

M5X01800

Film & TV Production 2



MODULE HANDBOOK 2019-2020

Film & TV Production 2

Overview

Studies in Movement in Time and Space

Highlights

- Sins & Virtues – The Classification of Character Strengths and Virtues
- *Nordic Noir* – Mythological themes and genre conventions
- Nordic/Welsh Mythology – semiotics and symbolism
- Story Fundamentals - story archetypes and story architecture
- *The Heroes Journey* - comparative mythology - Jung, Campbell, Vogler
- Jungian model of the psyche
- Cinematography 101 – camera movement – grammar of the shot
- Visual Aesthetics – formal elements of the *cinematic image*
- Creative exploration and emulation
- Visual research and pre-production – *look books* and visual diaries
- *Every Frame a Painting* – composition and post-production techniques
- Directing Performance and Working with Actors
- Producing 101

Level 4 module – 20 credits

Assessment 1 - 50% - Production Portfolio (5 minutes)

Assessment 2 - 50% - Visual Essay (Reflection on Process)

Teaching is by lecture, seminar and hands-on practical workshop.

Module Tutors

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Tech Dem Artist

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Please make an appointment with your tutor for a tutorial if you have additional questions not covered in the sessions. If you need to consult the course team urgently, please email the staff member concerned. Additional support times / production surgery will be indicated on your timetable. The room will be available at this time and there will be a member of staff available for support and to answer questions.

Audio Visual equipment should be booked out at least 48hrs in advance.

Module Outline

AIM(S)

- Further develop key technical skills in the film and TV production process.
- To challenge the student to further explore a range of aesthetic choices in the film and TV production process.
- Gain an in-depth knowledge of the professional roles and responsibilities in the film and TV production process.

LEARNING OUTCOMES

By the end of this module, students should be able to:

- Perform technical abilities to a near professional level across a range of film and TV production areas.
- Defend and articulate aesthetic choices in the filmmaking process.
- Plan, implement and critically evaluate individual and team contributions within a professional production environment.

CONTENT

Through the use of contemporary production methods, students will be encouraged to apply the techniques introduced in this module through the planning, filming, editing, and delivery of technical and aesthetic exercises that support a suggested narrative. In addition, students will critically analyse their research and performance throughout the module.

Indicative content

- Camera
- Sound
- Production
- Production Design
- Location Management
- Lighting
- Presentation planning
- Critical analysis

The following software/hardware may be used on this module:

Adobe Premiere CC, Adobe Audition, Adobe After Effects, Adobe Photoshop.

You will be using the University digital SLR film cameras, such as the Nikon D5100/Olympus/Canon, however you may use your own equipment after discussion on its appropriateness with the tutor. For example, some DSLR cameras will be acceptable, and some will not. This depends on the format and manual functions available on the given device.

ASSIGNMENT BRIEF OUTLINE

[See Assignment Brief for full details]

Overview

The reason for being on a film course is to challenge you to translate story ideas and metamorphise them into visually exciting, dynamic and complex films. This cannot be achieved through a timid approach to filmmaking, but rather adopting one that places experimentation at the forefront. Further to this, you must learn to master and control the smallest details in a scene. Until you do this, you will not be ready to create the highest quality longer forms of films. With this in mind, during this module you will be expected to produce a series of exercises that demonstrate your creative growth in subject knowledge and skill sets. You are required to collate all the work you produce and present it as a portfolio although the production process is group orientated in nature, all work must be individually authored.

Project Theme: Sins & Virtues

Work should explore the theme of “**Sins & Virtues**” in some way, and the resulting productions can be drama, documentary, factual entertainment, comedy, horror or other genres agreed with the lecturing staff.

Assignment Task

For your ***Sins & Virtues (Making a Genre Production)*** assignment you are required to critically assess the key principles and processes involved in making a genre film. Further to this you will be required to creatively deploy a range of appropriate production techniques in the making of a set of short studies that clearly demonstrate genre conventions.

