

# SFFS Education

FILM CRAFT & FILM STUDIES

FALL 2011

CLASS SCHEDULE

Hollywood 2.0: Edward Burns

Indian Cinema: Satyajit Ray

Stock Footage Primer

Writing the Short Narrative Film

The Business of Screenwriting

Shooting and Conducting Documentary Interviews

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



Cover: Film Society-sponsored filmmakers Carter Gunn and Ross McDonnell on location in Mexico for their film *Muerte & Me*. Photo by Jared Moosy.

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Membership Program Sponsor

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

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 including preview screenings and an exclusive SF International Film Festival preview. Additional benefits are tailored to the interests of aspiring and established filmmakers.

## Join Us

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.

## About SFFS Education

SAN FRANCISCO FILM SOCIETY  
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## MASTER CLASSES

### Hollywood 2.0: Edward Burns

Instructors: Edward Burns, Sunil Rajaraman

Date and time TBA

Film Society Cinema

Enrollment limited to 140; \$25/\$30

Sunil Rajaraman from Scrippd.com will facilitate this discussion-style class with Edward Burns (**The Brothers McMullen, She's the One**), to be followed by a screening of Burns's latest film **Newlyweds**. Learn about emerging industry trends and how they affect the creation and distribution of independent films. Examine various aspects of the independent film value chain, with an emphasis on financing and distribution. For ticket information, visit [sffs.org](http://sffs.org).

### Filmmaking Is Art and Commerce

Instructors: Peter Belsito, Sydney Levine

Saturday–Sunday, October 29–30, 10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 20; \$190/\$220

Financing and making a great film is job one, but getting a great deal that will allow you to pay all of the players and get the film seen is an integral part of the process. Covering the international independent film industry and its year-round film festival and film market circuit, this course demystifies the film business and identifies its key players.

### Inside the Design

Instructor: Richard Beggs

Date and time TBA

Richard Beggs Studio

Enrollment limited to six; \$55/\$70

Richard Beggs creates bold sound designs 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**) and Sofia Coppola (**Lost in Translation**). Join Beggs in his studio for an intimate two-hour class that takes you inside the craft of sound design. This is a practical class for advanced students and professionals.

## SF FILM SOCIETY KINOTEK ARTISTS

### Introduction to Blender

Instructor: Karolina Sobecka

Date and time TBA, Film Society Cinema

Enrollment limited to 12; \$15/\$25

Learn about the world of computer-generated 3-D modeling and animation with the open source program Blender 3-D. An overview of Blender's principles and techniques, the class will also be an introduction to its online resources and community.

### Writing Comedy for Live Performance

Instructor: Erin Markey

Date and time TBA, Film Society Cinema

Enrollment limited to 12; \$15/\$25

This is a rare chance to attend a writing and performance workshop with one of the most fascinating experimental comedy writers working today. Participate in automatic writing exercises with the opportunity to improvise a performance based on one of the writings.

## FILM STUDIES

### American Independent Cinema

Instructor: Bill Nichols

Monday, October 3, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$20/\$25

American independent cinema has taken shape from a variety of influences: the European art cinema of Godard, Truffaut and Antonioni; the audacity of the avant-garde, including Maya Deren's **Meshes of the Afternoon**; and offbeat Hollywood films such as **Easy Rider**. By looking at work from John Cassavetes' **Shadows** to Todd Phillips's **The Hangover**, the class will survey the genre's conventions and directions.

### Herzog in Focus

Instructor: Bill Nichols

Monday, November 14, 7:00–10:00 pm

Film Society Cinema

Enrollment limited to 16; \$20/\$25

From **Aguirre: The Wrath of God** and **Kaspar Hauser** to **Grizzly Man** and **Rescue Dawn**, Werner Herzog pursues life lived at the edge of insanity. Herzog challenges us to think about limits and limitations, personal and social. This class will survey his work and discuss its stylistic and thematic distinctiveness.

### Film Criticism: André Bazin

Instructor: Sean Uyehara

Monday, October 24, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$20/\$25

What are the criteria used by film critics when they develop their essays, reviews and recommendations? This class will introduce you to some of the major rubrics of film criticism and will provide a foundation for understanding specific reasons behind critical responses to films. A reading assignment will be sent to students one week prior to class.

