

AAD 0082 - INTERMEDIATE DIGITAL FILMMAKING

Catalog Description

Prerequisite: Completion of AAD 79/COMM 31A with grade of "C" or better
Hours: 90 (36 lecture, 54 laboratory)

Description: Examines the pre-production, production and post-production process of filmmaking at an intermediate level. Students produce advanced digital films that incorporate industry standard pre-production preparation such as script writing, storyboarding, and development of a production book. The production process incorporates sound recording, mixed soundtracks, camera work with an emphasis on visual metaphors, and detailed lighting schemes. Post-production focuses on advanced picture and sound editing techniques along with formatting for distribution. (CSU)

Course Student Learning Outcomes

- CSLO #1: Analyze the aesthetics of composition, cinematography, screenwriting, editing and sound design in finished projects.
- CSLO #2: Determine story objectives related to advanced digital filmmaking and write a script capable of production.
- CSLO #3: Generate sophisticated lighting schemes to be used during production.
- CSLO #4: Demonstrate advanced skills in directing, production, cinematography, editing and sound mixing.
- CSLO #5: Critique effectiveness of finished digital films using written and verbal skills.

Effective Term

Spring 2021

Course Type

Credit - Degree-applicable

Contact Hours

90

Outside of Class Hours

72

Total Student Learning Hours

162

Course Objectives

Through written quizzes, written and oral critiques, pre-planning, demonstrations and video production, students will:

Lecture Objectives:

1. Explain the importance of the pitch and tie it to the competitive nature of the filmmaking industry.
2. Identify the standards and expectations of pre-production for a professional digital short film.
3. Explain the relationship between the Director(s) and Actor(s) to achieve optimal performance and a collaborative working space.

4. Differentiate between film genres and discuss the cinematography techniques used in each genre.
5. Identify the psychological impacts of different audio elements in a film such as sound effects, voice over and music.
6. Define editing techniques as they relate to the different film genres including time-remapping, pace, color timing and creative transitions.
7. Discuss different options for marketing and distributing a short digital film.

Laboratory Objectives:

1. Write a producible original short script with developed character(s) and a narrative arc.
2. Pitch the written script using a treatment and presentation to the class.
3. Assemble a Production Book that demonstrates professional level pre-production planning for a five to ten-minute digital film.
4. Identify and use advanced techniques of cinematography including composition and movement.
5. Construct genre-specific lighting diagrams.
6. Apply Mise-en-scene design concepts to create a visual theme.
7. Demonstrate advanced file management and organization practices within a NLE program.
8. Discuss the art and science of digital editing and apply those concepts to the editing of a short digital film.
9. Plan and compose a sound design for a digital film that is genre appropriate.
10. Develop appropriate sound effects that will enhance the audience's experience.
11. Execute a final sound mix-down.
12. Produce a final cut that demonstrates the use of pacing as a manipulative editing tool.
13. Demonstrate understanding of color correction and color timing techniques on the locked cut of the short digital film.
14. Develop a sample marketing plan for the short digital film.
15. Research and complete a theoretical distribution method for the completed digital film such as film festivals, web, and streaming options.
16. Analyze the effectiveness of a completed digital film including the picture and sound techniques used.

General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: 1. At the beginning of every class, students are asked to watch a short film and then analyze the video through class discussion. Students are evaluated on participation and their ability to actively engage in the discussion using proper terminology. (Objective 4, 5, 6)
- Objective Examinations
 - Example: 1. A multiple-choice exam will be given covering the difference between film genres and the cinematography techniques used in each genre. (Objective 4). Standard Grading. Example: 1) Which of the following would best help you become an actor's director: a) Take an acting class b) Spend more time

with the camera c) Take the actor out for coffee and discuss the character d) Answers A and C e) Non of the above

- Projects
 - Example: 1. Students are assigned at least one short film project for which they will be responsible for extensive pre-production planning, production work, and post-production. Grading will be based on instructor observation, student participation, and final film. Standard grading rubric. (Objective 1 through 16)
- Skill Demonstrations
 - Example: 1. Students are given video footage to use in a non-linear editing software. As an in-class skills demonstration, they will demonstrate an understanding of color correction and color timing techniques. Standard grading. (Objective 13)

Repeatable

No

Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. The instructor will present a lecture on the best practices for character development. As a lab activity, students will individually develop a character using character traits, archetypes, establishing goals and the role of the character using instructor support as needed. Students will then share their characters with their peers for feedback. (Objective 1)

Lecture:

1. The instructor will present a lecture on mise en scene and visual themes. Students will discuss examples of mise en scene used in various films. Students will analyze the effectiveness of visual themes in storytelling. (Objective 6)

Distance Learning

1. Instructor will provide information on mise-en-scene and create a discussion board prompt on mise-en-scene in filmmaking. Students will reply to the prompt by identifying a shot or scene that interests them the most and researching and discussing which aspects of mise-en-scene are utilized in the shot or scene of their choosing. Students will also explain why they are most attracted to this shot or scene. Students will reply to at least two other student posts with additional relevant information and/or a thought-provoking question. (Lecture/Discussion, Objective 6)
2. Instructor will provide a detailed description of the various audio elements incorporated in a film such as sound effects, music, swells and more. Instructor will also provide a demonstration video of these various sound elements that create different psychological impacts on the audience. Students will follow an assignment prompt that directs them to build a sound sequence to a series of shots provided to them. The assignment outline will present specific learning objectives and requirements. (Laboratory/Activity, Objective 5)

Typical Out of Class Assignments Reading Assignments

1. Read Chapter Six in "Film Art: An Introduction": The Relation of Shot to Shot: Editing and come prepared to analyze editing choices in various films. 2. Read Chapter Twelve in "DSLR Filmmaker's Handbook: Real-World Production Techniques": Color Correction and Grading and come prepared to discuss the different ways color grading has been used to enhance a film.

Writing, Problem Solving or Performance

1. Write one short film script, 5 to 10 pages in length, in proper script format taking into consideration character development, narrative arcs and narrative patterns. 2. Create a Production Book for the film being produced. Create written elements including the pre-production schedule, lighting diagrams, equipment lists, budget, permits, storyboards and the script.

Other (Term projects, research papers, portfolios, etc.)

Required Materials

- The DSLR Filmmaker's Handbook
 - Author: Barry Andersson
 - Publisher: Wiley / Sybex
 - Publication Date: 2015
 - Text Edition: 2nd
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Film Art: An Introduction
 - Author: David Bordwell & Kristen Thompson
 - Publisher: McGraw-Hill
 - Publication Date: 2013
 - Text Edition: 10th
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Cinematography: Theory and Practice: Image Making for Cinematographers and Directors
 - Author: Blain Brown
 - Publisher: Focal Press
 - Publication Date: 2011
 - Text Edition: 2nd
 - Classic Textbook?: No
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.