FILM-2620: APPLIED INTEGRATED MEDIA (AIM) I: REAL WORLD PRE-PRODUCTION

Cuyahoga Community College

Viewing: FILM-2620 : Applied Integrated Media (AIM) I: Real World Pre-production

Board of Trustees:
January 2020

Academic Term:
Fall 2020

Subject Code
FILM - Film and Media Arts

Course Number:
2620

Title:
Applied Integrated Media (AIM) I: Real World Pre-production

Catalog Description:
Practical experience in a real-world pre-production environment. Skills learned in prior FILM coursework are applied to the planning stages of a thesis film or media project. Students take on roles as members of the pre-production team as they cover all facets of planning and pre-production for a short film or media production. Diverse projects may include: narrative films, advertising/public service campaigns, documentaries, media-centered performances, or media installations.

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-1180 Introduction to Media Arts and Filmmaking, and FILM-1020 Story: Pre-production Methods and the Art of Story in Film and Media Arts; and departmental approval.

Outcomes

Course Outcome(s):
Demonstrate leadership capability in all facets of planning and pre-production for a short film or media project

Objective(s):

1. Determine effective storytelling format to convey a production's message or theme such as: documentary, scripted, fictional, or reality-style structure.
2. Depending on the format, write an effective script or craft interview questions that will guide the creation of footage to be crafted into a narrative film, documentary or media production.
3. Determine the talent, actors or interviewees.
4. Location scout to determine the best locations for filmed action to take place.
5. Identify equipment and crew needs.
6. Outline the costs involved and draft budget.
7. Effectively prepare and present to a mock client a budget that presents costs and projected profits and that outlines expenses on a line-item basis, including mark-ups and commission.

8. Given the nature of a specific film or media production, articulate why the student's own experience and skill-set would qualify him or her for a leadership role, such as: producer, director, line producer, production manager, interviewer, writer, or head of production department.

Course Outcome(s):

Analyze and determine the diverse media projects including: advertising/public service campaigns, films, documentaries, media-centered performances, or media installations that may be useful to study in relation to your own production.

Objective(s):

1. Compare and contrast the ability that feature films, documentaries, media-centered performances, or media installations have to motivate, persuade, educate and/or entertain.
2. Articulate the various roles necessary to form the production team for a given motion media project.
3. Critically evaluate advertising/public service campaigns.

Methods of Evaluation:

1. Tests
2. Quizzes
3. Written Papers
4. Self and Peer review
5. Graded Presentations

Course Content Outline:

1. Collaborative, cross-disciplinary, nature of motion media production
   a. Defining "integrated media"
   b. Leadership roles in planning and pre-production for motion media projects
   c. Traditional roles in motion media production
   d. Impact of emerging technologies and workflows on the distribution of roles in motion media pre-production, production and post
2. Leadership roles in motion media production
   a. Qualities of an effective leader
   b. Qualities of an ineffective leader
3. Range of media projects that engage a production team lead by a Producer and Department Heads
   a. Advertising
   b. Internal business communications
   c. Public service campaigns
   d. Feature films
   e. Documentaries
   f. Media-centered performances
   g. Media installations
4. Determining effective storytelling formats
   a. Documentary stories
   b. Scripted stories
   c. Fictional or dramatic story structure
   d. Reality-style story structure
5. Developing a written treatment for the project
   a. Story structure
   b. Character development
   c. Dramatic conflict and resolution
6. Crafting interview questions for a documentary project
   a. Themes
   b. Characters
   c. Dramatic or storytelling potential value of topics
7. Determining the "talent"
   a. Actors
   b. Interviewees
8. Determining location

a. Defining how the location will help tell the story
b. Defining the technical challenges to a given location for media production
9. Identifying equipment and crew needs
10. Outlining the costs
11. Preparing a budget
    a. Projected costs and profits
    b. Outlining costs and profits on a line-item basis
    c. Including mark-ups and commissions
12. Presenting a proposal for a motion media project, complete with budget to a client.
13. Identify roles for a specific production
    a. Evaluation of each student"s own experience and skill set to qualify him or her for a leadership role, such as: producer, director, line producer, production manager, interviewer, writer, or head of production department.
    b. Applying for a position in a given media production

Resources

Brown, Blain. *Cinematography: Image Making for Cinematographers, Directors, and Videographers.* 2002. Focal, 2002.

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

Digital Film Tree and Michael Wohl. *Advanced Editing and Finishing Techniques in Final Cut Pro HD.* 2nd Ed. Apple Pro Training Ser. Berkeley: Peachpit, 2004.

Bob Foss. *Filmmaking Narrative and Structural Techniques: Narrative Structural Techniques.* Los Angeles: Silman, 1993.

Bruce Block. *The Visual Story: Seeing the Structure of Film, TV and New Media.* Boston: Focal Press, 2001.

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

Button, Bryce. *Nonlinear Editing: Storytelling, Aesthetics, Craft.* Lawrence: CMP, 2002.

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

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