau.edu/scms & canvas.fau.edu
Location: HEC-1008K, Higher Education Complex, Fort Lauderdale Campus
Office Hours: Wednesday, 10 a.m. - 12 p.m., by appointment
Thursday, 10 a.m. - 12 p.m., by appointment

Important University Dates

January 6 th	Semester Begins
January 12 th	Last Day to Add/Drop
January 15 th	M. L. King Jr. Day (University Closed)
January 16 th	Last Day to Pay without Late Fees
January 26 th	Last Day to Submit Application for Degree
February 5 th	Last Day to Withdraw with 25% Tuition Adjustment
March 2 nd – March 8 th	Spring Break
March 22 nd	Last Day to Drop with W
April 22 nd	Classes End
April 23 – April 24 th	Reading Days
April 25 th – May 1 st	Final Exams
May 1 st	Semester Ends
May 2 nd – May 3 rd	Commencement

Course Catalog Description

The course explores the methods of narrative film and video production and facilitates the development of personal voice and point of view. Students will develop their communicative skills and their unique visual styles through film and video, exploring and transmitting their raw, personal experience and utilizing the medium in a manner that effectively communicates their original ideas as filmmakers and media artists.

Course Prerequisites

FVNM Majors; FIL 2000: Film Appreciation; RTV 3531 Video Production with minimum grade of "C"; MFA MTEN Majors; Permission of Instructor.

Placement in Program

This course fits within [SCMS Context and Production Courses](#) for Film, Video and New Media.

Course Delivery Mode

This course is conducted on-campus with materials periodically posted online to Canvas. However, COVID-19 restrictions may alter the course delivery mode.

COVID-19 Policies

When on campus follow all COVID-19 policies in place for the safety of you and others. This includes: wearing PPE (Personal Protective Equipment) properly over the mouth and nose; maintain 6+ feet of social distance; and keeping hands clean by washing and/or using sanitizer. If any of these policies are violated in the classroom, the instructor has the right to ask you to comply. If policies continue to be violated, the instructor will ask you to leave the classroom. If as student does not leave the classroom, the class for the day could be cancelled and reports filed with FAU security and police. Further, if you feel symptoms of COVID-19, be sure to inform the proper personnel and DO NOT come to campus. For all information pertaining to COVID-19, go to www.fau.edu/coronavirus/.

Code of Academic Integrity ([FAU Regulation 4.001](#))

A student is expected to maintain the highest ethical standards. Dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high-quality education in which no student enjoys an unfair advantage over others. Dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility.

The FAU Code of Academic Integrity prohibits dishonesty and requires a faculty member, student, or staff member to notify an instructor when there is reason to believe dishonesty has occurred in a course/program requirement. The instructor must pursue any reasonable allegation, taking action where appropriate. Examples of academic dishonesty include, but not limited to:

(a) Cheating

1. The unauthorized use of notes, books, electronic devices, or other study aids while taking an examination or working on an assignment.
2. Providing unauthorized assistance to or receiving assistance from another student during an examination or while working on an assignment.
3. Having someone take an exam or complete an assignment in one's place.
4. Securing, receiving, or sharing a copy of an exam.
5. Having another student use your iClicker.

(b) Plagiarism

1. The presentation of words from any other source or another person as one's own without proper quotation and citation.
2. Putting someone else's ideas or facts into your own words (paraphrasing) without proper citation.
3. Turning in someone else's work as one's own, including the buying and selling of term papers or assignments.

(c) Other Forms of Dishonesty

1. Falsifying or inventing information, data, or citations.
2. Failing to comply with examination regulations or failing to obey the instructions of an examination proctor.
3. Submitting the same paper or assignment, or part thereof, in more than one class without the written consent of both instructors.
4. Any other form of academic cheating, plagiarism, or dishonesty.

Communication Policy Statement

Communication is done during the course period or office hours held by the professor. Other or additional communication regarding course work or FAU SCMS policy will be done through FAU email. There is no communication through third party email addresses such as Gmail, Yahoo, etc. Access your FAU email and other account information through myfau.fau.edu or through [FAU Canvas](#). Responses generally take 24-48 business hours. Weekends and holidays are exempt.

Disability Policy Statement

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, go to www.fau.edu/sas/.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to www.fau.edu/counseling/.

Religious Accommodation Policy Statement

In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance and the scheduling of examinations and work assignments. For more info, go to [Academic Policies and Regulations](#).

