

**“Let’s Make a Movie”**  
**University of Alaska Fairbanks**  
**Fall 2015**

FLM 271 - 3 credits- CRN 74727

Fridays 9:15-1 PM in Theatre 101 “Green Room” and KUAC

**A. Instructor:**

Maya Salganek, Assistant Professor  
Office Location: 105B Fine Arts/Theatre  
Office Phone: (907) 474-5950  
Cell Phone: (907) 388-1080 (do not call or text after 5PM)  
Office Hours: M/T/R 11:30-1 PM appointments available at:  
<http://tinyurl.com/mayaFilmUAF>  
Google Calendar: <https://sites.google.com/a/alaska.edu/salganek>  
Email: maya@alaska.edu

**B. Required Reading & Equipment**

- *Producing and Directing the Short Film & Video: Edition 5*. Rea. ISBN: 9780415732550
- Any additional readings or films are on reserve at the Rasmuson Library for 2 hour check out or will be posted to Blackboard
- **External hard drive** I highly recommend that all video production students purchase their own external hard drive – at least 200GB (500GB -2TB recommended) for storing your video projects. The drive can be formatted PC or Mac or both, according to your preference (exFAT formatting will allow it to bilingual PC/Mac). All video projects stored on the department’s computers will be deleted by January 15, 2016.

**C. Suggested Reading:**

- *Video Production Handbook* by Gerald Millerson and Jim Owens. Focal Press. 5<sup>th</sup> Ed. ISBN 9780240522203 – Available online as an ebook and on reserve at Library.
- *DV Filmmaking From Start to Finish* by Ian Aronson. ISBN 0-596-00848-1 – O’Reilly Publishing.
- *Make your Own Damn Movie: Secrets of a Renegade Director* by Lloyd Kaufman
- *Rebel Without a Crew: How a 23-Year-Old Filmmaker with \$7,000 became a Hollywood Player* by Robert Rodriguez

**D. Course description:**

Students will be involved in the process of producing a short dramatic video including screenwriting exercises, production development and design, storyboarding, location management, digital video camera operations, sound mixing, lighting, working with actors / directing fundamentals, and post-production development. An introductory course, students do not need previous experience making movies to take this class.

**E. Goals:**

- Students will collaboratively contribute to a film from pre-production through production.
- Students will understand the mechanics of film production and the roles of various positions on the set.
- Students will begin to determine their own unique skills and interests in film production.

## **F. Student Learning Outcomes:**

- Each student will participate in pre-production of film.
- Each Student will participate in production design, cinematography, and lighting design of cinematic elements.
- Each student will participate in developing directorial choices for the film.
- Each student will work in various departments in producing the film (including grip/electric, production, art, camera, and directing).
- Each student will have a clear understanding of the requirements necessary to produce a film.

## **G. Instructional methods:**

The class will meet weekly for lecture/ “hands-on” demonstration of various techniques described above. The class as a team will participate in the production of a final film, following the expectations of working for a film production studio. Transportation to additional locations may be necessary for film production. Much of the course material is available online via Blackboard.

## **H. Course policies:**

### **1. Attendance:**

Attendance is mandatory. Students are eligible to earn attendance points per class worth 10% of final grade.

ARRIVE ON TIME = 4 pts

ARRIVE ≤ 5 minutes late = 2 pts.

ARRIVE ≥ 6 minutes late = 1 pt.

Class participation and preparation is essential for this course. Your classmates are counting on you!

Should missing class be inevitable, please be courteous and email myself and the classmates who are depending on you.

### **2. Blackboard/Assignments:**

- All students should access **Blackboard** at <http://www.classes.uaf.edu>.
  - I do monitor who has accessed it when, so get online.
  - The “**Course Documents**” folder includes a copy of this syllabus, research materials, software, a link to schedule editing time, and instructional videos.
  - **Assignments** are posted in the **Assignments folder**, and organized by Week. You are responsible for all the assignments listed there. This syllabus is just an outline for class assignments and developments.
  - **Course Information** includes my complete calendar so you can be proactive and make an appointment as needed.

### **3. Cell Phones:**

Cell Phones are helpful tools in film production, but should your cell phone ring during a shoot you will be asked to leave for the day and will receive zero points. If it happened on a working set, you would be fired!

