

FILM-2280: SHORT FILMS: EXPLORING GENRE & TECHNIQUE

Cuyahoga Community College

Viewing: FILM-2280 : Short Films: Exploring Genre & Technique

Board of Trustees:

January 2020

Academic Term:

Fall 2020

Subject Code

FILM - Film and Media Arts

Course Number:

2280

Title:

Short Films: Exploring Genre & Technique

Catalog Description:

Intensive, intermediate-level course in scripting, directing, and editing short films with a focus on genre. Participate in acting and directing exercises designed to evoke believable performances on screen. Editing approaches to narrative and experimental film are examined in relation to film theory and conventions of genre. Emphasis on expanding global awareness through examination of genre-specific themes, characters, and archetypes in international film. Exploration of the relationship between main-stream media production and the avant-garde. Application of practical methods of collaboration in professional film and media production.

Credit Hour(s):

3

Lecture Hour(s):

2

Lab Hour(s):

3

Requisites

Prerequisite and Corequisite

FILM-2180 Cinematography 1, or departmental approval.

Outcomes

Course Outcome(s):

Demonstrate competency in planning, scripting, filming and editing through use of sound, picture composition, staging, blocking and directing actors to effectively tell a story.

Objective(s):

1. Articulate contemporary issues facing digital filmmakers such as selecting an acquisition format (film, standard definition and high definition video), options for distribution and promotion (film, broadcast television, or internet).
2. Maintain optimum image and sound quality through the editing stage.
3. Define editing terms and concepts such as montage, mise en scene, three-act structure, actual and commentative sound, synchronization and asynchronization, overlap, voice-over narration, sound/picture advance, linear sequences, montage sequences, associative sequences, continuity edits, invisible edits, cuts and transitions, movie time and running time.
4. Describe how genre and technique influence story structure, mood, pacing, and audience expectation and engagement.
5. Describe how a composer or sounds designer can amplify mood, suspense, or create emotional subtext.

Course Outcome(s):

Apply study of existing films' genre and techniques to learn how a film's genre can dictate or influence other thematic choices

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Use elements of picture composition and shot types such as establishing, close-ups and long shots, high angle and low angle shots, subjective camera, moving camera shots, zooms and freezes to tell a story visually.
2. Utilize sound as a storytelling device.
3. Demonstrate competency in communicating visually through use of depth of field, exposure, focus, picture composition and color.
4. Communicate picture composition and camera movement through a storyboard.

Course Outcome(s):

Employ learned tools and techniques to create an engaging film.

Objective(s):

1. Apply theory of montage and parallel editing.
2. Apply study and knowledge of mise en scene in film production.
3. Understand and employ synchronization, and asynchronization of sound.
4. Analyze and employ techniques for narration such as voice-over.
5. Apply techniques for continuity editing such as split edits, replace edits, advance ripple, roll, slip and slide edits, and invisible edits.

Course Outcome(s):

Participate in acting and directing exercises designed to evoke believable performances on screen.

Objective(s):

1. Demonstrate techniques for maintaining an actor's focus.
2. Discuss how to use interior monologues to improve the believability of a scene.
3. Use rehearsals to coach actor's in delivering a believable scene (or something along those lines).
4. Work with non-actors to set up stage for filming the scene.
5. Coach actors to recreate daily life actions in narrative cinema.
6. Block and direct for continuity in filming.

Course Outcome(s):

Demonstrate ability to work well with others in a professional role on a film production

Objective(s):

1. Discuss expectations for timeliness and your specific role(s) on a production.
2. Create a respectful and safe work environment.

Methods of Evaluation:

1. Participation and discussion
2. Assignments and Exercises
3. Written assignments
4. Case studies
5. Tests and quizzes
6. Reel (the video/film equivalent to a portfolio)

Course Content Outline:

1. Review of digital filmmaking basics
 - a. Understanding technical settings for various media formats
 - b. Frames per second
 - c. Image resolution considerations
 - d. Options in editing applications
 - e. Pixel and screen aspect ratios
 - f. Digital cinema camera options

- g. Microphone and audio recording options
- h. Workflow
 - i. Roles in film production
 - j. Directing action and actors
 - k. Preparing actors
 - l. Review of Art of Story and Story Structure
 - m. Introduction to history of genre in film.
- 2. Contemporary issues facing digital filmmakers
 - a. Acquisition format
 - b. Color Grading choices
 - c. Workflow
- 3. Production Workflow Overview
 - a. Pre-Production Planning
 - i. Scripting
 - ii. Storyboarding
 - iii. Scouting locations
 - b. Production
 - i. Assembling a Production Crew
 - ii. Camera, Lighting and Sound
 - iii. B-Roll footage
 - iv. Room tone
 - v. Production stills
 - vi. Microphones
 - vii. Double vs. single system audio recording
 - c. Post Production: Editing Picture
 - i. Genre conventions
 - ii. Editorial techniques introduced through avant garde cinema vs continuity editing
 - iii. Examining and analyzing films from other cultures
 - iv. Montage, linear, and associative sequences
 - d. Post Production: Editing Sound
 - i. The role of music
 - ii. Foley and sound effects
 - iii. Voice-over
 - iv. Sound external to the narrative vs. sound within the scene
 - v. Working with a composer vs. cutting to a soundtrack
 - vi. Options for scoring
- 4. Distribution
 - a. Formats
 - b. Venues
 - c. Understanding compression and digital delivery options
- 5. Professional work expectations for specific role(s) on a production
 - a. Call sheets
 - b. Production schedules
 - c. Communication best practices
- 6. Respectful and safe work environment
 - a. Cultural sensitivity
 - b. Listening skills
 - c. Set etiquette
 - d. Safety

Resources

ONDAATJE, MICHAEL. *The Conversations : Walter Murch and the Art of Editing Film*. Knopf, New York, 2002.

Lumet, Sydney. *Making Movies*. 1996 ed. Vintage Books USA, New York, 1996.

Rabinger, Michael and Mick Hurbis-Cherrier. *Directing: Film Techniques and Aesthetics*. 5th. Focal Press, 2013.

Aristotle and Anthony Kenny. *Poetics (Oxford World's Classics)*. 2013. Oxford University Press, 2013.

McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. ReganBooks, 2003.

"American Cinematographer"

Resources Other

1. Instructor-prepared handouts covering specific technical principles and procedures.
2. Student-generated scripts and project proposals.
3. Student-produced video from previous semesters.
4. Online resources such as lynda.com / Linked In learning

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