

# SFFS Education

FILM CRAFT & FILM STUDIES

SUMMER 2012

CLASS SCHEDULE

[sffs.org](http://sffs.org)

## About SFFS Education

SFFS offers relevant and engaging classes in small classroom settings for emerging artists, film professionals, hobbyists, cinephiles and film enthusiasts of all ages and skill levels. Film Craft classes cover both the artistic and the business sides of filmmaking, empowering students to capitalize on the latest funding trends, business models and networking opportunities. Film Studies classes are designed to expand the cinematic experience, providing in-depth exploration and discussion in film criticism, appreciation and theory across a wide range of genres.

## Join Us

Enjoy a world of film year round. Members receive substantial ticket discounts, first crack at tickets to all programs and invitations to members-only events. Additional benefits are tailored to the interests of aspiring and established filmmakers.

**For complete information and to join, visit [sffs.org](http://sffs.org).**



Membership Program Sponsor

SFFS EDUCATION IS SUPPORTED IN PART BY



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Visit [sffs.org](http://sffs.org) to enroll and for complete information about classes, venues and instructors.

## VENUES

San Francisco Film Centre, 39 Mesa Street, The Presidio

Ninth Street Independent Film Center, 145 Ninth Street

The Roxie Theater, 3117 16th Street

## MASTER CLASSES

### Inside the Design

Instructor: Richard Beggs

Dates TBA

San Francisco Film Centre

Enrollment limited to 6; \$50/\$70

Richard Beggs creates sound designs that chisel at our psyches and has been an integral contributor to more than 50 films, collaborating with such diverse talents as John Waters (**Cry-Baby**), Barry Levinson (**Rain Man**, **Avalon**, **Bugsy**) and Sofia Coppola (**Lost in Translation**). Join Beggs in his Presidio studio for an intimate two-hour class that takes you inside the craft of sound design. Learn how he approaches a film and what key elements and considerations he employs when collaborating. This is a practical class for advanced students and professionals.

### The Politics of the Cutting Room Floor

Instructor: Curtiss Clayton

Thursday, June 21, 7:00-10:00 pm

San Francisco Film Centre

Enrollment limited to 50; \$25/\$35

Film editors often face challenges that go beyond the creative issues involved in shaping a film. The politics of the cutting room can have a huge effect on the success or failure of any movie, from indie projects to star-driven blockbusters. Join Curtiss Clayton for a discussion about the tensions and triumphs—and occasional disasters—that occur on the road to locking a final cut. Featuring excerpts from his work on **Drugstore Cowboy**, **Buffalo 66**, **The Assassination of Jesse James** and many others. This class is part of SFFS' Behind the Scenes series presented in partnership with PFA/BAM with major support from the National Endowment for the Arts.

### Les Blank on Documentary

Instructor: Les Blank

Friday, August 24, 1:00-3:00 pm

San Francisco Film Centre

Enrollment limited to 25; \$50/\$70

Join legendary documentary filmmaker Les Blank (**All in This Tea**, 2007; **Gap-Toothed Women**, 1987; **In Heaven There Is No Beer**, 1984; **Burden of Dreams**, 1982; **Werner Herzog Eats His Shoe**, 1980) for an in-depth discussion on the art of documentary cinematography and visual storytelling. This class is part of SFFS' Behind the Scenes series presented in partnership with PFA/BAM with major support from the National Endowment for the Arts.

## DOCUMENTARY

### Shooting and Conducting Documentary Interviews: Beginning

Instructors: Jörg Fockele, Amir Jaffer

Saturday, June 23, 10:00-6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 20; \$170/\$200

This class will introduce students with minimal production and interviewing experience to the techniques and technologies behind preparing, conducting and filming great interviews. We will watch and analyze interviews, discuss the various steps from research, preproduction, production to postproduction and engage in practical interview exercises as well as set up a basic lighting scenario. Please note that the focus of this class is mostly on interview technique—technical questions will be covered but only peripherally, and no previous camera or sound experience is required. We will spend time analyzing techniques by watching video clips and practicing and analyzing interviews ourselves.

