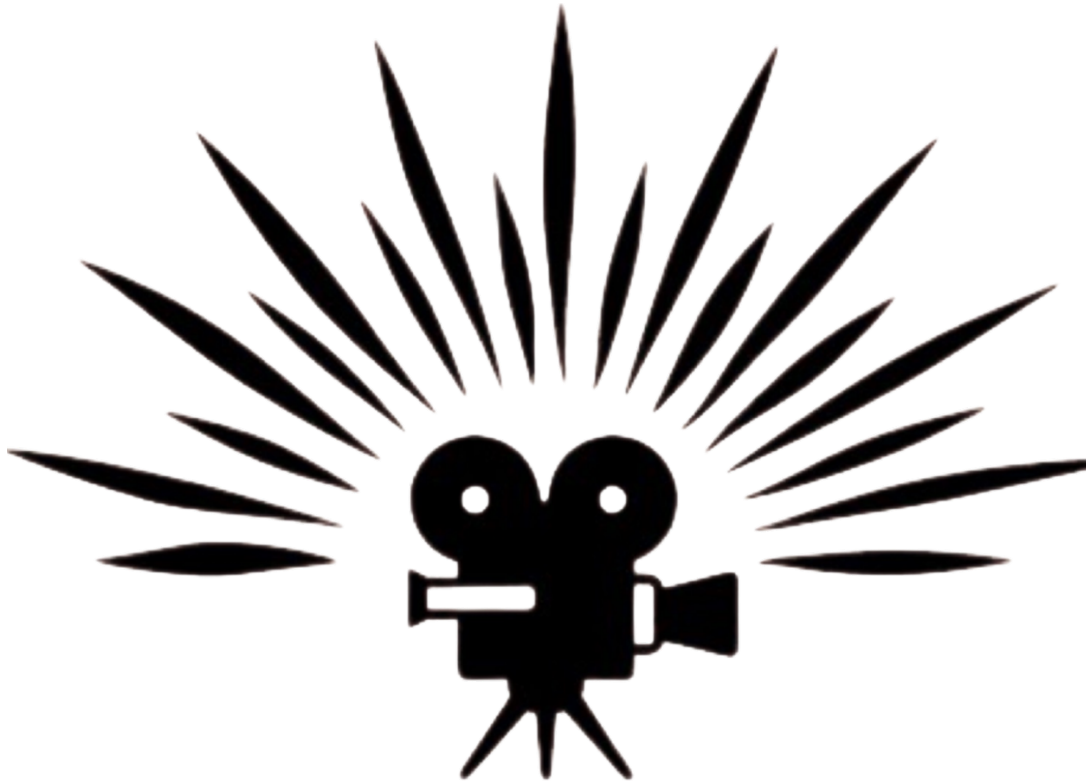


NORTHERN  
**Light**  
OPERA COMPANY

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PRESENTS



**WORKBENCH**  
filmmaker intensive

IN ASSOCIATION WITH



REGION 2  
ARTS  
COUNCIL

## ZOOM MEETINGS BEFORE WE MEET IN PERSON

In order for us to clearly understand where everybody is at in their familiarity, skillsets and stories so the group and I can better understand how we can help people individually and collectively and so we can assess how we can function as a production team for each given project.

These meetings will allow us to get straight into the nitty gritty of using the equipment right away and streamline our production pipelines when we meet in person. It will also give you the skillsets to write for create captivating visual stories for the screen.

These meetings will also save ourselves potential headaches down the line from things that could have been thought about and avoided in the writing of the script.



