

*Directing in the Field*

**TEAM FILM EXERCISE**

***Time Lines***

**Diegetic time, alternate narrative, film structure**

Mentors: Margarida Cardoso and Tiago Hespanha

- Exploring alternate/parallel narrative with 3 different storylines in a single film.
- Film exercise on creating and controlling a diegetic time using cinematic tools.
- Working in group and finding the best dynamics to accomplish a film with a clear concept and a relevant point of view.
- Key notions: filmic concept, storyline, narrative structure, diegetic time, point of view.
- Short documentary, duration of 9 to 12 minutes.
- Four groups of 6 subdivided in three groups of 2 students for each storyline.

*Time and the narrative become inextricably linked, to the point whereby to conceive of a film without actors, music or even editing is more possible than to imagine one with 'no sense of time passing through the shot'.*

*Andrei Tarkovsky, Sculpting in Time, 1989: 113*

**INTRODUCTION**

By starting with an assigned topic and the research in a specific territory we intend the students groups to find together a shared point of view and a concept for their films based in the observation of the local surrounding reality, and then organize themselves in order to film scenes that develop in time and explore cinematically the approach to their subjects.

This exercise is proposed in view to take advantage of the opportunities offered by the two-week immersive fieldwork in the environment of Guimarães, a municipality located in the Minho region of northern Portugal. Students will be sharing work spaces and accommodations which fosters the dynamic of teamwork, and the exercise mentors will be available in a daily basis to guide the progress of the ongoing works.

The class will produce four films in groups of six students, which are divided in three teams of two. Each team contributes with a different "storyline" for the film of their common group.

To each film will be assigned a specific topic to be announced (e.g. *Fading Worlds / Margins / Nocturnal / Creatures*) from which exploration students should find a strong film concept enhanced by a clear and relevant point of view, and a manifest narrative progression.

The exercise requires teams of two students to be able of organizing their complementary tasks during research, shooting and editing, from which depends the successful outcome of each collective film. It is of foremost importance for the exercise's objectives that the observation of reality and the experience and perception of each observed (and lived) situation be the basis to generate the ideas to film scenes with dramaturgical value.

With this film exercise we intend also to foster the students understanding of the key importance of research in order to be able to take productive and purposeful decisions before filming: Where, Whom, What, How and Why?

Or in other words:

**WHAT:** which CONCRETE? Which real situations should I use in my film/my storyline and in which ones should I focus?

**HOW:** which CONCEPT should guide my filming? which DISTANCE should I use to film?

**WHY:** what a given real situation stands for in my film; what they mean in dramaturgic terms? Which is the UNIVERSAL question I want to raise?

## **EXERCISE PREMISES**

Each film will be shot in several days, but the diegetic time represented in the film should correspond to a **single "day"**.

Each film should display a strong cinematic concept and a clear point of view decided conjointly by the six-people group upon constructive discussion.

Each "storyline" must reflect in some way the film's overarching topic.

Each "storyline" should contain its own dramaturgical progression.

The choice of which situations should be filmed for each "storyline", and as well the ideas for the film's global concept and for the options to interweave the alternate narratives should result from the six-people group discussion.

Nevertheless, each team of two while being filming in the field can follow other options that seem more promising and suitable for the common goal of the film.

Reality changes frequently, so the teams should adapt to new situations that, although may happen diversely than planned, still preserve equivalent dramaturgical value.

The completion of the films must display good technical quality of image and sound.

## METHODOLOGY AND SCHEDULE

26 October (10.00 to 13.00) – Preparatory class for the DIF Film Exercise: key notions and methodology for DIF Film Exercise, with Margarida Cardoso and Tiago Hespanha.

30 October – 7.00: students pick up the assigned set of equipment at the warehouse.

– 7.30: starts boarding of luggage and equipment into the university's bus.

– 8.30: departure to [Guimarães](#) (aprox. 4-hour trip with one stop on the way).

– 13.00: arriving to Guimarães for lunch at Minho University's canteen.

After the check in to your accommodations, there will be a general meeting in the premises of Cineclub of Guimarães which will be your base for the fieldwork period.

31 October – Walking tour in Guimarães and beginning of the first scoutings in the field.

1 to 4 November – Research step. Discussion among the assigned groups aiming to produce proposals for the films' overarching concepts. Daily reports (by the assigned groups about the ongoing projects' development).

4 to 10 November – Shooting and editing period. Daily presentations (to be scheduled) by each group on their shooting rushes and status of tasks in progress.

NOTE: the above-mentioned dates for research and shooting should be taken as an overview reference. Students are free to start filming earlier, or simultaneously to editing, if they manage the schedule of their works within the deadline for the screening.

10 November (19.00) – Screening of the film exercises in a local cinema ([Teatro Jordão](#)).

Attendance of all class, supervisors, participants in the films and other guests from the community.

11 November – Return from Guimarães (departure by 12.30 at latest, arrival to Lisbon by 17.00).

13 November (14.00 to 17.00) – 2<sup>nd</sup> screening of the film exercises aiming to revisions. Feedback and self-evaluation on the process and outcomes of the exercises.

13 to 15 November – Revisions of the editing and sound mix for the completion of the film exercises.

15 November (14.00) – Screening in the classroom of the final version of the exercises. Final class discussion and conclusions.

**Upload the revised (and final) versions of Exercise 02 "TIME LINES" to here:**

[https://drive.google.com/drive/folders/17eXs\\_5RgYIP5oi3JznXWiGJ6lih7XEwu?usp=sharing](https://drive.google.com/drive/folders/17eXs_5RgYIP5oi3JznXWiGJ6lih7XEwu?usp=sharing)

## ASSESSMENT CRITERIA

### Individual and pair criteria (50% of the overall mark)

– Individual contribution of each student to the common project; ability to perform complementary tasks; level of interaction with the group and openness to help the team partners.

- Depth and accuracy of the pair’s research.
- Dramaturgical potential of the storyline and scenes developed by each pair.
- Technical and aesthetical achievement of the pair’s footage.

**Group dynamic and film result (50% of the overall mark)**

- Conformity of the films with the exercise’s main premises.
- Ability to build an alternate narrative and a diegetic time according to the exercise’s premises.
- Clear definition of a point of view and of a concept for the film.
- Coherence of the film’s narrative structure.
- Efficiency shown in teamwork: ability to plan and execute the tasks amidst the group for the preparation, shooting and editing of the film’s projects.
- Achievement in the group dynamics: quality of group discussion; ability to reach consensual decisions and plan complementary tasks amidst the group; flexibility to adjust ideas and procedures in view to solve problems and improve results.
- Artistry manifested in the film’s cinematic approach.
- Technical and aesthetical achievement.

OBS: Other instances of assessment, as defined in the general norms for the practical courses in the semester, will apply to deliberate your final mark in this practical course (see p.9 in “DN-Lisbon\_Semester Organization and Norms to Students\_2023”).