### Shooting and Conducting Documentary Interviews: Advanced

Instructors: Jörg Fockele, Amir Jaffer

Sunday, June 24, 10:00-6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 20; \$170/\$200

This class will train students in the techniques and technologies of preparing, conducting and filming great interviews, including research, preproduction, interview techniques, choice of camera, lenses and lighting as well as considerations for post production. Students will watch and analyze interviews, engage in practical interview exercises and set up a number of different indoor and outdoor lighting scenarios for a fast-paced documentary shoot. Please note that this class is designed for advanced students with at least basic knowledge of video camera, sound and lighting gear and will spend a significant amount of time on questions about the latest technology in sound, cameras and editing. Students with little or no technical knowledge who are interested in a class about interview techniques are recommended to take the beginning class listed above.

## SCREENWRITING

### Find Your Story: Narrative

Instructor: Lisa Rosenberg

Friday, June 1, 6:00-10:00 pm; Saturday, June 2, 1:00-5:00 pm;

Sunday, June 3, 1:00-5:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$190/\$220

A well-crafted film tells a memorable story in pictures, words and movement. This workshop will help you shape a raw idea into a fleshed-out story ready to be developed in screenplay form. The first session features a screening and analytical discussion, followed by two sessions of writing, conceptual exercises and discussion. You will be encouraged to consider several options that bring your idea, point of view and character into sharper focus. This class prepares you for Level I: Launch Your Screenplay.

### Level I: Launch Your Screenplay

Instructor: Lisa Rosenberg

Tuesdays, June 5-July 31, 7:00-10:00 pm

San Francisco Film Centre

Enrollment limited to 12; \$465/\$495

This class introduces the art of storytelling for the screen through lecture, discussion, film clips, writing exercises and writing workshops. Learn and practice the basic elements of the craft—plot, theme, deep character development, revealing dialogue and escalating conflict—en route to crafting the first act of your screenplay. This course prepares you for Screenwriting Level II: The Challenge of the Second Act.

### Level II: The Challenge of the Second Act

Instructor: Lisa Rosenberg

Mondays, June 4-July 30, 7:00-10:00 pm

San Francisco Film Centre

Enrollment limited to 10; \$465/\$495

As soon as your character is pushed off the pier at the end of the first act, your second act must plunge him or her deep into the journey of the story—the challenges, defeats and transformative moments that make for thought-provoking drama. Beginning with notes from the instructor on your first act, this course will enable you to write and workshop your second act in three sections, while meeting regular deadlines. The course prepares you for Screenwriting Level III: Complete the Journey.

\*Prerequisite: Level 1 or a comparable introductory screenwriting course.

### Level III: Complete the Journey

Instructor: Lisa Rosenberg

Fall 2012

San Francisco Film Centre

Enrollment limited to 8; \$800/\$830

Act Three of your screenplay should not just be a wrap-up of the narrative, but a resonant, emotionally satisfying culmination of your main character's journey and your final spin on the multiple layers of your story. Beginning with notes from the instructor on your first two acts, you'll write and workshop your third act in two sections. The class will finish with an assessment of the next steps to take with your completed first draft.

\*Prerequisite: Level I or a comparable introductory screenwriting course.

\*For students who have not taken Levels I and II, a \$25 reading fee will be charged.

\*Enrollment closes one week before class begins to allow the instructor to review each student's first and second acts.

### Adaptation

Instructor: Natasha V.

Saturdays, June 9-July 28, 11:00am-2:00pm

San Francisco Film Centre

Enrollment limited to 12; \$465/\$495

What's really involved in adapting another person's life, work or writing to the screen? This course answers that question and helps adapters rough out a draft of their script. What makes a good source from which to write a film adaptation? What are the steps, considerations and challenges involved in adapting from various source materials? Which elements of a story translate to the screen, which won't and why? How faithful to the original source

can (or should) you be? How do you select or find the story, characters and theme? This class will help you discover how to source, structure, and shape your film adaptation. Recommended text: **The Art of Adaptation: Turning Fact and Fiction into Film.** Seger, Linda. Holt & Co., 1992.

