

FILMMAKING II • FMPR 332/3 SECTION B • SYLLABUS

6 CREDITS • FALL + WINTER (2026-27)

(FALL OUTLINE)

INSTRUCTOR:

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CLASS HOURS: WEDNESDAY 08h45 – 12h45

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COURSE DESCRIPTION

PREAMBLE

Experience is the world made possible through your body. Imagination is a world made possible through your mind. Cinema is a way of communicating where the two meet. It's a way of making reality real again—a language for making something visible. You should be free to use that language. This class is a place for free thinking and creative freedom. Don't be terrified to have the wrong opinion; don't wish away the complexity of the world by fearing or invoking ideological mantras. Here, you have an opportunity to think, experience and create. *

* with acknowledgement and thanks to Riccardo Manzotti, Edgar Reitz and Chimamanda Adichie.

OBJECTIVES, APPROACH, RELEVANCE

Filmmaking II is a second-year studio course designed to explore some theories and strategies of cinema production. It presents a step-by-step process for creating synch-sound films with crews of 12-18 people. It is fundamentally a course on *mise-en-scène*—studies on its conception, techniques and the things that go towards supporting its execution. Students will have the opportunity to begin learning about the roles of most crew members, the tasks, basic responsibilities, forms of organization and communication. Our aim is to examine each practical stage in the process of development, production and post-production and reflect on some of the received ideas, methods, and conventions we encounter.

As a student, you gain insight into areas such as the following:

- visualizing a story through forms of writing in cinema: synopsis to treatment to formatted shooting script
- budgeting
- location & technical scouting
- general production management (obtaining permits, contracts, insurance, etc.)
- casting & rehearsal methods
- creating breakdowns, scheduling & other assistant directing duties
- *mise-en-scène*—working as a director or for a director
- script-continuity supervision
- strategies for art direction & design
- strategies for camera, lighting & sound recording
- stages & methods of picture editing
- stages & methods of sound design & preparation for mixing
- delivering & distributing a film / film festivals & notes from the field



One of the main objectives is to learn organizational approaches at each stage of a project to free the creative process. The focus will be on the development of working methods, useful conventions and production tools that serve creative ends. These will be explored in the actual productions students undertake, guided by the instructor and TA, and elaborated through lectures, exercises, readings and occasional guests.

Emphasis is placed on the various and specialized roles of the film crew members, their collaborative hierarchy, and rules for working on and off set. *Teamwork and openness to the ideas of others are essential.* You are expected to improve in how you give and receive feedback. Through class discussions, research assignments and presentations, you will be able to develop your ideas, share your experiences, and expand your understanding of what is possible in script-based, crew-dependent and so-called narrative cinema.

PROFESSIONAL RELEVANCE

This course has the potential of being especially useful as a professional training opportunity. The working relationships students create throughout the fall and winter terms usually establish the foundation of their early careers. You may achieve an important place within the filmmaking community through the creative collaborations and friendships you make and the challenges you overcome together. Offer your support, learn to become better listeners, be prepared, arrive on time: these collaborative qualities are highly valued by filmmaking professionals.

NOTE: Students are required to bear the production costs of all aspects of their course projects and supply their own means of storing media.

Prerequisite: Enrolment in the Major in Film Production; FMPR 231, 239; FMST 220, (201, 202 or 203) co-requisite: FMPR 338, 340

RECOMMENDED READING

*available as eBook in Concordia Library (see link below title)

**Beyond Continuity*, Mary Cybulski, 2014

<https://concordiauniversity.on.worldcat.org/oclc/878405846>

A Swim in a Pond in the Rain, George Saunders, 2021

Why Read the Classics?, Italo Calvino, 1999

How Fiction Works, James Wood, 2009

Story: Substance, Structure, Style and the Principles of Screenwriting, Robert McKee, 1997

The Art of Dramatic Writing, Lajos Egri, 2009

Sanford Meisner on Acting, Sanford Meisner, 1987

Directing Actors, Judith Weston, 1996

The Film Director's Intuition: Script Analysis & Rehearsal Techniques, Judith Weston, 2003

By Design: Interviews with Film Production Designers, Vincent LoBrutto, 1992

Sound-On-Film: Interviews with Creators of Film Sound, Vincent LoBrutto, 1994

Ways of Seeing, John Berger, 1972

Notes on the Cinematographer, Robert Bresson, 1997

Kieślowski on Kieślowski, Danusia Stok, ed., 1993

Scorsese on Scorsese, eds. David Thomson, Ian Christie, 1989

Sculpting in Time, Andrei Tarkovsky, 1989

On Directing Film, David Mamet, 1992

Camera Lucida, Roland Barthes, 2010

The Sense of an Ending: Studies in the Theory of Fiction, Frank Kermode, 2000

Audio-Vision: Sound on Screen, Michel Chion, 1994

ADDITIONAL SUGGESTED READING (IN NO PARTICULAR ORDER)