### **PRE-MEETING ASSIGNMENT**

- 1) **Write Down a List of Story Ideas:** these must be things with 2-3 characters max and limited locations. They must be shootable stories. Things you know we could realistically shoot.
- 2) **Pick One Story Idea**
- 3) **Try to Get a Sense of the Characters**
- 4) **Figure Out or Choose the Genre** (or rough idea)
- 5) **Write out the Story** (must be in a way we can realistically shoot it)
- 6) Send us your stories and genres to [david@eideticpictures.com](mailto:david@eideticpictures.com) and [workbenchnewplayworkshop@gmail.com](mailto:workbenchnewplayworkshop@gmail.com)

### **Homework 1**

#### **1) Read/Skim a Feature Screenplay**

I will send to you based on the story you pitched us (I will give you a few options). This will help you better understand how feature scripts look, particularly ones written for your genre. You will better understand what works in the dialogue and descriptions and what tense (Present) and words (Verbs and Nouns generally) work best for screenwriting as a medium and so forth. You do not have to read the whole thing but you definitely can!

#### **2) Watch Professional Short Films and Analyze**

- i) Pick One to Study the Directing
- ii) Pick Another to Write Down the Basic Action of Each Scene

22 JULY 2024

**Zoom Meeting 1: Group Meeting on Visual Storytelling in Screenwriting**

- 1) Introductions
  - 2) Tell a Story from Your Life
  - 3) We'll go over your past experience with film and current knowledge and skillsets
  - 4) We'll discuss your story idea and how far along you are in writing your screenplay
  - 5) We'll provide feedback and things for you to think about for your story before our next meeting
  - 6) What Makes it a Story?
  - 7) Storytelling Basics
    - What makes a good screenplay?
  - 8) Screenwriting 101 and Screenplay Formatting
    - i) Discuss What You Learned from the Feature Screenplay You Read
    - ii) Intro to Visual Storytelling in Screenplays
  - 9) Discuss What You Learned From the Short Films You Watched
    - i) Both from a *directorial* and *cinematographic* standpoint but also
    - ii) from a *writing* standpoint when you were writing the *action line* of each scene
  - 10) Short Film Examples We Will Watch and Analyze Together
- Pitch Your Story for Your Screenplay**
- Group Feedback

**Homework 2**

- **Write Your Dang Screenplay!**
- **Send to Your Instructors and the Group At Least 2-3 Days Before We Meet**
- **Read Everybody's Screenplays and Make Revisionary Notes**

26 JULY 2024

**Zoom Meeting 2: Group Discussion**

- 1) We will go over your screenplays one by one
  - i) First we'll go over them from a strictly storytelling/writing standpoint. The writing style and format may be discussed but only lightly. The essential aspect of our screenplay storytelling will mainly focus on what's working as a cinematic story, the dialogue and so forth and what could improve.
  - ii) The second aspect will focus on how feasible it will be to get it made and how we would go about making it. Here we will discuss low budget solutions and alternatives for things that may be out of our scope in terms of timeframe, cast/crew size and budget limitations.
  - iii) David and Greg will address people individually throughout the meeting to get a sense of how they're feeling about their next draft of their screenplay and will provide any feedback and insight for taking them to the next step.
- 2) Cinematography: Visual Storytelling, Lighting and Lenses
  - 3) Directing
    - i) Directing for Camera and
    - ii) Directing for Actors
- 4) Who Will Do What Roles for Which Projects? Get Each Others' Contacts if You Don't Have Them Already and Start Planning Ahead!

**Homework 3**

- **Revise Your Screenplay!**  
Write Draft 2, in other words...
- **Send to Your Instructors David and Greg 2-3 Days Before Our Next Individual Meeting**

Date: To Be Determined

**Zoom Meeting 3: Final Zoom**

**1) David and Greg will go over the Second Drafts of Your Scripts with You**  
We'll do our best to get you well on your way to having a shootable script we can produce within our scope.

2) How Do You Plan to Shoot It? Where Do You Want to Shoot?

3) Who Do You Plan to Cast?

4) We can Help Guide You Through This

5) Feel free to ask us any questions or tell us any concerns or so forth and we will answer and address them.

**Homework 4**

**1) Polish Your Screenplay! It's Your Shooting Script!**

And relax, dude! You're one step closer to making your vision a reality!

