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| Department | International College of Liberal Arts | | |
| Semester | Spring 2025 | Year Offered (Odd/Even/Every Year) | Every Year |
| Course Number | PART120 | | |
| Course Title | Introduction to Filmmaking | | |
| Prerequisites | None | | |
| Course Instructor | ASHMORE Darren | Year Available (Grade Level) | 1 |
| Subject Area | Interdisciplinary Arts: Performing Arts | Number of Credits | 3 |
| Class Style | Lecture | Language of instruction | English |

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

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| Course Description | An overview survey of world cinema that focuses primarily on Practical film-making and the use of the camera as an interpretive tool. The course will focus on directors, actors, and studios that are leaving a lasting mark on cinema history, though it will also focus on how regional cinema aesthetics differ from what we now know and the Hollywood Norm. The aim of this course is not only to introduce students to thinking about motion pictures as more than just entertainment and, as such, will also to use cinema as a window into the culture and sensibilities of their creators. We will be viewing one feature film per session in the main. Much of the class will revolve around in-class discussions of the works viewed and the books read. |
| Class plan based on course evaluation from previous academic year | A series of studies, based on the common theme of the development of film making, which will introduce and expand on a variety of areas of the art. Each Block of study will involve lectures, discussions, presentations and debate. |
| Course related to the instructor's practical experience (Summary of experience) | N/A |
| Learning Goals | <p>Learning Outcomes</p> <p>Over the course of the program, student will:</p> <ul style="list-style-type: none"> To provide an introduction and an overview of practical Cinema, focusing primarily on the works of a variety of directors. To acquire a greater aesthetic understanding of the differences between the different 'cultures of film' which are represented in the course. To come to a greater understanding of the cultures that are depicted in the films (and that produced them into the bargain). To develop a critical sense and appreciation for cinema as a social/historical tool. To develop student's analytical skills and ability to think critically about the use of history in developing an understanding of modern Japan. |

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| iCLA Diploma Policy | DP1/DP2/DP3 |
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

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| Active Learning Methods | Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork | | | |
| More details/supplemental information on Active Learning Methods | (DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge (DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world (DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams | | | |
| Use of ICT | Primarily interactive data, provided both through Unipa (including the clicker system) as well as Google surveys. | | | |
| Contents of class preparation and review | Preparation expectations will vary, week to week, depending on assigned readings and/or project work. It is expected that all materials which are assigned should be diligently worked on prior to the class, for both testing and discussion. In terms of review, each item of prep will also have reflection work associated with it, both in class and beyond. The reflection work is to consolidate each lesson and will be discussed with the class Each session, questions based on the assigned readings will be given at the end of the lecture. These questions will be used to guide your discussion. You will be given a daily grade ranging from 1-5 for day in class. This will be based on the following scale: 5 - Thoughtful, engaged & prepared; facilitating/encouraging classmates' participation. 4 - Adequate preparation and good participation 2 to 3 - Inadequate preparation and/or inadequate participation 1 - The spirit has flown 0 - Absent, or present but disruptive. | Hours expected to be spent preparing for class (hours per week) | 2 hours | Hours expected to be spent on class review (hours per week) |
| Feedback Methods | After each assessment instrument, both text and face-to-face feedback will be required of students. However, at any time a student may consult on the course during office hours, or by appointment. Seeking feedback is an expected part of the course progress. I will not enforce it, but I urge you not to waste an opportunity for guidance. | | | |

| Grading Criteria | | |
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| Grading Methods | Grading Weights | Grading Content |
| Biweekly Theme Tests (Weeks 5-13) | 20% | Filmmaking Technology |
| Mid Term test | 20% | Media Review and Practical Test |
| In Depth Review (week 14) | 10% | Media Critique |
| Final Paper (week 15) | 30% | Multifactor Project |
| Studentship | 20% | Quality of engagement, merits, demerits, etc. |

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| Required Textbook(s) | To be Provided to the class |
| Other Reading Materials/URL | Further readings will be provided as required at the due time via the learning management system. |
| Plagiarism Policy | iCLA ACADEMIC DISHONESTY POLICY Acts of Academic Dishonesty: In accord with University policies and good practices in higher education, acts of academic dishonesty such as plagiarism, cheating, forgery (on a paper, examination, test, or other assignment) will result in the failure of the course at a minimum. An act of academic dishonesty during the final examination or assignment in lieu of the final examination will result in failure of all courses registered in the relevant academic term. Cases of academic dishonesty will be reported to the Dean of Academic Affairs for relevant action. |
| Other Additional Notes (Outline crucial policies and info not mentioned above) | Class Policies in Addition to iCLA Policies 1.Group Workload: Any student unfairly burdening their fellows will be actioned appropriately. 2.Use of devices in class: Phones are banned. Laptops, tablets and other devices may only be used during class tests, or assigned tasks. 3.Test Proctoring: If proctors detect any suspect activity during tests, the student will be withdrawn from the test and actioned by Admin. 4: Attendance is a given, naturally. as a consequence absences will be considered demerits. If you accrue 5-7 absences, you will lose -1 letter grade from your final score at the end of the semester; 8-9 absences -2 letter grades; 10 absences - 3 letter grades; 11 or more and you fail automatically in line with iCLA attendance policy. 5: Being more than 10 minutes late to class will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital; these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session. |

(NOTE 2) Class schedule is subject to change

| Class Schedule | |
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| Class Number | Content |
| Class 1 | <p>**Week 1: The Birth of Cinema**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The technological and cultural origins of motion pictures - Early pioneers: Alice Guy-Blaché, Lumière Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter - The transition from actuality films to narrative storytelling <p>**Key Films:**</p> <ul style="list-style-type: none"> - *Arrival of a Train at La Ciotat* (1895) - Lumière Brothers - *A Trip to the Moon* (1902) - Georges Méliès - *The Cabbage Fairy* (1896) - Alice Guy-Blaché <p>**Key Concepts:**</p> |
| Class 2 | <p>**Week 1: The Birth of Cinema**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The technological and cultural origins of motion pictures - Early pioneers: Alice Guy-Blaché, Lumière Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter - The transition from actuality films to narrative storytelling <p>**Key Films:**</p> <ul style="list-style-type: none"> - *Arrival of a Train at La Ciotat* (1895) - Lumière Brothers - *A Trip to the Moon* (1902) - Georges Méliès - *The Cabbage Fairy* (1896) - Alice Guy-Blaché <p>**Key Concepts:**</p> |

