



Independent Narrative Filmmaking - CO328 Fañomnåkan 2025
Meeting Place: EC 201/205/Big Blue Button **Day:** Mon. & Wed. 9:30-10:50PM
Instructor: Dr. Raymond Anderson **Office:** CMFA Office 213D
e-mail: rdanderson@triton.uog.edu **Phone Text:** [REDACTED]
Office Hours: Tues. 11-1, Wed. 4 -5, Thurs. 11-1 & 4 -5 or by appointment

UNIVERSITY OF GUAM
 UNIBETSEDAT GUAHAN

Required Text: Schenk, S and B. Long *The Digital Filmmaking Handbook, Seventh Edition* (2021)
 or Sixth Edition (2017).

Wales, L. *The Complete Guide to Film and Digital Production: The People and The Process, Fourth Edition* (2023) or *Third Edition* (2017)

COURSE DESCRIPTION

This is a comprehensive upper division cinema production class that develops students' abilities to direct **and produce** professional narrative films. Students will focus on completing two short length films for regional and national student festival circuits.

Course Student Learning Outcomes	Program Learning Outcomes	Institutional Learning Outcomes	Assessment
1. Execute effective and appropriate key filmmaking roles, including Directing, Producing, Production Designing, Cinematography, Sound Designing Editing among others.	Apply basic logic, reasoning, ethics, and interpretation in producing and consuming messages	Mastery of critical thinking and problem solving	Finished projects and exercises: Practice Scenes and Short Film. Observed team interactions in pre-production and production activities.
2. Through collaboration, and working in key roles, build and complete one short film based on scripted material.	Construct and express a cohesive idea across multiple platforms, drawn from multiple sources of information that arrives at a rational conclusion expressing a defensible point of view.	Effective oral and written communication	Effectively and appropriately completed storyboards, lighting plans, look books. script breakdown, production boards and other related forms.

3. Demonstrate ability to prepare pre-production work using storyboarding software and postproduction with Avid Media Composer and Pro Tools/Adobe Premiere and /or Audition	Utilize contemporary and understand developing communication technologies	Responsible use of knowledge, natural resources, and technology	Completed individual storyboards and practice scenes
4. Create personal biography and show reel. 5. Assist in advising and appraising preproduction and postproduction works.	Articulate the theories of perception, interaction, and the creation of shared meaning in individual, group, intercultural, mass, and digital communication settings.	An appreciation of the arts and sciences	Submitted biography and show reel. Oral critiques and team discussions of work.

METHODS OF INSTRUCTION

There will be a mix of lectures and demonstrations about positions, software. The focus of the class will be working together to develop a pre-existing script through pre-production, production, and post-production.

Practice Scene Exercise will be an in-class development of three ways to direct and shoot a film, and an out of class small group execution of the scene.

Short (10 - 15 minute) Film Project is the focus of the semester. I will be working with (and evaluating) you on set for much of the shoots.

READING ASSIGNMENTS

One of the texts is the same from Broadcast Production, but we will be going into depth in specific chapters (and beyond the chapters). The other text is focused on important steps and personnel when making films. I will occasionally provide pdf links for other sources.

GRADING POLICY

For this course, the grading for activities and assignments is listed in the following table. This course is worth 1,000 points.

Graded Activities and Assignments

Activity	Assignment Points
1. Attendance	100
2. Short Film & Position Role (30 extra points for Producer, Director; 20 extra points for 1 st & 2 nd Assistant Directors, Editor and Sound Mixer/Designer, Director of Photography / Colorist); (10 extra points for Production Designer/Wardrobe, Art Director/Hair and Make Up, Continuity/Script Supervisor, Camera Ops, Gaffer, Key Grip, Assistant Producer and Assistant Editor).	300
3. Participation and Discussion: (Mamet response (15), Beat Exercise (5), Film Festival volunteer/attendance (25); MC challenge (50) and (20) Critical Input	115
4. Genre/Auteur Individual Presentation	85
5. Practice Scene Exercise	100
6. Demo Reel and Biography creation	100
7. Quizzes 2 Online	50
8. Mid Term Exam Online	150
TOTAL	1000

All grades are based on:

A+ 100-98, **A** 97 - 93, **A-** 92 - 90; **B+** 89- 87, **B** 86 - 83, **B-** 82 - 80;

C+ 79 - 77, **C** 76 - 70, **D** 69 - 60; **F** = <60%.