Night Sky with Exit Wounds, Ocean Vuong

Autobiography of Red, Anne Carson

The Sorrow Gondola, Tomas Tranströmer

At the Same Time: Essays and Speeches, Susan Sontag

Bells in Winter, Czesław Miłosz

Omeros, Derek Walcott

Less Than One, Joseph Brodsky

L'Usage du monde, Nicolas Bouvier

L'Éducation sentimentale, Flaubert

Under the Volcano, Malcolm Lowry

World Within World, Stephen Spender

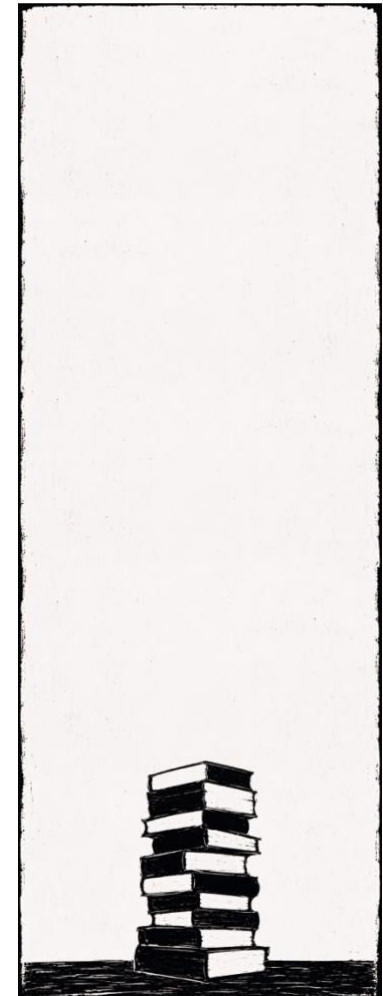
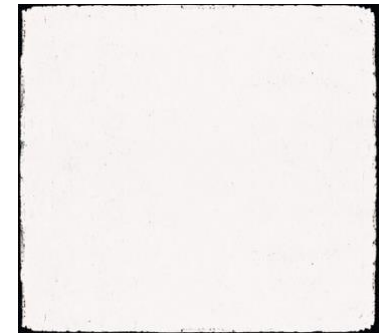
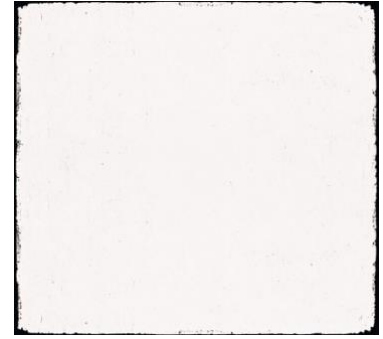
The Master & Margarita, Mikhail Bulgakov

The Peregrine, J.A. Baker

La Poétique de l'Espace, Gaston Bachelard

Strong Opinions, Vladimir Nabokov

Bird by Bird, Anne Lamott



FILMS TO SCREEN (If a password is required it is: FMPR)

<i>TITLE *</i>	<i>YEAR</i>	<i>DURATION (MIN)</i>	<i>COUNTRY</i>
<i>BROTHERS</i>	2015	11	United States
<i>THE DISTANCE BETWEEN US AND THE SKY</i>	2019	10	Greece
<i>THE AGENT</i>	2023	12	United States
<i>MEATHEAD</i>	2011	11	New Zealand
<i>LISTEN</i>	2014	13	Denmark
<i>SALI (Tuesday)</i>	2015	12	Turkey, France
<i>CAFÉ REGULAR, CAIRO</i>	2012	11	India/Egypt
<i>REVIEW</i>	2015	5	United States
<i>SOPHIE LAVOIE</i>	2010	9	Quebec
<i>GABRIEL</i>	2018	12	France
<i>BENJAMIN. BENNY. BEN</i>	2020	8	Canada
<i>SUDDEN LIGHT</i>	2020	15	UK
<i>ALL THESE CREATURES</i>	2018	13	Australia
<i>SMALL DEATHS</i>	1996	10	UK
<i>CAROLINE</i>	2018	12	United States
<i>FAVOURS</i>	2024	10	Sweden
<i>THE GUESTS</i>	2015	10	Australia
<i>YEAR OF THE DRAGON</i>	2025	12	Canada
<i>SOMETIMES, I THINK ABOUT DYING</i>	2019	12	United States
<i>POOF</i>	2023	10	United States
<i>SUCH GOOD FRIENDS</i>	2025	11	United States
<i>SHEEPHEAD</i>	2023	10	United States
<i>DIVERS</i>	2025	7	United States
<i>MONSTRUO DIOS (MONSTER GOD)</i>	2019	10	Argentina
<i>PROLÓGUS</i>	2004	6	Hungary
<i>ELVIS: STRUNG OUT</i>	2018	5	Canada

* NB: some films may deal with difficult subjects drawn from reality such as sexuality, mental illness, abuse, violence, life and death.

TIME REQUIREMENTS

FMPR 332 requires considerably more work outside of class time than most other courses.

It is important to organize your schedules for the next 8 months, especially during the intensive pre-production and shooting periods in December, January and February, when you will have numerous meetings with your classmates outside of regular class hours and will likely be required to travel often to locations and sets.

Also consider the time you will need for your other courses and anticipate scheduling issues you may have with employers. **NB:** activities for this course cannot be used to justify an absence or late assignment for another course.

EVALUATION

- 30% Attendance/punctuality (20%) and general participation (10%)
- 10% Fall Assignment
- 20% Fall Project: participation, attitude, organization, contribution and execution
- 40% Winter Projects: participation, attitude, organization, contribution and execution

FALL ASSIGNMENT

Early in the term, students will have a choice of completing one out of two possible assignments.

- A. Location and Design Research
- B. Writing Assignment

Detailed instructions will be found on Moodle.

All assignments and submissions must be delivered in **.pdf format** (not Word) via Moodle.