## Script Consulting

Instructor: Lisa Rosenberg  
\$450

Highly experienced story analysts offer comprehensive single-reads and critiques of completed screenplay drafts, providing several pages of typed notes plus a one-hour follow-up consultation. Story analysis is \$450; additional readings and critiques of subsequent drafts are \$325. Email [mbehrens@sffs.org](mailto:mbehrens@sffs.org) for more information.

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## PRODUCTION

### Navigating Creative Financing and Digital Distribution

Instructor: Chris Horton  
DATE TBA  
San Francisco Film Centre  
Enrollment limited to 20; \$50/\$70

Join Sundance Institute's Chris Horton, Associate Director, #ArtistServices as he gives an overview on the current state of crowdfunding and digital distribution. How are these tools creating a new paradigm for independent filmmakers? What can we expect going forward?

### Craft of Producing: Conceptualizing and Budgeting Documentaries

Instructor: David Winton and guests  
Wednesday, June 6, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$70

Having a concise budget and a strong idea are essential for any business plan if you're going to raise money for a documentary project. This class will help you hone your idea and explore creative strategies for planning and budgeting docs.

### Craft of Producing: Preproduction and Planning

Instructor: Brook Holston and guests  
Wednesday, June 13, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$70

This class will cover the development and preparations that go into getting ready for production. We will examine what the process is, which parts you can do with less money, which parts cost money and why.

### The Craft and Theory of Sound

Instructor: Dan Olmsted  
Thursday, June 14, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 10; \$50/\$70

Sound can significantly influence how we see a movie, in ways both obvious and subtle. This workshop will examine the way a film's soundtrack is put together. Using clips and samples of sound editing from a wide range of films both old and new, we will outline sound editing strategies for both narrative and documentary film, explore sound's

storytelling potential, and highlight the work of well-known sound designers such as Walter Murch, Randy Thom and Alan Splet.

### Aesthetics of Editing

Instructor: Richard Levien  
Monday, June 18, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 25; \$50/\$70

This class investigates the many competing issues that editors must keep in mind when cutting a film. Students will analyze early versions of scenes from documentary and narrative works, comparing them to the finished scene. This workshop is suitable for all levels of editing proficiency, from non-editors seeking insight into the creative side of editing to directors seeking to improve their directorial choices.

### HD Workflows 101

Instructor: Ben Zweig  
Wednesday, June 27, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 20; \$50/\$70

Join editor Ben Zweig for an in-depth exploration of HD workflows. Learn about exporting and compressing for the web, codecs, resolutions and frame rates as well as how to import and transcode P2 and DSLR media. In addition, students will learn about Final Cut project and sequence settings and how to upconvert mixed media formats for HD timelines. Students are encouraged to bring their current projects and laptops with FCP 7 installed to class for discussion. This class will not focus on FCP X.

### Low Budget Music Video Production

Instructor: Jörg Fockele  
Saturday, June 30, 10:00-6:00pm  
Ninth Street Independent Film Center  
Enrollment limited to 16; \$170/\$200

A well-produced music video can be a powerful advertising tool and calling card. This workshop focuses on music video-making on a low budget. We will watch videos and analyze what is doable with limited funds. We will discuss where to find ideas for a great video and how to realize them, covering all areas of production including writing, budgeting, story boarding, directing, editing, promoting, sponsors, cast and crew, equipment and locations. By the end of our sessions you should have a new idea for a video clip or have tweaked yours so you are ready to shoot. Please note that this is not a hands-on production class.

### Shooting HD With Digital SLR Cameras

Instructor: Matthew Notaro  
Tuesday, July 10, 7:00-10:00pm  
San Francisco Film Centre  
Enrollment limited to 12; \$50/\$70

Learn how to manage beautiful moving images affordably and take control of a new and potentially industry-changing technology. Matthew Notaro of Kontent Films will cover postproduction workflows for the latest digital SLR video capable cameras including the Canon 5D, the Canon 7D and whatever new toys have hit the market by July 10.