W: Withdrawal assigned by Registrar – student stopped attending class and submits/files required documents.

UW: Unofficial withdrawal assigned by Registrar – student stopped attending classes and did not submit/file the required documents.

For GPA purposes, a UW is regarded as an “F” grade and impacts financial aid!

CLASSROOM BEHAVIOR POLICIES

You will respect everyone’s opinions and ideas no matter how different from your own. Lack of respect toward classmates will not be tolerated.

ATTENDANCE & WITHDRAWAL POLICY

Students are expected to be prepared and participate in every class. The quality of discussions is dependent on each student having some familiarity with material discussed. Absences can destroy the cumulative structure of the course even if individual students have missed relatively few classes.

Two (2) total (excused/unexcused) absences are allowed. Additional absences must be explained in writing with appropriate documentation. **Two late attendances will equal one absence. You are considered absent if you arrive after 10 minutes of class starting.**

Absences beyond the given 2 will result in a loss of the attendance points by 20 points for each additional absence.

You potentially will receive a failing grade for the entire class after 10 absences.

In case of serious illness or a death in the family, please notify me before class and as soon as possible. **This is your responsibility.** Under some circumstances, I reserve the right to not mark a person absent.

If you plan to Withdraw, please ensure to do so officially and timely with the correct forms, otherwise you will receive an F or worse a UW.

PLAGIARISM

The UOG Student Handbook prohibits plagiarism. In this class, evidence of plagiarism in any assignment will result in a significantly lowered grade for the assignment on the first occurrence; a second occurrence of plagiarism will result in an F grade for the assignment and the third time will result in an F grade for the whole course, and possibly a hearing at the Student Discipline Committee. Review handout on how to avoid plagiarism.

ARTIFICIAL INTELLIGENCE USE

The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly.

SPECIFIC EXPECTATIONS

Practice Scene Exercises: (Individual pre-visualized, Group shot and Individual Editing): You will film three versions of a short scene from an old movie script. You will individually create storyboards using one of four approaches to filming. Then as a group, improve on these versions, and each person directs their version; other team members acting as camera operator and sound person.

Genre/ Auteur Presentation: (Individual): You will be given 5 – 7 minutes to present a specific genre/sub-genre or a specific auteur to help the class build on an understanding of these concepts.

Short Film (Group and Individual): Pre-Production, Production and Postproduction work towards a class chosen film script from options created in previous semester. You will fill key positions of **Producer**, Assistant Producer, **Director**, **First Assistant Director**, Second Assistant Director, **Director of Photography**, Digital Imaging Technician, **Camera Operator**, Assistant Cameraperson, Key Grip, Gaffer, **Continuity Supervisor**, **Sound Mixer**, Boom Operator, **Production Designer**, Art Director, Unit Publicist, **Editor**, **Sound Designer**, Colorist and Motion Graphic Artist. You get the idea, these are all the needs, so some roles will be doubled up. **Bolded are absolute needs.**

Biography and Showreel (Individual): Creation of an individual narrative of your filmmaking experiences in writing and a short 2 – 3 -minute reel of elements of your creative film/production work.

Dates and assignments are subject to change per instructor.

The instructor reserves the right to change any course requirements during the course of the semester due to circumstances such as hardware/software malfunction, school closing due to weather, illness or problems with scheduling. Students will be notified with an announcement in class, via email or both. Students are responsible for knowing of the changes.