CLASS RULES

- The class lasts 4 hours. There will be a 20-minute break.
- Students are required to attend all scheduled classes.
- Participation & engagement are critical processes of the course.
- Ask questions, take notes.
- “There are no bad ideas, only better ones” (said someone)—be constructive in your criticism.
- Deliberate rudeness, humiliation, mockery or aggression will not be tolerated.
- Phones and laptops must be turned off during class time unless authorized by the instructor.
- Late arrivals and unjustified absences will lower your final grade.
- It is the responsibility of the students to access missed class notes from colleagues.
- Please, no food in class.
- FMPR Production Rules govern all media productions (see pp. 19-21)



ATTENDANCE POLICY

- Students are expected to attend all scheduled classes.
- Unjustified absences and repeated lateness will affect your grade and may result in failure of the course.
- Concordia students who are unable to attend class because of a short-term health issue may submit the University's Short-Term Absence Form for absences of up to four consecutive days, without providing a medical note. The form notifies the instructor but does not automatically excuse all missed academic requirements; instructors determine an appropriate accommodation, where possible, in a manner that does not fundamentally alter the course objectives or requirements. Absences covered by an approved academic accommodation, Concordia's Short-Term Absence process, or another recognized extenuating circumstance will be treated in accordance with university policy: <https://www.concordia.ca/students/absence-form.html>
- Students who anticipate absences due to religious observance should notify the instructor in writing as early as possible, and within the timelines established by university policy, so that appropriate arrangements can be made.

ACADEMIC INTEGRITY ACADEMIC CODE OF CONDUCT

Section 17.10.3 of Concordia's Undergraduate Calendar for 2026 contains the "Code of Conduct (Academic)". All students are bound by these regulations in all their courses. Make certain that you have read Section III "Offences". This section describes offences regarding exams and essays, as well as visual and auditory material you may submit in another course.



SUMMARY OF FMPR 332 PROJECTS

① FALL CLASS PROJECT – October 22nd to 26th, 2026

The Fall Term Class Project involves the production of a max. 5-minute synch-sound fiction film, to be prepared, shot, and edited during Fall Term and sound mixed during the Winter Term.

The script will either be supplied by the instructor or chosen from a treatment written by students in the class. The main criterion is feasibility. Keep in mind that the class-budget for this project is limited, and the emphasis will be on developing/practicing production skills for synch-sound filming.

We want to make the best film possible, but at minimum it's a trial run for further projects in the course.

A single location scene for two actors is ideal.

While submitting a script is not obligatory, every student must participate as a member of the crew on the class project. Roles will be distributed through a lottery-draw system based on a list of preferences submitted by each student in the class.

Producer / Production Manager // Producteur-Productrice / Dir. de Prod
 Producer / Unit Manager* // Producteur-Productrice / Régisseur
 Director/Producer // Réalisatrice/Réalisateur
 1st Assistant Director // Assist. Réal.
 Casting Director/Script-Continuity Supervisor // Directeur de Casting/Scripte
 Production Designer // Directeur Artistique
 Art Director/Set Dec // Assist. DA
 Costume Designer† // Costumier/Costumière
 Director of Photography/Operator // Directeur de la photo/Cadreur
 Assistant Camera – Focus Puller // Premier Assist. Caméra–Pointeur
 Assistant Camera – Data Wrangler (& Post Coordinator) // Assist. Caméra
 Gaffer // Chef éclairagiste
 Grip // Machiniste
 Sound Recordist // Preneur de son
 Boom Operator // Perchiste
 Picture Editor†† // Monteur image
 Sound Designer†† // Monteur son



* A minimum of one producer/production manager is required per project, more than one is encouraged. Writer/directors are always co-producers and bear producing responsibilities.

† For the fall and winter projects, costume and/or props will normally be the responsibility of the Production Designer and/or Art Director—although depending on how elaborate the production is, these could be additional members from other sections or lower years. Art Department is frequently understaffed.

††. Since picture and sound editors will normally not be required on set during production, their roles are reserved for the post-production stages outlined on the weekly course outline (see pp. 14-18). **For this reason, it is best that the picture editor & sound editor of the Fall Project be class members who do not intend to pitch a Winter Project.**

The film will be shot between October 22nd and 26th, 2026. Please make sure you are available during this period.

Important: The Class-Shoot budget is small. Funds are not advanced; however, a university credit card is provided to charge allowable expenses. Allowable expenses are normally food, transportation, art department expenses, and other relevant costs. When in doubt verify with your instructor. The Producers oversee collecting receipts for allowable expenses. Any allowable expense paid out of pocket by students would normally be reimbursed by the school up to the allocated budget (this usually takes 10 weeks+).

Also note that not all expenses qualify for reimbursement. For example, transport or catering must be legitimate companies with tax numbers not merely friends or family.

Alcohol is never reimbursed (see FMPR Production Rule No. 19, page. 20)

CAMERA ASSISTANTS

1st Assistant Camera: the student should be enrolled in FMPR 398 (Special Topics: Camera Assistant Training). This may result in the camera assistant(s) being enrolled in other sections of FMPR 332 (Filmmaking II).

SUMMARY OF FMPR 332 PROJECTS

② WINTER PROJECTS

During the Fall Term students have the option to develop a short-film project of their own (or in collaboration with another student)—with the intention of producing the film during the Winter Term, using the school's equipment and resources, on a minimal budget financed by the student.