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| Class 3 | <p>**Week 2: Silent Film and the Language of Cinema**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The evolution of visual storytelling in silent cinema - Charlie Chaplin and the development of comedic and emotional storytelling - German Expressionism and its influence on film style (*The Cabinet of Dr. Caligari*) - Soviet Montage and the power of editing (*Battleship Potemkin*) <p>**Key Films:**</p> <ul style="list-style-type: none"> - *City Lights* (1931) - Charlie Chaplin - *The Cabinet of Dr. Caligari* (1920) - Robert Wiene - *Battleship Potemkin* (1925) - Sergei Eisenstein <p>**Key Concepts:**</p> |
| Class 4 | <p>**Week 2: Silent Film and the Language of Cinema**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The evolution of visual storytelling in silent cinema - Charlie Chaplin and the development of comedic and emotional storytelling - German Expressionism and its influence on film style (*The Cabinet of Dr. Caligari*) - Soviet Montage and the power of editing (*Battleship Potemkin*) <p>**Key Films:**</p> <ul style="list-style-type: none"> - *City Lights* (1931) - Charlie Chaplin - *The Cabinet of Dr. Caligari* (1920) - Robert Wiene - *Battleship Potemkin* (1925) - Sergei Eisenstein <p>**Key Concepts:**</p> |
| Class 5 | <p>**Week 3: The Transition to Sound**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - *The Jazz Singer* (1927) and the introduction of synchronized sound - Technological and logistical challenges of early sound recording - How sound changed acting, directing, and storytelling styles <p>**Key Films:**</p> <ul style="list-style-type: none"> - *The Jazz Singer* (1927) - Alan Crosland - Additional film TBD (suggestions: *Singin' in the Rain* (1952) for a retrospective take or *Blackmail* (1929) for early British sound cinema) <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - The impact of synchronized sound on the film industry and audience experience - The limitations of early sound technology (e.g., static cameras, microphones hidden on set) |
| Class 6 | <p>**Week 3: The Transition to Sound**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - *The Jazz Singer* (1927) and the introduction of synchronized sound - Technological and logistical challenges of early sound recording - How sound changed acting, directing, and storytelling styles <p>**Key Films:**</p> <ul style="list-style-type: none"> - *The Jazz Singer* (1927) - Alan Crosland - Additional film TBD (suggestions: *Singin' in the Rain* (1952) for a retrospective take or *Blackmail* (1929) for early British sound cinema) <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - The impact of synchronized sound on the film industry and audience experience - The limitations of early sound technology (e.g., static cameras, microphones hidden on set) |

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| Class 7 | <p>**Week 4: The Age of Fantasy**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The rise of genre filmmaking and the resurgence of fantasy in cinema - Key directors shaping fantasy and adventure: <ul style="list-style-type: none"> - **John Boorman** (*Excalibur*, 1981) - **John Milius** (*Conan the Barbarian*, 1982) - **Steven Spielberg** (*Raiders of the Lost Ark*, 1981; *E.T.* , 1982) - The Production Code and its influence on storytelling, censorship, and genre development <p>**Key Film:**</p> <ul style="list-style-type: none"> - *Conan the Barbarian* (1982) - John Milius <p>**Key Concepts:**</p> |
| Class 8 | <p>**Week 4: The Age of Fantasy**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The rise of genre filmmaking and the resurgence of fantasy in cinema - Key directors shaping fantasy and adventure: <ul style="list-style-type: none"> - **John Boorman** (*Excalibur*, 1981) - **John Milius** (*Conan the Barbarian*, 1982) - **Steven Spielberg** (*Raiders of the Lost Ark*, 1981; *E.T.* , 1982) - The Production Code and its influence on storytelling, censorship, and genre development <p>**Key Film:**</p> <ul style="list-style-type: none"> - *Conan the Barbarian* (1982) - John Milius <p>**Key Concepts:**</p> |
| Class 9 | <p>**Week 5: Japanese Film Movements**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The evolution of Japanese cinema and its major movements - Key filmmakers and their contributions: <ul style="list-style-type: none"> - **Akira Kurosawa** - Samurai epics, Western influences (*Rashomon*, *Seven Samurai*) - **Yasujiro Ozu** - Intimate family dramas, static camera (*Tokyo Story*, *Late Spring*) - **Kenji Mizoguchi** - Historical and feminist themes (*Ugetsu*, *Sansho the Bailiff*) - **Seijun Suzuki** - Experimental Yakuza films (*Branded to Kill*) - **Nagisa Oshima & New Wave Directors** - Social critique and avant-garde cinema (*In the Realm of the Senses*, *Death by Hanging*) <p>**Key Films:**</p> <ul style="list-style-type: none"> - *Rashomon* (1950) - Akira Kurosawa (perspective and storytelling structure) - *Tokyo Story* (1953) - Yasujiro Ozu (everyday life and emotion in cinema) - *Ugetsu* (1953) - Kenji Mizoguchi (myth, war, and feminism) - *Branded to Kill* (1967) - Seijun Suzuki (experimental genre filmmaking) <p>**Key Concepts:**</p> |

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| Class 10 | <p>Block Test One & **Week 5: Japanese Film Movements**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The evolution of Japanese cinema and its major movements - Key filmmakers and their contributions: <ul style="list-style-type: none"> - **Akira Kurosawa** - Samurai epics, Western influences (*Rashomon*, *Seven Samurai*) - **Yasujiro Ozu** - Intimate family dramas, static camera (*Tokyo Story*, *Late Spring*) - **Kenji Mizoguchi** - Historical and feminist themes (*Ugetsu*, *Sansho the Bailiff*) - **Seijun Suzuki** - Experimental Yakuza films (*Branded to Kill*) - **Nagisa Oshima & New Wave Directors** - Social critique and avant-garde cinema (*In the Realm of the Senses*, *Death by Hanging*) <p>**Key Films:**</p> <ul style="list-style-type: none"> - *Rashomon* (1950) - Akira Kurosawa (perspective and storytelling structure) - *Tokyo Story* (1953) - Yasujiro Ozu (everyday life and emotion in cinema) - *Ugetsu* (1953) - Kenji Mizoguchi (myth, war, and feminism) - *Branded to Kill* (1967) - Seijun Suzuki (experimental genre filmmaking) |
| Class 11 | <p>**Week 6: The Rise of Independent and Auteur Filmmaking**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The development of the **auteur theory** and its influence on film criticism - The rise of **Independent Cinema** and its break from traditional studio control - The **New Hollywood movement** and the influence of emerging directors on mainstream cinema <ul style="list-style-type: none"> - **François Truffaut, Ingmar Bergman, Federico Fellini** - The European auteurs - **Martin Scorsese, Francis Ford Coppola, George Lucas, Steven Spielberg** - Key figures in the American New Hollywood movement - Breaking traditional storytelling and editing norms, experimenting with structure and form <p>**Key Films:**</p> <ul style="list-style-type: none"> - *The 400 Blows* (1959) - François Truffaut - *Persona* (1966) - Ingmar Bergman - *8½* (1963) - Federico Fellini - *Taxi Driver* (1976) - Martin Scorsese - *The Godfather* (1972) - Francis Ford Coppola - *Star Wars* (1977) - George Lucas - *Jaws* (1975) - Steven Spielberg |
| Class 12 | <p>**Week 6: The Rise of Independent and Auteur Filmmaking**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The development of the **auteur theory** and its influence on film criticism - The rise of **Independent Cinema** and its break from traditional studio control - The **New Hollywood movement** and the influence of emerging directors on mainstream cinema <ul style="list-style-type: none"> - **François Truffaut, Ingmar Bergman, Federico Fellini** - The European auteurs - **Martin Scorsese, Francis Ford Coppola, George Lucas, Steven Spielberg** - Key figures in the American New Hollywood movement - Breaking traditional storytelling and editing norms, experimenting with structure and form <p>**Key Films:**</p> <ul style="list-style-type: none"> - *The 400 Blows* (1959) - François Truffaut - *Persona* (1966) - Ingmar Bergman - *8½* (1963) - Federico Fellini - *Taxi Driver* (1976) - Martin Scorsese - *The Godfather* (1972) - Francis Ford Coppola - *Star Wars* (1977) - George Lucas - *Jaws* (1975) - Steven Spielberg |

