

FILM-2720: APPLIED INTEGRATED MEDIA (AIM) II: REAL WORLD PRODUCTION AND POST-PRODUCTION FOR MOTION MEDIA

Cuyahoga Community College

Viewing: FILM-2720 : Applied Integrated Media (AIM) II: Real World Production and Post-Production for Motion Media

Board of Trustees:

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Academic Term:

Fall 2020

Subject Code

FILM - Film and Media Arts

Course Number:

2720

Title:

Applied Integrated Media (AIM) II: Real World Production and Post-Production for Motion Media

Catalog Description:

Application of skills learned in film and media arts courses and related technical classes to an original narrative film, documentary or media production. Collaborate on a project as a member of a student-lead production team. Project may include: advertising/public service campaigns, narrative film, documentary, media-centered live performance, or media installation. Course may be repeated once for up to six credits.

Credit Hour(s):

3

Lab Hour(s):

6

Other Hour(s):

1

Other Hour Details:

Seminar 1 hour per week

Requisites

Prerequisite and Corequisite

FILM-2620 Applied Integrated Media (AIM) I: Real World Pre-production, or departmental approval: permission of instructor.

Outcomes

Course Outcome(s):

Work in a leadership role, coordinating a production team on a film or media arts project such as an advertising/public service campaign, narrative film, documentary, media-centered live performance, or media installation project.

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.

Oral Communication: Demonstrate effective verbal and nonverbal communication for an intended audience that is clear, organized, and delivered effectively following the standard conventions of that language.

Written Communication: Demonstrate effective written communication for an intended audience that follows genre/disciplinary conventions that reflect clarity, organization, and editing skills.

Objective(s):

1. Demonstrate capable leadership throughout all phases of production and post production for the capstone project.
2. Sign a "student deal memo" to take on a leadership role such as producer, line producer, director, unit production manager, assistant director, production department head, interviewer, writer or talent.
3. Effectively execute the duties of your chosen leadership role in the motion media production.
4. Communicate effectively with client and crew in a professional manner.
5. Make adjustments to shooting script or interview questions as necessary to complete the project on time and within budget without compromising essential quality and goals.
6. Cast "talent", i.e. actors or make arrangements with interviewees who will appear in the motion media production.
7. Make necessary legal arrangements to use identified production locations completing location agreement forms and obtaining permits as necessary.
8. Assemble equipment, crew, or other resources for successful execution of your role in the production.

Course Outcome(s):

Work collaboratively as a member of a production or post-production team to film, edit and prepare the media production for its final distribution.

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.

Oral Communication: Demonstrate effective verbal and nonverbal communication for an intended audience that is clear, organized, and delivered effectively following the standard conventions of that language.

Written Communication: Demonstrate effective written communication for an intended audience that follows genre/disciplinary conventions that reflect clarity, organization, and editing skills.

Objective(s):

1. Sign a "student deal memo" to take on a leadership role such as producer, line producer, director, unit production manager, assistant director, production department head, interviewer, writer or talent.
2. Collaborate with design team members to prepare graphics, typography or other designed elements necessary for desired effects in promotional materials and titles.
3. Conduct client meetings to review and finalize the editing.
4. Communicate with sound design team members and/or a composer to add music and sound design to the locked edit.
5. Prepare project for distribution.
6. Effectively use elements of film form to convey a production's thematic qualities in the chosen format and medium.
7. Communicate to stakeholders using visual pre-production materials such as storyboards to facilitate preparation of visual elements.
8. Plan, shoot and edit photographic production stills for use in promotion and communications prior to principle photography.
9. Work within a specified budget and/or available resources.

