(ACM-310) Cinematic and Digital Narrative Production
Instructor: Anne Misawa
Fall 2011
M: 2:30 pm to 6:30 pm
Crawford 105

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Class Meets: Monday 2:30 – 6:30pm.
Site: Crawford 105
Office Hours: Monday: 1pm-- 2pm
Tuesday: 3pm-- 4pm
Wednesday: 12pm-- 3pm
By appointment: schedule at cell 808-227-0755 or email
(To check availability, please call.)

COURSE DESCRIPTION:

ACM stresses the interdisciplinary nature of media production and study within an Arts & Sciences foundation that reflects the development of academic, technical, creative and critical thinking skills. All ACM courses reflect a combination of our Student Learning Objectives across the curriculum. They include: Critical Thinking, Writing, History & Aesthetics, Professional Skills, Creativity, Responsibility and Student-Centered Learning.

Cinematic & Digital Narrative Production (CDNP) will emphasize all of these skills and introduce you to cinematic storytelling through your creation of three short digital productions in 15 weeks. A second focus will be narrative development and script preparation of a SHORT SCREENPLAY.

Thus, while students are responsible for their 3 productions, as detailed below, they will as well be writing a short screenplay that can be used for their final project.

It will be mandatory for students in this class to sign a copyright agreement form which secures copyright of projects made in class to ACM for distribution. However, students are free to submit to festivals, given clearance on their films, (see Gregg Ambrosius at the ACM Production Center). All materials with sensitive copyright issues such as music, archival footage and stills, will have to be cleared in order for the final project to be signed off by ACM for distribution. Projects with non-cleared items will be required to have “Not for Broadcast” stamped throughout the whole of the project and can not be screened or distributed publicly.

The focus of this class is on honing your own personal voice, your individual expression through the exploration of different forms of storytelling. It is an opportunity for you to define and strengthen your trust in your own ideas and instincts and to exercise the skills necessary to communicate those ideas creatively and effectively.

You will have creative and practical control over three projects from preproduction though post.
The three projects are:
1. Personal statement (in any form—experimental, narrative, or a documentary), 3-5 min.
2. Documentary, 5-7 min.
3. Destination story (narrative with emphasis on character arc and dialogue,) 5-7 min.

You will be responsible for handling the responsibilities for all of the major work on all principle crew positions involving writing, producing, directing, cinematography, editing and sound design for each project. You may have assistance in secondary responsibilities, such as assistance with lighting, location scouting, wardrobe, etc. If you get assistance in camera operation, you will be required to do all the creative preproduction for your cinematography, (shot-listing, storyboarding and visual design), to maintain the integrity of your vision. These preproduction elements will be required material in your production workbooks.

It is encouraged that you employ and support others in your class in these productions (on secondary crew positions) and to nurture an environment where honesty, respect, and creative exploration can flourish. It is not permissible to have any outside professional person employed in any principle crew position.

It is imperative that you protect your opportunity to learn by **doing all of the primary work on your projects yourself**. Keep your projects simple enough to handle in terms of the scope of production as well as time allowed.

**ACM-310 OBJECTIVES:**

ACM 310 will emphasize, and evaluate each student on, Student Learning Outcomes in Critical Thinking, Writing, History & Aesthetics, Professional Skills & Creativity. (In the process of this course, we will also explore some elements of Ethics & Responsibility.)

Your goals in successfully taking this course are:

1. To explore the creative process of defining one’s voice as a filmmaker, in terms of both style and focus of content.
2. To investigate the aesthetics and techniques of visual and aural communication and the creative possibilities of the filmic language.
3. To understand more about writing, producing, directing, cinematography, editing, sound, and acting.
4. To become responsibly aware of the cultural and personal values and criteria that exist in films and the relationship between filmmakers and society.

**AM-310 DEADLINES:**

All projects are to be turned in at the BEGINNING of the class, even if you feel that it is unfinished. Being on time is part of the craft of producing films and you are encouraged to work on your organization skills if you have trouble meeting deadlines. **Films arriving late (after the start of class) will have a grade penalty assessed and will be screened at the instructor’s discretion.**
ATTENDANCE:

Attendance is mandatory as class participation is essential to the success of this class. Only one unexcused absence is allowed; thereafter, it will effect your grading. 3 unexcused absences will result in failure of the course. Absences on the days in which projects are due will be especially noted. If you have not completed your project on the due date, it is still better in terms of grading, that you show up for class without your project and participate in your peer’s screenings and feedback, than to not show up at all.