### Using Archival Footage

Instructor: Stephen Parr  
Wednesday, July 11, 7:00-10:00pm  
OddBall Film Archive  
Enrollment limited to 50; \$16/\$20

This class, led by Oddball Film+Video Director Stephen Parr, examines how to effectively source and utilize stock footage in your project. Parr will screen critical footage used in feature films such as **Milk**, and documentaries such as **Ballet Russes**, **Stonewall: The Uprising**, **Angela Davis: Free All Political Prisoners** and more. Since 1984 Oddball's media archive has provided footage for major media projects worldwide.

### Photoshop for Video Editors

Instructor: Sade Huron  
Thursday, July 12, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$70

This workshop includes exercises and lecture on combining still and moving images. You will learn basic to advanced Photoshop techniques, including prepping graphics for video file size/pixel aspect ratio, compositing with alpha channels, custom gradient wipes and track mattes, watermark logos and creating custom menus for DVD authoring. The material will be demonstrated on FCP 7 and is relevant to all other professional editing software such as Premiere Pro and Avid. A basic working knowledge of Photoshop is recommended. Students must bring a laptop to class.

### Craft of Producing: In Production

Instructor: Banker White and guests  
Wednesday, July 18, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$70

How do you know when you're ready for production? What are some of the pitfalls of production, and what can you do to prevent them? In this class we will talk about the process of production; day-to-day operations; who is expected to do what; troubleshooting and problem solving.

### Craft of Producing: Post Production

Instructor: Christie Herring and guests  
Wednesday, July 25, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$70

Documentary postproduction will be looked at from the producer's point of view. With all of the different formats and processes available today, what are your best options? Are there measures for cutting corners, and do they work? What do you need to know to do post, and how do you plan for it?

### Digital Video Intensive

Instructor: Jason Wolos  
Saturday, August 4, 10:00-6:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to 12; \$170/\$200

Don't just capture footage—create memorable high-quality images no matter which camera you use. This class is ideal for first-time shooters with new cameras and intermediate students who want to improve their shooting skills. This all-day intensive will cover the basic operations of DV cameras, HD cameras and SLRs as well as aesthetic considerations through in-class assignments, audio recording techniques and practical tips. Student must bring their own camera.

## Your First Film

Instructor: Jason Wolos, Dawn Rich  
Saturday, August 11, 10:00-6:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to 12; \$170/\$200

Getting a film made is challenging and preparing yourself for the endeavor is no easy task. Learning from those that have gone before you is the best way to steer clear of artistic, technical and financial traps. Join director Jason Wolos and producer Dawn Rich for a case study of their film **Trattoria** and leave with tools and information that will help you make your first film a better film.

## BUSINESS SKILLS

### SFFS Fiscal Sponsorship Orientation

Instructor: Michele Turnure-Salleo  
Tuesday, June 19, 7:00-8:30 pm  
San Francisco Film Centre  
Enrollment limited to 16; Free admission

Whether you're a filmmaker with a seed of an idea, are heading into production, have just finished your rough cut or are putting your distribution strategy into action, fiscal sponsorship can help you access funds from foundations and donors. What types of proposals are foundations likely to fund? How can fiscal sponsorship benefit your project? How do you apply? This free seminar is essential for filmmakers seeking fiscal sponsorship from SFFS. To attend, RSVP to [education@sffs.org](mailto:education@sffs.org)

### Social Media Strategy

Instructor: Michael A. Behrens  
Thursday, July 19, 7:00-10:00 pm  
San Francisco Film Centre  
Enrollment limited to 25; \$50/\$70

A realistic, affordable social media strategy is a must for filmmakers. This class will help you develop a practical outline for your cause-related film that measures, motivates and moves your audience to take action. Learn to work with Twitter, Facebook and other free online tools to tell your story and build your film's audience. Students are encouraged to bring their cause-related film projects for a strategic discussion.

### Working with the Film Commission

Instructor: Christine Munday  
Wednesday, August 1, 7:00-10:00pm  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$60

Christine Munday, Filming Supervisor at the San Francisco Film Commission, will detail the resources the Film Office offers and discuss topics including the ins and outs of location scouting (both public and private locations), film permits, production insurance, fees (and how to avoid them), police and fire assistance, street closures, working in neighborhoods and how not to "burn" a location. Other topics include the role and make-up of the Film Commission, how to work effectively with Film Offices nationwide, how to tap government resources and how to navigate the local political system.