### Indian Cinema: Satyajit Ray

Instructor: Soumyaa Kapil

Monday, November 7, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$20/\$25

Explore the realism of the subcontinent through the works of Satyajit Ray. Winner of the Golden Gate Award at the first San Francisco International Film Festival in 1957, Ray speaks to audiences the world over. His films are both deeply personal and highly critical of society and evoke an unparalleled rendering of the role of women in Indian culture. This class will focus on **Pather Panchali** and the rest of the beloved Apu Trilogy.

### Emergent Media: Nonfiction and Animation

Instructor: Sean Uyehara

Monday, November 21, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$20/\$25

The use of animation in nonfiction films has become an increasingly popular practice (**Waltz with Bashir, Persepolis**). What is at stake when animation is used to recreate a memoir, to display scientific

evidence or to bolster an argument? How does animation figure as a form of knowledge? The class will explore the distinctions between "fiction" and "nonfiction" and look at the effect of animation as a mode of discourse.

## SALONS

### Expressions of French Cinema

Host: Susan Weiner

Tuesday, November 1, 6:00–7:00 pm

Film Society Cinema Café

Enrollment limited to 50; Free admission

Join salon host Susan Weiner for an informal but vibrant audience discussion of several of the films shown during SFFS's French Cinema Now film series (October 27–November 2). Weiner is the author of **Enfants Terribles: Femininity and Youth in the Mass Media in France** and a former professor of French cultural studies at Yale University.

### Expressions of Italian Cinema

Host: Rod Armstrong

Thursday, November 17, time TBA

Landmark's Embarcadero Cinema

Enrollment limited to 95; Free admission

Several of the films shown during SFFS's New Italian Cinema series (November 13–20) will be the topic of informal, guided discussion in this salon hosted by SFFS programmer Rod Armstrong, who handles programming for New Italian Cinema, the Late Show at SFIFF and the new Film Society Cinema.

## PRODUCTION

### Aesthetics of Editing

Instructor: Richard Levien

Wednesday, October 12, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to ten; \$55/\$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 directorial choices.

### Craft of Producing: Preproduction and Planning

Instructor: Debbie Brubaker

Wednesday, October 19, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$55/\$70

This class will cover the development and preparations that go into getting ready to make a film. We will examine what the process is, which parts can be done with less money, which parts cost money and why. Both narrative and documentary filmmaking will be discussed. Remember the eight Ps: Perfect Preproduction Planning Prevents Piss-Poor Performance in Postproduction (and production too!).

## All Rights Reserved: Stock Footage Primer

Instructor: Stephen Parr  
Saturday, October 22, 11:00 am–3:00 pm  
Oddball Film+Video  
Enrollment limited to 25; \$20/\$25

Oddball Film+Video Director Stephen Parr takes participants on a whirlwind A–Z course in the use of stock footage. This class will offer valuable, veteran insights into researching rare, hard-to-find footage, navigating online databases, clearing rights and negotiating affordable rates, and will demonstrate ways to innovate and cost-effectively incorporate stock footage into your project.

## Shooting Digital Video

Instructor: Jason Wolos  
Monday–Tuesday, October 24–25, 7:00–10:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to ten; \$170/\$200

Learn how to use your HD or SD camera to its maximum potential. Ideal for first-time shooters and intermediate students who want to improve their shooting skills, this crash course will cover the basic operations of DV cameras as well as aesthetic considerations through in-class assignments. Students are encouraged but not required to bring their own video camera.

## Craft of Producing: In Production

Instructor: Debbie Brubaker  
Wednesday, November 2, 7:00–10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$55/\$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, unions, who is expected to do what, troubleshooting, problem solving and the importance of always looking at both the present and the future.

## Sound Essentials

Instructor: Dan Olmsted  
Saturday, November 5, 11:00 am–5:00 pm  
San Francisco Film Centre  
Enrollment limited to ten; \$170/\$200

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

## DIY: Don't Take No for an Answer

Instructor: Brian Benson  
Thursday, November 10, 7:00–10:00 pm  
San Francisco Film Centre  
Enrollment limited to 25; \$55/\$70

This class will discuss the attitude and approach that low-budget filmmakers must embrace in order to get their projects completed and out into the world. Students will learn how to turn a “no” into a “yes,” how to bridge the gap between lean resources and ambitious production goals, and the importance of pitching and marketing yourself and your project.