LATE WORK

Late work is accepted but it will receive a reduction penalty of **5%** (up to one day late) or **10 -20 %** for later work. **I reserve the right to not accept work that is over two weeks late.**

DISABILITY SUPPORT SERVICES ACCOMMODATION

For individuals covered under the ADA (Americans with Disabilities Act), if you are a **student** with a disability requiring academic accommodation(s), please contact the Student Counseling and Advising Service Disability Support Services Office to discuss your confidential request. A Faculty Notification letter from the Disability Support Services/Student Counseling and Advising Service Accommodation counselor will be provided to me. To register for academic accommodations, please contact or visit Sallie S. Sablan, DSS counselor in the School of Education, office110, disabilitysupport@triton.uog.edu or telephone/TDD 671-735-2460.

ELECTRONIC COMMUNICATION

I check my email on a regular basis. Email is the best way to reach me. I will usually respond within 24 hours.

Feel free to text message me in emergency situations (the number is provided above).

COMMUNICATION POLICY

University policy states that official communications will be sent using university assigned (@gotriton or @triton) email addresses. University electronic mail and messaging is to be used to enhance and facilitate teaching, learning, scholarly research, support academic experiences, and to facilitate the effective business and administrative processes of the University (OIT policy manual, 3.10, p. 36).

FACULTY EVALUATION

The student course and faculty evaluations for courses will be administered at the completion of the semester within CollegeNet. Student participation is essential and appreciated. Student responses are anonymous and cannot be traced back to individual students. You will need your WebAdvisor login credentials to complete the evaluation. If you experience login issues, please refer inquiries to OIT staff to assist at 735-2630/40.

COURSE OUTLINE/DAILY SCHEDULE

Instructor reserves the right to make changes to the schedule or make adjustments to meet important needs as deemed necessary or reasonable. Any changes will be announced in class and students who are absent are responsible to become informed of such changes.

Week	Date	Topic	Reading	Assignment/Quizzes
1	1/22	Overview of course and Student Learning Objectives and timeline for production. Brief overview of positions.	Syllabus	Review scripts for Wednesday 1/29 and list by email in order of choices (<u>part of critical input score</u>).
2	1/27 1/29	Detailed discussion of some key positions and roles. Students start considering roles you might like. Choose script, read in class and discuss ideas for changes. Focus on Producer	Chapter 2, Story Problems to Solve, pages 40 – 41 [Schenk & Long (S/L), 7 th edition] handout. S/L, pages 3-4 7 th handout Wales (W): Chapters 1 and 4. Read Mammet hand out and respond by next class.	Read Mammet hand out and respond by Monday 2/3 on Moodle
3	2/3 2/5	Assign Practice Scene Exercise. Decide on Producer & Writer. Focus on Art Department and Location Management. Focus on Director and discuss Mamet responses, previsualization and beats. Introduction to Storyboarding Software.	S/L: Chapter 5, pages 146-148 (6 th edition) or Chapter 4, pages 84-87 and 92 (7 th edition). W: Chapters 8 and 15 S/L: Chapter 9 pgs 265 - 271 (6 th edition) or Chapter 5 (7 th edition) handout. W: Chapters 6 & 7	Practice Scene Exercise assigned Writer/s start improving on script based on in class feedback Discuss updates to script outside of class

4	2/10	Storyboarding software and initial storyboarding for Scene Assignment. Focus on 1st AD	S/L: Chapter 5, pgs 123 -138 (6 th edition) or Chapter 4, pgs 70-80 (7 th edition). Finish W: Chapters 6 & 7	Quiz Review 1 available
	2/12	Complete storyboarding and Focus on Sound Department	S/L: Chapter 8 (6 th) and 9 (7 th) W: Chapter 11	Review groups' beat choices Friday or Saturday on Zoom
5	2/17	Director's role and actor coaching.	S/L: Chapter 6 pgs 265 -277 (6 th or Chapter 5 and Chapter 11 pgs 227 - 234(7 th).	Casting Call sent out Review storyboards for scene exercises Friday or Saturday on Zoom
	2/19	Director's role and actor coaching. Focus on Script Supervisor	S/L: Chapter 9 pg. 277 or Chapter 11 pgs. 238 - 239 (7 th); W: Chapter 4 pg. 107	
6	2/24	Focus on Director of Photography. Editing with Davinci Resolve	S/L Chapters 6 and 7 (both 6 th and 7 th) and 8 (7 th) W: Chapters 9 and 10	
	2/26	Editing with Davinci Resolve. Key Audio and Color Correction needs.	S/L: Chapters 15 pgs 423 – 441 (6 th) or 321 – 325 (7 th) and 16 (both 6 th and 7 th)	
7	3/3	CHamoru Heritage Day No class		Practice Scenes due New version of script due by Friday 3/7 P. Ray, Producer, & Director start to finalize script by start of Spring Break
	3/5	Viewing and discussion of Practice Scenes (Online) Quiz 1 opens		