Students are under no obligation to submit a film project for consideration; however, each class member must serve on a minimum of 3 projects in at least 2 different roles (subject to change) – see list on p. 7 or 10.

Film proposals will be presented in class and submitted with supporting documentation. To help those students planning to pitch a project, individual meetings with the instructor are mandatory. Time for meetings will be set-aside during regular class hours in addition to external hours.

All details regarding the content of the pitch presentation & supporting application package will be explained and discussed in class. Students will have successive opportunities of presenting their ideas and practicing their presentations throughout the Fall Term.

Students will be encouraged to present ideas for their winter projects to the class and to have individual meetings with the instructor.

Students wishing to pitch a project must submit a 100-word synopsis by September 30*.

Due to crew size and time limitations, we may only produce 4 (FOUR) projects. Each project may be a maximum of 10 minutes including credits.

JURY PROCESS

Up to 4 of the projects submitted will be selected for production by an external jury.

The instructor will provide guidance to students on how to prepare for this process.

The project/script may be in either English or French

The jury will base its selection on the artistic interests of a student's project and on the feasibility of its production within the cinema school context. This context includes limited student financing, limited student labour to work on films, and the school's required maintenance of the equipment to be used on the selected projects.

- The jury normally consists of former students now working professionally.
- The jury is hired to make difficult choices to the best of its ability.
- It is not the responsibility of the jury to provide feedback on submitted projects.
- Nor is the jury obligated to explain its selections to the students.



WINTER PROJECT SUBMISSION GUIDE

Students who decide to present a project must understand and accept the following conditions:

- If their project is selected, they must carry through with its production since the film becomes an essential component of the course and a fundamental learning opportunity for all students.
- The financing of all projects is entirely the responsibility of the students who submit the project.
- If their project is not selected, students must put their project away for the duration of the course and work as dedicated crew members—with a positive attitude—on selected projects.
- To be eligible for the jury selection process, students must present their projects in class (see weekly class schedule pp. 14-18). Each script will be read and discussed by the class. We will consider the feasibility of producing the script within the school context. Scripts may be in French or English. We will translate as we go, when necessary.
- Scripts are the most important aspect of a project submission package; however, there are several supporting elements to be included in the final application on November 20th.

The following are required components:

- ① one-line synopsis, treatment & character descriptions (maximum 2 pages for all three components)
- ② script (maximum 10 pages)
- ③ short description of design elements/visual treatment: storyboard (or, though less important, “mood board”)
- ④ detailed budget
- ⑤ participation of at least one committed producer/production manager from the class attached to the project
- ⑥ post-production workflow form

Pitch presentations: students submitting projects should prepare a 5-minute presentation for the jury of Nov. 25th to be scheduled during regular class time/location.

Budgets: students must have the funds ready to complete their projects within the school year and should be prepared to answer budget related questions during the jury interview.

As mentioned above in point ⑤ each proposed project must have a **Producer/PM** (a student from the class) attached by November 20th. The PM may attend the jury interview with the director and offer support on budget and other pertinent questions.

If a director will not be available during December for prep, they need to be clear about this to the jury in order to be fair to other students.

The crew for each selected project will be finalized on December 2nd (last class of the fall term) and is expected to begin working immediately on pre-production.

WINTER TERM SHOOTING DATES & CREW SELECTION

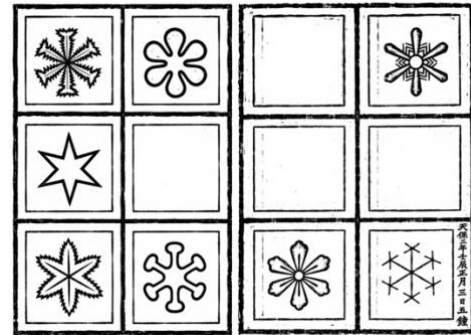
Shoot A	January 28 - February 1, 2027
Shoot B	February 4 - February 8, 2027
Shoot C	February 11 - February 15, 2027
Shoot D	February 18 - February 22, 2027

- All equipment pick-ups will happen on Thursdays
- All drop-offs on Mondays
- Exact hours to be confirmed by the School's Production Manager
- There will be no overlapping of shooting schedules within this class
- No reshoots

As with the Fall Class Project, students are under no obligation to submit a film project; however, each class member must serve on a minimum of 3 projects in at least 2 (preferably 3) different roles. See note below regarding directors of photography (dp) and camera assistants.

Key positions and department heads (*producer, production designer, director, dp, gaffer, grip, picture editor, sound editor*) must be members of our class. If necessary, other roles may be taken by students from any other section of FMPR 332 or FMPR 231 (i.e., 1st year students). **Note that 3rd year students are not permitted on 2nd year shoots unless special permission is granted by the instructor and owing to extraordinary circumstances.**

Producer / Production Manager // Producteur-Productrice / Dir. de Prod
 Producer / Unit Manager* // Producteur-Productrice / Régisseur
 Director/Producer // Réalisatrice/Réalisateur
 1st Assistant Director // Assist. Réal.
 Casting Director/Script-Continuity Supervisor // Directeur de Casting/Scripte
 Production Designer // Directeur Artistique
 Art Director/Set Dec // Assist. DA
 Costume Designer† // Costumier/Costumière
 Director of Photography/Operator // Directeur de la photo/Cadreur
 Assistant Camera - Focus Puller // Premier Assist. Caméra—Pointeur
 Assistant Camera - Data Wrangler (& Post Coordinator) // Assist. Caméra
 Gaffer // Chef éclairagiste
 Grip // Machiniste
 Sound Recordist // Preneur de son
 Boom Operator // Perchiste
 Picture Editor†† // Monteur image
 Sound Designer†† // Monteur son



* A minimum of one producer/production manager is required per project, more than one is encouraged.
 Writer/directors are always co-producers and bear producing responsibilities.

