




UNIVERSITY OF NORTH CAROLINA  
**SCHOOL of the ARTS**

SCHOOL OF FILMMAKING

M E M O R A N D U M

Date: May 31, 2011

To: Incoming Summer Session Students

From: Associate Dean Henry R. Grillo 

Subject: Welcome to the School of Filmmaking

CC: All Faculty and Staff of the Summer Session

Congratulations on your acceptance to the School of Filmmaking for Summer Session 2011. We are looking forward to having you with us and know that this will be both highly instructive under the aegis of Professor Janos Kovacs and his great group of Instructors.

We base this program on the “whole filmmaker.” We try to pack in a lot in a few weeks and it is important to be ready to hit the ground running. By the way the respect you accord the faculty and will be returned to you as the foundation of your success at the School and in this Summer Session. Our program is based on a mentor/mentee relationship and your work will evolve the more you read, write, listen, and master your craft. We have high hopes that you will leave later this summer with a more advanced set of filmmaking skills.

Also please check out our internal School of Filmmaking website, where you will find information about our program and curriculum.

You should plan on seeing as many classic and current films and videos as possible; particularly films from 1930-1990, Academy Award nominated films, and international films. I encourage you to view them in theaters or on the largest screen available to you. It is very difficult to see the nuance of a filmmaker’s work on an iPhone or any other handheld device.

In the upcoming Summer Session projects will be shot with Panasonic AG-DVX100A Camcorders. This new Panasonic camera gives a 24-frame per second digital video look that is remarkably similar to film and weighs only five pounds.

There are several items you will need to buy to work on set in a safe and responsible manner. These items are available for purchase in the Winston-Salem area, but we urge you to buy them in advance so you will not have to scramble to obtain these seemingly mundane, but often essential, tools of the filmmaking trade. They include:

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(336) 770-1330 FAX (336) 770-1339

1533 S. Main Street (27127), P.O. Box 12189, Winston-Salem, North Carolina 27117-2189

- (1) pair of leather palm work gloves;
- (1) appropriate footwear, i.e. tennis shoes or work boots; no open-toed footwear;
- (1) Swiss Army knife or multi-purpose tool such as the Leatherman or Gerber tools;
- (1) weatherproof backpack or book bag;
- (1) small Maglight or flashlight;
- (1) pair of good stereo headphones for listening to sound on your computer;
- (1) sunscreen;
- (1) twist-top water bottle;
- (1) hat, cap or bandanna;
- (1) notebook and pen;

Classes in the Summer School Program of the School of Filmmaking will formally begin with an orientation session for both students and parents at 3:00 PM on Sunday, June 19<sup>th</sup>. Be prepared for your classes by having all the required equipment on the enclosed list, along with the usual complement of notebooks, pens, and pencils. If you prefer you can take your laptop with you both for taking note or communicate with your family and us; there is full Internet access on campus and a student email system; not to mention the School of Filmmaking uses a paperless system of communication. The more wired you are with us, the better off you'll be. We want to be as "green" a campus as we can be.

This is an exciting time for the School of Filmmaking. We had a highly successful Class of 2011 with screenings in Los Angeles for film professionals. We have been very successful in the national awards this year as well as last. We have won several DGA awards back to back, the ASC award back to back as well as many film festival wins and other honors for films in the US and abroad. So let me welcome you on behalf of Professor Kovacs and his wonderful instructors. Remember that you will have access to some of the most cutting edge filmmaking equipment and technology. However, you will succeed in large measure as a result the growth of your intellect, your mastery of filmed entertainment and the content of your character.

If you have any questions about the program, please do not hesitate to contact our University Administrative Manager Sophie Mihalko [[mihalkos@uncsa.edu](mailto:mihalkos@uncsa.edu), (336) 770-1331] or Professor Kovacs [[kovacs@uncsa.edu](mailto:kovacs@uncsa.edu); (336) 7701341] or myself. We look forward to your arrival on June 19<sup>th</sup>. Please note, as a change to previous years, we will be working on Saturdays, and there will be a special program on Monday, 4<sup>th</sup> of July as well. The School of Filmmaking Summer Session ends on Friday, July 15.

