

FILM PRODUCTION (FILMPROD)

FILMPROD 101. Screen Writing I: Visual Writing. 5 Units.

A writing workshop that is an exploration of visual storytelling. Beginning with visual literacy, the class progresses from basic cinematic techniques through scene exercises to revisions and ultimately to connecting scenes in order to build sequences of script pages. Open to all majors; may substitute for ENGL 190F prerequisite for FP104.

FILMPROD 101T. Writing the Television Pilot. 5 Units.

A writing workshop in which students are introduced to the basic structures and genre of television pilots and to writing within the screenwriting/television writing form. Students will develop, outline, and workshop their own original pilot episode and series bible. Serves as a prerequisite for FP104 Intermediate Screenwriting. Enrollment by decision of instructor. nnStudents interested in applying need to email Adam Tobin (adtobin@stanford.edu) by the end of fall quarter for a link to the course application.

FILMPROD 103. Adaptation. 4 Units.

A close analysis of film adaptation, using various source materials to examine the demands form makes on content and the creative choices made in adaptation to film. Source materials will include plays, fiction, biography, history, graphic novels, and reference to video games and amusement park rides. A weekly film screening is a requirement of the course.

FILMPROD 104. Screenwriting II: Intermediate Screenwriting. 5 Units.

Priority to Film and Media Studies majors and minors, and seniors. Craft, form, and approaches to writing for the screen. Students will write, workshop and rewrite the first act of a feature screenplay and create rough outline material for the rest of the film. Prerequisites: FP101, FP101T or ENGL190F and consent of the instructor.

FILMPROD 105. Script Analysis. 4 Units.

Analysis of screenplay, film, and television from the writer's perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings. Same as: FILMPROD 305

FILMPROD 106. Image and Sound: Filmmaking for the Digital Age. 3 Units.

Despite the rise of emerging forms like two-minute YouTube videos, six second Vines, or interactive storytelling modules, many core principles of visual storytelling remain unchanged. In this hands-on film production class students will learn a broad set of filmmaking fundamentals (basic history, theory, and practice) and will apply them creating film projects using tools such as iPhones, consumer cameras and FCPX.

FILMPROD 106S. Image and Sound: Filmmaking for the Digital Age. 3 Units.

Despite the rise of emerging forms like two-minute YouTube videos, six second Vines, or interactive storytelling modules, many core principles of visual storytelling remain unchanged. In this hands-on film production class students will learn a broad set of filmmaking fundamentals (basic history, theory, and practice) and will apply them creating film projects using tools such as iPhones, consumer cameras and FCPX.

FILMPROD 110. Screen Writing III: Advanced Screenwriting. 5 Units.

Advanced writing workshop in which students develop and complete a feature-length screenplay. Prerequisites: FP101 Screenwriting and approval of the instructor. Enrollment is limited.

FILMPROD 114. Introduction to Film and Video Production. 5 Units.

Hands-on. Techniques of film and video making including conceptualization, visualization, story structure, cinematography, sound recording, and editing. Enrollment limited to 12 students. Priority to junior/senior Film & Media Studies majors. Admission determined on the first day of class.

FILMPROD 115. Immersive Cinema: Experiments in Virtual Reality. 4 Units.

In this exploratory workshop, students will use a variety of tools (360 video/ VR cameras and binaural sound design, digital video, and traditional sound recorders) to tell immersive "stories". Students will use the conceptual framework of experimental cinema and documentary film to inform their work, while also pushing toward a new artistic language in the still-emerging form of VR storytelling. Over the course of the quarter, students will work in teams to create a series of short immersive pieces with an emphasis on experimentation. The class has no prerequisites and is open to all students.

FILMPROD 116. Script to Screen. 5 Units.

Script to Screen is a hybrid writing/production course that guides students through a series of narrative film exercises. Students will write and workshop scripts for short fiction films, and then, by filming them, learn to apply the fundamentals of digital video production. Initial classwork will include visual writing exercises, DSLR cinematography instruction, script work, and basic fiction film production and post-production. Priority goes to film studies majors. nnStudents interested in applying need to email Professor Meltzer (jmelt@stanford.edu) by the end of fall quarter for a link to the course application.