Disruptive Behavior Policy Statement

Disruptive behavior is defined in the FAU Student Code of Conduct as "... activities which interfere with the educational mission within classroom." Students who behave in the face-to-face and/or virtual classroom such that the educational experiences of other students and/or the instructor's course objectives are disrupted are subject to disciplinary action. Actions are at the instructor's discretion and can be, but not limited to: course failure, resource and/or equipment ban; grade penalties, requests to leave classroom, security intervention, etc. Such behavior impedes students' ability to learn or an instructor's ability to teach. Disruptive behavior may include, but is not limited to: non-approved use of electronic devices (including handheld devices/headphones/ear buds/etc.); cursing or shouting at others in such a way as to be disruptive; or, other violations of an instructor's expectations for classroom conduct.

Recording Policy Statement

A state university student may, without prior notice, audio or video record a class lecture for a course in which the student is enrolled if the recording is for one of the following purposes:

- (a) personal educational use of the student;
- (b) in connection with a complaint to the university where the recording is made; or
- (c) as evidence in, or in preparation for, a criminal or civil proceeding.

A recording of a class lecture may not be published without the consent of the lecturer, except it may be shared with university officials in connection with a complaint to the university or as evidence in a criminal or civil proceeding. Violation of this provision may subject the student to disciplinary action by the university and/or to legal action by a person injured by the publication.

A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

For purposes of SCMS, class lectures do not include Academic-Service Learning projects, student panels, and external group projects or activities. Additionally, failure to adhere to these requirements may result in disciplinary action by the SCMS and the College of Arts & Letters, up to and including dismissal.

To publish means to share, transmit, circulate, distribute or otherwise provide access to the recording, regardless of format or medium, to another person (or other persons), including but not limited to another student in the class. Additionally, a recording, or transcript of the recording, is published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, picket signs, or any mode of print.

One of the objectives of SCMS courses is to facilitate critical thinking and debate around topics, theories, and concepts where disagreement is not only anticipated, but encouraged. The ability to think critically, express your ideas clearly, and respond to the professor and other students civilly is the keystone of the academic experience. In SCMS courses, the professor may articulate positions and make statements for the purpose of accomplishing this objective and enhancing the learning environment. As a result, students should keep in mind that, at times, the ideas conveyed during class may not necessarily reflect the professor's personal beliefs or opinions on the subject matter.

University Approved Absence Policy Statement

In accordance with rules of the Florida Atlantic University, students have the right to reasonable accommodations to participate in university approved activities, including athletic or scholastics teams, musical and theatrical performances and debate activities. It is the student's responsibility to notify the course instructor at least one week prior to missing any course assignment.

University Approved Attendance Policy

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Attendance and Presentation

All classes start on time. Tardy arrivals or an early departure from class may constitute a grade loss. Proper reason and documentation must be given in this situation. Three late arrivals and/or early departures may result in one full day of absence. Being absent on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments are vital to your development. Your presence on these days figures into your attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Discuss a missed class with your peers or review the course syllabus. There is little time for repetition.

If three or more classes are missed in the semester, without proper reason and/or documentation, you will lose 25% of the final grade. Being absent for 5 or more classes during the semester, without proper and/or justified reasons, will result in a failing grade. Prompt and regular attendance for the full class period is extremely important. Your classmates are a valuable source of support and idea generation within your development. For this reason, you will be asked to share your ideas, work in progress, and completed work with classmates for critical opinion and discussion. Each production assignment has a formal screening and critique.

Faculty Rights and Responsibilities

Florida Atlantic University respects the right of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions, which do not impede their exercise. To ensure these rights, faculty members have the prerogative:

- a) To establish and implement academic standards.
- b) To establish and enforce reasonable behavior standards in each class.
- c) To refer disciplinary action to those students whose behavior may be judged to be disruptive under the Student Code of Conduct.

(*Instructor reserves the right to adjust this syllabus as necessary.)

Grading

All students must be enrolled with Florida Atlantic University in good standing. A student whose GPA (Grade Point Average) is below 2.5 will be dropped from the FVNM track and placed into the Media and Cultural Studies track. A GPA of 2.5 is required for transfer into the program. Please review your FAU catalog or go online to www.fau.edu/scms for more information regarding the School of Communication and Multimedia Studies.