8	3/10	Producer announces Director of film and other positions. Production Scheduling Breakdown of script	S/L Chapter 2 pgs. 34 -41 (6 th) or Chapters 4 pgs. 63-67 and Chapter 11 (7 th) W: Chapters 2 and 3	Online Quiz 1 closes Monday 11:30pm Midterm Exam Review available
	3/12	Production Meeting Auteur and Genre considerations for Director and Producer Focus on Makeup/Wardrobe/ Effects Outside of class use of camera and audio equipment (Director, DP, Camera Operator, Sound Designer and Producer)	W: Chapter 12, 13 and 14 Training on camera. Red Komodo and Field Recorder	Key Positions: Weekend Casting Film Saturday or Sunday
	3/17-22	Spring Break Workshop on Avid Media Composer for Editing team and Director Davinci Resolve Fairlight workshop for Sound Designer		Key Positions: Table Read with Cast on Friday 3/22 Key Positions: Initial Rehearsal Saturday or Sunday???
10	3/24	First batch of storyboards and look book due		1st AD and Producer start breakdown script for Movie Magic
	3/26	Director/ Producer Auteur or Genre Presentation Initial Lighting plan presented. Discuss Set Operations and Protocols.	S/L Chapter 10 (both 6 th and 7 th) W: Chapter 6 pgs. 141 – 144, Chapters 19 and 20	Director/ Producer Auteur or Genre Presentation Technical Rehearsal Friday. Easy Start of Production ½ day on Weekend

11	3/31	Production Assessment		Start Editing of Film
	4/2	Production meeting with more storyboards/lighting design and view draft of scene		Rehearsal out of class Film a scene while P. Ray away
12	4/7	Time for (Online) Mid-Term Exam.		P. Ray away at conference Rehearsal out of class
	4/9	Time for Production meeting without P. Ray and storyboards complete		P. Ray back - Focused Production Shoot either Saturday or Sunday
13	4/14	Production Assessment and Focus on sound editing / design	S/L: Chapter 15 (both 6 th and 7 th) W: Chapters 17 & 18	Continue Editing
	4/16	Avid MC Workshop for entire class Davinci Resolve Workshop for Colorist out of class TBD		Final Production Shoot and Pick-ups Friday and/or Weekend
14	4/21	Assign general Genre and Auteur Presentation Avid MC Workshop		Quiz Review 2 available
	4/23	Time off to rest		Film locked for color correction/grading & sound by Friday morning
15	4/28	Time to catch up		
	4/30	Assign and discuss Biography and showreel. Discuss Festivals and Electronic Press Kit and wrap parties Submit Individual Avid scene by Friday night for non-editors	W: Chapter 5 pg. 122 and Chapter 22	Biography and Showreel assigned Submit Individual Avid scene by Friday night for non-editors Finished Film due for review and judging by Saturday morning
16	5/5	Review and discuss final draft of Film.	S/L: Chapter 18 (both 6 th and 7 th)	
	5/7	Breather day Film Festival on Friday		

17	5/12	Present Auteur/Genre Analyses for other groups		
	5/14	Discussion on MFAs (Online) Quiz 2 opens Time for Prof Evals.		
18	5/19	Class wrap, screening of show reels and final thoughts		Biography and Showreel due