† For the fall and winter projects, costume and/or props will normally be the responsibility of the Production Designer and/or Art Director—although depending on how elaborate the production is, these could be additional members from other sections or lower years. Art Department is frequently understaffed.

††. Since picture and sound editors will normally not be required on set during production, their roles are reserved for the post-production stages outlined on the weekly course outline (see pp. 14-18).

Roles will be distributed through a lottery-draw system based on a list of preferences submitted by each student.

Directors of selected projects will have the choice of teaming up with a specific class member for the role of director of photography and/or production designer.

A single student will normally not be permitted to act as director of photography on more than one film.

CAMERA ASSISTANTS

1st Assistant Camera: the student should be enrolled in FMPR 398 (Special Topics: Camera Assistant Training). This may result in the camera assistant(s) being enrolled in other sections of FMPR 332 (Filmmaking II).

POST-PRODUCTION

All jury-selected projects are expected to be edited at the school in preparation for a sound mix at the school's studio at the end of the Winter Term.

Editors are expected to begin synching, logging and editing their rushes immediately after their shoot. Directors and editors are both responsible for bringing the film (in a QuickTime/H.264 output), at different stages, to view in class—beginning with selected, synched rushes, through to assemblies, rough cuts, and fine cuts.

Alternatively, films may be shared through *frame.io*, *Vimeo*, *YouTube* or *MS-teams*.

All final picture editing must be shown during the last class of the year on April 7, 2027.

NOTE ON COLOUR GRADING

The production camera to be used will normally be a RED V-RAPTOR that generates camera raw and ProRes proxy files. See *Film 2 V-Raptor Workflow* (Moodle).

Colour grading of camera originals is not part of the required curriculum and there is no specific support with grading being offered to 2nd year students.

If a student feels confident in grading the final project for an on-line master, then it is their responsibility to see the process through.

PRODUCTION BOOK/DOSSIER

For EACH PROJECT students must assemble and maintain a VIRTUAL PRODUCTION BOOK accessible by the class in the form of an online, digitally organized set of folders that includes notes on scouting, casting research, crew information, various department lists, permits, etc.

If stored on a service such as Google Drive® or Dropbox®, the instructor (and TA) must be granted shared viewing access.

Gathering pertinent documents from each department and organizing them in the Production Book is the joint responsibility of the PRODUCERS, DIRECTOR & ALL DEPARTMENT HEADS

CANCELLATION OF SHOOTS

The instructor may cancel a project selected by the jury if:

- Budget is insufficient or poorly managed
- Chronic disorganization or delays occur
- Excessive crew conflicts or abusive behavior arise
- Non-students are engaged in crew positions
- School equipment is used without authorization
- FMPR Production Rules (pp. 19–21) are not followed



FOUR CRITICAL STEPS IN FMPR PREP – (FOR ALL PROJECTS)

①

By working on Concordia Student Productions, students must read and sign the **RULES AND AGREEMENT FOR MEDIA PRODUCTIONS** (on Moodle, copied pp. 19-21).

②

Prior to signing an equipment release, the instructor must approve all projects regarding:

- location & technical scout reports
- schedules
- director's shooting script
- shot list/story board
- all relevant work prepared by crew members during pre-production...

This happens prior to signing a release that enables students to sign-out equipment.

③

Producers, Directors, DPs must meet School's **PRODUCTION COORDINATOR**

Production must submit the following forms:

- CREW LIST
 - LOCATION LIST
 - NON- CONCORDIA EQUIPMENT LIST
 - SET-UP/LIGHTING OVERHEADS PER LOCATION
- (available on class Moodle).

To contact the Production Coordinator e-mail:

production.coordinator.finearts@concordia.ca

④

Directors, DPs and post-coordinators must meet School's **POST-PRODUCTION COORDINATOR**

Productions must submit

- POST-PRODUCTION WORKFLOW FORM (DAILIES SHEET)

(available on the class's Moodle).

To contact the Post-Production Coordinator:

e-mail: marcus.vonholtzendorff@concordia.ca (Office: FB 413-7)

All meetings must be scheduled as early in prep as possible.



IMPORTANT DATES/DEADLINES 2026-27

FIRST CLASS	September 9 th , 2026
FALL CLASS PROJECT ANON. TREATMENT	September 13 th , 2026
FALL ASSIGNMENT DUE	September 23 rd , 2026
CASTING WORKBOOK SEMINAR	September 25 th , 2026
<u>WINTER PROJECT OPTION</u> 100-WORD SYNOPSIS	By September 30 th , 2026
MEETING WITH SCHOOL'S POST-& PROD COORD.	By October 20 th , 2026
CLASS SHOOT EQUIPMENT PICK-UP	October 22 nd , 2026
CLASS SHOOT	Friday, Oct. 23 rd - Sun., Oct. 25 th , 2026
CLASS SHOOT EQUIPMENT DROP-OFF	Monday, October 26 th , 2026
WINTER DRAFT SCRIPTS	Monday, November 2 nd , 2026
WINTER PROJECT SUBMISSIONS	November 20 th , 2026
WINTER PROJECT JURY	November 25 th , 2026
WINTER PROJECT ANNOUNCEMENT	November 26 th , 2026
CREW SELECTION	December 2 nd , 2026
FIRST CLASS WINTER TERM	January 13 th , 2027
FIRST POSSIBLE SHOOTING DAY	January 28 th , 2027
LAST POSSIBLE EQUIPMENT DROP-OFF	February 22 nd , 2027
WORK-IN-PROGRESS SCREENINGS	To be scheduled in Winter Term
LAST CLASS	April 7 th , 2027