Grade Scale

100 - 95 = A	94 - 90 = A-	89 - 86 = B+	85 - 83 = B	82 - 80 = B-	79 - 76 = C+
75 - 73 = C	72 - 70 = C-	69 - 66 = D+	65 - 63 = D	62 - 60 = D-	59 - 0 = F

Incomplete Grade Policy Statement

A student who is passing a course, but has not completed all work due to exceptional circumstances, may, with consent of the instructor, temporarily receive a grade of incomplete ("I"). An "I" grade is the discretion of the instructor and allowed only if a student is passing the course.

The specific time required to make up an incomplete grade is also at the discretion of the instructor. However, the College of Arts and Letters policy on the resolution of incomplete grades requires that all work required to satisfy an incomplete ("I") grade must be completed within a period of time not exceeding one calendar year from the assignment of the incomplete grade. After one calendar year, the incomplete grade automatically becomes a failing ("F") grade.

Withdrawals

Any student who decides to drop is responsible for completing the proper paper work required to withdraw from the course. Review dates and policy on withdrawals through www.fau.edu.

Grade Appeal Process

A student may request a review of the final course grade when s/he believes that one of the following conditions apply:

- There was a computational or recording error in the grading.
- Non-academic criteria were applied in the grading process.
- There was a gross violation of the instructor's own grading system.
- Procedures for a grade appeal may be found in [Chapter 4 of the University Regulations](#).

Textbooks, Software, Materials and Supplies (Key: Required* | Recommended^)

Some material may be supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on your needs. If desired, you may use a personal computer and software, portable hard drives, and personal film, video and audio equipment. However, on campus workshops may make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available for purchase in print or e-book, or available to rent. Textbooks can be found at the FAU Bookstore online. It's your responsibility to find books, supplies and materials within your budget.

Textbooks and E-Books

[Essential Screenplay 3-Book Bundle: Screenplay: Foundations of Screenwriting; Screenwriter's Workbook; Screenwriter's Problem Solver](#). Field, Syd. Penguin-Random House, USA, 2018.^

[Directing: Film Techniques & Aesthetics – 5th Edition](#). Rabiger, Michael. CRC Press, USA, 2013.^

[Grammar of the Shot – 3rd Edition](#). Thompson, Roy & Bowen, Chris. Routledge, USA, 2017.^

Software

Other than access to Adobe Premiere, Final Cut Pro, or other video editing software, you will need access to scriptwriting and storyboarding software. Without, you will find it difficult to organize and format scripts. Look online for software options or review options from the lists:

Scriptwriting

[Studio Binder](#)^
[Fade In](#)^
[Final Draft](#)^
[Google Screenplay Formatter](#)^

Storyboarding

[Boords](#)^
[FrameForge](#)^
[Storyboard Fountain](#)^
[Adobe Creative Cloud](#)^

Online Resources

[The Black List](#)^
[Internet Movie Script Database](#)^
[Reddit Screenwriting](#)^
[Save the Cat](#)^
[Script-O-Rama](#)^
[The Writers Guild](#)^
[Just Watch](#)^

Other Material + Supplies

Mac or PC with up-to-date Operating System*
1 TB External Hard Drive^
Class 10 32GB SD-Cards^
32GB Flash Drives^
Writing Journal and Colored Sharpies^
Film, Video, Audio Recording Equipment^
Digital Video and Audio Software^

Required Articles + Screenings

Additional readings could be assigned weekly. Screenings will be done in-class or assigned for homework. At times, extra credit may be available for off-campus events or screenings. Off-campus events will be announced in advance and when available.

Disclaimer

The films, videoa, and other media screened may contain content unsuitable for some, and is therefore for mature persons. Each screening is done regarding artistic development, ideas, philosophy, cinematic attributes, cinematic history, and stylistic approach.

Equipment, Media Labs, and Studio Access

Current communication students that are enrolled in good standing in the SCMS at FAU may reserve production equipment, external hard drives, and labs. All field equipment will be checked in or out during scheduled hours from HEC-1008P, unless an arrangement is made in advance. All equipment must be returned on time and in proper working order. Late returns and negligent handling of equipment will result in suspended equipment access, grade penalties, course failure, academic holds, and/or fines for replacement or repair. Students are responsible for all loss and damage to equipment while it's in their possession. Proper care and maintenance of production facilities and equipment is important. Be forewarned that the mishandling of equipment or facilities at any time during the semester will result in suspension of your privileges. All students must participate fully in demos and workshops to access equipment and adjacent SCMS facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage. Once a workshop is completed in full, equipment reservations must be done in person during posted hours or through scmsproduction@fau.edu.