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| Class 13 | <p>**Week 7: Cinematography and Visual Storytelling**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The importance of **camera movement** and **composition** in visual storytelling - The use of **lighting styles**: **high key vs. low key** and their emotional effects - An exploration of **influential cinematographers** and their signature styles <ul style="list-style-type: none"> - **Roger Deakins** - Modern visual storytelling (e.g., <i>*Blade Runner 2049*</i>, <i>*No Country for Old Men*</i>) - **Gregg Toland** - Groundbreaking work in depth of field and lighting (e.g., <i>*Citizen Kane*</i>) <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Camera Movement** - How camera angles, tracking shots, and framing affect narrative and tone - **Composition** - Rule of thirds, symmetry, and the power of framing to guide the viewer's eye - **Lighting Styles** - Understanding **high key lighting** (bright, even lighting for clarity and optimism) vs. **low key lighting** (dramatic, shadow-heavy lighting for mystery, tension, and mood) - The unique contributions of **Deakins** and **Toland** in shaping how visuals support the narrative |
| Class 14 | <p>Block Test Two & **Week 7: Cinematography and Visual Storytelling**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - The importance of **camera movement** and **composition** in visual storytelling - The use of **lighting styles**: **high key vs. low key** and their emotional effects - An exploration of **influential cinematographers** and their signature styles <ul style="list-style-type: none"> - **Roger Deakins** - Modern visual storytelling (e.g., <i>*Blade Runner 2049*</i>, <i>*No Country for Old Men*</i>) - **Gregg Toland** - Groundbreaking work in depth of field and lighting (e.g., <i>*Citizen Kane*</i>) <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Camera Movement** - How camera angles, tracking shots, and framing affect narrative and tone - **Composition** - Rule of thirds, symmetry, and the power of framing to guide the viewer's eye - **Lighting Styles** - Understanding **high key lighting** (bright, even lighting for clarity and optimism) vs. **low key lighting** (dramatic, shadow-heavy lighting for mystery, tension, and mood) - The unique contributions of **Deakins** and **Toland** in shaping how visuals support the narrative |
| Class 15 | <p>**Week 8: Editing and the Power of Montage**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **The Kuleshov Effect** and its impact on film editing and audience perception - The fundamentals of **continuity editing** to maintain narrative flow - **Classical vs. modern editing techniques** and how they shape storytelling <ul style="list-style-type: none"> - Classical: Invisible editing to maintain immersion - Modern: Jump cuts, fragmented structure, and the use of montage to convey meaning or emotion <p>**Key Film:**</p> <ul style="list-style-type: none"> - <i>*The Good, The Bad and the Ugly*</i> (1966) - Sergio Leone (focus on the use of editing and montage in building tension) <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **The Kuleshov Effect** - How viewers create meaning by interpreting the relationship between successive shots (e.g., the emotional effect of editing a neutral face with different shots) - **Continuity Editing** - Techniques such as the 180-degree rule, shot/reverse shot, and match cuts to ensure the flow and continuity of action - **Classical vs. Modern Editing** - The transition from smooth continuity editing to more experimental techniques that play with time, space, and perception |