PLEASE SEE WEEKLY COURSE OUTLINE ON PP. 14-18

Periodically there may be hand-outs, readings and/or assignments posted to Moodle

FALL SEMESTER WEEKLY COURSE OUTLINE

SEPTEMBER 9th
WEEK 1



Presentation of Course Outline in-class exercise (this happens at 08h45 each week)

What is cinema made of...?
What are its dimensions? How long is it?
Crew & career: roles, responsibilities, hierarchy & collaboration (ongoing)

Presentation of Fall Project—possible treatments
and discussion of Winter Project

Visualizing a story/Communicating a vision

Forms of story: formatting ideas for the screen
(conventions; common terms)

Writing assignment

Winter Project ideas

Screening of selected films

Assignment:

Fall Project anonymous treatments—email to MY by **Sun, Sept. 13th (17h30)**

Class reads anonymous treatments and votes online by **Tues, Sept. 15th (20h30)**

Check class Moodle for weekly readings and/or hand-outs.

SEPTEMBER 16th
WEEK 2



The Space of a Film: Location. Design in-class exercise (this happens at 08h45 each week)

Focus on Art Department

Location Scouting (versus Technical Scouting)
Guide to crew roles & responsibilities by department (weekly/ongoing)

Presentation of the selected treatment for class project

In-class discussion of Winter Project ideas

Examples of Winter Project Pitch Packages from previous years

Screening of selected short films (time permitting)

Assignment:

First draft script of selected treatment: email MY **Due Mon, Sept. 21**

Preferred crew roles (3 positions): upload **Due September 21**

Fall Assignment Option A or B: upload **Due September 23rd**

Read chapters 5 & 6 of *Beyond Continuity*, Cybulski

SEPTEMBER 23rd
WEEK 3



Casting. Script Supervision

in-class exercise (this happens at 08h45 each week)

Early Fall Assignment is due

CLASS SHOOT = DAY MINUS 29

Presentation of selected **Class Project** first draft script

Crew positions—selection draw based on list of preferred roles

Notes on Mise-en-scène

Casting

unions; agencies; Casting Workbook
stages of engagement & rehearsal
approaches to working with actors

Focus on Script/Continuity Supervisor

duties and documents
slating know-how: scene/shot/take
lined script; facing pages; daily production report
wild picture; wild sound

Protocols of a typical Production (Shooting) Day:

The set, the hours, the day; basic union rules
Shooting logistics & order of command

Assignment:

Winter Project Option 100-word synopsis: upload Due Sept. 30!

Check class Moodle for weekly readings and/or hand-outs.

SEPTEMBER 30th
WEEK 4



Budget & Schedule. Tech Scout

in-class exercise (this happens at 08h45 each week)

Winter Project 100-word synopsis is due

CLASS SHOOT = DAY MINUS 22

Focus on Production Coordinator/Producer

Budget breakdown
Contracts
Logistics and prep

Focus on Assistant Directing

script breakdown; shooting schedules
day out of days; chrono
The Call Sheet

The Tech Scout how to run it; duties by department
Overhead plans

Opportunity to present Winter Project ideas and draft packages in class

OCTOBER 7th
WEEK 5

4

Prep. Plans. Gear

in-class exercise (this happens at 08h45 each week)

CLASS SHOOT = DAY MINUS 15

Tech Scout report presented in class by Assistant Director

Following are due:

From the Writer/Dir: revised script of Class Project

From the AD: Full breakdown of script & preliminary schedule

From the DP, Gaffer & Key Grip: Preparation of overheads

Focus on Camera, Grip, Electric & Sound roles

Equipment lists by department

Docs by department, e.g. camera and sound reports, dailies sheet

Prep Documents

Meeting with School's Production Coordinator

Meeting with Post-Production Coordinator

Sign off on School's Equipment lists: camera, lighting, grip, sound

Opportunity to present Winter Project ideas and draft packages in class.

Assignment:

See Week 6

OCTOBER READING WEEK
NB: THERE WILL BE NO CLASS ON OCTOBER 14

OCTOBER 21st
WEEK 6



Final Production Meeting for Class Shoot

in-class exercise (this happens at 08h45 each week)

CLASS SHOOT = DAY MINUS 1

Final Prep Meeting

Following are due:

From the Writer/Dir: any final script revisions (page colour system-colour "name" only)

From the Continuity Supervisor: script timing

From the Dir: shot list/story-board (using script-facing page system)

From the AD: schedule revisions

From the AD: **Call Sheet Day 1**

From the DP/Gaffer/Grip: final overheads

Opportunity to present Winter project ideas and draft packages in class

Assignment:

Class Shoot over the next 5 days.