Equipment and Facility Locations

Equipment for check-out and check-in is located in HEC-1008P. The Multimedia Labs are located in HEC-911, HEC-914, and HEC-918. Further, there is a small post-production suite in HEC-1008S and production studio is HEC-1008L. Access to equipment and facilities will be determined by the professor and announced in the first weeks of the current semester. Review supplementary materisl regarding equipment and facility access and policies. Additionally, an open lab with similar hardware, software, and printing capabilities is available in HEC-611. Please refer to www.fau.edu/oit/broward for policy and operation hours for the HEC-611 lab.

Zero Tolerance

No food or drink in labs or equipment area; use of cell phones during class is prohibited; access to the internet during class lecture is prohibited; FAU campus is a smoke free environment; a 20-minute break will be supplied for a 3 and 4 credit course.

Goals and Objectives

The course will explore the basics of fiction film in its most fundamental form. It's designed to give participants a general introduction to fiction film, providing historical, technical, conceptual, artistic, aesthetic, and theoretical insight into the craft. Students will be instructed to prepare project treatments, screenplays, story boards, shot lists, etc., and develop a general understanding of the various steps of the scriptwriting process, including research and planning.

Students will be asked to develop an understanding of the central aesthetics of cinema and should be aware of critical questions of the field, such as the specific features of fiction film that may include: real time, screen space, opinion, liveliness, storytelling, etc. A student should understand the relationship between cinema and other forms of visual and performing arts, and will need to look at the areas of cultural production through photography, painting, television, sculpture, dance, small-screen, etc., and how it relates to film. A student should become familiar with the politics of discursive cinematic forms, structures, and theories.

The course is also designed to facilitate the development of a personal voice and point of view. A student will develop their craft through the medium, and begin to evolve a distinctive style of expression. A student should explore and transmit raw, personal experiences, and use the medium that can effectively communicate original ideas. Therefore, to complete the course, a student must fully complete a number of assignments on time. Students will present short fiction film works, leading discussion on technical and aesthetic points relating to each project. Students are also required to demonstrate an ability to respond to, analyze, and evaluate film and video work through extensive readings and screenings.

Expectations

A willingness to read, write, and discuss. Much of what we do involves higher-level thinking;

conceptualizing and planning projects; evaluating the meanings generated by a particular reading or screening; and engaging aesthetic, political, and philosophical questions about film. You should be prepared for critical discussions.

Students should possess an open mind. The work presented in class bears very little relationship to “mainstream” or “Hollywood” cinema. Instead, the course asks students to explore new areas of fiction film, perhaps even rethinking some of their presumptions in existing areas. Watching certain types of film can be challenging, and even frustrating at first. To benefit most from this class, you will undoubtedly have to adjust your preconceptions as a spectator, your habits of attention, your viewing practices, and personal thresholds.

Furthermore, consider this as a safe space classroom. To create a climate for open and honest dialogue, and to encourage the broadest range of viewpoints, it’s important for class participants to treat each other with respect. Name calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counterproductive to successful teaching and learning.

The purpose of class discussions is to generate greater understanding about different assignments and topics in film. The expression of the broadest range of ideas, including dissenting views, accomplishes this goal. However, in expressing viewpoints, students should try to raise questions and comments in a way that promotes learning, rather than defensiveness and conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into and awareness of topics as opposed to anger and conflict.

Remember that it’s all right to disagree. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions.

Assignments, Assessments and Workshops

Grades will be determined by how you perform at crafting scripts (screenplays), basic and advanced story telling skills, your technical skills, and the overall integrity of your fiction film work. By the end of the semester, you will have assumed new, or advance skills, for screenwriting, storyboarding, creating shot lists, fiction film productions, etc. You will produce a number of short screenplays and films for review. All written and film work must be original, should hook a reader/viewer, hold emotional and descriptive context, and convey direction. Do not be afraid of taking risks with each assignment. This is a liberal environment.

Students will supply proper production notes with each assignment if requested. Grades for all assignments are based on the work in progress, formal writings, and required proposals and paperwork. For each individual assignment, grades will be distributed into a number of categories. Project categories will be for concepts, preproduction notes, production notes, treatment, shot lists, storyboards, etc. Assignments are reviewed and discussed at various stages of development before its due date. The professor must approve all assignments before moving forward.