#### **4. Production Communication**

Students in the class will need to decide on a main method of communication for production information. Facebook has been a popular choice. Blackboard, email, twitter, and UAF groups are other options. Once the class decides the format, all communications must be made utilizing this medium. Should a student have any problems with that, it should be addressed immediately with myself as faculty member.

#### **5. Equipment:**

Each student crew is responsible for checking out and returning equipment (video cameras, tripods, microphones, etc.). As instructor, I reserve the right to remove you from any group or restrict you from working with any equipment should there be abuse, misuse, or damage done. You will be billed for any equipment damaged.

Film majors in good standing have access to check out equipment from the equipment checkout located in Bunnell 101A (Journalism department). Checkout hours TBD. You can look at available equipment at <http://lend-items.com>. Login with your Facebook account.

#### **6. Editing Labs:**

The Alaska Media Center computer lab (Music 305) has 20 imacs or MacPros loaded with Final Cut Pro 7 (Studio 3), AVID MC 6, Adobe Creative Cloud for you to use. The labs also feature Celtx screenwriting software, and FrameForge Previz software for storyboarding and animatics. **You will need your polar express card to access the lab.** *Each entrance to the Lab is recorded, so should there be a problem we know who was in the lab when.* Please sign-in and out when you use the computers (so I know how often you were really there editing).

#### **7. Production Teams:**

Each student will be part of a production team, which will rotate responsibilities on the set from week to week. I recommend that teams work together to share information and experience. Each team will evaluate one another's participation on a weekly basis as part of the evaluation process. Expressed interests and abilities in class will determine teams. Should you have any issues with members of your team, please see me immediately. Do not wait with issues until the end of the class.

##### Production Teams:

- Production
- Directing
- Camera
- Art
- Grip/Electric
- Sound
- Editing/ Post-Production

#### **8. Set-up:**

On Production days, all equipment must be set-up on location **by the time class starts (9:15 AM)** or you will be considered late. Production days will be determined ahead of time and production teams should ensure that all equipment and set up needs are covered,

particularly with a location shoot. There are often days and additional hours needed for students to work on the film. It is expected that you will make every effort to attend as many shoot days as possible.

**I. Evaluation:**

Class Attendance:	20%
Team Participation:	20%
Written/Production Assignments:	10%
Attendance of Set Safety Course	10%
Artistic Contribution:	15%
Professionalism and Attitude:	15%
Final Production notebook/Paper:	10%

As this course is a collaborative production, all students are held accountable for contributing to the whole of the film. Primary to this is your **presence on set**. This course aims to mirror a professional working environment while simultaneously preparing you for the expectations on a live film set. A positive, collaborative, and professional attitude is requisite. This includes being able to work through problems, ask for assistance, provide assistance when asked, anticipate production needs and problems, maintain a vigilant awareness of set safety, and contribute creatively to the cinematic endeavor. While I will be evaluating each student’s contributions on a weekly basis, YOU as students will also provide evaluations of yourselves and one another at the end of the course. You are working for each other as much as you are for me. Treat one another with respect, encourage each other’s growth, and share your enthusiasm and ideas.

The **Writing Center** (<http://www.alaska.edu/english/studentresources/writing/>) is available for students to develop their writing skills. Please visit or contact them for assistance, Gruening 801 or 474-5314. For assistance with video production, please consult me, or your production team members.

**All work will be evaluated using a +/- grading system as follows\*:**

A+ = 100-97%	A = 93-96%	A- = 90-92%
B+ = 87-89%	B = 83-86%	B- = 80-82%
C+ = 77-79%	C = 73-76%	<b>C- = 70-72%*</b>
D+ = 67-79%	D = 63-66%	D- = 60-62%
F = 59 - 0%		

\*NOTE: Film majors are required to achieve a “C-” grade or higher in order to use this course towards graduation.

