

SSE '02

# CHAMINADE UNIVERSITY OF HONOLULU

Drama 201: Introduction to Motion Pictures/Television

Pearl Harbor Summer Term 2002

Instructor: Achilles S.C. Gacis MA, S.A.G.

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Classes: July 6, 13, 20, 27, Aug. 3, 10, 17, 24, 31, Sept. 7

Saturdays 8:00am-12:10pm

FADE IN:

## **CATALOGUE COURSE DESCRIPTION:**

A study of the aesthetic and technical aspects with emphasis on the film making elements. Includes viewing, script writing, and critiquing.

⇒ This course will provide the student with opportunities to explore the many facets of film and television production. We will examine the process of screen writing and how it is the most crucial of elements when making a visual piece ("if it ain't on the page, it ain't on the stage"-old Hollywood saying...). We will see the world as if through the eyes of the cinematographer-often frame by frame. We will examine the process of critiquing a film and see that there is more than a "thumbs up" or "thumbs down" simplistic judgement call. We will study what makes a film "good" versus "bad" with an OPEN mind!

**TEXTBOOK:** Giannetti, Louis. Understanding movies.

## **ASSIGNMENTS:**

You will choose your favorite movie from whatever genre you like (action, romance, comedy, horror, animation, etc.) and analyze one scene in complete detail as outlined in your text. A complete story board of the scene will also be required. The style and format you will use will be explained in detail in class.

Each class session may have one (or two) films of a particular genre that we will collectively analyze following a viewing. You will write up a response/analysis for each film viewed in class, to be turned in the following class session.

At the end of the course, each student will present (in front of the class) an encapsulated version of their film analysis (what you found out to be interesting/different from what you previously thought about the piece, the dialogue, the cinematography, the action, the setup, the conflict, the resolution, the editing, the color themes used to portray the moods, etc.) consisting of a **detailed** examination of **one scene** from their movie.

Following the verbal presentation, the student will show the cued scene from a videotape.

## **GRADING:**

1) Attendance is mandatory and will be taken: 20 pts. 2) Film responses: 20 pts. 3) Film analysis: 20 pts. 4) Class presentation: 40 pts. Total points of four assignments determines course grade. 90-100: A, 80-89: B, 70-79: C, 60-69: D, 59 & below: F.

CONTINUED

## COURSE OUTLINE

### MORE:

- |      |    |  |
|------|----|--|
| July | 06 | Introduction. Course explanation.<br>Job descriptions, on set protocol, production, etc.<br><b><i>Film: The Art of the Impossible</i></b><br><b><i>The Director</i></b> (Psychology, World View, and Vision) |
|      | 13 | <b><i>Film...An Option.</i></b>  |
|      | 20 | <b><i>The Director's Dilemma, The Director as Storyteller, The Director as Illusionist, The Director as Smuggler (Part 1), The Director as Smuggler (Part 2), The Director as Iconoclast</i></b>             |
|      | 27 | <b><i>Visions of Light</i></b> Cinematography: the DP<br>p.17-33, p.107-109  |
| Aug  | 03 | <b><i>Hearts of Darkness: A film maker's Apocalypse</i></b>  |
|      | 10 | <b><i>The Edited Image</i></b> .....p. 129-196<br>Storyboarding, Screenwriting. Type, format, and formula.<br>Linear, non-linear: p. 319-332.<br><b><i>Homicide : The Making of an Episode</i></b>           |
|      | 17 | <b><i>Citizen Kane</i></b> pp. 467-502.  |
|      | 24 | <b><i>Les Miserables</i></b> Classic storyline + period piece drama=<br>Golden Globe Best Picture 1995   |
|      | 31 | Stunts and action. The importance of "visual" dialogue in<br>dramatic conflict<br><b><i>How to become a Hollywood Stuntman</i></b><br><b><i>The Idol, Making of Raiders of the Lost Ark</i></b>              |
| Sept | 07 | <b><u>P R E S E N T A T I O N S</u></b>  |



**NOTE:** Films and course content subject to change. Additions/substitutions may occur with ample notice.