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| Class 16 | <p>**Week 8: Editing and the Power of Montage**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **The Kuleshov Effect** and its impact on film editing and audience perception - The fundamentals of **continuity editing** to maintain narrative flow - **Classical vs. modern editing techniques** and how they shape storytelling <ul style="list-style-type: none"> - Classical: Invisible editing to maintain immersion - Modern: Jump cuts, fragmented structure, and the use of montage to convey meaning or emotion <p>**Key Film:**</p> <ul style="list-style-type: none"> - *The Good, The Bad and the Ugly* (1966) - Sergio Leone (focus on the use of editing and montage in building tension) <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **The Kuleshov Effect** - How viewers create meaning by interpreting the relationship between successive shots (e.g., the emotional effect of editing a neutral face with different shots) - **Continuity Editing** - Techniques such as the 180-degree rule, shot/reverse shot, and match cuts to ensure the flow and continuity of action - **Classical vs. Modern Editing** - The transition from smooth continuity editing to more experimental techniques that play with time, space, and perception |
| Class 17 | <p>**Week 9: Sound Design and Music in Film**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Diegetic vs. non-diegetic sound** - Understanding how sound is used within the story world (diegetic) versus sound added for effect or emotional impact (non-diegetic) - The role of the **film score** in shaping the emotional landscape of a film <ul style="list-style-type: none"> - Focus on key composers: **John Williams** (e.g., *Star Wars*, *Jaws*) and **Hans Zimmer** (e.g., *Inception*, *The Dark Knight*) - The technical aspects of **sound design**: **Foley**, **ADR (Automated Dialogue Replacement)**, and **surround sound mixing** <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Diegetic Sound** - Sound that originates from within the world of the film, such as dialogue, footsteps, or ambient noise - **Non-diegetic Sound** - Sound that is added in post-production to enhance the story, like a musical score or voiceover - The impact of **film scores** in guiding the emotional tone and shaping characters' journeys - **Foley** - The process of creating and recording sound effects in sync with the film (e.g., footsteps, rustling clothes) - **ADR** - Re-recording dialogue in post-production to improve audio clarity or to change lines - **Surround Sound Mixing** - How sound is mixed to create an immersive, three-dimensional experience for the audience <p>**Key Film Clips:**</p> <ul style="list-style-type: none"> - *Star Wars* (1977) - John Williams' iconic score - *Inception* (2010) - Hans Zimmer' s layered sound design and use of sound to manipulate time - Example clips for **Foley** and **ADR** from iconic sound-heavy films (e.g., *Jurassic Park* for animal sounds, *Mad Max: Fury Road* for ADR) <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **Diegetic vs. Non-Diegetic Sound** <ul style="list-style-type: none"> - Show a sequence with both diegetic and non-diegetic sound and have students identify each. Discuss how non-diegetic sound impacts audience perception of the scene. |
| Class 18 | <p>Block Test Three & **Week 9: Sound Design and Music in Film**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Diegetic vs. non-diegetic sound** - Understanding how sound is used within the story world (diegetic) versus sound added for effect or emotional impact (non-diegetic) - The role of the **film score** in shaping the emotional landscape of a film <ul style="list-style-type: none"> - Focus on key composers: **John Williams** (e.g., *Star Wars*, *Jaws*) and **Hans Zimmer** (e.g., *Inception*, *The Dark Knight*) - The technical aspects of **sound design**: **Foley**, **ADR (Automated Dialogue Replacement)**, and **surround sound mixing** <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Diegetic Sound** - Sound that originates from within the world of the film, such as dialogue, footsteps, or ambient noise - **Non-diegetic Sound** - Sound that is added in post-production to enhance the story, like a musical score or voiceover - The impact of **film scores** in guiding the emotional tone and shaping characters' journeys - **Foley** - The process of creating and recording sound effects in sync with the film (e.g., footsteps, rustling clothes) - **ADR** - Re-recording dialogue in post-production to improve audio clarity or to change lines - **Surround Sound Mixing** - How sound is mixed to create an immersive, three-dimensional experience for the audience <p>**Key Film Clips:**</p> <ul style="list-style-type: none"> - *Star Wars* (1977) - John Williams' iconic score - *Inception* (2010) - Hans Zimmer' s layered sound design and use of sound to manipulate time - Example clips for **Foley** and **ADR** from iconic sound-heavy films (e.g., *Jurassic Park* for animal sounds, *Mad Max: Fury Road* for ADR) <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **Diegetic vs. Non-Diegetic Sound** <ul style="list-style-type: none"> - Show a sequence with both diegetic and non-diegetic sound and have students identify each. Discuss how non-diegetic sound impacts audience perception of the scene. |

