Conducted by a team of eight faculty members, the Topics in Production course consists of eight interlocking units designed to give necessary theoretical background in preparation for the production of a 16mm short film. Each component consists of a combination of lecture and exercises to introduce students to the theory and techniques necessary for their filmmaking work. Instructors work as a team with awareness of each other’s approaches and adjusting to the developments in student projects. By the start of the first week, students have formed groups of two or three for their projects. They prepare to pitch their story ideas by the Wednesday of the second week. During the second half of the course, class time continues to be a mixture of lecture and exercises, and whenever possible, teachers include specifics from the student projects in process into their pedagogy. The course directly segues into its companion course FILMMAKING PRACTICUM AND MENTORSHIP.

UNIT DESCRIPTIONS:

**Cinematography**: This component provides a comprehensive study into the tools and craft of the cinematographer, with particular emphasis on those tools and techniques needed to prepare the students for their upcoming 16mm shoot. After discussing the relationship of the cinematographer to his crew, director and actors, the course focuses on practicalities such as the role of natural and artificial light and practicalities of how to light a scene, possible lamps, filters and gobos for special effects, exponometry and the tools for setting exposure, color temperature. Equipment for camera movement and choices of film stock are discussed and all other practical matters from preparing the technical screenplay to the steps in postproduction are discussed as needed for the successful realization of their projects. Two academic hours weekly, over seven weeks.

**Acting**: Meets over 7 weeks, two academic hours weekly. The course introduces the students to basic principles of acting, namely Goal/Obstacle, Other, Tactics and Expectations. Each principle is exercised separately and students engage in short scenes and improvisations to combine the principles and work additional techniques related to character portrayal and building a scene. In some exercises students gain practice directing each other, and specific problems, such as casting or work with non-actors are addressed to prepare them for their upcoming shoot.

**Directing the Short Film**: is a practical and theoretical class that covers basic elements of film directing. Short films are screened and analyzed with a view to how directors have worked with story, mise-en scene, image, sound, montage and pacing. Meets over 7 weeks, two academic hours weekly.

**Camera & Film Languages**: This unit complements the practical dimension of the cinematography lectures by focusing on those cinematic tools that serve a dramatic purpose in storytelling with film. Several styles of cinematography are evaluated in terms of storytelling effectiveness. Technical elements such as shot sizes, axis rules, angles of view, color, composition, and camera movement, are analyzed with a view to their cultivation of film language. Meets over 7 weeks, 2 hours weekly.

**Screenwriting**: Meets 4 weeks, twice weekly. After introducing students to the dramatic principles of the short form, specific exercises are given to help the students find and develop their story ideas. Lectures discuss dramaturgical points of the short form, narrative techniques and dramatic strategies for bringing about character transformation and building tension. Students form into groups of two or three with roles clearly designated. The instructor guides students toward preparing stories to pitch at the end of the third week and toward incorporating feedback from the pitch into their stories during the fourth week of classes. Screenwriting class is then replaced with meetings with directing mentors and technical screenwriting. **Technical Screenwriting**: Meets twice weekly, during weeks 5, 6, and 7 of the TOPICS course. During these weeks, students transfer their literary screenplays into technical screenplays. At the start of these classes, students must have a finished literary script (due end of week four after consultations with directing mentors) and a definitive location for their story. The classes are
taught so as to aid students in developing their storyboards and finalizing shot lists.

Editing: Editing is approached from a theoretical and practical perspective, focusing on making and organizing rhythm. Several approaches to editing are screened for the students in short segments. The phases of editing and necessary steps in preparation are also outlined for the students. Meets over 6 wks, 2 academic hrs weekly.

Sound for the Moving Image: This unit makes up a theoretical and practical crash course for creating digital sound space, effectively designing sound to create and enhance meaning. Attention is paid to sound in narrative, with mention of its use for documentary and abstract works. Students are quickly introduced to production matters: tips and tricks from conception to creation of a soundtrack built up through dialogue, narration, music, and ambient sound. Attention is given to preparing students to use equipment necessary to successfully complete their projects. Meets over 8 weeks, two hours weekly. In 8th week, class is incorporated into orientation.

How to pitch and what to expect?

Each group needs to develop a story that is realizable in a location or two per day, with two main characters, possibly three. Time restrictions prevent students from changing to multiple locations within a day, and their budget restrictions prevent them from engaging a large cast. They should also keep in mind that if they come up with a story for characters within the age range of 18 to 30, they will have a much broader range of casting possibilities than they would have for stories involving children or characters who are middle-aged or elderly. On the pitch, all mentors will arrive to hear what students have to present. The whole production group of 2-3 students will be presenting their idea together. Each group has about 5 minutes and they should not be reading from text. After their presentation, mentors will be asking questions and providing their feedback for improvement.

Learning Objectives

By completing this course, students will:

- Understand and recognize the specific tasks and elements needed to conceive and write ideas for the short screenplay;
- Turn an incipient idea into a convincing script and storyboard;
- Tell the story visually using specifics of film language;
- Encourage and enable the actor to make clear choices that tell the story in an engaging and dramatically interesting way;
- Pace the telling rhythmically to move spectator along the lines of action;
- Interplay sound with images in a way that enhances the felt meaning of the story;
- Effectively link content with form using available technical means and in collaboration with other members of an artistic team in such a way that the film functions as an artistic whole, the result of creative collaboration that is the filmmaking process.

Course Prerequisites

The course is part of the core curriculum of the Film Studies program, Production track.

Methods of Instruction

The course uses a variety of teaching methods: in-class exercises, powerpoint, lecture, discussion and screening of short films, depending on topic and teacher.

Assessment and Final Grade

1. Final exam on theoretical principles 30%
2. Formation of Groups 10%
3. Submission of Treatment for Pitch 10%
4. Oral Pitch of Story 10%
5. Setting up two meetings with directing mentor 10%
6. Submitting the written literary screenplay to mentors 10%
7. Finalizing location for the film 10%
8. Initiating meetings with directing and technical mentors 10%

TOTAL 100%

Course Requirements

Final exam on theoretical principles

(objective exam made from questions contributed by each of instructor)
Final Exam (comprehensive objective exam with questions from all Topics, taken Thu/Fri of week 8)

**Formation of Groups**
(end of week number one)

**Submission of Treatment for Pitch**
(Friday of week two) The Pitch is approximately 12 sentences long, and is sent to academic advisor who distributes it to all teachers attending the Pitch.

**Oral Pitch of Story**
(Monday of week three). Pitch is to be spoken, not read.

**Setting up two meetings with directing mentor**
Setting up two meetings with directing mentor for the students' group (week five)

**Submitting the written literary screenplay to mentors**
Submitting the written literary screenplay to mentors and production staff (Friday of week five)

**Finalizing location for the film**
(before Tuesday of week six, done with production manager)

**Initiating meetings with directing and technical mentors**
Initiating meetings with directing and technical mentors throughout weeks 6, 7 and 8

**Attendance**
Regular class attendance is required throughout the program.

If you will miss a class for any reason, notify the Program Coordinator and your instructor beforehand via Canvas. You are responsible for any materials covered in class during your absence, and except in the specific cases listed below, credit will not be granted for missed assessments.

Excessive absences will result in a notification letter, and finally a warning letter, sent to you and your home school, based on the following:

<table>
<thead>
<tr>
<th>% of course hours missed</th>
<th>Number of CIEE classes</th>
<th>Minimum penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10%</td>
<td>One to Three 90-min. classes; or One 180-min. class</td>
<td>No penalty</td>
</tr>
<tr>
<td>10% - 20%</td>
<td>Four 90-min. classes</td>
<td>Written notification* to the student, followed by a warning letter to the student and home school; 3% reduction in the final grade</td>
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<tr>
<td></td>
<td>Five 90-min. classes</td>
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<td></td>
<td>Two 180-min classes</td>
<td></td>
</tr>
<tr>
<td>More than 20%</td>
<td>Six 90-min. classes; or Three 180-min. classes</td>
<td>Automatic course failure, and possible expulsion with notification to the home school</td>
</tr>
</tbody>
</table>

* The notification letters are intended to ensure that you are well advised in advance of any potential for failure or dismissal, so that you can take steps to avoid this.

As the table shows, **missing more than 20% of any class (e.g., due to undocumented illness, travel delays, flight cancellations, over-sleeping, etc.) results in automatic failure of the course.**

If you miss an assessment in class due to an absence, you will be able to make it up in the following instances:

- You provide a relevant doctor's note from a local medical professional to your Program Coordinator within 24 hours of your absence (a scan or photograph sent via e-mail are acceptable)
- A CIEE staff member verifies that you were too ill to attend class.
- You provide evidence of a family emergency to your Program Coordinator.
You have an approved absence related to the observance of a religious holiday from the Academic Director based on a request submitted before you arrived onsite.

**Please note:** Absences incurred due to documented illness, documented family emergency or the observance of a religious holiday approved before arrival onsite do not count towards the total of absences. Students may self-certify one absence due to illness without providing a doctor’s note as long as they notify the Program Coordinator within 24 hours of their absence by e-mail or a text message.

**Other attendance-related policies**

If you transfer from one CIEE class to another during the Add/Drop period, you will not be considered absent from the first session(s) of the new class provided you were marked present for the first session(s) of the original class.

If you are over 15 minutes late for a class, the instructor is required to mark you absent.

In case of class conflicts (irregularities in the class schedule, including field trips and make-up classes), always contact the Academic Department to decide the appropriate course of action.

Please remember to track your attendance on the Canvas Course Sites and report any errors in the record to the Academic Department within one week of the discrepancy date, as later claims may not be considered.

These attendance rules also apply to any required co-curricular excursion, activity, or event, and to for-credit internships.

CIEE staff does not manage absences at partner institutions providing direct enrollment classes (FAMU, ECES and FSV), but they have similar attendance policies and attendance is monitored there. Grade penalties may result from excessive absences.

N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

**Weekly Schedule**

**Week 1**

Class: .

- Acting: Basic Principles: *Goal, Obstacle Tactics, Expectations*
- Directing the Short Film: *Basic Directing Principles*
- Camera & Film Languages: *Expressive Tools of Film language*
- Screenwriting: *dramaturgical strategies of the short form 1*
- Editing: *Introduction*
- Sound for Moving Image: *Introduction*

**Week 2**

Class: .

- Cinematography: *relationship of the cinematographer to his/her crew, directors and actors*
- Acting: *Contacting the Other/Contentless Scenes*
- Directing the Short Film: *Director’s Role with Other Crew Members*
- Camera & Film Languages: *Expressive Tool of Movement*
- Screenwriting: *dramaturgical strategies of the short form 2*
- Editing: *Basic Editing Principles*
- Sound for Moving Image: *The Many Functions of Sound in Film*

**Week 3**

Class: .
Cinematography: role of natural light
Acting: Good Acting Choices and basic principles applied to scenes
Directing the Short Film: Directing Tasks Broken Down
Camera & Film Languages: Expressive Tool of Frame
Screenwriting: narrative techniques and dramatic strategies for character transformation
Editing: Series Editing vs Collision Editing
Sound for Moving Image: Sound in Different Environments

Week 4
Class:

Cinematography: role of artificial light
Acting: More Physical Doing (techniques for using the space and objects)
Directing the Short Film: Director’s Analysis of Script
Camera & Film Languages: Expressive Tool of Shot Size
Screenwriting: narrative techniques and dramatic strategies for building tension
Editing: Editing Analysis in Short Film Samples
Sound for Moving Image: Sound Design Analysis in Selected Film

Week 5
Class:

Cinematography: lighting a screen
Acting: More Inner Doing (Techniques for dynamic subtext)
Directing the Short Film: Work with Actors and Result Direction
Camera & Film Languages: Expressive Tool of Composition
Technical Screenwriting: transforming literary script into a technical screenplay
Editing: Editing Analysis in Short Films samples
Sound for Moving Image: Sound Design Analysis in Selected Films

Week 6
Class:

Cinematography: lamps, filters and gobos for special effects
Acting: Scenework for Review of Techniques, Improvisation for Backstory
Directing the Short Film: Work with Cinematographer and Composition
Camera & Film Languages: Expressive Tool of POV and Angles
Technical Screenwriting: developing storyboard
Editing: Editing Analysis in Short Film Samples
Sound for Moving Image: Sound Resources and Preparation

Week 7
Class:

Cinematography: exponometry
Acting: Characterization
Directing the Short Film: Analysis of Short Films for Directorial Choices
Camera & Film Languages: Expressive Tool of Color
Technical Screenwriting: finalizing shot lists
Editing: Post-production techniques to save a film (voice-over)
Sound for Moving Image: Practical Considerations for Capturing Sound

Week 8
Class:  
Cinematography: wrap up and final questions
Sound for Moving Image: Work with equipment

Week 9
Class: Shoot, post-production, final editing and screening

Week 10
Class: Shoot, post-production, final editing and screening

Week 11
Class: Shoot, post-production, final editing and screening

Week 12
Class: Shoot, post-production, final editing and screening

Week 13
Class: Shoot, post-production, final editing and screening

Course Materials
Readings
Available for purchase in FAMU library.