Classes may consist of workshops of the facilities and equipment. Once a workshop is completed, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. Its up to you to find time outside of class following lectures and workshops to advance your skills with the equipment and facilities offered through the FAU School of Communication and Multimedia Studies.

Late Policy for Assignments

Assignments will be graded down one full letter grade per day after the due date. Assignments turned in after class on the due date will be considered one day late. Projects turned in without the required paperwork are considered incomplete and will be graded down for each day that the paperwork is not turned in. All assignments must be completed on time to pass the course.

Extensions or rewrites are not an option for assignment completion unless a dire need is presented. Assignments will not be accepted through e-mail or web sites. Nor will assignments be accepted

through the means of others; accepted after hours; or left outside of, or under doors.

Assignments and Details (TRT 3-10 min.) (x2)

The fiction film assignments may consist of a number of possibilities that have been covered in this course throughout the semester. Possibilities include drama, comedy, mockumentary, horror, experimental narrative, abstract narrative, etc. There is no animation, found footage, or music video for this assignment. The films must be 3-10 minutes in length and edited on a nonlinear system. Content of the assignments is solely up to you and must be original. The professor must approve adaptations of already existing material. As most fiction film, you'll need to find a trusted film crew and talent. Look to your classmates as a pool of resources to assist with key film positions for the projects.

Before going into a film shoot, and while of set or in location, be sure to attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Be sure to plan your shot(s) accordingly, and be creative. Take time in setting your or blocking shots off. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement, depth of field, and so on. The use of a tripod and stabilizer is encouraged. Both non-diegetic and diegetic sound is also encouraged and must be original and recorded cleanly. Footage will be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the film during classes. The films will be presented to the class for critique and discussion. Each film assignment MUST include the following:

Treatments (x2)

You are required to identify concepts/ideas for each short screenplay that will be 3-10 pages. To help you get organized and find perspective, each idea must be first "pitched" to the class. Each treatment (500+ words, 12-font, double-spaced) should include detailed information including, title, plot, characters, etc.

Scripts (x2)

Following the treatment is the 3–10-page script, written in 12-font, courier. A script in this format will usually result in 1 page of script/dialogue = 1 minute of screen time.

Storyboards (x2)

Along with each script will be storyboards for at least one scene. However, you're encouraged to storyboard all scenes. You can find storyboard templates online, listed in the syllabus, in Canvas through the course Files > Production Templates > Directing > Fillable Storyboard PDF, and/or create your own. You will be required to storyboard at minimum four panels and include details and dialogue for the scenes.

Rushes (x2)

This is your raw, unedited material from each film shoot. It should include, video, audio, stills, etc.

Rough Cuts (x2)

This is your first edit of your film. It's the skeleton form of each of your sequences. Here is where you begin to put together a cohesive story.

Final Cuts (x2)

This is your cohesive story. All edit have been made and moved into picture lock. Audio is the edited and mixed down. Once the final cut is reached, the film is exported as .mov or MP4.

Posters and Concept Art (x2)

Each film will have a poster accompanying it. The poster will include information that promotes the film and include key information such as the title, filmmaker, production company, artwork, etc. At times, a poster may be used as a one-sheet and shared with potential Producers, Distributors, and the such, attending Film Markets at film festivals such as Raindance. The One-Sheet, not to be

confused with the size (27" x 41") and content of marquee movie posters, is somewhat similar in design, but scaled down (8.5" x 11") with more detailed information. Posters should be 11" x 17".

Indie/Alternative Filmmaker Presentation and 2 Page Supplement (x1)

You are required to present a formal presentation on an alternative or independent filmmaker. You must incorporate audio, video, text, and website samples. The duration of the presentation is 30 minutes and should cover the filmmaker's past/current techniques, aesthetic properties, and history. It may be a good idea to research a few filmmakers, as you may be unfamiliar with them. A filmmaker cannot be chosen if previously presented by another student or the professor. The presentation should be done with Microsoft Power Point™ or Apple Keynote™. A short 2-page supplement will accompany the presentation. The paper is a brief description of the filmmaker's important points covered in the presentation with a list of all cited resources and references. The supplement is due the same day as your presentation.

Quizzes, In-Class Assignments, Workshops and Participation

There will be no production quizzes for this course. However, there will be a number of production assignments throughout the semester. You must complete all workshops and production assignments to obtain grade points. Remember that there are 2 formal production assignment presentations with critiques. There will also be scheduled production progress reports. To obtain full grade points, participation is key, and every assignment must be completed in full, and on time. Participation points may be deducted for unauthorized cell phone use, internet use, and class interruptions. Participation grade points will be calculated at the end of the semester and are at the discretion of the professor.