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| Class 19 | <p>**Week 10: The Evolution of Special Effects**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Practical Effects vs. CGI** - Exploring the evolution of special effects in cinema and how these two techniques have shaped storytelling. - **The Role of Practical Effects** - Techniques like miniatures, animatronics, and in-camera effects that provide tactile realism. - **The Rise of CGI** - The emergence of computer-generated imagery and its impact on visual effects and filmmaking. - **Blending Practical Effects with CGI** - How combining these methods leads to immersive, futuristic worlds while maintaining realism. - **Blade Runner (1982)** - A case study on how practical effects, miniatures, and atmospheric set design were used in combination with early CGI techniques to create a believable dystopian future. <p>**Key Film:**</p> <ul style="list-style-type: none"> - *Blade Runner* (1982) - Directed by Ridley Scott (focus on practical effects such as miniatures and detailed sets, with early use of CGI for certain effects, and how these methods create an immersive world). <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Practical Effects** - The physical, hands-on methods used to create real-world visual elements, such as **miniatures** for futuristic cityscapes, **animatronics** for replicants, and **smoke and lighting** for atmosphere. - **CGI** - The early use of computer-generated imagery to enhance and create certain elements, particularly in background shots or futuristic tech. - **Visual Continuity** - How blending practical and digital effects seamlessly can enhance the immersive experience and make the world feel consistent. - **Special Effects Supervisors** - Their role in choosing the right effects for a film and ensuring these techniques support the story's emotional and visual tone. <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **History of Special Effects:** <ul style="list-style-type: none"> - **Practical Effects Exploration:** Show clips of *Blade Runner* and highlight how miniatures, matte paintings, and animatronics were used to build the futuristic world. Discuss the tactile and physical aspects of these techniques. - **Early Use of CGI:** Compare scenes from *Blade Runner* where CGI is used for specific effects, like the **flying cars** or digital billboards, and discuss how these early uses of CGI were groundbreaking. 2. **Film Analysis: Blade Runner (1982):** <ul style="list-style-type: none"> - Watch and analyze key sequences, such as the **cityscapes**, the **opening shots** of the city, and **the replicant chase scenes**. Discuss the use of **miniatures** and **set design** in building the world of Los Angeles in 1919. - Analyze the **visual storytelling**—how do these effects serve the themes of the film, like dystopia, identity, and the merging of technology and humanity? 3. **Practical Effects Hands-On Exercise:** <ul style="list-style-type: none"> - **Miniature Models:** Students will create basic miniature models of a futuristic building or vehicle. They will experiment with lighting, camera angles, and set design to simulate the atmosphere of *Blade Runner*. - **Animating a Replicant:** Students can create a simple **animatronic or puppet design** for a creature or robot, using practical effects to replicate the design principles seen in the film (e.g., the mechanical creatures in the city, or the replicant "skin" effects). 4. **CGI and Visual Effects Critique:** <ul style="list-style-type: none"> - Students will view scenes with CGI from *Blade Runner*, such as the digital billboards or the **flying cars**. Discuss how well these effects blend with the practical aspects of the film. Do they maintain immersion, or does the digital nature stand out? - How does the **low-tech aesthetic** of *Blade Runner* influence the usage of CGI? How does the mix of gritty, practical effects and early CGI contribute to the film's tone? 5. **Blending Practical and CGI Exercise:** <ul style="list-style-type: none"> - **Storyboarding a Scene:** Students will work in pairs to storyboard a scene that combines both **practical effects** (e.g., set pieces, props, miniatures) and **CGI** (e.g., digital environments or effects) to create a futuristic world. The goal is to think about how these two elements complement each other and enhance the narrative. - **Post-Production Effects:** After shooting a simple live-action scene, students will add digital elements (e.g., a flying car or digital sign) using simple CGI techniques. The focus is on integrating these elements seamlessly with the live-action footage. 6. **Creative Exercise: Re-imagining a Scene** <ul style="list-style-type: none"> - **Special Effects Redesign:** Students will choose a specific scene from *Blade Runner* (e.g., the opening cityscape or a replicant confrontation) and **reimagine** the effects. They will decide if they want to replace practical effects with CGI or vice versa and discuss the implications for visual storytelling, tone, and world-building. - **Impact of Changing Effects:** How would using all CGI or all practical effects in this scene change the **sense of realism** and emotional engagement for the viewer? |
| Class 20 | <p>**Week 10: The Evolution of Special Effects**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Practical Effects vs. CGI** - Exploring the evolution of special effects in cinema and how these two techniques have shaped storytelling. - **The Role of Practical Effects** - Techniques like miniatures, animatronics, and in-camera effects that provide tactile realism. - **The Rise of CGI** - The emergence of computer-generated imagery and its impact on visual effects and filmmaking. - **Blending Practical Effects with CGI** - How combining these methods leads to immersive, futuristic worlds while maintaining realism. - **Blade Runner (1982)** - A case study on how practical effects, miniatures, and atmospheric set design were used in combination with early CGI techniques to create a believable dystopian future. <p>**Key Film:**</p> <ul style="list-style-type: none"> - *Blade Runner* (1982) - Directed by Ridley Scott (focus on practical effects such as miniatures and detailed sets, with early use of CGI for certain effects, and how these methods create an immersive world). <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Practical Effects** - The physical, hands-on methods used to create real-world visual elements, such as **miniatures** for futuristic cityscapes, **animatronics** for replicants, and **smoke and lighting** for atmosphere. - **CGI** - The early use of computer-generated imagery to enhance and create certain elements, particularly in background shots or futuristic tech. - **Visual Continuity** - How blending practical and digital effects seamlessly can enhance the immersive experience and make the world feel consistent. - **Special Effects Supervisors** - Their role in choosing the right effects for a film and ensuring these techniques support the story's emotional and visual tone. <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **History of Special Effects:** <ul style="list-style-type: none"> - **Practical Effects Exploration:** Show clips of *Blade Runner* and highlight how miniatures, matte paintings, and animatronics were used to build the futuristic world. Discuss the tactile and physical aspects of these techniques. - **Early Use of CGI:** Compare scenes from *Blade Runner* where CGI is used for specific effects, like the **flying cars** or digital billboards, and discuss how these early uses of CGI were groundbreaking. 2. **Film Analysis: Blade Runner (1982):** <ul style="list-style-type: none"> - Watch and analyze key sequences, such as the **cityscapes**, the **opening shots** of the city, and **the replicant chase scenes**. Discuss the use of **miniatures** and **set design** in building the world of Los Angeles in 1919. - Analyze the **visual storytelling**—how do these effects serve the themes of the film, like dystopia, identity, and the merging of technology and humanity? 3. **Practical Effects Hands-On Exercise:** <ul style="list-style-type: none"> - **Miniature Models:** Students will create basic miniature models of a futuristic building or vehicle. They will experiment with lighting, camera angles, and set design to simulate the atmosphere of *Blade Runner*. - **Animating a Replicant:** Students can create a simple **animatronic or puppet design** for a creature or robot, using practical effects to replicate the design principles seen in the film (e.g., the mechanical creatures in the city, or the replicant "skin" effects). 4. **CGI and Visual Effects Critique:** <ul style="list-style-type: none"> - Students will view scenes with CGI from *Blade Runner*, such as the digital billboards or the **flying cars**. Discuss how well these effects blend with the practical aspects of the film. Do they maintain immersion, or does the digital nature stand out? - How does the **low-tech aesthetic** of *Blade Runner* influence the usage of CGI? How does the mix of gritty, practical effects and early CGI contribute to the film's tone? 5. **Blending Practical and CGI Exercise:** <ul style="list-style-type: none"> - **Storyboarding a Scene:** Students will work in pairs to storyboard a scene that combines both **practical effects** (e.g., set pieces, props, miniatures) and **CGI** (e.g., digital environments or effects) to create a futuristic world. The goal is to think about how these two elements complement each other and enhance the narrative. - **Post-Production Effects:** After shooting a simple live-action scene, students will add digital elements (e.g., a flying car or digital sign) using simple CGI techniques. The focus is on integrating these elements seamlessly with the live-action footage. 6. **Creative Exercise: Re-imagining a Scene** <ul style="list-style-type: none"> - **Special Effects Redesign:** Students will choose a specific scene from *Blade Runner* (e.g., the opening cityscape or a replicant confrontation) and **reimagine** the effects. They will decide if they want to replace practical effects with CGI or vice versa and discuss the implications for visual storytelling, tone, and world-building. - **Impact of Changing Effects:** How would using all CGI or all practical effects in this scene change the **sense of realism** and emotional engagement for the viewer? |

