Course Discipline and Number: ENGL 298	**Year: 2023-2024**
Course Title: Cinema Capstone	**Credit Hours: 3**

Attendance Policy: *To maintain good grades, regular attendance in class is necessary. Absence from class is considered a serious matter and absence never excuses a student from class work. It is the responsibility of all instructors to distribute reasonable attendance policies in writing during the first week of class. Students are required to comply with the attendance policy set by each of their instructors. Students are not penalized if they are unable to attend classes or participate in exams on particular days because of religious beliefs, in accordance with Chapter 161, Section 224-a of the Education Law of the State of New York. Students who plan to be absent from classroom activity for religious reasons should discuss the absence in advance with their instructors. See college catalog for more information.*

Services for Students with Disabilities: *It is the College's policy to provide, on an individual basis, appropriate academic adjustments for students with disabilities, which may affect their ability to fully participate in program or course activities or to meet course requirements. Students with disabilities should contact the Coordinator of Access and Equity Services, to discuss their particular need for accommodations. All course materials are available in alternate formats upon request.*

Course Description

Students apply what they have learned in the Digital Cinema program courses as they work together to produce a short form, narrative, digital film. The course emphasizes collaboration and cinematic storytelling and aesthetics throughout the preproduction, production, and postproduction stages. Topics include script development, business and legal concerns, budgeting and scheduling, casting, directing, art and sound design, and cinematography. Hands-on participation gives students experience with the technical aspects of preproduction (editing, titles and effects, score, and sound). In addition, students learn about project promotion as they explore transmedia approaches, enter targeted film festivals, and identify appropriate distribution choices. Prerequisite: RDNG 116 if required by placement testing; prior completion or concurrent enrollment in MATH 095 if required by placement testing; COMM 240; prior completion or concurrent enrollment in ENGL 101; ENGL 135. Restricted to Digital Cinema majors. 3 Cr. (3 Lec.) Spring semester.

Course Context/Audience

This is a restricted elective in the Digial Cinema A.S. degree program and is meant to be taken during the final semester before graduation.

Basic Skills/Entry Level Expectations

Writing: WC College level writing skills are required. See course co-requisites or pre-requisites.

Math: M3 If required, the student must have successfully completed MATH 095. Basic mathematical skills are required.

Reading: R4 If required, the student must have successfully completed RDNG 116. The course requires reading beginning college-level materials and higher college-level materials that will also be covered in class.

Course Goals

After completing this course successfully, students will

- understand and appreciate the process of creative collaboration
- understand how cinematic storytelling and aesthetics, business and legal concerns, and the technical aspects of digital production are related
- have a basic understanding of the use of sight and sound to tell a cinematic story
- have a basic understanding of fundraising, business plans, and intellectual property concerns
- have a basic understanding of the preproduction, production, and post production processes
- have a basic understanding of the roles that comprise a filmmaking team

- have a basic understanding of promotion, distribution, and transmedia opportunities for short form, narrative projects
- earn a screen credit on a completed short form, narrative project (and a copy of the project for their portfolios/reels)

Course Objectives/Topics

Objective/Topic	% Course
Preproduction Students select a script (from a bank of completed scripts written in ENGL266), complete script development and breakdown, complete storyboards and shot lists, consider art and sound design, complete casting, scout and secure locations, plan the workflow, plan promotion including transmedia considerations, create and check equipment lists, develop schedules, complete releases and other necessary legal documents, plan still photography, organize teams, and work with actors/rehearsal.	20% - 35%
Production Students direct, light, and shoot the short narrative project. Critical attention is paid to storytelling and visual aesthetics, directing, performance, sound recording, work flow, file management, checking dailies, and planning for postproduction.	40% - 50%
Postproduction Students edit the project and complete score and sound mix, titles, and effects. Critical attention is paid to storytelling and visual aesthetics.	20%-35%
Promotion Students create press kits and submit the project to targeted film festivals and screening series. In addition, they explore transmedia and distribution opportunities.	5% - 10%

General Education Goals - Critical Thinking & Social/Global Awareness

Critical Thinking Outcomes	How does the course address Critical Thinking (include required or recommended instructional resources, strategies, learning activities, assignments, etc., that must or could be used.)
➢ Students will be able to develop meaningful questions to address problems or issues. ➢ Students will be able to gather, interpret, and evaluate relevant sources of information. ➢ Students will be able to reach informed conclusions and solutions. ➢ Students will be able to consider analytically the viewpoints of self and others.	As students work through the preproduction, production, and postproduction processes, they learn to develop meaningful questions and define and solve problems. Despite the most careful planning, the process of making a digital film can be described as "organized chaos" and will require students to think on their feet to make informed and timely decisions in collaboration with their classmates and instructor. In addition, they will have many opportunities to explore conflict resolution and compromise as they navigate the gap between the initial vision for the project and the inevitable process of rethinking and revising that vision creatively as practical challenges crop up on the set. Students will have opportunities to analyze, evaluate and synthesize their own ideas and the ideas of others as they plan, produce, evaluate, revise, and promote the short narrative project. For example, they will analyze the viewpoints of self and others as they make artistic choices about casting, art design, sound design and score. Also, the collaboration between director, writer, actors, crew, and post production team will create many opportunities to analyze, evaluate, and synthesize ideas. Students will also consider legal and business challenges and develop planning and organizational skills. **Recommended instructional activities for addressing these outcomes:** Students work together to prepare script coverage and breakdowns, budgets, schedules, location and other releases, storyboards, and other documents. They participate in specific filmmaking team roles throughout the filmmaking process (on set and in postproduction) and complete metacognitive responses to the experience (such as journal entries or video diaries).

