FLM 670.S60 (#57176): DIRECTING WORKSHOP - ADVANCED PRODUCTION

Wednesdays 8:20-11:10pm
Room 312

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COURSE DESCRIPTION:

The primary goal of this flexible workshop is to foster students’ individual visions while expanding the scope of their production knowledge and experience. Participants should bring a draft of a 5-12 page script to the first class. Classes will focus on directors’ preparation - both creative and practical. For the shoots, students will choose their collaborators and run their own sets. The final weeks of the class will be preparation for Dogme shoots. Prerequisite: 20/20/20 or Writer/Director Production Workshop.

If the class is very small, the content and schedule may change to best suit each individual’s needs.

COURSE LEARNING OBJECTIVES:

• Students will integrate the key elements of filmmaking into a cohesive, compelling production with a directorial vision. They will delve deep into their own work to create this vision, and execute a solid plan to realize it.

• Students will make directorial and editing decisions rooted in an understanding of basic film grammar as well as their own vision and discovery.

• Students will demonstrate an understanding of pre-production practices including basic scheduling, budgeting, managing releases and location agreements, and directorial preparation. Students will also practice creative problem solving when plans go awry!

• Students will become better leaders and better collaborators: they will create their own teams and better understand how to
communicate as a director, as well as how to be a good team member.

• Students will run their sets with integrity and respect for their cast and crew.

COURSE POLICIES:

• Weekly assignments and attendance are required. Three unexcused absences will earn you an F. If you are late three times, it will count as one absence.

COURSE OVERVIEW:

There will be weekly assignments including revisions, script investigation, directing preparation, script and film analysis, and all pre-production work.

Students will revise their scripts, investigate the scripts with an eye for directing, analyze directorial choices in relevant films, they may direct scenes from their scripts or do test shoots to freely try out an approach, and most importantly, they will make a solid plan for how to bring their script to the screen and shoot it.

In class we will workshop revisions, critique directing exercises, review pre-production, and analyze films. Students will lead film analysis sessions, deeply investigate their own writing, and shoot directing exercises in order to come up with a solid directing plan.

1/27 Week 1 – script workshop/goals/production timeline

Assignments:
• Revision due by class next week
• Make a loose calendar for your production plan
• Pick 2 films or tv episodes or web episodes as references for your script - consider tone and style. You can have a list of additional films to reference and explanations if you wish.

2/3 Week 2 – revision workshop/script breakdown/budget/schedules and budgets working together/funding “strategies”/short film case study/loglines

Assignments:
• Revision 2 due next week
• Log line due next week
• Choose scene for shot-by-shot scene analysis (analysis will be done in class whenever we have time)

2/10 Week 3 - revision workshop/log line workshop/discussion of pre-production needs/locations/legal/safety and risk management/if time - shot by shot scene analysis led by students

Now is the time to begin moving from dream-land into reality. Students will shot list, do pre-visualizations or storyboards, create director’s notebooks, and begin casting, crewing, scouting locations, and schedule their shoot days. That’s all!

Assignments:
• Written part of director’s notebooks due next week
• You may shoot an exercise or camera test if you choose to (anytime over the next few weeks)
• You MUST do a shot list/storyboard/pre-visualization or whatever makes sense as visual prep for your film. Due in 2 weeks.

2/17 Week 4 – students present director’s notebook/check in on pre-production plans and questions/crew roles and communication of directing vision to key crew members/scheduling

Assignments:
• Visual prep due next week
• Shoot dates due next week

2/24 Week 5 – students present directing plans: shot list, storyboard, etc./deal memos/working with agents and unions/film analysis

Assignments:
• Budget and shoot schedule due next week
• Risk management plan due next week

3/2 Week 6 - pre-production check-in/review budgets & schedules & safety plans/production & wrap/film analysis

Assignment:
• Shoot!
3/9 Week 7 – student pre-production plans/film analysis

Assignment:
• Shoot!

3/16 SPRING BREAK NO CLASS

3/23 Week 8 – student pre-production plans/film analysis

Assignments:
• Shoot! Edit!

3/30 Week 9 – student pre-production plans/post-production workflow/approaches to post sound/working with a composer, sound designer, sound mixer

Assignments:
• Shoot! Edit!

4/6 Week 10 – basic theories of color correction/working with a colorist/press materials

Assignment:
• Revise logline, write short synopsis and director’s statement for your short film – due next week
• Edit!

4/13 Week 11 – workshop logline, synopsis, director’s statement

Assignment:
• Edit! Assembly edit due next week.

4/20 Week 12 – watch assembly edits/festivals/distribution

Assignment:
• Edit! Time to get your rough cut done before dogme production period begins...

4/27 Weeks 13-14 dogme prep

TBD based on Dogme schedule: Rough cut screening! Woo-hoo!
**Americans with Disabilities Act:**
If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Disability Support Services, ECC (Educational Communications Center) Building, room128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential.

**Academic Integrity:**
Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Faculty are required to report any suspected instances of academic dishonesty to the Academic Judiciary.
For more comprehensive information on academic integrity, including categories of academic dishonesty, please refer to the academic judiciary website at [http://www.stonybrook.edu/uaa/academicjudiciary/](http://www.stonybrook.edu/uaa/academicjudiciary/)

**Critical Incident Management:**
Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students' ability to learn.