Class Project: assembly Due October 28th

OCTOBER 28th
WEEK 7



Class Shoot Post-Mortem
Winter Project Pitch Practice & Package Prep
in-class exercise (this happens at 08h45 each week)

WINTER PROJECT SUBMISSION = DAY MINUS 23

Review of class shoot experience & screening of synched rushes/assembly

Screening of Class Project Assembly

Winter Project pitch presentation practice

Assignment:

Class Project: rough cut **Due Nov. 4**

Assignment:

Winter Project draft scripts: upload **Due November 2nd**

NOVEMBER 4th
WEEK 8



Winter Project Screenplays (readings)
in-class exercise (this happens at 08h45 each week)

WINTER PROJECT SUBMISSION = DAY MINUS 16

Screening of Class-Project rough cut

Winter Project presentation practice & discussion

Assignment:

Class Project: fine cut **Due Nov. 11th**

NOVEMBER 11th
WEEK 9

Winter Project Screenplays (readings)

in-class exercise (this happens at 08h45 each week)



WINTER PROJECT SUBMISSION = DAY MINUS 9

Screening of Class-Project fine cut

Winter Project presentation practice & discussion

NOVEMBER 18th
WEEK 10

Special Topic/Guest

in-class exercise (this happens at 08h45 each week)



PDF upload of Winter Project Package Submission **Due November 20th by 17h00**

Screening of Class Project fine-cut for picture lock

NOVEMBER 25th
WEEK 11

Jury Day



JURY MEETING (regular class time & location for presenters)

Schedule of presentations will be alphabetical by surname (students presenting will have been notified of exact time to arrive)

Notification of selected projects by November 26th.

DECEMBER 2nd
WEEK 12

Winter Shoot Prep

in-class exercise (this happens at 08h45 each week)



Crew selection for Winter Projects

Scheduling of pre-production & shoots

FMPR RULES AND AGREEMENT FOR MEDIA PRODUCTIONS

If you are enrolled in a School of Cinema course that involves the use of video and/or audio recording, you must comply with the following basic production rules. You must read the following document completely and digitally sign and date the acknowledgement of your agreement to adhere to the rules presented.

1. All shooting and production plans must be authorized by both the course instructor and FMPR production coordinator. Each location's preliminary lighting set-up must be diagramed in a standard overhead.
2. Any camera positions requiring extra high-angle or specialized rigging, or other unusual configurations that expose camera equipment OR crewmembers to risk, cannot be completed without prior authorization of the FMPR production coordinator and course instructor.
3. Any significant changes to shooting plans must be immediately reported to both the course instructor and the FMPR production coordinator.
4. All student productions (via Assistant Director or Director or Producer) must present the cast and crew with a safety briefing at the start of each shooting day. This will normally involve locating emergency exits and alerting cast and crew to any common hazards, e.g., wet floors, icy steps etc. All exits must be marked as such and never blocked.
5. Student crew members are responsible for arriving on set with their own adequate interior or exterior working clothes and footwear—in addition to items such as heavy-duty work gloves, a headlamp, and specialized items according to each crew role. All student crew members are responsible for having attended the requisite classes and/or training sessions for the proper and safe use of any equipment.
6. It is forbidden for anyone other than a licensed electrician to perform an electrical tie-in. Students are forbidden from attempting to repair any Concordia equipment.
7. Any use of non-Concordia equipment must be authorized and is to be overseen solely by the course instructor. Students assume all financial liability for repair or replacement when using such equipment. Such equipment is in no way insured or guaranteed by Concordia University. All non-Concordia equipment to be used in a production must be declared and itemized.
8. Subjecting cast or crew to height/elevation risks such as rooftops, towers, cliffs, aerials, etc., or locations that are structurally unsound, is forbidden. Note, even if structurally sound, authorization is required for access to Concordia rooftops and other areas, such as mechanical rooms.
9. Placing cast or crew on, over or within bodies of water such as lakes, rivers, or unsupervised swimming pools is forbidden without the direct on-set supervision of a qualified professional stunt coordinator with demonstrated experience relevant to the proposed activity. The coordinator's qualifications and experience must be approved in advance by both the course instructor and the FMPR production coordinator.
10. Subjecting cast or crew to vehicular or traffic exposure (e.g., shooting in or alongside roadways) is forbidden.
11. The use of firearms or weapons of any kind is forbidden without the direct on-set supervision of a qualified professional armorer with demonstrated experience relevant to the proposed activity. The armorer's qualifications and experience must be approved in advance by both the course instructor and the FMPR production coordinator. The use of pyrotechnics or lasers is forbidden on all student productions.

12. Any scripted action that exposes cast or crew to the risk of bodily harm (including but not limited to physical combat, falls, strikes, collisions, dangerous physical restraints) is forbidden without the direct on-set supervision of a qualified professional stunt coordinator with demonstrated experience relevant to the proposed activity. The coordinator's qualifications and experience must be approved in advance by both the course instructor and the FMPR production coordinator.
13. All student productions will stay within a 40 km radius of the School of Cinema. Any exceptions must be authorized by both course instructor and production coordinator.
14. Performers must be informed of and formally agree in writing to any nudity, partial nudity, or sexually explicit content prior to engagement. A document providing a detailed description of the nature of the on-screen content must be provided to the performer a minimum of 48 hours before arrival on set. In the event a performer demands the scene(s) to be supervised by an intimacy coordinator, the student must engage one through <https://www.intimacycoordinatorscanada.com/icc-q>.
15. The use of minors and children as subjects or performers in media production is governed by strict regulations. Any student production planning to engage minors or children must obtain authorization from their course instructor and FMPR production coordinator.
16. All student productions are limited to 12-hour days including travel time. The first meal break must commence no later than 5 hours after call.
17. Crew turnaround (rest period between shooting days—wrap to call) will not be less than 10 hours.
18. Cast turnaround (rest period between shooting days—wrap to call) will not be less than 11 hours. Student productions must ensure adequate transportation, meals and rest-periods for all crew and talent. In addition, talent must have adequate private support space for costume changes and rest periods.
19. It is strictly forbidden to provide or consume “wrap-beer”—or any alcohol or other intoxicants—while students are either on set or still actively responsible for any equipment, fellow-crewmembers, or talent.