Methods of Evaluation:

1. Critiques
2. Self/Peer evaluation
3. Client/observer evaluation
4. Finalized project
5. Public oral presentation of finalized project

Course Content Outline:

1. Concepts
 - a. Film production crew and leadership roles and responsibilities
 - b. Qualities and responsibilities of leadership
 - c. Department roles
 - d. Preparing the script for filming
 - e. Communication protocol for production team members
 - f. Legal arrangements
 - g. Marketing strategies
 - h. Scouts, technical tests, and rehearsals
2. Skills

- a. Preparing and/or revising script or treatment
- b. Communicating effectively, professionally and respectfully with staff, crew, talent and clients
- c. Taking notes and attending meetings
- d. Arriving early
- e. Articulating a production's theme to staff, crew, talent and clients
- f. Communicating with actors
- g. Following set operations protocol, and ethics
- h. Making arrangements with people to be interviewed (documentary or behind-the-scenes)
- i. Creating production stills
- j. Creating and using a Shooting Schedule and Call Sheets
- k. Creating a lookbook
- l. Creating storyboards
- m. Reviewing locations identified during pre-production
- n. Performing final location scout
- o. Making legal arrangements to use identified production locations and obtaining permits

3. Issues

- a. Creativity in approaching problems
- b. Creating strategies to overcome obstacles
- c. Overcoming barriers in a manner that is beneficial to the project
- d. Recognizing when to change tactics without compromising project
- e. Developing effective collaborative working methods
- f. Engaging in thoughtful analysis and review to grow as an artist and film professional

Resources

Van Hurkman, Alexis. *Color Correction Handbook: Professional Techniques for Video and Cinema [Paperback]*. 2nd ed. Peachpit Press, 2013.

Brown, Blain. *Cinematography: Image Making for Cinematographers, Directors, and Videographers*. 3rd. Focal, 2017.

Mascelli, Joseph. *The Five C's of Cinematography: Motion Picture Filming Techniques*. Los Angeles: Silman, 1998.

Malkiewicz, Kris; and M. David Mullen. *Cinematography: Third Edition*. 3rd ed. New York: Simon, 2005.

Walter Much. *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman, 2001.

Pepperman, Richard D. *The Eye is Quicker : Film Editing: Making A Good Film Better*. Michael Wiese Productions, 2004.

Honthaner, Eve. *The Complete Film Production Handbook*. 4th. Focal Press, 2011.

David Sonnenschein. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. 1st. Michael Wiese Productions, 2002.

Jay Rose. *Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix*. 4th. Focal Press, 2014.

Viers, Ric. *The Location Sound Bible: How to record professional Dialog for Film and TV*. Michael Weise Productions, 2012.

Kenworthy, Christopher. *Master Shots, Vol 2: Shooting Great Dialogue Scenes*. Studio City, CA: Michael Weise Productions, 2011.

Uva, Michael G. *The Grip Book: the Studio Grip's Essential Guide*. 6th ed. Taylor, 2018.

Van Sijl, Jennifer. *Cinematic StoryTelling*. Studio City, CA: Michael Weise Productions, 2005.

Box, Harry C. *Set Lighting Technician's Handbook: Film, Lighting, Equipment, and Electrical Distribution*. 4th ed. New York: Focal Press, 2013.

Donaldson, Michael C. and Lisa A. Calif. *Clearance Copyright: Everything You Need to Know for Film and Television*. 4th ed. Silman-James Press, 2014.

Resources Other

NEOhioPAL -- Northeast Ohio Performing Arts List: <http://lists.neohiopal.org/listinfo.cgi/neohiopal-neohiopal.org>

Lynda.com:

Free, full-access to Lynda.com is available from Ohio library systems. Students can access lynda.com from school or home. Learners do not need to be in the library to use the resource:

Cuyahoga County Public Library:

<https://www.cuyahogalibrary.org/Research/Resources.aspx>

The resources are listed alphabetically, so scroll down to find Lynda.

Akron Summit County Library:

<http://www.akronlibrary.org/about/news/426-lynda-com-now-available-at-the-library>

Heights Library:

<http://heightslibrary.org/lynda/>

Cleveland Public Library:

<http://cpl.org/lynda/> (https://mail.tri-c.edu/owa/redir.aspx?C=DLI5gLeulhmN4oTD-RJmo56GvyCQWjesbPylfPx1tX3NrQGkHkTVCA..&URL=https%3a%2f%2fwebmail.tri-c.edu%2fowa%2fredir.aspx%3fSURL%3dMCeQDKxy6sVFsL_qkNDkkD7WJGhNisiUgBKDhYpawEqVGrAygczTCGgAdAB0AHAAOgAvAC8AYwBwAGwALgBvAHIAZwAvAGwAeQBuAGC%26URL%3dhttp%253a%252f%252fcpl.org%252flynda%252f)

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