

# FILM-1020: STORY: PRE-PRODUCTION METHODS AND THE ART OF STORY IN MOTION MEDIA

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## Cuyahoga Community College

**Viewing: FILM-1020 : Story: Pre-production Methods and the Art of Story in Motion Media**

**Board of Trustees:**

2018-05-24

**Academic Term:**

Fall 2021

**Subject Code**

FILM - Film and Media Arts

**Course Number:**

1020

**Title:**

Story: Pre-production Methods and the Art of Story in Motion Media

**Catalog Description:**

Study dramatic theory while writing an original script. Explore cultural uses of storytelling. Take real-life scenarios and respond to them with arguments constructed by the traditional elements of drama. Learn to write outlines, log lines, treatments, and character descriptions. Discuss facets of pre-production. Introduction to organizational tools and techniques used in film industry to prepare a script for production.

**Credit Hour(s):**

3

**Lecture Hour(s):**

2

**Lab Hour(s):**

3

## Requisites

**Prerequisite and Corequisite**

ENG-0995 Applied College Literacies, or appropriate score on English Placement Test; or departmental approval.

Note: ENG-0990 Language Fundamentals II taken prior to Fall 2021 will also meet prerequisite requirements.

## Outcomes

**Course Outcome(s):**

Apply knowledge of story structure to a written treatment for a motion media production.

**Objective(s):**

1. Identify the theme and dramatic or persuasive intent of the story.
2. Apply the art of storytelling to achieve a communications need (motivate and persuade) by creating a script for a short commercial or public service announcement (PSA).
3. Define the phases of a production from initial concept, treatment, pre-production, production, post-production and distribution.
4. Convey in writing and images how this story will engage the senses of the viewer using the designed elements of media (color, setting, picture composition, pacing, suspense).
5. Make a presentation of your recommendation to a client, i.e. pitch a treatment.

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**Course Outcome(s):**

Create a script for a specific motion media project.

**Essential Learning Outcome Mapping:**

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. Refine concept for intended distribution venues, i.e. web, theatrical screenings, broadcast television, podcasting, narrowcasting, and in-house corporate communications venues.
  2. Apply the art of storytelling to achieve a communications need (motivate and persuade) by creating a script for a short commercial or public service announcement (PSA).
  3. Apply the study of story structure and dramatic theory to the craft of writing an original script.
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**Course Outcome(s):**

Apply knowledge of visual storytelling and picture composition to storyboard a scene.

**Objective(s):**

1. Define the phases of a production from initial concept, treatment, pre-production, production, post-production and distribution.
  2. Convey in writing and images how this story will engage the senses of the viewer using the designed elements of media (color, setting, picture composition, pacing, suspense).
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**Course Outcome(s):**

Use an industry-formatted script to identify production needs by performing a script breakdown using standard pre-production methods of analysis.

**Essential Learning Outcome Mapping:**

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. Refine concept for intended distribution format by outlining for episodic, long or short format and using appropriate script format.
  2. Identify crew and talent that will be required for a given production.
  3. Articulate how visual effects, casting, locations, and other needs are broken down from a script or written project proposal.
  4. Define the roles and skill sets required of a specific motion media project.
  5. Determine the number of locations needed to create the project and map script locations to potential filming locations.
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**Course Outcome(s):**

Identify the many roles of filmmaking and visual storytelling in culture.

**Essential Learning Outcome Mapping:**

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. Identify examples of motion media that effectively convey a message using story.
  2. Explain how examples of from film, public service announcements or advertising use story structure to convert a message into drama or story.
  3. Articulate how examples of film and video, both historic and contemporary have persuaded the viewer to take action through elements of drama such as empathy, association, suspense, conflict, reversals, recognitions, plot structure, and the role of a protagonist and an antagonist.
  4. Apply the art of storytelling to achieve a communications need (motivate and persuade) by creating a script for a short commercial or public service announcement (PSA).
  5. Define the phases of a production from initial concept, treatment, pre-production, production, post-production and distribution.
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**Methods of Evaluation:**

1. Written papers (Script, Treatment, Logline, Script coverage)
2. Self and peer review of presentations
3. Script Breakdown

**Course Content Outline:**

1. Storytelling goals/methods
  - a. Communicating ideas
  - b. Communicating concepts
  - c. Motivating viewer/listener to take action (commercials, PSAs)

- d. Persuasion and Empathy
- e. Communicating information for public benefit (Public Service Announcements)
- 2. Film and Visual Storytelling examples
  - a. Reasons for effectiveness
  - b. Reasons for ineffectiveness
  - c. Methods of improvement
- 3. Story Structure: Characters, Setting, Plot, Conflict, and Resolution
- 4. Theme of the story
  - a. Theme of the story
  - b. Plot vs. Story
  - c. Protagonist and antagonist
  - d. Conflict
  - e. Reversals and recognitions
  - f. Aristotle and Dramatic Theory
- 5. Story telling devices / how to write for a visual medium
  - a. Thematic visual elements
    - i. Color Theory
    - ii. Setting
    - iii. Pacing
    - iv. Picture Composition
    - v. Mise-en-scène
    - vi. Suspense
  - b. Audio design elements
    - i. Sound
    - ii. Pacing
    - iii. Suspense
- 6. Professional presentation to client
  - a. Written treatment
  - b. Script formats
  - c. Professional presentation methods
  - d. Distribution venues
- 7. Understanding the script as a tool to determine production needs
  - a. Performing a Script Breakdown
  - b. Acquisition format considerations
  - c. Location requirements per the script
  - d. Talent requirements per the script
  - e. Sound requirements
  - f. Visual effects requirements
  - g. Treatment and storyboard refinement
  - h. Projected number of scenes or shots requiring visual effects, animation and motion graphics

## Resources

Francis Flaherty. *The Elements of Story: Field Notes on Nonfiction Writing*. 2010 reprint edition. Harper Perennial, 2010.

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Christopher Vogler. *The Writers Journey: Mythic Structure for Writers, 3rd Edition*. 3rd. Michael Wiese Productions, 2007.

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Syd Field. *Screenplay: The Foundations of Screenwriting*. 2005. Delta, 2005.

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Blake Snyder. *Save The Cat! The Last Book on Screenwriting You'll Ever Need*. 2005. Michael Wiese Productions, 2005.

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Syd Field. *The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay, Newly Revised and Updated*. 2006. Delta, 2006.

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Michael Tierno. *Aristotle's Poetics for Screenwriters: Storytelling Secrets From the Greatest Mind in Western Civilization*. 1st edition. Hachette Books, 2002.

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David Trottier. *The Screenwriter's Bible, 6th Edition: A Complete Guide to Writing, Formatting, and Selling Your Script*. 7th. Silman-James Press, 2019.

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Blake Snyder. *Save the Cat!: The Last Book on Screenwriting You'll Ever Need*. 2005. Michael Wiese Productions, 2005. May 25, 2005.

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Landau. *TV Writing on Demand*. 1st ed. New York, Routledge, 2018.

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Bork, Erik. *The Idea: The Seven Elements of a Viable Story for Screen, Stage or Fiction*. Thousand Oaks, CA: Overfall press, 2018.

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Hurbis-Cherrier, Mick. *Voice & Vision: A Creative Approach to Narrative Filmmaking*. New York: Routledge, 2018.

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### **Resources Other**

Instructor may bring in materials of a variety in scope to share with the students

web links:

<http://classics.mit.edu/Aristotle/poetics.html>

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