

# Communication Arts

# CMAT 446 Digital Filmmaking

Fall 2018 sec 001 W 1:00PM - 3:50PM CH 335 prerequisite: cmat 343

Dr. Andrew Sharma CH 306 410-677-5037

[axsharma@salisbury.edu](mailto:axsharma@salisbury.edu) <http://faculty.salisbury.edu/~axsharma>

office hours: Tue: 12:30 -3:30p; Wed: 11:00 – 1:00p.

## COURSE DESCRIPTION

Explore the art of filmmaking using digital technology. Course requires producing a film from script to the screen. You will produce, cast, direct, shoot and edit a short film in a genre of your choice. Film theory and techniques will be explored and applied in the production. You will be using HD equipment for acquisition and finishing.

## REQUIRED TEXT:

Gross, L. and Ward, L. (2009). Digital Moviemaking (7th ed.). Belmont: Wadsworth.

## ATTENDANCE POLICY & COURSE REQUIREMENTS

**Participation** (attendance, contributions to discussions and projects) counts in the class. Two absences drop the participation grade to a maximum grade of 70%, three to 60%, four to 50%, etc. Habitual lateness and other disruptive behavior will also affect this grade.

*Late assignments will lose 50% off the total grade for each day over the deadline.*

## *Academic Integrity*

The best learning environment is one based on mutual respect and trust. However, the desire to achieve a good or passing grade without doing the necessary work may tempt some students to engage in acts of “academic dishonesty,” including plagiarism, cheating on exams, unsanctioned collaboration with other individuals and falsifying excuses for non-attendance. If you are unclear about what constitutes academic dishonesty, including plagiarism, please ask – ignorance is no excuse. Discovery of academic dishonesty results in stiff penalties for the offender, including a failing grade for the assignment in question and often a grade of F for the course. The university catalogue and student handbook provide further details.

## ASSIGNMENTS & GRADES

Readings 140 points

Film Production 500 points



Script Analysis 50 points

Script Breakdown/Scene Analysis 50 points

Film Theory Assignments 60

Attendance/Participation 100 points

## Grade Range

900 – 810 ...A    809 – 720 .... B    719 – 630..... C    629 – 540..... D    < 540 ..... F

CLASS SCHEDULE *CMAT 446* *SHARMA*

- Aug 29 Orientation. The production process. The Digital Camera, Digital Editing  
READING1 Gross & Ward: Overview of Moviemaking Ch 1
- Sep 05 Elements of scriptwriting: writing dialogue  
READING2 Gross & Ward: Planning the Movie Ch 2
- Sep 12 Fundamentals of Film Theory: Realism, Neorealism, Anti-Realism,  
Expressionism. Surrealism. Kracauer, Bazin, Arnheim, Perkins. Dali.  
READING3 Gross & Ward: Cameras Ch 3
- Sep 19 Mise-en-scene vs. Montage- different approaches to shooting a scene.  
Shooting with the editing process in mind. Eisenstein and montage.  
Screen film "Battleship Potemkin."  
READING4 Gross & Ward: Approaches to Image Capturing Ch 4
- Sep 26 Budget; Production Schedule; Script Breakdown; Shooting Schedule;  
Casting Calls; Releases; Copyrights  
READING5 Gross & Ward: Lighting Ch 5
- Oct 03 Directing actors; blocking; rehearsals; Read through; Subtexts  
READING6 Gross & Ward: Approaches to Lighting Ch 6
- Oct 10 The shot. Aesthetic considerations of lighting, composition, camera  
movement, camera angle. Techniques of cinematography; Lighting  
READING7 Gross & Ward: Microphones and Recorders Ch 7
- Oct 17 Subtleties of sound: creating moods, textures, suspense, tension.  
Sound-Picture relationship. Screen "An Occurrence at Owl Creek Bridge."  
READING8 Gross & Ward: Approaches to Sound Recording Ch 8
- Oct 24 The Narrative Structure in a Non Linear Process  
Digital Editing: The Non Linear Process  
READING9 Gross & Ward: Directing Ch 9

Oct 31	Editing: when and why to cut. Different ways of cutting the same footage. Screen film "The Hold-Up." READING10 Gross & Ward: Editing Ch 10
Nov 07	More about editing. Screen editing concepts. Screen editing examples from films. Edit Logs; Edit Decision Lists READING11 Gross & Ward: Approaches to Editing Ch 11
Nov 14	Sound Editing: Polyphonic sound; Parallel and Contrast Dynamics of sound READING12 Gross & Ward: Enhanced Sound and Picture Ch 12
Nov 21	<i>Thanksgiving. No Class</i>
Nov 28	Sound Spotting; ADR; Foley; Mixing; Layering READING13 Gross & Ward: Approaches to Enhanced Sound Ch 13
Dec 05	View Off Line Film. Final Edit READING14 Gross & Ward: The Final Stages of Moviemaking Ch 14
Finals Week	Screen Film

## **ASSIGNMENTS**

### **FILM**

The single main assignment in this class is to produce a film (of significant length) from script to screen. *This film will be screened publicly at the end of the semester.*

### **READINGS (Due each week)**

Each week, read the listed chapter from the text and summarize it in at least ONE FULL typed page.