Assignment Uploads

Upload treatments, posters, scripts, storyboards and filmmaker presentation supplement to Canvas and PDFs to each of the dedicated Google Drive folders by the due dates.

Grade Distribution + Rubric

Treatments	100 x 2 = 200
Scripts	100 x 2 = 200
Storyboards	100 x 2 = 200
Rushes	150 x 2 = 300
Rough Cut	150 x 2 = 300
Final Cut	200 x 2 = 400
Posters	100 x 2 = 200
Filmmaker Presentation	100 x 1 = 100
Attendance + Participation	100 x 1 = 100
Total Attainable Points	= 2000

*Rubric and the grade breakdowns are at the instructor's discretion.

Supplementary Information

- *The instructor reserves the right to make adjustments to assignments and to the course syllabus.
- *Screenings, editing, lab work and open discussion will occur only if time permits.
- *Assignments will be graded and returned one week following due date.
- *For assignments that fall at the end of the semester, please pick up materials one week later. If materials cannot be retrieved at the end of the semester, you must supply a full sized self-addressed stamped envelope for return.
- *SCMS lab computers will be wiped one week following the end of the semester. Backup files.
- *All physical material is held for a 12-month period, and then destroyed if unclaimed.
- *FAU is not responsible for items lost, stolen, or left behind. (Lost and found is in HEC-1008P.)

Key READ = Readings DNC = Due Next Class SCR N = Screening
 RVW = Review TBD = To Be Determined TRT = Total Run Time

Week One - 01/10/24

Course Introduction

Syllabus Review

Production Assignment Review

Equipment/Facilities Regulations, Policies, and Walk Through

Student Introductions & Production Experience

SCR N: *π* - Darren Aronofsky, 83 minutes, 1998, USA, Artisan Entertainment

READ: Part 1 from *Directing: Film Techniques and Aesthetics*

Chapter 1 from *Grammar of the Shot*

Chapters 1 – 2 from *The Essential Screenplay*

Course Announcements, Syllabus, Files, Assignments, Discussions (Canvas)

DNC: Ideas for Production Assignments 1 and 2 – First Drafts

Filmmaker Presentation Choice of Alternative/Independent Filmmaker

Week Two - 01/17/24

Identifying Themes and Interests

Developing Treatments

Preproduction, Production, Postproduction

Film Production Packets

Short Fiction Film and Television (Less than 30 Minutes)

Filmmaker Presentation Scheduling

Ideas for Production Assignments 1 and 2 Discussion

SCR N: *Daisy* - Dianne Ouellette, 13 minutes, 1999, Canada

The Distance Between - Terryll Loffler, 13 minutes, 2007, Canada

La Jetée - Chris Marker, 28 minutes, 1962, France, Criterion Collection

Portlandia, Season 1 - Episode 5: *Blunderbuss*

Lorne Michaels, Fred Armisen & Carrie Brownstein, 22 Minutes, 2011,
USA, IFC & Broadway Video Television

The Kids in the Hall - Season 5: Episode 12 - Lorne Michaels & Joe Bodalai,
25 Minutes, 1993/94, Canada, CBC Television & HBO USA

READ: Part 2 from *Directing: Film Techniques and Aesthetics*

Chapter 2 from *Grammar of the Shot*

Chapters 3 – 5 from *The Essential Screenplay*

DNC: Ideas for Production Assignments 1 and 2 – Second Drafts

Week Three - 01/24/24

On-set Grammar

The World of the Film Director

The Shot and How to Frame It

Crossing Story Lines

From Novel to Screenplay

The Script (Original/Adaptation)

Editing and Continuity

Ideas for Production Assignments 1 and 2 Discussion

SCR N: *The Rules of Attraction* - Roger Avery, 110 minutes, 2002, USA,
Lions Gate Entertainment