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**UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS**  
**SCHOOL OF FILMMAKING**  
**SUMMER SESSION 2011**  
**RIISING AND ADVANCED FILMMAKERS<sup>1</sup>**

**INTRODUCTION AND COURSE CONTENT:** The four-week School of Filmmaking Summer Session is offered for high school students from rising 10<sup>th</sup> graders to high school graduates. The course introduces rising filmmaker participants with no previous experience in the field of film and video to the fundamentals of filmmaking, and returning students and students already having attended at least one year of intermediary high school film courses (i.e. IBO Film Curriculum, etc.) to more advanced studies in the field of film and video. The School of Filmmaking Summer Session courses acquaint students with the *narrative* tradition applied by fellow art forms, language and aesthetics of filmic storytelling, basics of conventional *feature* screenwriting, visualization, cinematography, directing, directing the actor for camera, physical production, producing and digital editing. In addition to theory classes, the session provides students with hands-on experience in digital video production as well as digital postproduction. Based on their previous training, or the lack thereof, students will be enrolled by the School of Filmmaking Summer Session in one of the two divisions of the program.

- 1) In the **Rising Filmmakers** segment of the program during Weeks One and Two the focus of the course is on presenting students with general information. Also, in the first two weeks of instruction students, after having been endowed with detailed guidelines regarding the offered specialty selections, with the guidance of their Instructors and Teaching Assistants select two areas of concentration (i.e., screenwriting, directing, cinematography, producing and editing), in which during Weeks Three and Four, besides working on shoots in rotating crew positions, they will be offered specialty classes.

During Weeks One and Two students, regardless of their subsequent area of concentration, will be taught the basics of screenwriting and develop a three to five minute screenplay

- a) of their own, or
- b) in collaboration with a fellow student screenwriter and prepare it for production.

After the successful completion of the preparatory classes and safety tests, according to a previously developed schedule, during Weeks Two, Three and Four, in designated film crews and in a professional manner and environment, on stage or on an on-campus location, students direct their directorial projects. Besides performing in key ranks during principal photography (i.e. director, producer, cinematographer, editor), students will work on a rotating basis in various crew positions (assistant to the director, assistant cameraman, script supervisor, boom operator, gaffer, grip, electrician, etc.) as well as act in fellow student projects. All students will attend class analysis of dailies, and discuss editing strategies in section meetings.

Following principal photography, students showing interest in editing, in tandem with the director, will edit the above narrative piece. Rough cuts and final edits will be analyzed weekly with the entire class or in section meetings. Those who have a strong desire and

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<sup>1</sup> As of 5/31/2011

aptitude to grow into a certain discipline, *except directing*, after having consulted with their Instructors and Teaching Assistants, may be allowed to serve multiple times as a writer, cinematographer, producer or editor. During Weeks Two, Three and Four, besides attending specialty classes, students are encouraged to sign-up for consultation and one-on-one training with the instructor in the area of their interest.

- 2) In the **Advanced** segment of the program during Weeks One students review their previous studies, attend specialty classes, conceptualize, visualize and preproduce select projects and, after the successful completion of a safety test, in designated film crews and in a professional manner and environment, on stage or on an on-campus location, engage in physical production. Following principal photography, students who specialize in editing, in tandem with the director, will edit the above narrative piece. Rough cuts and final edits will be analyzed weekly with the entire class or in section meetings. During Weeks Three and Four, while continuing physical production and postproduction, students will be enrolled in an improved number of specialty classes. During Week One advanced students will be provided with a comprehensive production schedule.

Besides performing in key crew positions during principal photography (i.e. director, producer, cinematographer or editor), students will work on a rotating basis in various crew positions (assistant to the director, assistant cameraman, script supervisor, boom operator, gaffer, grip, electrician, etc.) as well as act in fellow student projects. All students will attend class analysis of dailies and discuss editing strategies in section meetings.

Students in this specific division of the summer course, after having consulted with their Instructors and Teaching Assistants, throughout group and individual studies and assignments, are urged to grow into the discipline best suited to their aptitudes and skills. They are also advised to serve multiple times in their chosen field, e.g. screenwriting, cinematography, producing, editing and *including directing (with a maximum number of two directorial projects per director)*. During Weeks Two, Three and Four, besides attending specialty classes, students are encouraged to sign-up for consultation and one-on-one training with the instructor in the area of their interest.

Starting in Week Three students will be introduced to a sophisticated level of graphic design and will be taught the usage of select software to create the poster and other promotional materials of their own narrative projects.

Traditional presentations and seminars will be held by the Instructors. Technical training, principal photography and postproduction of the individual projects will be supervised by upper class filmmaking student or college graduate Teaching Assistants and staff members of the University of North Carolina School of the Arts School of Filmmaking.

Besides the above course work, students will attend regular screenings in the School of Filmmaking state-of-the-art exhibition complex and in classroom settings. These screenings will introduce students, considering their age and previous academic education, to select masterpieces of American and international cinema with the goal of enhancing their appreciation and awareness of the tools and techniques of filmic storytelling as well as their impact on the audience.

**STUDENT EVALUATION:** Students' creative, organizational and technical performance will be evaluated with Pass/Fail grades.

