



### FT312 Studies of Film Making

<b>Instructor Information</b>	<p>Aily Chiu          Email: ailymofilm@gmail.com          Office Hours: Determined by Instructor</p>		
<b>Term</b>	<p>June 27, 2022          - July 22, 2022</p>	<b>Credits</b>	<p>4 units</p>
<b>Class Hours</b>	<p>Monday through Friday, 120 mins per teaching day</p>		
<b>Discussion Sessions</b>	<p>2.5 hours each week, conducted by teaching assistant(s)</p>		
<b>Total Contact Hours</b>	<p>66 contact hours (1 contact hour = 45 mins, 3000 mins in total)</p>		
<b>Required Texts (with ISBN)</b>	<p>List of readings – selected  <i>Cinematography: Theory and Practice</i> by Blain Brown  <i>Master Shots</i> by Christopher Kenworthy  <i>Directing Actors</i> by Judith Weston  <i>Save the Cat</i> by Blake Snyder  <i>Story</i> by Robert McKee  <i>Screenplay</i> by Syd Field  <i>The Filmmaker's Eye</i> by Gustavo Mercado  <i>Film Directing Shot by Shot</i> by Steven D. Katz  <i>101 Things I Learned in Film School</i> by Neil Landau and Matthew Frederick  <i>Sight, Sound, Motion: Applied Media Aesthetics</i> by Herbert Zettl  <i>In the Blink of an Eye</i> by Walter Murch  <i>Projected Fears</i> by Kendall R. Phillips  <i>Sculpting in Time</i> by Andrei Tarkovsky  <i>Hitchcock</i> by François Truffaut</p>		
<b>Prerequisite</b>	<p>Students are expected to have a thorough knowledge of all material covered in an practice based filmmaking course.</p>		



## Course Overview

Studies in Film Making explores the creative and communicative possibilities of film, video and other audio-visual technologies. The course will develop your understanding of film as a technological medium by exploring some of its basic forms and features and by looking at different aspects of moving image production through a practical and formalist approach. Studies in Film Making prioritizes practice-based learning (both in terms of the ways that it can develop your understanding of key concepts in the discipline and because it can enhance your skills in creative thinking). For this reason, many of the concepts that we will be examining in the course will be explored through practical exercises and through case studies of specific film and video practices—from classics of experimental film to the latest new media. Each of these practical exercises and case studies is designed to develop your understanding of the technical, aesthetic, and sensory workings and potential of audio-visual media and your knowledge of some of the ways that artists and mainstream producers have explored film and video. This knowledge can then be drawn on and developed in the creative work that you produce in the course.

In this course you will explore ways of preparing narrative outlines and storyboards, learn how to capture and generate images and sounds, experiment with existing images and sounds and the editing process. The course will explore the creative potential of audiovisual media and deal with a range of practical and conceptual problems in developing a larger group project.

## Learning Outcomes

On completion of this course, students should be able to:

1. To introduce some of the creative and conceptual skills required to devise your own unique projects and to help you recognize the practical decisions faced in the production process.
2. To develop your visual and aural sensitivities and apply them to a diverse range of audiovisual exercises and projects.
3. To allow you to explore the creative potential of audio-visual media in order to enhance your analytical skills in your further study of film and media.



## Grading Policy

Photo Essay	30%
Storyboard	30%
Group Production of Short Film	30%
Participation	10%

## Grading Scale is as follows

Number grade	Letter grade	GPA
90-100	A	4.0
85-89	A-	3.7
80-84	B+	3.3
75-79	B	3.0
70-74	B-	2.7
67-69	C+	2.3
65-66	C	2.0
62-64	C-	1.7
60-61	D	1.0
≤59	F (Failure)	0



## Class Schedule

Date	Content	Readings
Day 1	Introduction to course, objectives and assessment Film production: an overview Class discussion, what makes good cinematic composition. What are the steps in creating a project. Developing a visual concept. Find groupmates and decide the Genre of story	<i>Shot by Shot</i> , Chapters 1, 2, AND 5
Day 2	From Photography to Film Analysis Work as group and decide the Theme of the story	<i>Shot by Shot</i> , Chapters 3 and 4 Barthes 1981, Cubitt 2014
Day 3	Pre-Production Planning. Script & Story Structure. Script Breakdown. Overheads. Pre-Production Packets. Establish the Characters Photo essay exercises	Branigen Hart 206 <i>Shot by Shot</i> , Chapter 9
Day 4	Plot; Structure Final Film Treatment	Bordwell 1985, Bordwell 2016, chapter 3 Dancyger 2011 chapter 14-16
Day 5	<a href="#">Team Lab Excursion for Photo Essay's IDEA brainstorming</a>	Practical work
Day 6	<b>Photo Essay due</b> System;Scene	Dancyger 2016
Day 7	Creative Script writing DONE All scripts must follow screenplay format	Practical work
Day 8	In-Class group shoot to familiarize students with Digital Video cameras. Cinema Department Rules & Regulations. Introduction to Motion Picture Cameras. Film Cameras vs. Digital Cameras. Differences between working in Film & Video. Design mise en sc ène: Cinematography Live action storytelling Camera/Lens	Rabiger
Day 9	Point Lighting. Qualities of Light. Color & Tone. Realistic & Expressive Lighting. Lighting Styles. Contrast Ratio. Bounce & Reflectors. Design mise en sc ène: Lighting	Dancyger 2011
Day 10	Storyboard Preparation of scripts for final project	Bordwell 2016
Day 11	Production design	Bordwell & Thompson 2016 ch. 4
Day 12	mise en sc ène: Performance and Acting	Bordwell 2016
Day 13	<b>Storyboard due</b> Directing Adaptation	Dancyger 2011



	The Director will be required to submit following documents before shooting: shot list, storyboard and script.	
Day 14	Editing & Continuity. Coverage & B-Roll. Screen Direction and the 180 °rule. 30 °rule. Overlapping Action. Transitions & Montages.	Shot by Shot, Chapter 6, 7, & 8 Rabiger
Day 15	Sound Overview. Microphones. Pick-Up Patterns. Cables. Sound Recording. Single vs. Dual System. Post-Production Deisgn Audio, Subtitle, Sound Complete Script Reviews and Edits Final Project Preparation	Dancyger 2011
Day 16	<a href="#">Shanghai Film Park Excursion</a> Filming	Practical work
Day 17	Fast Film (In-Class group narrative film & shoot)	Shot by Shot, Chapter 12
Day 18	Fast Film Edit	Practical work
Day 19	Editing Post-production: Work on film project <b>Hand in project by 17.00 Beijing Time</b>	Practical work
Day 20	Distribution & Exhibition : Presentation of Production Exercises	Practical work