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| Class 21 | <p>**Week 11: Cinema Verité**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Key Documentary Styles:** - **Observational** - The filmmaker takes a non-intrusive approach, focusing on real-life events without manipulation or interference. - **Participatory** - The filmmaker becomes part of the story, engaging with the subjects and often guiding the narrative. - **Expository** - A documentary style that presents an argument or conveys information directly to the audience, typically through narration and voiceovers. <p>- **Influential Documentary Filmmakers:**</p> <ul style="list-style-type: none"> - **Werner Herzog** - Known for his unique blend of narrative and documentary styles, exploring both personal and universal themes. - **Errol Morris** - Famous for his interviews and examination of truth, often questioning the nature of reality. - **Ken Burns** - Known for his work on American history, particularly using archival footage and the distinctive use of the "Ken Burns Effect." <p>- **Ethics in Documentary Storytelling** - The responsibilities of documentary filmmakers in depicting truth, the impact on subjects, and how to balance storytelling with factual accuracy.</p> <p>**Key Films to Consider:**</p> <ul style="list-style-type: none"> - **Werner Herzog's *Grizzly Man* (2005)** - An example of observational and participatory documentary where Herzog reflects on the life and tragic death of Timothy Treadwell, a man who lived among bears. - **Errol Morris' *The Thin Blue Line* (1988)** - A participatory and investigative documentary that helped overturn a wrongful conviction, blending truth with interpretation. - **Ken Burns' *The Civil War* (1990)** - A classic example of expository documentary filmmaking that uses archival footage, photos, and voiceovers to explore the American Civil War. <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Direct Cinema vs. Cinema Verité** - While both are observational in nature, direct cinema aims to capture events as they unfold, while cinéma vérité adds a layer of reflexivity, where the filmmaker acknowledges their presence and influence. - **Ethical Considerations in Documentaries** - How do filmmakers handle the representation of truth and the responsibilities they bear toward their subjects and audience? What boundaries should be respected, and where does the line between exploration and exploitation exist? <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **Film Analysis:** <ul style="list-style-type: none"> - Watch clips from **Grizzly Man**, **The Thin Blue Line**, and **The Civil War**. Discuss how each filmmaker manipulates documentary techniques to tell their story. What ethical questions arise when engaging with real-life subjects, especially in emotionally charged or controversial circumstances? - Analyze how **Herzog**, **Morris**, and **Burns** present information differently through their respective styles. How do their approaches to storytelling influence the viewer's perception of the events and characters? 2. **Docudrama vs. Documentary:** <ul style="list-style-type: none"> - **Film Exercise** - Students will examine the difference between documentary and docudrama. Using clips from a documentary and a docudrama (e.g., **The Social Network** vs. **The Social Dilemma**), students will discuss the blurred lines between factual storytelling and dramatic interpretation. How do these forms impact the emotional and intellectual experience of the viewer? 3. **Exploring Ethics:** <ul style="list-style-type: none"> - **Group Discussion** - Given the powerful impact of documentaries, what ethical concerns should filmmakers address when capturing real lives? Discuss the ethics behind **intervention** (e.g., Herzog's interaction with Treadwell's story in **Grizzly Man**) and the responsibility of filmmakers when dealing with **subject matter** such as criminal justice (**The Thin Blue Line**) or trauma. - **Debate** - Should documentary filmmakers be transparent about their influence on the story (e.g., participatory elements)? Or is their involvement justified if it brings attention to an important issue or helps achieve justice? 4. **Creating a Mini-Documentary:** <ul style="list-style-type: none"> - **Exercise** - Students will film a short documentary (5-7 minutes) using observational techniques. They can choose a local subject or event, ensuring the approach is non-intrusive. The goal is to document something in its natural state, with minimal direction or manipulation. - **Reflection** - After filming, students will reflect on the ethical considerations they encountered while documenting their subject. Did their presence influence the situation? How did they approach editing without distorting the reality of the event? 5. **Exploring Participatory Documentary:** <ul style="list-style-type: none"> - **Exercise** - Students will work in pairs to create a participatory documentary where they are actively part of the story. One student can be the subject, and the other the filmmaker. They will explore how the interaction between subject and filmmaker can shape the narrative. - **Group Reflection** - What happens when the filmmaker becomes a character in the story? How does it impact the authenticity of the documentary, and how do the ethical considerations change when the filmmaker is directly involved in the narrative? 6. **Incorporating the *Ken Burns Effect:** <ul style="list-style-type: none"> - **Tech Exercise** - Using archival photos or footage, students will experiment with the **Ken Burns effect** (panning and zooming) to create a documentary-like sequence. This exercise helps students explore the use of photos as storytelling tools and how small visual changes can dramatically alter the perception of the footage. |
| Class 22 | <p>Block Test 4 &</p> <p>**Week 11: Cinema Verité**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Key Documentary Styles:** - **Observational** - The filmmaker takes a non-intrusive approach, focusing on real-life events without manipulation or interference. - **Participatory** - The filmmaker becomes part of the story, engaging with the subjects and often guiding the narrative. - **Expository** - A documentary style that presents an argument or conveys information directly to the audience, typically through narration and voiceovers. <p>- **Influential Documentary Filmmakers:**</p> <ul style="list-style-type: none"> - **Werner Herzog** - Known for his unique blend of narrative and documentary styles, exploring both personal and universal themes. - **Errol Morris** - Famous for his interviews and examination of truth, often questioning the nature of reality. - **Ken Burns** - Known for his work on American history, particularly using archival footage and the distinctive use of the "Ken Burns Effect." <p>- **Ethics in Documentary Storytelling** - The responsibilities of documentary filmmakers in depicting truth, the impact on subjects, and how to balance storytelling with factual accuracy.</p> <p>**Key Films to Consider:**</p> <ul style="list-style-type: none"> - **Werner Herzog's *Grizzly Man* (2005)** - An example of observational and participatory documentary where Herzog reflects on the life and tragic death of Timothy Treadwell, a man who lived among bears. - **Errol Morris' *The Thin Blue Line* (1988)** - A participatory and investigative documentary that helped overturn a wrongful conviction, blending truth with interpretation. - **Ken Burns' *The Civil War* (1990)** - A classic example of expository documentary filmmaking that uses archival footage, photos, and voiceovers to explore the American Civil War. <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Direct Cinema vs. Cinema Verité** - While both are observational in nature, direct cinema aims to capture events as they unfold, while cinéma vérité adds a layer of reflexivity, where the filmmaker acknowledges their presence and influence. - **Ethical Considerations in Documentaries** - How do filmmakers handle the representation of truth and the responsibilities they bear toward their subjects and audience? What boundaries should be respected, and where does the line between exploration and exploitation exist? <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **Film Analysis:** <ul style="list-style-type: none"> - Watch clips from **Grizzly Man**, **The Thin Blue Line**, and **The Civil War**. Discuss how each filmmaker manipulates documentary techniques to tell their story. What ethical questions arise when engaging with real-life subjects, especially in emotionally charged or controversial circumstances? - Analyze how **Herzog**, **Morris**, and **Burns** present information differently through their respective styles. How do their approaches to storytelling influence the viewer's perception of the events and characters? 