Filmmaking, even in an academic environment, is a complex process and, working with sophisticated technology, sometime a dangerous activity, which requires focus, concentration and professional discipline. In order to protect the highly creative atmosphere of the School of Filmmaking Summer Session courses, students violating safety rules outlined in class presentations and handouts or common conventions and perceptions of social behavior and protocol will be asked to leave the session and return home.

**COURSEWORK RELATED INFORMATION:** On Sunday, June 19, 2011, during the 3:00 to 4:00 PM. orientation session for students and parents, students will be enrolled in various sections and provided with a detailed class and production and screening schedule.

All students are required to put together and maintain a three-ring binder that will hold basic informational, reference and schedule documentation. All class notes, handouts, production schedule, syllabus, etc. should be kept in the general binder and serve as a basic tool for work in the course.

Original screenplays developed in class have to be submitted at due dates to Teaching Assistants, and approved by the Director of the Program at least 48 hours prior to the beginning of principal photography. For screenwriting and other purposes students can use PC computers in the School of the Arts Computer Lab before and after classes. Considering, however, the significant number of student productions in development the above computer lab might be filled at times. Students in possession of individual laptops and – in view of the limited space in the dorms – small-size printers, are encouraged to bring their computers to campus enabling themselves to work on their projects beyond lab operating hours or on the weekends. Since all dorms have internet connection usage of personal laptop computers may be practical also for e-mailing and in maintaining contact with family and friends.

Due to previous negative experiences, students are not allowed to use any kind of weapons (stunt, disabled or toy, etc.) in their projects, nor are they allowed to bring weapons of any kind on campus with the intent of using them in their filmed projects. Action scenes should be executed within the general production parameters of the coursework.

For principal photography and editing each student will be provided with one (1) 60 minute Mini Digital Videotape, and one (1) DVD holding each and every project generated within the individual sections. Final projects should be completed with proper head and tail credits according to production parameters discussed in class. Blank videotapes or DVDs for additional personal copies must be provided by the individual students. Master Edits will be kept in the School of Filmmaking Archives and accessible to students for copying upon request.

After the successful completion of student narrative projects, in separate sessions, (possibly on Thursday, July 14, in the afternoon and Friday, July 15, 2011 in the morning) there will be a Festival with all the student projects screened in the School of Filmmaking ACE Exhibition Complex Main Theater. Following the screening sessions students will vote for best projects and performances in various categories. A committee composed of fellow students and School of Filmmaking representatives will count the ballots. Starting at 3:20 PM on Friday, July 15, 2011,

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in a ceremony Summer Session Student Awards will be given out to the winners. Following the event a reception will be held for students, their parents and relatives with the participation of the Instructors, Teaching Assistants and staff at the School of Filmmaking ACE Exhibition Complex BB&T Lobby.

The School of Filmmaking kindly invites parents to attend both screenings and the reception and, generally, observe their children's progress and their performance in a professional environment. Please remember, that students have to leave campus by the evening the same day.

The University of North Carolina School of the Arts School of Filmmaking reserves the right to use student projects completed during the course for further instructional and/or promotional purposes.

For stage or location work, each student should assemble and bring to all shoots a kit containing the following minimum supplies (note: You will use this equipment throughout the course, and will find it indispensable on subsequent projects following the Summer Session):

- (1) pair of leather palm work gloves;
- (1) appropriate shoes, i.e. tennis shoes or work boots; no open-toed footwear;
- (1) Swiss Army knife or multi-purpose tool such as the Leatherman or Gerber tools;
- (1) weatherproof backpack or book bag (very important!);
- (1) small Maglight or flashlight;
- (1) pair of good stereo headphones for listening to sound on your computer;
- (1) sunscreen;
- (1) twist-top water bottle;
- (1) hat, cap or bandanna;
- (1) notebook and pen;

**ATTENDANCE POLICY:** There will be no unexcused absences from presentations, seminars, shoots and screenings except for documented medical reasons or other serious emergencies. Students are responsible for all information presented in the course during class, screenings, and conferences with their Instructors.

**ATTENDANCE AT REQUIRED SCREENINGS:** A student filmmaker like all artists can learn a great deal from immersion in the art works of his or her chosen field. There is no substitute for screening motion pictures; motion pictures were meant to be seen on a large screen and with an audience. The screenings will be considered in the same manner as a regularly scheduled class and governed by the attendance policy outlined above.

**TEXTBOOKS AND MATERIALS:** students will be provided with a copy of GRAMMAR OF THE SHOT by Roy Thompson and Christopher J. Bowen (ISBN 978-0-24052121-3). The above textbook will be supplemented with various handouts.