FILMPROD 117. Advanced Video Production. 5 Units.

This course introduces the fundamentals of digital video production. Special emphasis is placed on the development of interview and observational sync-sound filming techniques. Students acquire hands-on experience in shooting, sound recording, lighting, and editing. Critiques of creative work emphasizes the conceptual, aesthetic, and technical aspects of digital video production. Prerequisite: Filmprod 114 or Filmprod 10AX.

FILMPROD 121. New York Films. 5 Units.

This course will be taught at Stanford in New York in winter quarter.

FILMPROD 148. Archival Cinema: Excavating the Future. 4 Units.

This course examines the practices of appropriation of archival material in cinema, and the problems of representation inherent to them. The practical component consists of a series of creative assignments in which students are asked to use archival material, including some from Stanford's collections, to produce short moving image pieces. Same as: FILMPROD 348, FILMSTUD 148, FILMSTUD 348

FILMPROD 305. Script Analysis. 4 Units.

Analysis of screenplay, film, and television from the writer's perspective, with focus on ideation, structure, and dramatic tension in narrative features. Sources include screenplays and screenings. Same as: FILMPROD 105

FILMPROD 348. Archival Cinema: Excavating the Future. 4 Units.

This course examines the practices of appropriation of archival material in cinema, and the problems of representation inherent to them. The practical component consists of a series of creative assignments in which students are asked to use archival material, including some from Stanford's collections, to produce short moving image pieces. Same as: FILMPROD 148, FILMSTUD 148, FILMSTUD 348

FILMPROD 400. Film/Video Writing and Directing. 3 Units.

Restricted to M.F.A. documentary students. Emphasis is on the development of the research, conceptualization, visualization, and preproduction skills required for nonfiction filmmaking. Prerequisite: consent of instructor.

FILMPROD 401. Nonfiction Film Production. 3 Units.

Restricted to M.F.A. documentary students. 16mm production techniques and concepts. Multiple short exercises and a final project with multitrack sound design. Enrollment limited to students in MFA Documentary Film Program. Prerequisite: consent of instructor.

FILMPROD 402. Digital Video. 4 Units.

Restricted to M.F.A. documentary students. Fundamentals of digital storytelling. Working with small format cameras, interviewing techniques, and nonlinear editing skills. Prerequisite: consent of instructor.

FILMPROD 403. Advanced Documentary Directing. 3 Units.

Restricted to M.F.A. documentary students. Further examination of structure, emphasizing writing and directing nonfiction film. Prerequisite: consent of instructor.

FILMPROD 404. Advanced Video Production. 3 Units.

Restricted to M.F.A. documentary students. Techniques of visual storytelling and observational shooting. Final quarter of professional training in documentary video production. Prerequisite: consent of instructor.

FILMPROD 405. Producing Practicum: The Non-Fiction Film. 4 Units.

Restricted to M.F.A. documentary students. Advanced producing principles through the preproduction of the M.F.A. thesis project, including development of a professional film proposal. Practical training in fundraising. Prerequisite: consent of instructor.

FILMPROD 406A. Documentary M.F.A. Thesis Seminar I. 5 Units.

Restricted to M.F.A. documentary students. Production of film or video project. Focus is on shooting strategies, ethical challenges, and practical production issues. Prerequisite: consent of instructor.

FILMPROD 406B. Documentary M.F.A. Thesis Seminar II. 5 Units.

Restricted to M.F.A. documentary students. Editing and post-production of film or video project. Emphasis is on aesthetic choices (structure, narration, music), distribution, contracts, and audience. Prerequisite: consent of instructor.

FILMPROD 408. CULTURE/CINEMA/SENSATION. 5 Units.

This course brings together a critical introduction to works of ethnographic film (i.e. films concerned primarily with the representation of culture) and a selective exploration of works of avant-garde film (i.e. films concerned with, among other dimensions, the possibilities of cinema) in order to consider the conceptual and aesthetic foundations/provocations of sensory ethnography, a neologism for an approach to cinema that seeks the new, the open-ended, the corporeal, the sensorial, and the affective.

FILMPROD 801. TGR Project. 0 Units.