

3 x 3

3 Film Options Each in 3 Acts/Vignettes

FINAL FILM DUE Tues. DEC 7TH

For your next film production assignment, you have three options. Each option involves collaborative production (no more than 3 people) **and** scripting/writing a short story treatment for a 3-part film narrative which is due **TUES, NOV. 9TH**.

As you will see, the requirements differ slightly for each option in part based on its fictional or "non-fictional" elements. **Obviously, with each option, it is paramount that you follow COVID protocols regardless of which option you choose.**

Here are the particulars:

Option #1: Documentary non-fiction Profile of an Organization. Its People. The important issues it tackles. The approaches/solutions it provides

Your focus for this option is to profile one or more organizations **off-campus, its people, the important issues the organization tackles, the approaches or solutions it attempts to provide.** The **focus** here should be on both the IDEALS and mission of the organization as well as the "realities," challenges, and processes that happen behind the scenes.

As with the other options, this project will require quality ZOOM interviews (or in-person, if possible) and innovative strategies for gathering B-roll (Camtasia, or in-person).

You may want to address transformations over time. Alternatively, you may want to jump right in and focus on the current situation (NOW) and what it looks like moving forward.

Keep in mind that some organizations have had to reshape everything that they do because of the Covid/global pandemic. This may be an important element to show in your documentary.

Option #2: SCRIPTED FICTION FILM

For this option you will be creating a **SHORT FICTION FILM**. It should have an **EXCELLENT SCRIPT, DIALOGUE, off-campus FILMING locations, and YES, STRONG ACTING**. It should have at least **3 separate ACTs** and **3 dramatic Turning points** to drive the **DRAMA**. Think about (and watch) some of the best of fiction television today—**Thrones, Waco, The Americans, Broadchurch, This is Us, Homeland, The Good Wife, Handmaid's Tale, Humans, etc.**

You will need to submit your SCRIPT. You must have strong locations (off-campus). VOICE-OVER. You should include a voice-over for your film produced by you. The VO should be scripted and performed for the ear

Option #3: Blurring the Lines between Non-Fiction and Fiction

This option will involve a short series of **three (3) vignettes, acts or episodes** which are rooted in "reality" and/or based in an actual event or events. This film rooted in an event which has already taken place. It might be an adaptation of a short news item or magazine piece which has yet to be profiled on film. It might be rooted in a news short from 7-Days, VTDigger, or other local publication.

The focus here is three-fold. The first is the "retelling" of an event on film/video. This would include interviews and b-roll (in-person or zoom/Camtasia). The second is adaptation, that is, the restructuring of an event so that it **WORKS WELL** as a film story (and doesn't just look like a piece of writing haphazardly turned into mediocre video). And finally, this may involve elements of "re-enactment" either in how it is shot and/or edited in order to help a viewer feel like they see what really happened after the fact.

Each of the 3 vignettes or act in this film should have its own PLOT and/or dramatic turns. These don't have to be very long. However, each should also advance the larger story concept of the **WHOLE PROJECT**.

TECHNICAL Guidelines: Regardless of which option you choose, your film should include **ALL** of the following:

1. You should have a creative and stylized look/aesthetic to the film. It should be compelling to a Netflix, HBO, Vimeo audience!
2. You should have a **strong intro HOOK** and a **solid STORY DEVELOPMENT/PROGRESSION**—vignettes, acts, chapters, or segues.
3. **VOICE-OVER.** At minimum, this VO should book-end your film.
4. **Excellent shot composition, interesting camera angles AND multiple types of shots** (establishing shots, close-ups, over-the shoulder, extreme-close-ups) and shot angles (Close-ups, Over the Shoulder shots, high angle shots, low angle shots, etc.) **ALL** of your shots need to be connected to and/or motivated by the story you are trying to tell.
5. It should have **EXCELLENT camera footage throughout the entire film!** **NO** shaky camera movements. **NO** motorzooming. **NO** fuzzy or out of focus shots, badly lit scenes, etc. If it's not good, either shoot it again (multiple takes) or don't use it. Period.
6. **AUDIO** should be **crystal clean** throughout the entire film—natural sound, interviews, sound FX.
7. **Aesthetically Stylized Montage Sequences.** You should develop at least two well-edited montage **sequences** which engage the viewer and propel the story.
8. You may include **historical or archive footage** as part of your story. This footage should be used sparingly (very little) and it should not just be “tossed in” but rather connected in a meaningful way.
9. **Titles/Graphics.** The introductory and ending titles should be professionally stylized. Same goes for any intertitles or lower 3rds.

Obviously, the content and technical issues will vary depending on which type of film you choose. However, weaving together a final film which shows the **best of your capabilities** should be the focus of your attention for this project.

DEADLINES/DUE DATES:

☑ Due TUES, Nov. 9th: **TWO THINGS DUE: (A) 1-2-page FILM TREATMENT (single-spaced)**, replete with **ENGAGING OVERVIEW**, idea/issue description, names/contacts and rationale for your interviewees, locations, and your cinematic structure and/or approach for telling this story as a short film or TV piece; **(B) A COMPREHENSIVE SHOT LIST** which **DETAILS** your visuals/story plan.

☑ Due TUES, Nov. 16th : — **ONE ROUGH CUT INTERVIEW DUE.**

☑ Due THURS, DEC 2ND : — **DOC FILM ROUGH CUT DUE.**

🔥 **DUE Tues, DEC 7TH FINAL PROJECT DUE (2 Versions - Master + Web/Mobile)**