**2) Send Polished Draft to David and Greg 2 Days Before Our Workshop**

All Scripts Must Be Instructor Approved for Our Workshop In Order to Be Greenlit to Shoot! Don't worry, we're not scary. But we want to set everybody up for success!

## SCHEDULE

(tentative: slight adjustments to be made depending on circumstances)

6 AUGUST 2024

### DAY ONE

9am—9pm

(may end early but better to be prepared to work the whole day with breaks in between)

9am — 12pm

- 1) Meeting in Person
- 2) Team Building Exercises
  
- 3) Lens Types
- 4) Camera Types
- i) Hollywood Standard: which films were shot on what?
- iii) Consumer Cameras (low budget filmmaking)

5) Lighting Fundamentals

6) Sound

12pm—12:30pm

Lunch Break

12:30pm—2pm

- 7) Using Our Gear
- i) Blackmagic Pocket Cinema 6k
- ii) Lights and 3-Point Lighting
- iii) Sound
- 8) Make a Mock Scene With Our Gear
- i) Shoot the Same One Page Scene 3 Different Ways with the Gear and Limited Resources of the Room

2pm—2:15pm

Break

2:15pm—5:15pm

More Gear Learning and Experimentation

5:15pm—5:30pm

Break

5:30pm—7:30pm

- 1) Industry Roles: what each person does on a set
  - i) Set Protocol
  - ii) Film Set Terms
  
- 2) Producing
  - ii) Raising Funds
- iii) Executive Producer
  - iv) Producer
  - v) Line Producer
  
- 3) Film Budgeting/Scheduling
  - i) Software
  - ii) Scene Breakdowns
  - iii) Costs of Making a Film
  
- 4) Budgeting/Scheduling Your Films
  - Casting Talent:
  - i) What actors are available and when are they available?
    - Location Scouting
  - ii) Looking at Potential Shooting Locations
  - iii) Double Checking Availability Narrowing it Down

7:30pm-8pm  
Dinner Break

- 8-9pm
- 1) Quick Recap
  - 4) Gear
  - 5) Set Protocol
  - 6) Reviewing Scheduling and
- 2i) Setting Up Short Film Production 1 and
  - 2ii) Short Film Production 2 for tomorrow
  - 3) Gear Experimentation
- Play around with the Gear and  
Ask Us Any Questions!



7 AUGUST 2024

**DAY 2**

9am—9pm

(may end early but better to be prepared to work the whole day with breaks in between)

9am — 10am

- Quick Recap
  1. Gear
  2. Set Protocol
- Reviewing Scheduling
- Setting Up Short Film Production 1 and
- Short Film Production 2

10am—12:30pm

- Short Film Production 1
- Short Film Production 2

12:30–1pm

Lunch Break

1–6pm

- Short Film Production 1
- Short Film Production 2

6–7pm

- Production 1 Wraps
- Production 2 Wraps

7–7:30pm

Dinner Break

7:30pm—9pm

- Downloading Audio/Footage
  - Editing Tutorials
    - Editing
  - Reviewing Scheduling and
- Setting Up Short Film Production 3 and
- Short Film Production 4

8 AUGUST 2024

**DAY 3**

9am—9pm

(may end early but better to be prepared to work the whole day with breaks in between)

9am — 10am

- Reviewing Scheduling and
- Setting Up Short Film Production 3 and
- Short Film Production 4

10am—12:30pm

- Short Film Production 3
- Short Film Production 4

12:30–1pm

Lunch Break

1–6pm

- Short Film Production 3
- Short Film Production 4

6–7pm

- Production 3 Wraps
- Production 4 Wraps

7–7:30pm

Dinner Break

7:30pm—9pm

- Downloading Audio/Footage for Film Production 3 and 4
  - Editing Tutorials
    - Editing
  - Color Grading Tutorial
  - Color Grading and LUTs
  - Finishing Up Final Edits



9 AUGUST 2024

**DAY 4**

9am—9pm

- Shooting any Necessary Pickups  
Editing Your Films
- Exporting Films

Films due tomorrow by 12:30pm

Hand your hard drive or flash drive to David Leidy by or before this time to ensure you're film can be screened...