## Grant Writing Essentials

Instructor: Michele Turnure-Salleo  
Date TBA  
San Francisco Film Centre  
Enrollment limited to 9; \$50/\$70

Learn how to craft an effective grant proposal for your project that can be adapted for multiple applications. Discover how to create a compelling logline, background, synopsis, treatment, fundraising strategy, marketing and distribution plan, key personnel bios and project status reports. Familiarity with the basics of budgeting for documentary or narrative films will convince funders that you know what you want and how to get it.

### Film Festival Marketing and Publicity 101

Instructors: Hilary Hart, Aurora Guerrero  
Date TBA  
San Francisco Film Centre  
Enrollment limited to 16; \$50/\$70

You've just finished your film. Now what? Or, you've just decided to make a film. What should you do now to prepare for your future publicity and marketing campaigns? Learn from filmmaker Aurora Guerrero, whose debut feature film **Mosquita y Mari** played at SFIFF55 following its world premiere at Sundance, and Film Society Director of Publicity Hilary Hart about how to market and publicize your film. Get tips on writing a press release, preparing a presskit, preparing stills, social networking, hiring a publicist, budgeting, compiling a press list, and how to work with TV, radio, print and online media.

## DOCUMENTARY

### Structuring the Character-Driven Documentary

Instructor: Karen Everett  
Saturday-Sunday, July 28-29, 9:00am-5:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to 16; \$190/\$220

Acquisition executives from HBO, PBS and Sundance want story-driven films that deliver an engaging narrative. Whether you are a novice making your first nonfiction film or a seasoned veteran, this two-day seminar will reveal the essential narrative building blocks that will attract funders, entice television execs and keep viewers glued to the screen. Learn how to adapt screenwriting devices and solve structural problems so that your documentary will be as engaging as a narrative film.

### Producing and Directing Documentary Film

Instructor: David L. Brown  
Saturday-Sunday, August 18-19, 10:00 am-6:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to 16; \$190/\$220

How do you turn an idea into a viable documentary film? This intensive two-day workshop covers crucial issues of producing and directing a documentary, including selecting a provocative topic, researching the subject, writing a proposal, fundraising, preproduction, casting, directing, camerawork, sound, lighting, interviewing, ethics, editing and distribution. Bring works-in-progress for feedback.

## FILM STUDIES

### Eastern European Cinema

Instructor: Jim Morton  
Monday, June 11, 7:00-10:00 pm  
Roxie Theater  
Enrollment limited to 11; \$15/\$20

Until the Iron Curtain fell, most people in the west assumed that the films made in East Germany were little more than propaganda pieces, lacking artistic merit or imagination. In fact, the filmmakers at DEFA (East Germany's state-run film studio) were making some of the best, most imaginative films to come out of either side of Germany during the cold war years. Join film historian Jim Morton as he looks back on the films of the GDR. The evening will include clips from several rarely screened films.

### French New Wave (1957-69)

Instructor: Daniel Vitaglione  
Monday, July 16, 7:00-10:00 pm  
Roxie Theater  
Enrollment limited to 50; \$15/\$20

Contemporary moviemaking is greatly indebted to the French New Wave. In the late 1950s, a group of film buffs would regularly meet in coffee shops and at the offices of **Cahiers du Cinema** to discuss and write about films. Among them were Alain Resnais, Louis Malle, François Truffaut, Eric Rohmer, Claude Chabrol, Jacques Rivette, Agnès Varda and Jean-Luc Godard. They rejected conventional filmmaking, and their ideas and techniques revolutionized the industry. The group had in common a new vision and understanding of filmmaking, but each director pursued his or her own path and contributed something new and original to the art. This class on the *cinéma d'auteur* will leave you **Breathless**.