2. **Docudrama vs. Documentary:** <ul style="list-style-type: none"> - **Film Exercise** - Students will examine the difference between documentary and docudrama. 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| Class 23 | <p>**Week 12: Animation in Film**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Early Animation Pioneers:** <ul style="list-style-type: none"> - **Disney** - The development of traditional animation with films like <i>*Snow White and the Seven Dwarfs*</i> (1937) and the rise of animation as a commercial powerhouse. - **Fleischer Studios** - Pioneers of animation innovation with characters like Betty Boop and Popeye, as well as techniques like rotoscoping and depth layering in animation. - **Stop-motion, Traditional, and Digital Animation:** <ul style="list-style-type: none"> - **Stop-motion** - An in-depth look at this technique, which involves photographing objects frame by frame to create movement. Explore its impact through films like <i>*The Nightmare Before Christmas*</i> or <i>*Coraline*</i>. - **Traditional 2D Animation** - The backbone of early animation: a discussion of how hand-drawn animation evolved and how it's still relevant today. - **Digital Animation** - The rise of 3D animation in films such as <i>*Toy Story*</i> (1995) and the ongoing advancements in technology that revolutionized animation studios. - **Pixar and the Rise of 3D Animation:** <ul style="list-style-type: none"> - How **Pixar** pushed the boundaries of digital animation with <i>*Toy Story*</i>, and the influence of 3D animation on the global animation landscape, making it a standard for the industry today. <p>**Key Film:**</p> <ul style="list-style-type: none"> - *Watership Down* (1978) - Directed by Martin Rosen. This animated film based on Richard Adams' novel is known for its mature themes, emotional depth, and the darker, more intense storytelling compared to other animated films of its time. Its stunning hand-drawn animation and emotional storytelling make it a standout in the world of animated films. <p>**Key Concepts:**</p> <ul style="list-style-type: none"> - **Animation as an Art Form for All Ages:** <i>*Watership Down*</i> challenges the perception that animation is primarily for children. The film handles heavy themes such as survival, freedom, and sacrifice, showing the range animation can cover. - **Artistic Style and Animation Techniques:** The hand-drawn animation in <i>*Watership Down*</i> is beautifully detailed, and the use of a muted color palette and fluid movement elevates the film's serious tone. The backgrounds and nature scenes add layers of realism and depth that were not typically seen in animated films of its time. - **Mature Themes in Animation:** Explore how animation can be used to tell stories with complex themes, such as existentialism, trauma, and heroism, as shown in <i>*Watership Down*</i>. This movie stands in stark contrast to the typical family-friendly fare of the era, making it an ideal example of how animation can explore more serious topics. - **Animation's Cultural Impact:** Discuss how films like <i>*Watership Down*</i> influenced the way animated films were perceived, expanding the medium beyond children's entertainment into a form capable of tackling deep emotional and philosophical subject matter. <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> 1. **Film Analysis: Watership Down** <ul style="list-style-type: none"> - Watch key scenes from <i>*Watership Down*</i>, particularly those that focus on the darker and more mature themes (e.g., the escape from the warren, the battle with General Woundwort, the death of characters). - Discuss the differences in tone and storytelling between <i>*Watership Down*</i> and other popular animated films like Disney's <i>*The Lion King*</i> or <i>*Bambi*</i>. How does the maturity of the themes in <i>*Watership Down*</i> challenge the traditional boundaries of animation? 2. **Comparing Animation Styles:** <ul style="list-style-type: none"> - Compare the **hand-drawn** animation of <i>*Watership Down*</i> with other types of animation like **stop-motion** (e.g., <i>*Coraline*</i> or <i>*The Nightmare Before Christmas*</i>) or **3D animation** (e.g., Pixar films). Discuss how the medium impacts the storytelling and audience perception. - How does the **visual design** in <i>*Watership Down*</i> enhance its serious, sometimes grim atmosphere? Focus on the choice of colors, character designs, and backgrounds. 3. **Stop-Motion Workshop:** <ul style="list-style-type: none"> - As part of a hands-on exercise, students could experiment with stop-motion animation. Create short sequences (a few seconds to a minute) that incorporate character movements and background changes. Discuss how the tactile nature of stop-motion contributes to the texture of the narrative, especially when compared to the fluidity of hand-drawn animation. 4. **Animation and Ethics:** <ul style="list-style-type: none"> - Discuss the ethical implications of animation in <i>*Watership Down*</i>. The film includes moments of violence, death, and fear, which are often considered taboo for children's films. How does the movie handle these difficult moments? Is there a responsibility in depicting these themes to younger audiences, and how does the animation help convey the weight of these subjects? 5. **Theme Exploration in Animation:** <ul style="list-style-type: none"> - Watch clips from <i>*Watership Down*</i> that deal with themes of leadership, freedom, and the consequences of war. Discuss how the use of animation in this context allows the filmmakers to reach an emotional depth that might not be achieved with live-action. <p>**Final Thoughts:**</p> <p><i>*Watership Down*</i> is a prime example of how animation can transcend its typical audience and thematic limitations. By analyzing this film, students can understand the broader scope of animation, seeing it as a versatile medium capable of conveying complex and mature subject matter.</p> |
| Class 24 | <p>**Week 12: Animation in Film**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Early Animation Pioneers:** <ul style="list-style-type: none"> - **Disney** - The development of traditional animation with films like <i>*Snow White and the Seven Dwarfs*</i> (1937) and the rise of animation as a commercial powerhouse. - **Fleischer Studios** - Pioneers of animation innovation with characters like Betty Boop and Popeye, as well as techniques like rotoscoping and depth layering in animation. - **Stop-motion, Traditional, and Digital Animation:** <ul style="list-style-type: none"> - **Stop-motion** - An in-depth look at this technique, which involves photographing objects frame by frame to create movement. 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Discuss how the tactile nature of stop-motion contributes to the texture of the narrative, especially when compared to the fluidity of hand-drawn animation. 4. **Animation and Ethics:** <ul style="list-style-type: none"> - Discuss the ethical implications of animation in <i>*Watership Down*</i>. The film includes moments of violence, death, and fear, which are often considered taboo for children's films. How does the movie handle these difficult moments? Is there a responsibility in depicting these themes to younger audiences, and how does the animation help convey the weight of these subjects? 5. **Theme Exploration in Animation:** <ul style="list-style-type: none"> - Watch clips from <i>*Watership Down*</i> that deal with themes of leadership, freedom, and the consequences of war. 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| Class 25 | <p>Week 13: The Digital Revolution and New Media</p> <p>The shift from film to digital changed how movies are made, distributed, and consumed. This week covers the rise of digital cinematography with cameras like RED and Arri Alexa, the impact of streaming services on traditional filmmaking, and the growing role of social media and short-form content. We'll discuss how these changes affect storytelling, industry economics, and creative freedom.</p> <p>Key Topics:</p> <ul style="list-style-type: none"> Digital vs. film cinematography. Streaming platforms and theatrical decline. Social media's influence on filmmaking. <p>Fieldwork: Analyze a digital-era film and examine how technology shaped its style.</p> |