C+ (2.3)	“C” (including C+ and C-) indicates a satisfactory level of acquired knowledge and performance in completion of course requirements.  <b>C- (1.7) is the <u>minimum</u> acceptable grade that undergraduate students may receive for courses to count toward the major or</b>
C (2.0)	
C- (1.7)	

	<p>minor degree requirements, or as a prerequisite for another course. A minimum grade of C (2.0), however, MAY be required by specific programs for prerequisite and / or major / minor courses. Please consult specific program listings in the UAF Catalog.</p> <p>C- (1.7) is the <u>minimum</u> acceptable grade required for all Core (X) Courses.</p>
<p>D+ (1.3)</p> <p>D (1.0)</p> <p>D- (.7)</p>	<p>“D” (including D+ and D-) indicates a minimal level of acquired knowledge and minimal performance in completion of course requirements. This grade does not satisfy requirements for courses in the major, minor, Core, or graduate programs.</p>

### **Disability Services:**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. Should you, for any reason, need additional assistance in meeting the demands of this course, please contact the Office of Disabilities Services (203 WHIT, (907)474-5655). I aim to provide reasonable accommodation to all students with disabilities. Should you need special accommodations or provisions please meet with me after class, during office hours, or call me to discuss your needs as soon as possible.

**Course calendar:** Tentative schedule. Readings should be completed by the date assigned. All assignments should be reviewed on blackboard. Be sure to check the class calendar for updates via blackboard/social media.

<b>Week</b>	<b>Friday</b>
<p><u>Week 1</u> 9/4 WELCOME/ FILMMAKING 101</p>	<p>Overview of syllabus. Intro to production positions &amp; teams – Overview of Departments/ Equipment/ Labs/ KUAC/ Schedules/Communications. Norwegian film competition. Cost of Education/ Film UAF Prezi</p> <p><b>READ for FRIDAY</b> 1) <i>Producing/Directing Short Film &amp; Video (PDSF&amp;V)</i> pp xv-102 as Review of Previz pp 103- 117 – Crew</p> <p><b>Assignment:</b> Who are you on a film crew? Resumé/Interview</p>
<p><u>Week 2</u> 9/11 PRODUCTION, DIRECTING, ART Depts.</p>	<p><b>PITCH FEST – Pitch your best idea for the class –</b> Screenplays, storyboards &amp; Preproduction</p> <p><b>Assignment DUE:</b> Who are you on a film crew? Resumé/Interview &amp; Pitches</p> <p><b>Have Read:</b> <i>Screenplay pitches &amp; (PDSF&amp;V)</i> pp xv-102 as Review of Previz pp 103- 117 – Crew</p>

Week 3 9/18 Location, Art Direction,	<b>Assignment DUE:</b> Department Breakdowns of film script.  <b>Have Read:</b> (PDSF&V) pp 141-170
<b>** 9/19 Saturday 2-4PM **</b>	<b>Set Safety Training</b> <b>- IATSE course required for all Film majors and LMM students</b> <b>Have Read:</b> (PDSF&V) Safety pp 385-392
Week 4 9/25 Camera, Sound	<b>Have Read:</b> (PDSF&V) pp 170- 238 Ira Hardy Guest Artist <b>Social Media - Casting Call</b>
Week 5 10/2 Casting	<b>Tech Scouts &amp; Casting Call!</b> Storyboard Presentation <b>Have Read:</b> (PDSF&V) Actors pp 119-139
Week 6 10/9 Prep	REHEARSAL/Prep for Departments <b>Have Read:</b> (PDSF&V) Production pp 239-272
Week 7 10/16 THE STUDIO	PRODUCTION
Week 8 10/25	PRODUCTION Dailies to be screened on Monday at 10AM - MUS 305
Week 9 10/30	PRODUCTION Dailies to be screened on Monday at 10AM - MUS 305
Week 10 11/6	PRODUCTION Dailies to be screened on Monday at 10AM - MUS 305
Week 11 11/13	PRODUCTION &/or WRAP Dailies to be screened on Monday at 10AM - MUS 305
Week 12 11/20	POST- PRODUCTION - Picture & Sound <b>Have Read:</b> (PDSF&V) Postproduction pp 277-335
Week 13 11/27	THANKSGIVING NO CLASSES
Week 14 12/4	EDITING DVD Workflow Overview & DVD Authoring <b>Have Read:</b> (PDSF&V) Finishing & Distribution pp. 335-364
Week 15 12/11	LAST CLASS " In Hindsight..."
Final Film Screening	Instead of Final Exam time, we will have a public screening of the film project - time TBD - Friday 12/18 10:15-12:15 is exam slot for MWF 11:45-12:45