10 AUGUST 2024

**DAY 5**

9am—12pm

- Final Editing Touches
- Exporting Films

Films due by 12:30pm

Hand your hard drive or flash drive to David Leidy by or before this time to ensure you're film can be screened...

6pm-8pm

- Final Screening of Your Short Films

*“Write what you can shoot, shoot what you can [edit],  
[edit] what you can finish [...].”*

**Ben Medina**

<https://youtu.be/7DbBotyCUaq>

*“You can either have [A] a lot of locations and speaking parts OR [B] a lot of visual/special effects but you can't have both. The scope of these movies has to be small. And you have to be willing to work for scale.”*

**Jason Blum of Blumhouse**

<https://youtu.be/MJzVH-A-vLQ>

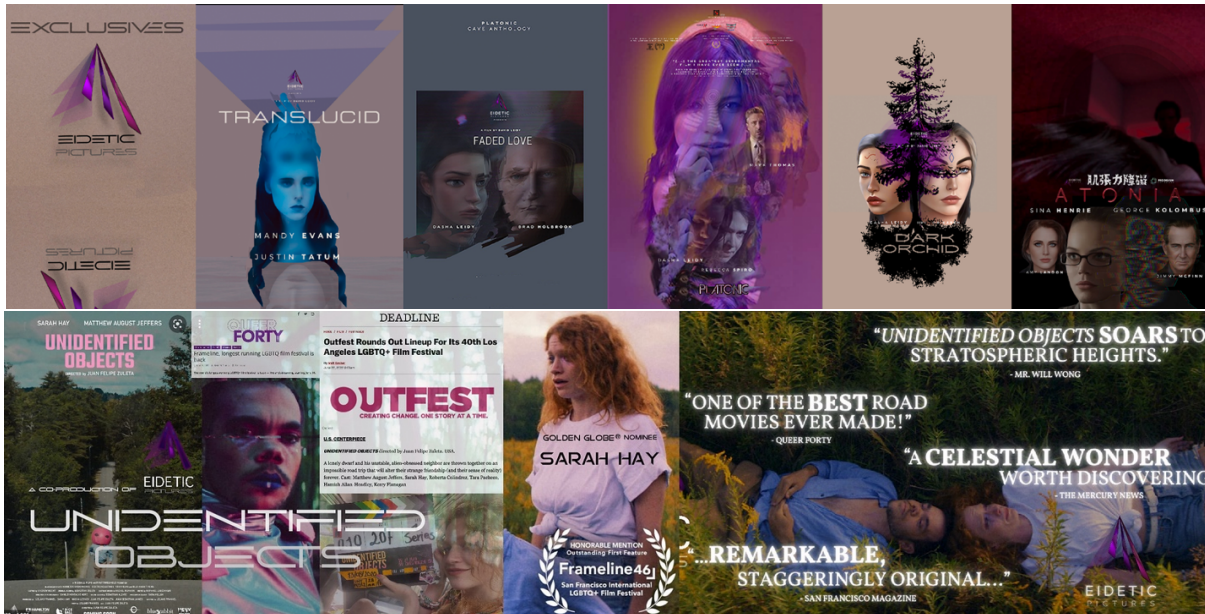
*“When starting out, particularly, you have to play to your strengths. You have to do something that excites you. Whatever's different about that. [...] It's those things that are the strength of the project.”*

**Christopher Nolan**

<https://youtu.be/0CaDZamA2ok>

# NORTHERN **Light** OPERA COMPANY

[www.northernlightsoperacompany.com](http://www.northernlightsoperacompany.com)



[www.eideticpictures.com](http://www.eideticpictures.com)



REGION 2  
**ARTS**  
COUNCIL



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AMENDMENT

Region 2 Arts Council Arts Access Grants are made possible by the voters of Minnesota thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

<https://r2arts.org>