



## ScriptDC 2024 – Course Descriptions

### **Production Assistant Training (PAT) – November 15 evening; November 16 all day**

So, you want to work on film/TV productions, but don't know how or where to start? You're invited to a unique two-part workshop designed for those eager to master the role of a Production Assistant (PA). These sessions are a starting line for anyone interested in diving behind-the-scenes and becoming a part of the magic that brings stories to the big screen. Presenters include Mike Rose, Megan Arnold, Anne Saul, and Dave O'Ferrall.

#### **PART 1: "Before I Get to Set, What Do I Need to Know?" Friday Evening**

We'll demystify what it means to be a Production Assistant in the DMV area, show you how to find local gigs, secure your first job, and navigate the nuts and bolts of getting paid. You'll also learn how to step onto a film set for the first time with confidence, fully prepared.

#### **PART 2: "I've Arrived On Set, Now What?" Saturday all day**

Discover what it's like to collaborate with crew members as a Production Assistant. This is your chance to learn about the essential daily tasks that keep a set moving, the tools a PA needs, production etiquette, on-set safety, and much more. You'll spend the afternoon guided by industry experts through a simulated film set experience designed to prepare you for your first real gig.

Overall, the Production Assistant Workshop is an opportunity to gather insights and practical know-how to set you up for success in this dynamic field. Whether you're set on starting your career or simply curious about what a PA does, join us for this immersive experience and become an indispensable crew member of any production team!

### **Creating Memorable Characters and Dirtying Up Your Characters – November 16-17**

Some writers talk about creating connections with their characters so deep that the characters feel like real people. But how do you bring memorable, three-dimensional characters to life enough to make that connection?

In masterclass taught by Marilyn R. Atlas, equally suitable for fiction writers, screenwriters, and TV writers, we will view and analyze various movie and television scenes and dissect them to see what makes the characters memorable. You will learn the power of subtext: how to embed details of motivation—thoughts, wants, goals, secrets, flaws, and delusions—into physical behavior, speech patterns, and specific habits that echo throughout your story. You'll receive handouts from DYC, a list of characters to be familiar with, and a series of questions you can

pose for your own work, as well as analysis of scenes and Q&A. Come to class with your most important characters in mind and leave with a better understanding about how to bring them to life. We will also go through select exercise from Marilyn's co-authored book "Dating Your Character".

Why is dirtying up your character important?

It complicates your character. Some writers try too hard to make their protagonist likable and relatable, which are key considerations. But all people are flawed and so your character should be, too. The most memorable characters stick in your mind because they remind you of yourself and speak to other parts of you that you may not express or want to acknowledge. We will send a list of characters to be familiar with, discuss and analyze; for example, Hannibal Lecter, Amy Dunne (GONE GIRL), etc.

A series of questions will be given to help you "dirty up your character". The Sunday sessions will include writing time in the morning and direct feedback and pitch opportunities in the afternoon.

### **Directing Actors and Directing Through the Lens – November 16-17**

Connie St. John and Anne Saul will lead you through the theory of the director working with actors and the camera being the director on Saturday and then provide on-set experiences for both directing styles on Sunday. Actors will be working with you on Sunday.

### **The ABC's of Producing Documentary – November 16 morning**

Using the newly-released *The Documentary Filmmaker's Workbook*, this workshop will explore the basics of producing non-fiction films. If you are either an emerging documentarian or a filmmaker with many credits, you will want take this short course in the ever-changing landscape of budgeting, the impact of AI on non-fiction filmmaking, evolving issues in Fair Use, and many other topics.

Nina Gilden Seavey, Emmy Award-winning documentarian, author of *The Documentary Filmmaker's Workbook*, and long-time educator, will walk you through the current highlights of non-fiction producing. Each participant in the course will receive a copy of Seavey's workbook to take with you as you continue your own journey through producing and directing documentary.

### **Color Correction w/DaVinci Resolve – November 16 afternoon**

This afternoon workshop with Matt McDonell will introduce you to the theory and practice of color correction with direct work in DaVinci Resolve. Make sure you have DaVinci Resolve uploaded to your pc so you can receive the full benefit of this program. Yes, you can use your own footage!

**Special Effects Strategy – November 17 morning**

Explore the art of balancing practical and digital visual effects in filmmaking with Robert Lodge. Learn how integrating visual effects planning from pre-production through post-production can streamline your workflow, saving both time and money. Gain insights into when to use physical effects, when to opt for digital solutions, and how to seamlessly combine both to enhance storytelling without compromising your budget or creative vision.

**Sound Supporting Story – November 17 afternoon**

When it comes to engaging your audience, the audio in your project can be even more important than the images. How can you enhance your project with Foley, recording ambient sound, and sound effects? Kevin Hill and Jaime Horrigan from Studio Unknown will share the ways that you can enrich your production with thoughtful sound and music choices.