

2019 OSAI Film & Video Supply List

All OSAI Students

- Please refer to page 11 of the Student Handbook for a list of general items each OSAI student should bring.
 - Personal computers (including tablets) are *NOT* allowed at OSAI. For classes that require computers, OAI will provide them for you. We also suggest that you leave other valuable electronics at home.
 - For the donor thank-you note writing session (required as part of your scholarship):
 - **STAMPS** – You will need **at least seven** First Class or “Forever” stamps. Please note that some stationery will require additional postage if it does not use a standard-sized envelope.
 - **STATIONERY or NOTE CARDS** – Bring at least ten. No lined notebook paper, please!
 - **ENVELOPES** – Bring at least ten. Use envelopes that match your stationery, if possible.
 - **RETURN ADDRESS LABELS (optional)** – You will be asked to write **your** return address on the envelope.
 - **TEMPLATE LETTER (recommended)** – To ensure that you are prepared to complete your thank-you notes in the allotted time at Quartz Mountain, we highly recommend you begin drafting a template letter at home.
-

Film & Video Students

- 1) Sunscreen
- 2) A sketchbook
- 3) Pens and pencils
- 4) Flash drive
- 5) One spiral notebook
- 6) A hat and sunglasses
- 7) Black Sharpie marker
- 8) Clothing you don't mind getting dirty
- 9) Backpack or bag to take on shooting excursions
- 10) Simple idea/s for five-minute film/s (*See note from Annie Nocenti below.*)
- 11) Reusable water bottle (limited quantities of the OAI logo version will be available for purchase in the OSAI Store.)
- 12) Closed-toe shoes (sneakers and hiking boots are good options) - *No flip-flops or sandals in class!*
- 13) **OPTIONAL:** An iPhone, Smartphone, or small digital camera, along with the cable that plugs it into a computer

A note from Annie Nocenti, OSAI 2019 film instructor:

Dear Students,

I look forward to meeting you all! No matter what your level of experience in making films, I hope to make the process unintimidating and fun.

So that you can continue to make movies on your own after this workshop, I like to teach what is called “zero budget” filmmaking. That means using only sets, props, locations and actors which can be found right at whatever location you are at, and for this workshop, at the location of Quartz Mountain.

I also use a method of “flexible scripts” – once the idea for a short film is decided on, we workshop the script to relax the language and make it natural, filming these improvisations so that whatever lines the “actors” come up with can be added into the script. This way, also, our actors can make the character they are playing close to something natural in themselves, so they are being “themselves” more than “acting.”

With only two weeks to make these short films, I suggest that students come with some simple ideas that we can build on and workshop together, forming crews. The best way to learn filmmaking is to make films, so I hope that the script phase only takes a day, so that we can move on to filming by day two. The script should be a simple idea, for around a 5-minute film.

For instance, at the last workshop I did, the students decided they wanted to make a film about how cellphones interrupt normal human communication, and the film they wrote was about a girl simply trying to say something, but ringing cellphones and the chaos of life interrupted her at every turn. The film was terrific! Another student wanted to say something about disaster by having the lost shoes of the victims of the disaster speak. Everyone in the class used their shoes in the film, wrote the story of who wore the shoes, and it came out beautiful. Think: simple but inventive. For instance, with a roll of aluminum foil, you could make a dark comedy about people slowly having their faces taken over by cyborgs as the “virus” (using simply the foil and good lighting technique) covers bits of their faces. Come with a simple idea to share if possible, or we will come up with ideas on Day 1.

Day two we will look at the available locations, costumes and props, (including making simple props if possible) and divide into crews for each story idea, so that each student has a chance to try each aspect of filmmaking: producer, director, actor, camera, lighting, art direction, sound. With 20 students I would guess that there will be 4 crews of 5 students each, making 4 short films that will be presented on the last day of the workshop. No pressure! On the last day we can present whatever is finished or even in-progress, and you can speak about what you learned.

Filming will use a simple 2-camera shoot, for which we will have film technician Alan Novey’s assistance. We will also be gathering “b-roll”: filming images that can be cut into the main narrative.

I will be bringing DVDs in order to show scenes from films over the course of each school day for inspiration and instruction on various aspects of storytelling.

If you have the time for some homework google “short films” and watch a few to get inspired. For example:

The Camera by Peter Lewis – this film shows how it is possible to use any location and one prop (a polaroid camera) and make an engaging, mysterious film.

<https://vimeo.com/32655795>

He Dies at the End – an example of how a simple location and prop (a room and a computer), and sound effects, created a scary film.

https://www.youtube.com/watch?v=4jOU3m_tHtQ

Here’s a short film with a simple idea, great character set up, (although obviously the “climax” stunt is not something we could do): How They Get There by Spike Jonze

<https://www.youtube.com/watch?v=i2hTt2FxlYw>

Editing and post-production take the longest, so by the end of week one I hope we will have finished shooting and can move on to editing and sound design. We are very lucky to have film editor Bryan Cardinale-Powell as part of our team.

As for who I am, I make comics, films and write journalism. I developed this method of “zero budget improvisational” filmmaking while teaching film in Haiti.