Attendance and participation is also required in at least two of the semester’s ACM Master classes or special events (like HIFF screenings) held outside of usual class time.

PRODUCTION WORKBOOK:

Production Workbook will be due on the last day of class, and includes two sections:

1. **Director’s section:** Directors, cinematographers and editors keep careful notes and records of their work so they can remember what they did and compare this to the results they obtained. You will be expected to keep notes that detail the creative & visual design of your projects, the preproduction planning, lighting and camera set-ups, as well as a running discourse on your ideas, the production process and what you learn. Reviews of any outside screenings and peer critiques should be included.

2. **Producer’s section:** As the producer of your projects you will also be expected to collect clearances, permits and other pertinent production paperwork for each project. Many permit and clearance form templates can be found on the ACM website. You will be required to turn in completed forms for each project. No ACM project can be screened publicly without the appropriate paperwork completed and turned in. An ACM Student Project Completion form, available on the ACM website, is required to be turned in for each project. Failure to do so may result in 0 points achieved in grading for the project.

DIRECTOR’S SELF-CRITIQUE (due with EACH project):

This self-critique is an important part of your film project (and grade) and reflects the learning process you went through. Please spend serious time preparing it and make it no longer than two pages, double-space (one page is fine). On the self-critique, please include the following information:

1. Filmmaker’s name
2. Project #, Title and Date
3. Main idea that you started with
4. Source of the idea and its importance to you
5. Key emotion or experience that you wanted your audience to experience
6. Brief, clear synopsis of the story
7. Theme or premise of the piece that you discovered after finishing it
8. Strengths of the film. Look for these in all areas (original idea, unusual casting, killer editing)
9. Problem areas and your own suggestions for improvements

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CLASS SCREENING & CRITIQUES:

The Director will introduce his/ her film. Following each project screening, class members will write written critiques for the director and then discuss the film as a group. The purpose of these sessions is not only to provide direct feedback for the Director, but also to use each project as a springboard in discussing relevant aspects of filmic language with the entire class. The quality of your critiques (both written and verbal) is as important as your projects in measuring your knowledge and understanding of cinematic language and storytelling. There will be a class discussion, addressing story and the style and technique deployed, as well as a brief Q and A.

MID-SEMESTER CONFERENCES:

Your professor will hold mid-semester conferences with each student and discuss their progress; and is also available to discuss your work, your progress, or anything else, expecting to meet with you throughout the process of your projects. Please make contact via e-mail or by phone to make an appointment.

REQUIRED TEXTS:

- ACM Production Handbook 2011 Online (ACM website)
- Cinematic Motion (Film Directing; Shot by Shot), Stephen Katz, Michael Wiese Productions.
- Cinematic Storytelling, Jennifer Van Sijll, Michael Wiese Productions.
- Handouts

REQUIRED EQUIPMENT:

An external hard-drive (suggested size of at least 250 gigs) is required.

View this link for additional current requirements:
http://acm.hawaii.edu/computer/index.shtml

RECOMMENDED READING:

You are strongly encouraged to read some of the following recommended material. There are many approaches to the subject and by studying a variety you will appreciate the broad spectrum of knowledge that film and video-making encompasses.

Set Lighting Technician’s Handbook, Box, Focal Press, 1997
Motion Picture and Video Lighting, Brown, Focal Press, 1992
Bare Bones Cinematography, Schroeppel
Sculpting in Time, Tarkovsky (pp. 105-139) University of Texas Press, Austin
Designing with Light, Michael Gillette, Mayfield Publishing Company, 1989
Film Editing, Karel Reisz & Gavin Millar, Focal Press, 1953-89
Hollywood Genres, Thomas Schatz, University of Texas at Austin 1981
Cinematography, Malkeiwicz, Simon & Schuster
Film Lighting, Malkeiwicz, Prentice Hall
The Poetics, Aristotle
The Technique of Lighting for Television and Motion Pictures, Millerson

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EVALUATION:

- Production results: 50%
  Projects: Effective cinematic story-telling, writing, direction, cinematography, sound design, editing; effective choices of stylistic technique to support content, etc.
- Quizzes/ Presentations: 20%
  Based on readings and in class lectures
- In Class Workshops/Demos: 10%
  Participation; organization; attitude; attendance (including 2 ACM events)
- Production Workbook: 10%
  Director’s and Producer’s sections.
- Scriptwriting Assignments: 10%
  Treatment, draft and final short script

FINALLY…
This is a wonderful opportunity for you to explore, to exercise creative control over these projects. I encourage you to stretch the limits of your imagination and take risks in expression. At the same time, strengthen your intention and effectiveness, and be intelligent about understanding and making the most out of your practical limitations, esp. of time. Three interesting, outstanding projects of your own are doable within the periods of time given, if you are smart about it.
# ACM 310 Cinematic Production Class Weekly Schedule

(May be subject to revision during the semester)  Fall 2011

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Notes</th>
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| Aug. 22  | Class 1 — INTRODUCTION & OVERVIEW  
*Camera workshop: section 1 / Editing workshop: section 2 |                                                                      |
| Aug. 29  | Class 2 — THE BASIC SHOTS / PERSONAL STATEMENT PROJECT  
*Camera workshop: section 2 / Editing workshop: section 1 |                                                                      |
| Sept. 2  | 4 pm to 5:15pm ACM Orientation — mandatory; UHM Art Auditorium. |                                                                      |
| Sept. 12 | Class 3 — ELEMENTS OF PREPRODUCTION / BASIC DIRECTION,  
*CINEMATOGRAPHY & SOUND  
DEADLINE FOR ACM CAMERA CERTIFICATION |                                                                      |
| Sept. 19 | Class 4 — EDITING & DVD EXPORT / DOCUMENTARY PROJECT: THE INTERVIEW & B-ROLL MONTAGE  
NARRATIVE PROJECT: STORY TREATMENT, BEATSHEET |                                                                      |
| Sept. 26 | Class 5 — PROJECT #1 PERSONAL STATEMENT SCREENING: A/B DOCUMENTARY: DIRECTION |                                                                      |
| Oct. 3   | Class 6 — PROJECT #1 PERSONAL STATEMENT SCREENING: C/D EDITING & FX |                                                                      |
| Oct. 10  | Class 7 — NARRATIVE SHORT SCRIPT WRITING  
NARRATIVE PREPRODUCTION |                                                                      |
| Oct. 17  | HIFF SCREENINGS WEEK — NO CLASS |                                                                      |
| Oct. 24  | Class 8 — PROJECT #2 DOCUMENTARY SCREENING: A/B MISE-EN-SCENE |                                                                      |
| Oct. 31  | Class 9 — PROJECT #2 DOCUMENTARY SCREENING: C/D DIRECTING THE SCENE |                                                                      |
| Nov. 7   | Class 10 — *CINEMATOGRAPHY / EDITING & SOUND DESIGN |                                                                      |
| Nov. 14  | Class 11 — PROJECT #3 PREPRODUCTION PRESENTATIONS |                                                                      |
| Nov. 21  | Class 12 — DVD & POST / DISTRIBUTION QUIZ |                                                                      |
| Nov. 28  | Class 13 — PROJECT #3 DESTINATION NARRATIVE SCREENING: A/B |                                                                      |
| Dec. 5   | Class 14 — PROJECT #3 DESTINATION NARRATIVE SCREENING: C/D |                                                                      |

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ACM 310 ASSIGNMENT DUE DATES

(Deliverables due on these days. In **bold** are project screening dates. May be amended.)

Aug. 22  Class 1—  Risk & release form, Questionnaire.

Aug. 29  Class 2—  Copyright agreement form

Sept. 12 Class 3—  1 page treatment for Project # 1.

Sept. 19 Class 4—

Sept. 26 Class 5—  1 page treatment for Project #2.
1 page treatment and beatsheet for Project #3  
**Project # 1:** DVD and director’s critique: A/B

Oct. 3  Class 6—  **Project # 1:** DVD and director’s critique: C/D

Oct. 10  Class 7—  1st draft of Project #3 script.

Oct. 17  HIFF WEEK  ACM screening and Shanghai University screenings mandatory.
If you cannot attend these screenings; attend 2 other HIFF screenings.

Oct. 24  Class 8—  **Project #2:** DVD and director’s critique: A/B  
2 HIFF reviews: 1 page review of each event.