STUDIO USAGE

20. For students using the Hall Studio C, FB301 or any studio space: production must keep ALL food and beverages, except drinking water in securely closed containers, outside the studio space. Hall Studio C is not available to Filmmaking I students.
21. Access to the Studio C mezzanine level is not permitted. Students are not permitted to move or manipulate the lighting truss in Studio C.
22. Students engaged in construction of set-walls or other production objectives assume full responsibility for proper knowledge and safe handling of building tools. Any student involved in set-building activities must supply and wear proper safety goggles, hearing protection, and other personal protective equipment, as required.
23. Any studio space used must be reset to its original “zero” state with photo documentation of rubbish removal and overall cleaning.

LOCATION RENTALS AND EXTERIORS

24. For scenes filmed in public spaces, the production must obtain the required permits and authorizations from the municipal authority or agency responsible for the location.
25. Productions that are obligated to present certificates of general liability insurance for location rentals may request them from the production coordinator with a minimum of one week's notice.
26. Agreements for location or space rentals (e.g., private home or Airbnb) are the sole responsibility of the student production. All due diligence with respect to preserving the location in an adequate state (general cleanliness; physical condition of floors, walls, windows, furnishings, on-site objects and surrounding grounds, etc.) is the responsibility of the student production. Photo/video documentation of before and after condition is mandatory.

EQUIPMENT RETURN PROCEDURES

After your equipment is returned (respecting proper wrapping etiquette), the depot staff will inspect and verify every item listed in your inventory. Your booking will remain active in WebCheckout (WCO) until depot staff turn over and prep the gear for the following week's shoot.

If an item is not returned or is returned damaged due to the student's negligence, the signatory student will be automatically blocked in WCO and prohibited from accessing FMPR resources or facilities, including the CDA. Staff are not obliged to unblock delinquent accounts.

Sustained "blocking" will result in applicable lateness fees which prohibit the student from graduating until accounts are settled.

Please remember to ALWAYS verify and cross-reference your equipment with your paperwork, prior to checkout, and whenever transporting gear between locations.

THIS IS A COPY OF THE DOCUMENT TO BE SIGNED ELECTRONICALLY

Agreement

By digitally signing this document I acknowledge that I have read all the information listed above, that I understand the Rules and Agreement for Media Productions in FMPR, and that I agree all projects I produce for my courses will follow these guidelines. I understand that I am responsible for providing my course instructor and all appropriate areas of the Mel Hoppenheim School of Cinema with full disclosure of all the details of my production, and with any changes that occur that are relevant to the areas detailed above. I agree to fully comply with the Guidelines and requirements at all times while my project is in production. I further understand that violating this Agreement may subject me to disciplinary action.

Student's Name (printed) TO BE COMPLETED ON MOODLE

Student's Signature TO BE COMPLETED ON MOODLE

FMPR POLICY ON USE OF GENERATIVE AI MODELS

Unless otherwise specified by the instructor or by an assignment, students may use generative artificial intelligence technology (GenAI) as a learning aid to assist in understanding course content and materials. This includes using GenAI models as a dictionary, thesaurus, translator, encyclopedic reference tool, research aid, tutor, or study-guide generator. *

Film Production students may use GenAI models for previsualization materials such as storyboards and animatics.

Film Production students may propose projects that involve AI-generated images, sounds, and/or texts provided that the aims of the project are presented to the instructor for authorization as allowable coursework. Instructors may evaluate such proposals according to their own pedagogical, aesthetic, and ethical criteria, including considerations concerning the use of AI as a substitute for human labour in creative and collaborative work.

Unless the instructor has explicitly authorized AI-assisted screenwriting, FMPR students are forbidden from using AI models as authoring agents for original creative screenwriting. This includes synopsis generation, outlining assistance, treatment generation, dialogue creation and screenplay generation.

If you have any question about the acceptability of GenAI use in your courses, please speak with your instructor.

* Any GenAI-generated content incorporated into submitted student work must be appropriately acknowledged. The acknowledgment must identify the AI tool used and describe how it was used. Students must also retain a record of the relevant prompts and outputs and provide them when requested by the instructor. Where GenAI is used to locate or summarize external information, students remain responsible for consulting and citing the original sources.

- Name and version of the AI tool (e.g., ChatGPT-4)
- Publisher or developer of the tool (e.g., OpenAI, Microsoft) and date the tool was used
- Relevant prompt(s)
- Publicly accessible shared URL or archive link, if available

For example,

¹ Response to “What were the focal lengths used by Yorgos Lanthimos in *Poor Things*?”, ChatGPT-4, OpenAI, 14 August 2026.

Source consulted:

Marcks, Iain. “Life Anew: *Poor Things*.” *American Cinematographer*, 11 Jan. 2024.

Concordia University, School of Cinema, Department of Film Production, August 17, 2026

