

## COURSE CONTENT

<b>Course Code</b>	DF3011
<b>Course Title</b>	Advanced Directing for Film
<b>Pre-requisites</b>	DF3012/DF3009 Film Directing
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This advanced level course will extend your abilities as a director. You will engage with advanced directorial processes and techniques as you take leadership in the production of a short film. This learning further establishes your skills as a director and will support such roles in further studies in film production.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe directorial processes and techniques used to convey narrative in a film production.
2. Develop your unique, personal vision and voice as a director.
3. Apply a specialized directorial approach to drive the visual representation of a film production.
4. Clearly present, evaluate and reflect on your directorial choices so as to demonstrate an advanced awareness of cinematic language.
5. Constructively discuss and critique directorial processes in your own work and your peers'.

### **Course Content**

Through a series of practical exercises, you will develop your skills in performance, shot and sound design, building upon your ability to analyse a scripted scene or sequence and to communicate that vision effectively through the careful construction of cinematic language and performance.

#### **The Craft of the Director**

The course begins with an investigation of the craft of the director in the construction of a cinematic moment using narratives, acting, camera, and mise-en-scène. This includes a survey of master directors' use of aesthetic elements to create a cinematic event within and between frames. Through screenings and class discussions, you will explore how a director's vision can be realized through the symbolic use of aesthetic apparatuses when applied to image and soundscape.

#### **Building a Character**

You will explore problems and issues in building a character from script to directing actors. This will involve explorations of characterization, bodily expression, diction, movement, tempo-rhythm, and perspective. While developing directorial skills, you will learn acting concepts and practices that can be applied in the process of analysis of script and character, casting, rehearsal, and the choreography of camera in relation to acting and performance.

#### **Dramatic Construction**

What is drama? This question will be explored through lectures, class discussions, and exercises.

From the creation of ideas to colour correction in the post production, you will deal with the definition of drama by engaging in discussions on the notion of drama, including: drama vs. non-drama, conventional vs. unconventional drama, activity vs. action, dramatic clarity vs. irony, and narrative vs. aesthetics.

### Class assignments

In the first assignment, you will take part in several class exercises that analyse key aspects of directorship. In the second assignment you will produce a short 7 - 10 minute film, accompanied by the director's production book. Classes will include mini-lectures, demonstrations, and activities that may be included in the assessment.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Director presentation. Mini exercises. Short screenplay. Pre-production.	1,2,3,5	N.A	40	Individual
<b>Final Project:</b> 7-10 min. original short film and director's production book.	1,2, 3,4	N.A	40	Individual
<b>Continuous Assessment: Participation</b>	5	N.A	20	Individual
Total			100%	

### Reading and References

1. Bazin, A. *What is Cinema? Essays selected and translated by Hugh Gray*. University of California Press, 2<sup>nd</sup> ed. 1968.
2. Clurman, H. *On Directing*. Simon & Schuster; Reissue edition. 1997.
3. Dekovan, L. *Changing Direction*. Routledge. 2<sup>nd</sup> ed. 2019.
4. Kagan, J. *Directors Close-Up*. Focal Press, 2000
5. Mackendrick, A. *On filmmaking: an introduction to the craft of the director*. Farrar, Straus and Giroux: NY. 2004.
6. Meisner, S. *Sanford Meisner on Acting*. Vintage Book, 1987
7. Stanislavski, C. *An Actor Prepares*. Theatre Arts, 1989
8. Stanislavski, C. *Building a Character*. Theatre Arts, 1989

### Course Policies and Student Responsibilities

#### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take

responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

## (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

## (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<b>On Directing: Obstructions and Limitations</b>	1,2	<b>Introductory Lecture</b> <b>In-class discussion</b> on the craft of the director. <b>Assigned Director Presentation:</b> Choose an established film director whom you admire and present scenes or sequences from more than three films to show their evolution in camera movement techniques in his/her film career.

2	<p><b>Defining <i>Drama</i></b></p> <p>Drama as an event and constructed energy</p>	1,2,3	<p><b>Lecture: Dramatic Construction</b></p> <p><b>Film viewing and discussion</b> Critique and feedback. Explore how the notion of drama has been dealt by directors.</p> <p><b>In-class exercise:</b> Step Outline of your film story idea and pitch for the final project.</p>
3	<p><b>Picturing Sound</b></p> <p>Director's vision through visual image and sound image</p>	1,2,3	<p><b>Lecture: Directing Visuals</b></p> <p><b>Assigned Picturing Sound:</b> Draw a series of images while listening to unfamiliar classical music.</p> <p><b>In-class exercise:</b> Improvisational story making and drawing storyboard and floorplan.</p>
4	<p><b>Building a Character</b></p>	1, 2, 3, 4	<p><b>Lecture: Character Analysis and Acting Performance</b></p> <p><b>In-class exercise:</b> Acting basics - Recall, Emotional memory, Improvisational acting, Diction, Pose/Gesture.</p> <p><b>In-class discussion</b> on reading "Perspective in Character Building" (Stanislavski).</p>
5	<p><b>Director and Actor</b></p>	1, 2, 3, 4	<p><b>Lecture: The relationships between director and actor</b></p> <p><b>Acting Workshop</b></p> <p><b>Assigned Aesthetic Convention</b> 2 pages written report on aesthetic convention to express anger, sadness, happiness, and conflict.</p>
6	<p><b>Production Style and Tone</b></p>	1, 2, 3, 4, 5	<p><b>Lecture: Production Style</b></p> <p><b>In-class screening and discussion</b> on Aesthetic Convention and Production Style.</p> <p><b>In-class exercise:</b> Floor plan and the use of soundstage for a certain look and tone.</p> <p><b>First draft of Script due (Final project)</b></p>
7	<p><b>Directing as a Choreography</b></p>	1, 2, 3, 4, 5	<p><b>Lecture: Screen Event and Energy</b></p> <p><b>In-class screening and discussion</b> on Aesthetic Energy and Shock.</p> <p><b>Pre-production Presentations</b></p>
8	<p><b>Director Presentations</b></p>	1, 2, 3, 4, 5	<p>Students present, discuss and critique their role-model directors with chosen film clips.</p>

9	<b>Production Week 1</b>	1, 2, 3, 4, 5	<b>Individual Consultations</b>
10	<b>Production Week 2</b>	1, 2, 3, 4, 5	<b>Lecture: Colour Correction/Grading</b> <b>Individual Consultations</b>
11	<b>Production Week 3</b>	1, 2, 3, 4, 5	<b>Lecture: Sound Design and Mixing</b> <b>In-class reviews on 'takes'</b>
12	<b>Short Film Workshop</b> Screenings of established short films and students' rough cuts.	1, 2, 3, 4, 5	<b>Final Review and Discussion</b> Continuous assessment and feedback on final project rough cuts.
13	<b>Final Presentation</b>	1, 2, 3, 4, 5	<b>Student Presentations</b> on final assignment with critique and feedback