### Sexy, Violent and Bizarre: The Japanese B-Movie Tradition

Instructor: Aaron Kerner  
Monday, August 13, 7:00-10:00 pm  
Roxie Theater  
Enrollment limited to 50; \$15/\$20

While film critics and fans alike lavish praise upon canonical figures like Kurosawa and Ozu, the tradition of B-Movies in Japan should not be casually dismissed. Without the pretense of Japan's prestige cinema this "alternative" tradition tends to celebrate excessive visual imagery with little regard for narrative. This course surveys a small sliver of this tradition reviewing the visually bold and brutal films of Seijun Suzuki; the exploitation films of the Nikkatsu studio; Roman Porno (romantic pornography); pink films (softcore pornography); radical avant-garde movements from the 1960s (Butoh); filmmakers such as Teruo Ishii, who drew from Japan's macabre literary tradition; and the contemporary filmmaker Shinya Tsukamoto, who aligns his cinematic heredity with Ishii.

SAN FRANCISCO FILM SOCIETY EDUCATION EVENTS AT THE 55TH SF INTERNATIONAL FILM FESTIVAL



SUSIE CAGLE: VISUAL JOURNALISM



BITTER SEEDS

MASTER CLASSES

**Tati, Chaplin and the Democratization of Comedy**

Instructor: Malcolm Turvey  
Sunday, April 22, 1:00-2:30 pm  
Sundance Kabuki Cinemas  
\$16/20

Drawing on clips from the great French filmmaker Jacques Tati's three greatest films, **M. Hulot's Holiday** (1953), **My Uncle** (1958) and **Play Time** (1967), British professor Malcolm Turvey will compare and contrast Tati's comic style with those of American silent comedians such as Chaplin. Turvey is a professor of Film Studies at Sarah Lawrence College and is the 2012 Stanford Humanities Center Bliss Carnochan Visitor.

**Visual Journalism**

Instructor: Susie Cagle  
Monday, April 23, 6:00-7:15 pm  
Sundance Kabuki Cinemas  
\$16/20

Susie Cagle is part of a vanguard of journalists who use vibrant, hand-rendered illustration in tandem with traditional reportage in ways that bring humor and multifaceted humanity into the often moribund worlds of news analysis. Using her most recent series on Occupy Oakland as her primary example, Cagle will unpack the various forms of journalism she employs, with attention paid to the virtues and limitations of these approaches.

**The Beauty of the Real**

Instructor: Mick LaSalle  
Saturday, April 28, 12:30-2:00 pm  
Sundance Kabuki Cinemas  
1881 Post Street (near Fillmore)  
\$16/20

French cinema is witnessing an explosion of female talent—a golden age unlike anything the world has seen since the days of Hepburn, Davis and Garbo. Using film clips and excerpts from his new book, **The Beauty of the Real**, **San Francisco Chronicle** critic Mick LaSalle showcases the contemporary French actresses who are doing the best work of their lives.

SALONS

**Causes & Impacts: The Threat of GMOs**

Instructor: Marcia Ishii-Eiteman  
Friday, April 20, 2:30-3:45 pm  
Sundance Kabuki Cinemas  
\$11/13

Join Salon Host Marcia Ishii-Eiteman of the Pesticide Action Network and additional guests, including organizers from Organic Consumers/Millions Against Monsanto and the Center for Food Safety and Micha X. Peled, director of the documentary **Bitter Seeds**, in an impassioned discussion about the issue of genetically modified foods and the dangers they pose to farmers and consumers around the world.

**Causes & Impacts: Measuring Change Through Film**

Instructor: Richard Saiz  
Thursday, April 26, 8:30-9:45 pm  
Sundance Kabuki Cinemas  
\$11/13

Can films generate positive change in the world? If so, how do we measure their success? Join Salon host and story consultant Richard Saiz for a moderated discussion with filmmakers, funders, activists and evaluation specialists on how to measure the impact of social issue films and the role audience members can play in that process. Festival films to be discussed include **Bitter Seeds**, **In My Mother's Arms**, **Ai Weiwei: Never Sorry** and **The Waiting Room**.