Oct. 31  Class 9—  **Project #2:** DVD and director’s critique: C/D  
2nd draft of Project #3 script.

Nov. 7  Class 10—  Reading questions; 2 questions per week, 22 questions total.  
Multiple choice; highlight answer in bold.

Nov. 14  Class 11—  Individual Presentation: CD with location stills, shot list &  
storyboards for Scene 1 & 2 for Project #3 viewable by class.  
Include cast stills if available.  
CD & print-out: Shot list and storyboards for all of Project #3.

Nov. 21  Class 12—  QUIZ

Nov. 28  Class 13—  **Project #3:** DVD and director’s critique: A/B

Dec. 5  Class 14—  **Project #3:** DVD and director’s critique: C/D  
Final revised edit DVDs and archival files of ALL 3 projects: A/B  
Production Workbook for all projects: include Student Completed  
Project Form, signed copyright agreement forms, director’s and  
producer’s sections as discussed, paper copy of end credits for each  
project (to back up music and talent clearances.)

Dec. 7  Office  Office drop off of Dec. 5 listed materials for C/D
READING ASSIGNMENTS
(In addition to handouts; to be read FOR the listed class day.)

Aug. 29  CINEMATIC MOTION: Introduction, Part 1 Visualization: Ch. 1 (Visualization), Ch. 2 (Production Design), Ch. 3 (Storyboards), & Glossary, pgs. ix-84; 357-362.

Sept. 5  CINEMATIC STORYTELLING: Preface, Introduction, Ch.1 (Screen Direction) & Ch. 2 (Composition) & Ch. 9 (Camera Lenses), pgs. viii-xii; 1-30; 133-146.
CINEMATIC MOTION: Part 1 Visualization: Ch. 1 (Tools & Techniques), pg. 85-96.

Sept. 12 CINEMATIC STORYTELLING: Ch. 3 (Shape within Frame) & Ch. 4 (Editing), pgs. 31-66.
CINEMATIC MOTION: Part 1 Visualization: Ch. 1 (Production Cycle), pg. 97-118.

Sept. 19 CINEMATIC STORYTELLING: Ch. 10 (Camera Position) & Ch. 6 (Sound effects), pgs. 147-166; 89-100.
CINEMATIC MOTION: Part 1 Elements of Continuity of Style: Ch. 6 (Composing Shots), pgs. 121-143.

Sept. 26 CINEMATIC STORYTELLING: Ch. 11 (Camera Motion) & Ch. 5 (Time), pgs. 167-194; 67-88.
CINEMATIC MOTION: Part 1 Elements of Continuity of Style: Ch. 7 (Editing), pgs. 145-156.

Oct. 3  CINEMATIC STORYTELLING: Ch. 7 (Music) & Ch. 8 (Scene transitions), pgs. 101-108; 109-132.
CINEMATIC MOTION: Part 11 The Workshop: Ch. 8 (The Basics Applied), pgs. 159-171.

Oct. 10 CINEMATIC STORYTELLING: Ch. 16 (Locations) & Ch. 17 (Natural Environment), pgs. 231-252.

Oct. 17 CINEMATIC STORYTELLING: Ch. 12 (Lighting) 195-208.
(HIFF week) CINEMATIC MOTION: Part 11 The Workshop: Ch. 10 (Dialogue Staging with Three Subjects), Ch. 11 (4 or More Players...), pgs. 195-220.

Oct. 24 CINEMATIC STORYTELLING: Ch. 13 (Color) & Ch. 14 (Props), pgs. 209-222.
CINEMATIC MOTION: Part 11 The Workshop: Ch. 12 (Mobile Staging), Ch. 13 (Depth of the Frame), pgs. 221-237.

Oct. 31  CINEMATIC MOTION: Part 11 The Workshop: Ch. 14 (Camera Angles), Ch. 15 (Open & Closed framings), Ch. 16 (Point of View), pgs. 239-275.

Nov. 7  CINEMATIC MOTION: Part IV The Moving Camera: Ch. 17 (The Pan), Ch. 18 (The Crane Shot), Ch. 19 (The Tracking Shot), Ch. 20 (T.S. Choreography), Ch. 21 (Transitions), Ch. 22 (Format), Ch. 23 (Parting Shots), pgs. 279-335.