Assignment Task 1 (Practical) 50%

For the **production** component of your assignment you are required to produce a **5 minute portfolio of short production studies** that demonstrate your understanding of each of the following production conventions in relation to your chosen genre.

1. Plot/ Narrative
2. Cinematography – Framing and Composition/ Camera Movement/ Lighting
3. Editing Techniques
4. Mise en Scene
5. Directing Acting and Performance

You will be expected to collaborate in small teams working across different areas of development, pre-production, production and post. You will also be expected to undertake different roles on the production, sometimes sharing or rotating certain roles. Key limitations will be set for the production and regular production meetings will discuss approaches, address issues, set targets and review progress. Workshops will focus on technical skills appropriate for each department, whilst creative and professional abilities will be developed across the phases of production.

Credits for film work should include the logo/credit for WIFA Diversity Manifesto (available on Moodle).

Work should be submitted and files labelled in accordance with the Film & TV Submission Guidelines (see document on Moodle).

Assignment Task 2 (Written) 50%

The **presentation** component of this assignment requires a **five-minute individual visual essay** that defends and articulate aesthetic choices you made in your portfolio of 'genre studies' and overall filmmaking process. The analysis must not be descriptive, but demonstrate a contextualised and critical perspective of your work (strengths and weaknesses). The visual essay should be professionally designed and formatted. Finally, the transcript for the visual essay should be submitted to Turnitin with correctly formatted bibliography.

Credits for film work should include the logo/credit for WIFA Diversity Manifesto (available on Moodle).

Work should be submitted and files labelled in accordance with the Film & TV Submission Guidelines (see document on Moodle).

Feedback

Feedback Date 20 days after the date of assessment

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance. Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between lecturers and students in formal classes.
- Direct questions and responses from teachers inside and outside formal classes.
- Email correspondence between teachers and students.
- Interactions between students and teachers using the module message board on Moodle.
- Informal comments and responses to pitches and presentations in classes.
- Comments and annotations added to written submissions, such as essays and reflective journals.
- Formal written feedback in response to assignments recorded on the summative
- Assessment module feedback forms.
- You will have an opportunity to discuss your feedback with your tutor.
- Feedback will be returned on assessed work within 20 working days of submission.

MODULE TIMETABLE

**** You will be expected to conduct non-assessed tasks as part of your development on this module. This will include filming outside of the classroom environment. ****

Module Evaluation

At the end of this module, you will be asked to complete a module evaluation form. Please refer to the anticipated learning outcomes when making your evaluation.

SCHEME OF WORK

Week	Date	Day	Lecture/Session Details
1	03/02/2020	Mon	FTV Production 2 – Overview – Sins & Virtues
	06/02/2020	Thu	Workshop – Production Planning
	07/02/2020	Fri	CRITS – Research & Development - Planning
2	10/02/2020	Mon	Production Planning and Prep
	13/02/2020	Thu	Workshop – Directing the Camera
	14/02/2020	Fri	Field Tests/Studies
3	17/02/2020	Mon	Production Portfolios
	20/02/2020	Thu	Workshop Post Production – Honing the Visual Style
	21/02/2020	Fri	Assignment Submission

This scheme of work is indicative and subject to change

MODULE RESOURCES

BIBLIOGRAPHY

Essential:

- Elkins, D. E. (2013) *The Camera Assistant's Manual*. Focal Press.
- Stump, D. (2014) *Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows*. Focal Press.

Background:

- Frost, J. B. (2009) *Cinematography for Directors: A Guide for Creative Collaboration*. Michael Wiese Productions.
- Schaefer, D. & Salvato, L. (2013) *Masters of Light: Conversations With Contemporary Cinematographers*.
- Brown, B (2011) *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*. Focal Press.

Sites

www.cinematography.net
www.cinematography.com

Magazines

American Cinematographer

Note: Students will also be directed to project-specific resources during the course of the module when they are available and appropriate.