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| Class 26 | <p>Block Test Five & Week 13: The Digital Revolution and New Media</p> <p>The shift from film to digital changed how movies are made, distributed, and consumed. This week covers the rise of digital cinematography with cameras like RED and Arri Alexa, the impact of streaming services on traditional filmmaking, and the growing role of social media and short-form content. We'll discuss how these changes affect storytelling, industry economics, and creative freedom.</p> <p>Key Topics: Digital vs. film cinematography. Streaming platforms and theatrical decline. Social media's influence on filmmaking. Fieldwork: Analyze a digital-era film and examine how technology shaped its style.</p> |
| Class 27 | <p>**Week 14: Crises in Filmmaking**</p> <p>**Topics Covered:**</p> <ul style="list-style-type: none"> - **Hollywood in Decline:** <ul style="list-style-type: none"> - Explore the struggles that Hollywood has faced in recent years, including issues with creativity, franchise fatigue, and the dominance of blockbuster films. Discuss how studios prioritize profitable, franchise-based storytelling over innovative, original content. - The rise of streaming platforms, changing viewing habits, and the increasing focus on international markets over domestic ones have also influenced the current landscape. - Analyze the economic pressures that lead to homogenization in filmmaking and the diminishing space for risk-taking and experimental storytelling. - **When Representation Matters:** <ul style="list-style-type: none"> - **Diversity, Equity, and Inclusion (DEI):** Discuss the importance of diverse representation in film, how it impacts cultural conversations, and why it has become a significant issue within the industry. Explore movements like #OscarsSoWhite and initiatives by studios to increase representation. - **Creative Liberty vs. Representation:** Delve into the tension between creative freedom for filmmakers and the increasing demand for more diverse and inclusive representation. What happens when filmmakers are accused of pandering or tokenism? What balance can be struck between authenticity in storytelling and meeting social expectations? - Discuss how these debates are affecting current franchises, focusing on *Star Wars: The Last Jedi*, which sparked conversations around representation, subversion of fan expectations, and the artistic choices of director Rian Johnson. - **Key Film:** <ul style="list-style-type: none"> - *Star Wars: The Last Jedi* (2017) - Directed by Rian Johnson. This film serves as an excellent case study for the struggles Hollywood faces between commercial pressures, creative liberty, and the increasing focus on representation. It also reveals how mainstream audiences respond to films that challenge established narratives and expectations. - **Key Concepts:** <ul style="list-style-type: none"> - **Franchise Fatigue:** *The Last Jedi* was a part of the larger *Star Wars* franchise, which had already been a part of the popular culture fabric for over 40 years. Discuss how franchises have become cash cows for studios, but also how this reliance on pre-established universes can lead to creative stagnation or divisiveness among fans. - **Subverting Expectations vs. Fan Expectations:** Analyze the tension between Rian Johnson's desire to subvert expectations, especially within a beloved series like *Star Wars*, and the backlash from long-time fans who expected a more traditional narrative continuation from *The Force Awakens* (2015). How does subverting expectations impact audience reception? - **Representation and Fan Backlash:** *The Last Jedi* featured strong female leads, the diversity of characters, and subverted traditional gender roles, which sparked some backlash from certain fan segments. How does *Star Wars* reflect the larger cultural conversation about diversity, representation, and backlash? Why is it such a polarizing issue in cinema today? - **The Role of the Filmmaker:** How does a director balance their vision with the demands of both fans and studios? Explore Rian Johnson's artistic choices and the way his approach to filmmaking impacted the franchise's fanbase and critical reception. <p>**Discussion & Activities:**</p> <ol style="list-style-type: none"> **Film Analysis: Star Wars: The Last Jedi** <ul style="list-style-type: none"> - Watch key scenes from *The Last Jedi* that reflect its subversion of expectations (e.g., Luke Skywalker's role, the portrayal of the Force, the treatment of legacy characters). - Discuss the film's bold choices, especially in relation to Rey, Luke Skywalker, and Kylo Ren. How did these choices challenge traditional roles in the *Star Wars* universe, and how were they received by audiences and critics? - Consider the balance between fan service (moments that appease established fans) and the desire for fresh, innovative storytelling. **Representation and Diversity in Filmmaking:** <ul style="list-style-type: none"> - Hold a discussion around the diverse casting choices in *The Last Jedi* and other recent blockbusters. What role does representation play in storytelling? How do filmmakers navigate these challenges when trying to create authentic characters that reflect contemporary society? - Debate whether certain fans feel excluded or threatened by the inclusion of diverse characters in mainstream franchises, and how this tension affects the broader film industry. **Creative Liberty and Critical Reception:** <ul style="list-style-type: none"> - Discuss the broader issue of creative liberty in mainstream cinema, where studios often demand films adhere to certain formulae or fan expectations for financial reasons. - How does *The Last Jedi* reflect the creative freedom a director has, and to what extent do these artistic choices matter in the success or failure of a film, both critically and commercially? **Comparing Responses to Representation:** <ul style="list-style-type: none"> - Look at other franchise-based films or major studio films that have faced similar backlash or praise due to diversity and representation (e.g., *Black Panther*, *Wonder Woman*, *Ghostbusters* 2016). How do these films compare to *The Last Jedi* in terms of cultural impact, and how did their approach to representation influence their reception? <p>**Final Thoughts:**</p> <p>*The Last Jedi* acts as a lens through which to view the crisis that many filmmakers face today: the conflict between staying true to a franchise's established fanbase and pushing the boundaries of creative and diverse storytelling. It offers a space to discuss Hollywood's reliance on blockbuster franchises and the tensions that arise when representation becomes a focal point in a medium historically criticized for its lack of diversity.</p> |
| Class 28 | <p>Week 14: Final Project Submission & The Future of Film Discussion</p> <p>Students will present their final short films and reflect on their creative process. We will also explore emerging trends in filmmaking, such as virtual reality (VR) and AI-assisted filmmaking, and discuss how these technologies are reshaping the industry. The week will end with a discussion on the evolving role of filmmakers in the modern world and the future of cinema.</p> <p>Key Topics:</p> <p>Final short film presentations. Emerging trends: VR and AI in filmmaking. The role of filmmakers in a changing landscape. Discussion: How will new technologies influence the future of film, and what role will filmmakers play in shaping that future?</p> |
| Class 29 | <p>Week 15: Final Project Submission & The Future of Film Discussion</p> <p>Students will present their final short films and reflect on their creative process. We will also explore emerging trends in filmmaking, such as virtual reality (VR) and AI-assisted filmmaking, and discuss how these technologies are reshaping the industry. The week will end with a discussion on the evolving role of filmmakers in the modern world and the future of cinema.</p> <p>Key Topics:</p> <p>Final short film presentations. Emerging trends: VR and AI in filmmaking. The role of filmmakers in a changing landscape. Discussion: How will new technologies influence the future of film, and what role will filmmakers play in shaping that future?</p> |
| Class 30 | <p>Week 15: Final Project Submission & The Future of Film Discussion</p> <p>Students will present their final short films and reflect on their creative process. We will also explore emerging trends in filmmaking, such as virtual reality (VR) and AI-assisted filmmaking, and discuss how these technologies are reshaping the industry. The week will end with a discussion on the evolving role of filmmakers in the modern world and the future of cinema.</p> <p>Key Topics:</p> <p>Final short film presentations. Emerging trends: VR and AI in filmmaking. The role of filmmakers in a changing landscape. Discussion: How will new technologies influence the future of film, and what role will filmmakers play in shaping that future?</p> |