**A Sense of Place**

Instructor: Kris Samuelson  
Monday, April 30, 6:00-7:15 pm  
Sundance Kabuki Cinemas  
\$11/13

This Salon will explore the challenges filmmakers encounter as outsiders trying to capture the essence of a particular location or environment. Festival films to be discussed include **Tokyo Waka**, **Meanwhile in Mamelodi** and **It's the Earth Not the Moon**. Salon host Kris Samuelson teaches in the MFA Documentary Film and Video Program at Stanford University and is codirector of **Tokyo Waka**.



**This intensive film program is an opportunity for pre-teens and teens to learn from first-class film professionals in a fun, interactive environment.**

Enrollment limited to 15 students per session  
Students must bring their own lunch.

**June 25–August 10**  
**Monday–Friday, 9:00 am–4:00 pm**  
**University High School, South Campus**  
**3220 Sacramento Street (at Lyon)**  
**San Francisco**

### Pre-Teen Film Camp

#### SESSION 1: AGES 10-12

June 25–29, \$580 SFFS members/\$700 general

In this five-day workshop, students will learn the fundamentals of moviemaking, including camera work, on-set roles and basic editing techniques. The week culminates in the production of a fun, short film, created and shot as a group by the students, to be screened for friends and family. Touching on both the technical and the creative, this is a great jumping-off point for burgeoning young filmmakers.

### Learning Lab + Production Lab

An intensive two-week program for beginning and intermediate filmmakers or any teen looking to enhance their craft and storytelling skills. In Week 1, students will learn screenwriting, cinematography, sound, editing and more (see class descriptions at right). In Week 2, students will collaborate on the writing, production and editing of a short movie. Working together on every aspect of moviemaking and sharing roles on set, participants will conceive, create, complete and screen a group project of their choosing in just five days.

#### SESSION 2: AGES 13-15

Week 1: Learning Lab, July 9–13  
Week 2: Production Lab, July 16–20  
\$1000 SFFS members/\$1200 general

#### SESSION 3: AGES 16-18

Week 1: Learning Lab, July 23–27  
Week 2: Production Lab, July 30–August 4  
\$1000 SFFS members/\$1200 general

### Advanced Lab

#### SESSION 4: AGES 16-18

August 6–10, \$580 SFFS members/\$700 general

Already have some filmmaking experience? Worked on sets before? For students who feel they have a grasp of the basics, the Advanced Lab is an opportunity to put their skills and creativity to the test. In this weeklong production workshop, students will jump right in on day one, writing and planning short group projects to be shot and edited in the span of the five-day program. Advanced technical and creative filmmaking techniques will be covered.

Prerequisite: Attendance in previous SFFS Young Filmmakers Camp sessions. Teens with other filmmaking experience may be eligible; contact SFFS Education at 415-561-5043 to discuss eligibility.

### Learning Lab Class Descriptions

#### What's in a Movie?

Filmmaker John Dilley of Kontent Films will take students on a backstage tour of the filmmaking process. How do the different elements of filmmaking—picture, sound, editing, lighting, special effects, directing—each play a part in the viewer experience? Focusing on his successful short film *How to Be Popular*, Dilley and members of his crew will demonstrate and investigate how films are constructed, who creates them and how they manage to affect audiences.

#### Creating Memorable Characters

Ever wonder how a writer is able to develop characters that seem to live and breathe, whether in literature, on film or in graphic novels? This screenwriting workshop will explore how strong, complex and compelling characters are created in each of these mediums. Students will engage in conceptual and writing exercises geared toward creating their own characters and will have the opportunity to write and share scenes that include them.

#### Shooting Digital Video

Learn to use an HD or SD camera to its maximum potential. This crash course will cover the basic operations and artistry of DV cameras through in-class shooting assignments, audio recording techniques and practical tips. Students are encouraged (but not required) to bring their own video camera.

#### Sound Essentials

Sound can make or break your film. This hands-on class assists beginning and intermediate filmmakers with field recording and related sound issues. Learn about boom technique, microphones and recording devices, strategies for recording in different weather conditions, choosing and troubleshooting locations and organizing postproduction recording.

#### Aesthetics of Editing

Learning the technical aspects of editing is just the first part of the process; the next step is determining how to make the best editing choices and how to develop an artistic eye. This class investigates the many competing issues that editors must keep in mind when cutting a film.