

Digital Film Production



2017-18

CAMF4003

Digital Film Production (CAMF4003)

Level 4 module – 20 credits

Deadline: 12 noon Friday 11th May 2018

Teaching is by lecture and hands-on tutorial workshop.

Lecture and Workshop: Monday 09:00 – 12:00 TL12 (Mac Lab)

Module Tutor

Brett Aggersberg (b.aggersberg@uwtsd.ac.uk)

Teaching and Learning Block Film and Media Staff Office

Office Hour: Thursday 15:00-16:00

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 time / production surgery will be indicated on your timetable. The Mac Lab and Studio 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 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.

MODULE AIMS AND LEARNING OUTCOMES FOR ASSESSMENT

AIMS

- To introduce students to key theoretical and practical approaches to digital film production.
- To develop an awareness of contemporary production techniques and methodologies to deploy content to current industry requirements, and to present a structured narrative.

LEARNING OUTCOMES

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

- demonstrate an understanding of the use of modern digital film making equipment and software at an appropriate level;
- show an understanding of the grammar of film and video production;
- demonstrate a capacity for story telling through audio-visual content;
- exhibit knowledge and understanding of the requirements of creating and presenting a Digital Film production within an industry context.

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 5 minutes of film production. Content includes: the grammar of film production, the relationship between theory and practice, and principles of structuring a narrative with audio-visual content.

Transferable Skills:

Note-taking, oral expression, research skills, communication, evaluative and analytical skills, peer reviews, appropriate use of social media, and media production.

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.

Timetable:

The module is taught over an eleven week period, starting in week one of Semester two. Each class will last for three hours. There will be a Reading Week in week six.

The following software will be used on this module:

Adobe Premiere, Celtx, Adobe Audition, Adobe After Effects, Adobe Photoshop. Other software may be recommended as required.

BIBLIOGRAPHY

Essential

Adobe Creative Team. (2014) *Adobe Premiere Pro CC Classroom in a Book*. San Jose: Adobe Systems Incorporated

Barnwell, J. (2008) *The Fundamentals of Film-Making*. Lausanne: AVA Publishing.

Thurlow, C. (2005) *Making Short Films: The Complete Guide from Script to Screen*. Oxford: Berg Publishers Ltd.

Vernallis, C. (2004) *Experiencing Music Video: Aesthetics and Cultural Context*. Oxford: Columbia University Press,

Recommended

Bonnet J. (2006) *Stealing Fire from the Gods - The Complete Guide to Story for Writers and Filmmakers*. Oxford: Focal Press.

Bordwell, D. and Thompson, K. (2010) *Film Art: An Introduction*. London: McGraw Hill.

Branston, G. & Stafford, R. (2006) *The Media Student's Book*. London: Routledge.

Brown, B. (2011) *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors* (2nd ed.). Oxford: Focal Press.

Cowgill, L. (2005) *Writing Short Films: Structure and Content for Screenwriters* (2nd ed.). New York: Watson-Guptill.

Dancyger K. (2006) *The Technique of Film and Video Editing*. Oxford: Focal Press.

Grey, T., Britt, M. and Lesko, L. (2011) *Photocine: Digital Filmmaking with DSLRs*. Boston: Course Technology.

Hershatter, J. (2011) *Independent Filmmaker's Guide: A Journey Through the Independent Filmmaking Process*. Saarbrücken : LAP Lambert Academic Publishing.

Hollyn, N. (2008) *The Lean Forward Moment: Create Compelling Stories for Film, TV, and the Web: Telling Better Stories in Film and Video*. Berkeley: New Riders.

Hurkman, A. (2011) *Color Correction Handbook: Professional Techniques for Video and Cinema*. Berkeley: Peachpit Press.

Jones, C., Zinnes, A. and Jolliffe, G. (2010) *The Guerrilla Film Makers Pocketbook*. London: Continuum International Publishing.

Lancaster, K. (2011) *DSLR Cinema: Crafting the Film Look with Video*. Oxford: Focal Press.

McClean, S. (2008) *Digital Storytelling: The Narrative Power of Visual Effects in Film*. Cambridge Massachusetts: MIT Press.

Railton, D. and Watson, P. (2011) *Music Video and the Politics of Representation*. Edinburgh: Edinburgh University Press.

Simon, M. (2007) *Storyboards: Motion In Art* (3rd ed.). Oxford: Focal Press.

Spielman, Y. (2008) *Video: The Reflexive Medium*. Cambridge Massachusetts: MIT Press.

Suber H. (2006) *The Power of Film*. Studio City CA: Michael Wiese Productions.

Van Sijll J. (2005) *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City CA: Michael Wiese Productions.

Woodhall, W. (2010) *Audio Production and Post-Production*. London: Jones and Bartlett.

Web Sites

<https://helpx.adobe.com/premiere-pro/tutorials.html>

<https://helpx.adobe.com/after-effects/tutorials.html>

<https://helpx.adobe.com/audition/tutorials.html>

<http://www.bbc.co.uk/filmnetwork/filmmaking>

<http://www.bfi.org.uk>

<http://www.creativecow.com>

<http://www.filmagencywales.com>

<http://www.macvideo.tv>

<http://www.philipbloom.net>

<http://www.vevo.com>

<http://www.vimeo.com>

<https://www.youtube.com/user/petermckinnon24>

Students will be directed to appropriate online resources over the course of the module.

The bibliography is subject to change depending on available software and associated texts.