## Lighting Essentials

Instructor: TBA  
Saturday, November 12, 10:00 am–6:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to 16; \$165/\$195

Ideal for beginning cinematographers, lighting designers and directors, this class provides students with an understanding of basic lighting theory and techniques. Learn how to light a variety of setups and create great images. Gain an understanding of exposure, color temperature, light meters, amps, watts and volts. This class provides a hands-on experience, so bring a pair of work gloves.

## Postproduction Workflows Now: Canon Digital SLR Cameras

Instructor: Matthew Notaro  
Wednesday, November 16, 7:00–10:00 pm  
Ninth Street Independent Film Center  
Enrollment limited to 12; \$55/\$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 November 16.

## Craft of Producing: Postproduction

Instructor: Debbie Brubaker  
Wednesday, December 7, 7:00–10:00 pm  
San Francisco Film Centre  
Enrollment limited to 16; \$55/\$70

Different avenues of narrative and documentary postproduction will be covered 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?

## Make a Music Video in 24 Hours

Instructor: Shaka Jamal Redmond  
Date and time TBA  
On location  
Enrollment limited to 12; \$250/\$280

This lab will immerse students in the exciting process of making a music video featuring a Bay Area artist. Producing, budgeting, shooting and editing styles will be explored in three eight-hour classes. Students will act as crew members and will complete the class with a music video credit and a copy of the final product. Email [education@sffs.org](mailto:education@sffs.org) for updates before enrolling.

## SCREENWRITING

### Level II: Complete the Journey

Instructor: Lisa Rosenberg  
Thursdays, September 15–December 15, 7:00–10:00 pm  
San Francisco Film Centre  
Enrollment limited to 12; \$465/\$495

This class takes students through Act II, the major journey of the story, and Act III, where the arcs of the plot, theme and major characters culminate, and focuses on creating a dynamic structure, developing characters and theme and making thoughtful,

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

innovative dramatic choices. Students will complete a first draft of a 90– to 120-page screenplay. Prerequisites: Level I or another screenwriting course and consent from the instructor; email [education@sffs.org](mailto:education@sffs.org) for details.

### Find Your Story: Narrative

Instructor: Lisa Rosenberg  
Friday, September 23, 6:00–10:00 pm; Saturday, September 24, 1:00–5:00 pm; Sunday, September 25, 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. This class prepares you for Level I: Launch Your Screenplay.

### Level I: Launch Your Screenplay

Instructor: Lisa Rosenberg  
Tuesdays, October 4–November 22, 7:00–10:00 pm  
San Francisco Film Centre  
Enrollment limited to 12; \$375/\$405

This class introduces the art of storytelling for the screen through lectures, discussions, writing exercises, film clips, workshops and peer critique. Get grounded in the basic elements of the craft such as plot, theme, character development, dialogue and conflict building. Hone a unique storytelling structure en route to creating richly layered, compelling stories for the screen. Craft the first act of a three-act screenplay.

### Level III: Revising Your Screenplay

Instructors: Patricia K. Meyer, Lisa Rosenberg  
Saturdays (monthly), October 22–January 7, 1:00–5:00 pm  
San Francisco Film Centre  
Enrollment limited to eight; \$800/\$830

You've finished a draft of a screenplay that hits all the plot points but just isn't inspired. You'd love to take your script to the next level but don't know where to start. In this intensive workshop, a professional screenwriter will guide you through a rewrite, providing detailed notes on your current draft and one-on-one consultations on your revision during four sessions over four months.

### Writing the Short Narrative Film

Instructor: Natasha V.  
Sundays October 23–November 20, 11:00 am–3:00 pm  
San Francisco Film Centre  
Enrollment limited to 12; \$190/\$220

Methods for writing screenplays, structuring stories and developing characters will be introduced in this intensive three-week workshop. Analyze shorts with an eye to successful narrative strategies. Recommended for writers of all levels and passionate moviegoers with an idea for a short. Bring a one-page description of your film to the first class. Motivated students will complete a ten-minute short screenplay.

## The Business of Screenwriting

Instructor: Patricia K. Meyer

Saturday, December 10, 1:00–4:00 pm

Ninth Street Independent Film Center

Enrollment limited to 50; \$50/\$65

Gone are the days when the starving artist can hole up in his or her garret and ignore the business side of their craft. Writer/producer Patricia K. Meyer will unveil the mysteries of basic business practices for the professional screenwriter, including option and literary purchase agreements; writer employment agreements; issues relating to life story rights, such as defamation and privacy; and copyright law.

## Script Consulting

Consultant: Lisa Rosenberg

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.

## DOCUMENTARY

### Shooting and Conducting Documentary Interviews: Beginning

Instructors: Jorg Fockele, Amir Jaffer

Saturday, October 15, 10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$170/\$200

This class will introduce students with minimal experience to the techniques and basic technologies for preparing, conducting and filming great interviews, including research, preproduction, interview techniques and choice of camera, lenses and lighting. Students will engage in practical interview exercises. No previous camera or sound experience is necessary.

### Shooting and Conducting Documentary Interviews: Advanced

Instructors: Jorg Fockele, Amir Jaffer

Sunday, October 16, 10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$170/\$200

This class introduces advanced students to 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 postproduction. Students will engage in practical interview exercises and set up lighting scenarios that are ideal for a fast-paced documentary shoot.

### Producing and Directing Documentary Film

Instructor: David L. Brown

Saturday–Sunday, November 19–20, 10:00 am–6:00 pm

Ninth Street Independent Film Center

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

How do you turn a captivating idea into a viable documentary? This intensive two-day workshop covers crucial issues of producing and directing a doc, including selecting a topic, researching the subject, writing a proposal, fundraising, preproduction, casting,

directing, camerawork, sound, interviewing, ethics, editing and distribution. Students are encouraged to bring works-in-progress for feedback.

### Structuring the Character-Driven Documentary

Instructor: Karen Everett

Saturday–Sunday, December 3–4, 9:00 am–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.

## BUSINESS SKILLS

### Scheduling and Budgeting for Motion Pictures

Instructor: Debbie Brubaker

Wednesday, October 5, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$55/\$70

Having a concise budget is essential for any business plan if you're going to raise money for a film project. Breaking down the screenplay is essential for figuring out not only the who, where and when, but how much. This class will cover the script breakdown process, how to put that information to use for budgeting and how to do the process by hand, by computer and by a combination of both approaches.

### Festival Marketing and Publicity 101

Instructors: Hilary Hart, Linda Butler

Tuesday, October 11, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 25; \$55/\$70

Learn from San Francisco International Film Festival insiders how to utilize festivals as platforms to market and publicize your films. Get tips on preparing to attend a festival, writing a press release, preparing a press kit, collecting stills, deciding on hiring a publicist, budgeting for publicity and marketing, compiling a press list, understanding the difference between publicity and marketing and how to work with TV, radio, print and online media.

### SFFS Fiscal Sponsorship Orientation

Instructor: Michele Turnure-Salleo

Tuesday, October 18, 7:00–8:30 pm

San Francisco Film Centre

Enrollment limited to 60; 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? This free seminar is essential for filmmakers seeking fiscal sponsorship from SFFS. To attend, RSVP to [education@sffs.org](mailto:education@sffs.org).

### Creative Media Impact Evaluation: From Theory to Practice

Instructor: Emily Verelien

Wednesday, October 26, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 12; \$55/\$70

Social impact evaluation of documentary film exists primarily in theory—often on the pages of academic papers and journals. How can we use these valuable resources to truly measure, report and study the impact of social-issue documentary film in the real world? This class will take the theory off the page and create a laboratory for exploring real measurement tools, both quantitative and qualitative.

### Grant Writing Essentials

Instructor: Michele Turnure-Salleo

Tuesday, November 8, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 25; \$55/\$70

Learn how to craft an effective grant proposal 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 will convince funders that you know what you want and how to get it.

### Social Media Strategy

Instructor: Michael A. Behrens

Monday, December 5, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 25; \$55/\$70

A realistic, affordable social media strategy is a must for filmmakers. This class will help you develop a social media strategy 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 in their cause-related film treatments for strategic discussion.

### Web Design for Filmmakers

Instructor: Michael Read

Monday–Tuesday, December 12–13, 7:00–10:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$55/\$70

Filmmakers can harness the power of a Web presence to fundraise, create friends, instill anticipation, attract talent and distribution deals and sell products related to their projects. Creating a compelling website for a film need not break the bank, and filmmakers can do much of the work themselves. This class will present an overview of how to plan, conceptualize, design, optimize and launch a website for any film project.

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