

COURSE SPECIFICATION

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| Course Code: CMS | CINE 1043 | School: |
| Course Title: | Cinematic Exploration | |
| Course Co-ordinator: | Alison Cross | |
| Level: | M | Credit: 30 |
| Department: | Information Systems & Digital Media | |
| Pre-requisites: | Undergraduate degree in Media or equivalent experience. | |
| Date Effective from: | September 2009 | |

Introduction and Rationale

This course critically evaluates the filmmaking process in terms of its narrative objectives and expands upon Cinematography and Post Production to cover further aspects of film making primarily by specific example.

Aims

To study key cinematic ideas and techniques by means of example: intended to be an enjoyable approach to production and post production challenges using state of the art tools and techniques, building from an introductory level supported by the other two technical units.

Learning Outcomes

At the end of this course the student will be able to:

- A Evaluate the production challenges presented by a broad set of example feature film and major television productions.
- B Evaluate the role of the script and storyboard.
- C Execute a full Production Design.
- D Direct a short film.
- E Produce a 10 minute short utilising an agreed set of production challenges.
- F Critically evaluate contemporary and historical work of major filmmakers in terms of practical production and post production challenges.
- G Research and evaluate the creative aspects of post production in general.
- H Summarise the current issues of ethics and aesthetics in relation to art and film.

Indicative Content

- The interpretation of images in art, film and television, including the short film, music video, video art and TV advertising.
- The power of digital image processing and the consequence for pictorial truth.
- The process and objectives of composing shots.
- Montage and other editing techniques.
- Analysis of genre and style.
- The role of the script.
- The role of the storyboard
- The role of the Artistic Director
- Production design and the creation and maintenance of mood through the final theatrical experience.
- Continuity in all its meanings to a production.

- The role of the Director; supporting the Director.
- Rehearsal, professional interactions on and off set.
- A mini working film project.

Main Learning and Teaching Activities

Total student effort for the module: 200 hours on average.

Learning and Teaching Activities:

Formal contact will consist of between 60-70 hours over the course. This will comprise Location Based Workshops, Lectures /Film Showings and Seminars. The remaining time, 130-140 hours, will need to be spent in independent research, studio work and project development.

Assessment Details:

Individual Coursework: 100%

A set of small developmental design and analysis projects (including written report of 5,000 words): 40% (Learning outcomes A, B, F, G, H)

A mini-production: 50% (Learning outcomes C, D, E)

Oral presentation and peer review 10% (Learning outcomes A, B, F, G, H)

Key Texts and Recommended Reading:

| ISBN Number | Author | Date | Title | Publisher |
|---------------|-----------------|------|---|--------------------------------|
| 9780240808826 | Michael Rabiger | 2007 | Directing: Film Techniques and Aesthetics (4 th ed.) | Focal Press |
| 0240809602 | J. Hart | 2007 | The Art of the Storyboard: A filmmakers' introduction (2 nd ed.) | Focal Press |
| 9780743264389 | Kris Malkiewicz | 2005 | Cinematography (3 rd ed.) | Fireside |
| 9780452286788 | Stephen Ascher | 2007 | The Film Makers Handbook | Plume |
| 9780941188906 | Steven Katz | 2004 | Film Directing : Cinematic Motion | Michael Wiese |
| 0520053362 | Dennis Schaefer | 1992 | Masters of Light | University of California Press |
| 1841509655 | Philip Parker | 2006 | The Art & Science of Screenwriting | Intellect Ltd |
| 9781903364567 | Michael O'Pray | 2003 | Avant-garde Film: Forms, Themes and Passions | Wallflower Press, London |
| 0500203296 | Michael Rush | 1999 | New Media in Late 20 th Century Art | Thames and Hudson |