READ: Part 3 from *Directing: Film Techniques and Aesthetics*

Chapter 3 from *Grammar of the Shot*

Chapters 6 – 9 from *The Essential Screenplay*

DNC: Treatment Presentation and Discussion for Production Assignment 1

Week Four - 01/31/24

Treatment Presentation and Discussion for Production Assignment 1

Analyzing the Screenplay

Director's Development Strategies

Alternative Story Sources

From Reality to Fiction

Storyboarding and Lighting Diagrams

SCRN: *Bully* - Larry Clark, 109 minutes, 2001, USA, Lions Gate Entertainment

READ: Part 4 from *Directing: Film Techniques and Aesthetics*

Chapter 4 from *Grammar of the Shot*

Chapters 10 – 13 from *The Essential Screenplay*

DNC: Script and Storyboard for Production Assignment 1 (Color Code/Table Read)

Preproduction and Scheduling for Production Assignment 1

Week Five - 02/07/24

Script and Storyboard for Production Assignment 1 (Color Code/Table Read)

Preproduction and Scheduling for Production Assignment 1

Aesthetics and Authorship

Points of View

Putting the Shots Together

READ: Part 5 from *Directing: Film Techniques and Aesthetics*

Chapter 5 from *Grammar of the Shot*

Chapters 14 from *The Essential Screenplay*

DNC: Rushes for Production Assignment 1

Week Six - 02/14/24

Rushes for Production Assignment 1

Experimental Narratives

SCRN: *Gummo* - Harmony Korine, 95 minutes, 1997, USA, Fine Line Pictures

READ: Part 6 from *Directing: Film Techniques and Aesthetics*

Chapter 6 from *Grammar of the Shot*

Chapters 15 – 18 from *The Essential Screenplay*

DNC: Rough Cut for Production Assignment 1

Week Seven - 02/21/24

Rough Cut for Production Assignment 1

Production Elements

Directing the Actors and the Crew

Working Practices of Cinema Production

Sports and Dramatic Fiction Film

SCRN: *Big Fan* - Robert Siegel, 91 minutes, 2009, USA, First Independent Pictures

READ: Part 7 from *Directing: Film Techniques and Aesthetics*

Chapter 7 from *Grammar of the Shot*

DNC: Final Cut & Formal Screening for Production Assignment 1

Week Eight - 02/28/24

Final Cut & Formal Screening for Production Assignment 1

DNC: Spring Break – No Class

Week Nine - 03/06/24

Spring Break – No Class

READ: Review Parts 1 - 7 from *Directing: Film Techniques and Aesthetics*

Review Chapters 1 - 7 from *Grammar of the Shot*

DNC: Filmmaker Presentations (x4)

Actor as Filmmaker, Filmmaker as Actor

Week Ten - 03/13/24

Filmmaker Presentations (x4)

Fiction Film Genres

Surrealism in Fiction Film

Cult Cinema

Research and Production Development

SCRN: *Tetsuo: The Iron Man* - Shinya Tsukamoto, 76 minutes, 1989

Japan, Universal Studios

DNC: Filmmaker Presentations (x4)

Treatment Presentation and Discussion for Production Assignment 2

Week Eleven - 03/20/24

Filmmaker Presentations (x4)

Treatment Presentation and Discussion for Production Assignment 2

Cultural and Ethical Opinion through Narrative Cinema

Filmmaker as Actor

Art House Cinema

SCRN: *Buffalo 66* - Vincent Gallo, 110 minutes, 1998, USA, Lions Gate

DNC: Script and Storyboard 2 Presentation and Discussion (Color Code/Table Read)

Preproduction and Scheduling for Production Assignment 2

Week Twelve - 03/27/24

Script and Storyboard 2 Presentation and Discussion (Color Code/Table Read)

Preproduction and Scheduling for Production Assignment 2

DNC: Rushes for Production Assignment 2

Week Thirteen - 04/03/24

Rushes for Production Assignment 2

Representing Music and Musicians in Fiction Film

The Modern Musical and Long Form Music Videos

SCRN: *Purple Rain* - Albert Magnoli, 111 minutes, 1984, Warner (Clip)

LOVE - William Eubank, 86 minutes, 2011, USA, New Dog Media (Clip)

Pink Floyd - The Wall - Allen Parker, 95 minutes, 1982, United Kingdom,
MGM/Sony/Warner

DNC: Rough Cut for Production Assignment 2

Week Fourteen - 04/10/24

Rough Cut for Production Assignment 2

Representing Parody and Satire in the Mockumentary

SCRN: *This is Spinal Tap* - Rob Reiner, 82 minutes, 1984, USA

Embassy Pictures & Studio Canal

DNC: Final Cut & Formal Screening for Production Assignment 2

Week Fifteen - 04/17/24

Final Cut & Formal Screening for Production Assignment 2

Wrap and End of Term