MOTION PICTURE DIRECTING – FILM 131

Spring 2004
Instructor: Caroline Blair
Office: Cloud Hall 126, M 4:15 – 5:30 or by appointment
Email: cblair@ccsf.edu

Required Reading: Directing: Film Techniques and Aesthetics by Michael Rabinger. Available at CCSF Bookstore

1/26 Class Introduction
Reading: Chapters 1 – 3.
Assignment: Artistic Identity. On your own, complete textbook exercises 2-1 and 2-2. For class, answer questions on page___: Questions to Help you Travel Inward and Develop Your Ideas. Due next week.

2/2 Seeing with a Moviemaker’s Eye
Reading: Chapters 4 & 5
Assignment: Project 5-2: Editing Analysis. Following the guidelines from the text, complete project 5-2. Prepare paperwork and a 10 minute in-class presentation (this includes your 2 - 4 minute film clip). See handout for an example and detailed description. Due NEXT WEEK!

2/9 Seeing with a Moviemaker’s Eye: Project 5-2 Film Clip Presentations and Paperwork Due!
Reading: Chapter 6

2/16 HOLIDAY – NO CLASS

2/23 Choosing Scenes for Final Projects
Assignment: The Long Take. See handout for details.
Crew Roles and Responsibilities

3/1 Improvisation Workshop
Guest: Filmmaker Karen Aschenbach to discuss scene analysis techniques and conduct improvisations. Handout
Reading: Chapters 26 – 30

3/8 Preparation for Class Shoot: Hank and Wally The Long Take Due. In class screenings

3/15 In-class shoot: Hank and Wally. Students will perform various crew roles. Scenes Due for Final Project. Proper screenplay formats please.
Assignment: Prepare script analysis and rehearsal plan. See handout for details.
Audition Notices/Posting On-line for 10/27 Class
Reading: Chapters 17 – 25
3/22  Mid-Term Exam (essay format covering textbook, handouts, lectures)
      **Script Analysis and Rehearsal Plan Due**
      BRING 5 COPIES OF YOUR SCENE TO CLASS - All scenes read in class
      Organizing your final project (lined script and storyboards due in 2 weeks)
      Note: You are required to help each other by working on at least 2 shoots in
      addition to your own.

3/29  Auditions held in class
      • Cast now/Begin Rehearsals

4/5   HOLIDAY

4/12  Scene work – rehearsal techniques
      Guest Speaker: Cinematographer - 2 student scenes will be selected for discussion
      w/DP
      **Storyboards and Lined Scripts Due**
      Sound Recording Techniques
      * Rehearse Now

4/19  Lighting Workshop
      * Shoot now

4/26  The Administrative Side of Directing
      Guest Speaker: Production Manager/Assistant Director Catalina Castillo
      * Shoot Now/Edit Now

5/3   Editing Strategies/Quick Fixes
      * Edit Now

5/10  **Rough Cut Screenings**

5/17  Rough Cut Screenings

5/24  Final Screenings – No Exceptions!

Recommended Reading:

Directing Actors by Judith Weston (Publisher: Michael Wiese Productions, 1996)
Shot by Shot by Steven Katz (Michael Wiese, 1991)
Cinematic Motion by Steven Katz (Michael Wiese, 1992)

Grading: Clip Presentation 10%, The Long Take 15%, Script Analysis and Rehearsal Plan 15%,
Storyboards and Lined Scripts 15%, Classroom and Crew Participation (including attendance) 15%, Mid
Term Exam 15%, Final Project 25%
Video Editing Review
Rehearsing Actors/ In class scene work begins

3/24 EDIT DUE (Assignment #3): The Meeting.
Script Analysis DUE
BRING 10 COPIES OF YOUR SCENE TO CLASS (to be shared throughout)
In class scene work continues

3/31

4/7 CASTING – Auditions conducted in class
Storyboards and Lined Scripts DUE
Reading: Chapters 26 – 31

* Cast Now/Begin Rehearsals

4/14 SPRING BREAK

* Rehearsals/Shoot Now

4/21 In class scene work continues

* Shoot Now

4/28 The Administrative Side of Directing
Rough Cut Screenings

* Edit Now

5/5 ROUGH CUT SCREENINGS DUE

*Edit Now

5/12 FINAL SCREENINGS

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Spring 2003
Instructor: Caroline Blair
Office Hour: M 4:15 – 5:00 or by appointment. Cloud 126

Required Reading: Direction: Film Techniques and Aesthetics by
1/27 Class Introduction
Screening: *Urban Steal* and *The Day I Shot President Kennedy*
Reading: Chapters 1 – 3

2/3 Scene Analysis: *Hank and Wally*
Planning for in-class shoot
Written Assignment #1: *The Meeting*. Scene analysis: Defining the Subtext
Reading: Chapters 4 - 6

2/10 Written Assignment #1 (*The Meeting*) DUE
Assignment #2 (*The Meeting*): Lined script, shot list, overheads, storyboards
In-class shoot: *Hank and Wally*

2/17 HOLIDAY

2/24 Assignment (*The Meeting*) #2 DUE
Criteria for FINAL PROJECTS discussed: Selection of 2-5 pg scene (2 weeks)
Prep for Group Shoots (*The Meeting*): Rehearsing the Actors

3/3 Prep for Group Shoots (*The Meeting*): Location Scouting & Blocking

3/10 **Scenes for final project DUE.** Use Proper Screenplay Format (page 109)
Note: Students will editing the project individually
Reading: p. 84 – 86 (project 6 – 2A) in preparation for mid-term

3/17 Mid-term
Assignment: Script Analysis
Video Editing Review
Rehearsing Actors/ In class scene work begins
Organize Audition Notices/Advertising On-line
Reading: Chapters 17 – 25

3/24 EDIT DUE (Assignment #3): *The Meeting.*
**Script Analysis DUE**
BRING 10 COPIES OF YOUR SCENE TO CLASS (to be shared throughout)
In class scene work continues

3/31 Guest Speaker: Cinematographer
2 student scenes will be selected for discussion w/DP
Sound Recording Techniques
Organizing your final project (lined script and storyboards required).
Note: You are required to help each other by working on at least 2 shoots in addition to your own.
4/7 CASTING – Auditions conducted in class 
Storyboards and Lined Scripts DUE
Reading: Chapters 26 – 31

* Cast Now/Begin Rehearsals

4/14 SPRING BREAK

* Rehearsals/Shoot Now

4/21 In class scene work continues

* Shoot Now

4/28 The Administrative Side of Directing
Rough Cut Screenings

* Edit Now

5/5 ROUGH CUT SCREENINGS DUE

*Edit Now

5/12 FINAL SCREENINGS

Recommended Reading:

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Grading: Assignment #1 10%, Assignment #2 10%, Assignment #3 10%, Assignment #4 10%, Mid-term 15%, Attendance/Participation 20%, Final 25%