	Through readings, lecture, guest lectures, and hands on activities, they will be introduced to legal and business concerns, safety concerns, technical approaches, and labor considerations that are inherent in the filmmaking and distribution process.
Social/Global Awareness Outcomes	**How does the course address Social/Global Awareness (include required or recommended instructional resources, strategies, learning activities, assignments, etc., that must or could be used)**
➢ Students will begin to understand how their lives shape and are shaped by the complex world in which they live. ➢ Students will understand that their actions have social consequences. ➢ Students will understand that their actions have economic consequences. ➢ Students will understand that their actions have environmental consequences.	Students begin the course by selecting and developing a script that resonates with the team and can be produced within their technical, time, and budget constraints. In addition, they consider the themes and universal archetypes in the prospective scripts and how these elements can be interpreted artistically as they develop a vision for the project. Considering universal story archetypes helps students understand how people in various cultures, places, and time periods have used the art of cinema to explore the human condition. Also, we discuss social responsibility issues that artists and writers grapple with as they develop cinematic stories. Students explore the basic business elements of filmmaking and how financial and legal concerns shape film projects in today's changing world of film development, production, and distribution. Examples of current topics include new film distribution approaches, the role of social networking in film promotion, and the making of "green" films. Students must also develop a budget and then stay within that budget. **Recommended instructional activities for addressing these outcomes:** Students work together to prepare script coverage and breakdowns, budgets, schedules, releases, permits, licenses, storyboards, and other documents. They participate in specific filmmaking team roles throughout the filmmaking process (including on set and postproduction) and complete metacognitive responses to the experience (such as journal entries or audio/video diaries). Through readings, lecture, guest lectures, and hands on activities, they will be introduced to the legal and business concerns, safety concerns, and labor considerations that are inherent in the filmmaking and distribution process.

Instructional Methods

Group work, discussion, and lecture. Hands-on activities. Repetition, revision, and practice. Class discussion and group/individual critiques should occur frequently.

Methods of Assessment/Evaluation

Method	% Course Grade
Final project – the digital film	50%-60%
Individual student journal or audio/video diary (metacognitive responses to activities and lectures)	0-25%
Individual student notebook/scrap book (Contents of the notebooks/scrapbooks highlight the student's creative contributions to the project. This course allows individual students to focus on an area of interest within the guidelines of the project, and the notebook/scrapbook gives each student a chance to highlight work done in this area of interest. For example, one student might include storyboards or art/costume design drawings, another student might include scheduling documents, another student might include still photos, and another student might document his or her hands-on work on the set or casting work in a creative way.) These notebooks/scrapbooks may, of course, be digital although other formats can also work.)	0-25%
Press kit (a press kit developed by students will demonstrate their understanding of project promotion)	5%-10%

Text(s): suggested

The Complete Film Production Handbook, current edition, Eve Light Honthaner, Focal Press.

Producing and Directing the Short Film and Video, 3rd Edition; David K. Irving & Peter W. Rea, 2006, Focal Press.

Additional readings provided by instructor.

Bibliography

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

Chandler, Gael. *Cut by Cut: Editing Your Film or Video*

Chandler, Gael. Film *Editing: Great Cuts Every Filmmaker and Movie Lover Must Know*.

Chion, Michel. *Audio-Vision: Sound on the Screen.*

Clark, Barbara, and Susan J. Spohr. *Guide to Postproduction for TV and Film*, 2nd Edition. Focal Press, 2002.

Donaldson, Michael C. and Lisa Callif. *American Bar Association's Offical Legal Guide for Independent Filmmakers*.

Donati, Jason. *Exploring Digital Cinematography*, 1st Edition. Focal Press.

Honthaner, Eve Light. The *Complete Film Production Handbook*, 3rd Edition. Focal Press, 2001.

Kenworthy, Christopher. *Master Shots – 100 Advanced Camera Techniques to Get an Expensive Look on Your Low Budget Movie*. Studio City, CA: Michael Weise Productions, 2009.

Litwak, Mark. *Dealmaking in the Film and Television Industry: From Negotiations to Final Contracts.* 2nd Ed. Los Angeles: Silman-James Press, 2002.

Malkeiwicz, Kris, and M. David Mullen. *Cinematography.* 3rd Edition. Fireside, 2005.

Mascelli, Joseph V. The *Five C's of Cinematography: Motion Picture Filming Techniques*. James-Silman Press, 1998.

Philips, William H. *Film: An Introduction*, 4th Edition. Bedford St. Martin, 2009.

Rabiger, Michael. *Directing – Film Techniques and Aesthetics*. 4th Ed. New York: Focal, 2008.

Reiss, Jon. *Think Outside the Box Office: The ultimate Guide to Film Distribution in the Digital Era.*

Sonnenschein, David. *Sound Design*.
Van Still, Jennifer. *Cinematic Storytelling – the 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, CA: Michael Wiese Productions, 2005.

Vogler, Christopher. *The Writer's Journey: Mythic Structure for Writers*. 2nd Ed. Studio City, CA: Michael Wiese Productions, 1998.

Other Learning Resources

Audiovisual Study Films: instructor selects appropriate study films
Electronic Access to the digital media center and non-linear editing stations as well as cameras and TV and audio studios.
Other No resources specified