MODULE OUTLINE

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

<i>Week</i>	<i>Lesson Theme</i>
1	Introduction- Use of camera equipment <i>1 Minute Silent Film Brief</i>
2	Capturing and Editing. Pitching a Film.
3	Lighting Techniques with Camera Workshop. <i>30 Second Film Using Professional Lighting Techniques Brief</i>
4	Audio Recording Techniques with Camera Workshop. Audio Editing Techniques. Locations, actors, and planning a shoot. <i>1 Minute Film Manipulating Sound Brief</i>
5	Advanced Camera Work. <i>30 Second Film Using Experimental Techniques Brief</i>
6	<i>Reading Week</i>
7	Advanced Video and Audio Editing. Preview Screening of work so far. <i>2 Minute Narrative Based Film Brief</i>
8	Post-production including colour grading and effects.
9	Post-production including Adobe After Effects.
10	Preview Screening of work so far. Workshop.
11	Refining the edit and exporting options.
11th May 2018	ASSESSMENT DEADLINE All assessments to be submitted to Moodle as a portfolio including video files of final films and a reflective journal.
1 st June 2018	DEADLINE FOR ASSESSMENT FEEDBACK

This schedule is subject to change and students are advised to check Moodle for the latest module information.

Assessment

Assessment 1 (80%) (Deadline 11th May 2018, 12 noon)- Details:

5 minute film portfolio (to the equivalent of 3200 words)

A series of short films totalling a combined total run time of 5 minutes in length. No more than 10% in total of non-original video content may be used, but where appropriate material from secondary sources, including: photographs, scanned images and audio samples, may be used. You will be expected to use copyright/royalty free music, either from online services, or by collaboration with a musician.

The films should be completed over the course of the module to enable skills to be developed and incorporated into the two minute narrative based film. There will be opportunities throughout the module to screen work to the class to gain feedback from peers and staff.

The relationship between the audio and visual media is important and will be considered during the assessment process. This can be in the form of synchronising rhythm or enhancing and supporting the visuals. The narrative structure should also be considered where appropriate.

Original film footage must be created and should account for a minimum of 90% of the overall film. Editing and post-production techniques will be examined as well as the concept development from the initial stages of production. The craft skills and quality of your filmmaking should be considered and developed throughout the module as this will be important for your assessment.

Film Project Briefs:

- 1 Minute Silent Film (20%)
- 1 Minute Film Manipulating Sound (20%)
- 30 Second Film Using Professional Lighting Techniques (20%)
- 30 Second Film Using Experimental Techniques (20%)
- 2 Minute Narrative Based Film (20%)

These will be discussed during the noted classes with further details.

Evidence of working methods, process, experiment, and experimentation should be kept and submitted as part of Assessment 2. The following can include but is not limited to: photographs of you filming, evidence of working with actors, companies, and locations.

The finished films should include credits (within the required runtime, but not longer than 10% of each film) and should be submitted as a high quality H.264 MP4 video file via the space provided on Moodle. The film may also be uploaded to Youtube or Vimeo and the link provided with the submission, however a copy of the file must be submitted for archiving purposes.

Please see the next page for assessment 2 details.

Assessment 2 (20%) (Deadline 11th May 2018, 12 noon)– Details:**Reflective journal (800 words)**

A self-evaluation detailing the theoretical premise of the films and the creative experience of the project. This can be written as a reflective report or blog of equivalent critical reflection. This should also include consideration of its real world application and should include evidence of planning and production processes.

The self-evaluation must be reflective on the process of creating the films with critical consideration of established theories. This will be done in the form of a written report with critical reflection and the use of images of production work in progress. As well as relating the film making process to the real world, the planning processes employed should be referred to. You may include images of the production process including filming and screen grabs of the editing and post-production. This can include, but is not limited to: photographs of you filming, evidence of working with actors, companies, and locations.

ASSESSMENT CRITERIA

You will be marked on your academic and presentation skills and how they address the intended learning outcomes of the module as shown on the Module Feedback Form at the end of this booklet.

Your engagement with the assessment tasks and the theoretical and practical processes employed will be considered during the marking process. You should provide evidence of working with theories developed in lectures such as composition, manual camera controls, image manipulation, and file formats, as well as evidence of research both historical and the contemporary field.

You will be marked on your critical evaluation within your self reflection, and on your personal research skills and how they address the intended learning outcomes of the module as shown on the Module Feedback Form at the end of this booklet.

Coursework submission instructions

You must conform to the following guidelines for submitting your work:

Film Work-

- Screen grab files should be included and appropriately labelled,
- Films should be submitted as a high quality video file in the H.264 format.
- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF4003_1),
Please label individual films indicating their purpose.

Written Work

- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 170000_ CAMF4003_2)
- Reflective documents must be submitted as a Microsoft Word document formatted with double line spacing and include references for all third party content you have used (books, images, websites, films etc) and must conform to the School Reference Guidelines (booklet

available separately). There must be a word count at the end of the document. Addresses for blogs must be submitted as a hyper link inside a Word document,

- Folders of mixed file formats and content should be clearly labelled and organised,
- Files should be submitted as part of your portfolio digital folder by the deadline.
- **All work must be submitted via Moodle by the deadline.**

DEADLINE AND FEEDBACK

Deadline: 12 NOON Friday 11th May 2018 (ALL WORK)

Feedback due: Friday 1st June 2018

FEEDBACK

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 teachers 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 three weeks of submission.**

An example of the marking proforma can be found on the departments Moodle page and will be used alongside the assessment criteria provided in this booklet.

Notes: