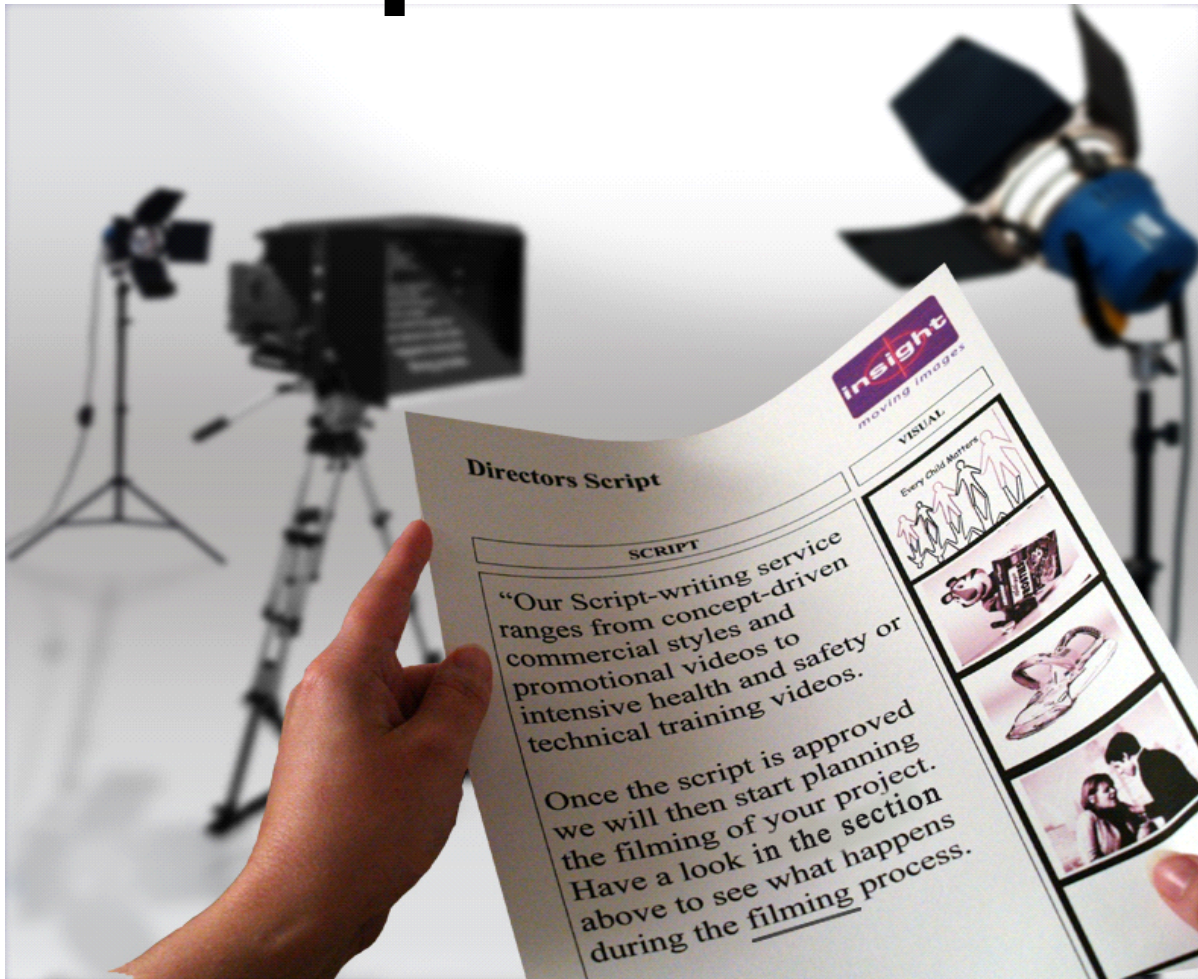


Pre-production



Pre-production (HPMF4007)

Level 4 module – 20 credits

The module is taught over semester one and two. It runs from early-December in semester one, and throughout January in semester two (see Module Outline, p.5).

Students are also encouraged to attend sessions run by Theatre and Performing Arts during Jan-Feb 2020 (see Annex A, p.12)

Classes are held in TL10 in semester one and TL12 (Mac Lab) in semester two

Teaching is by Seminar, Production Workshop, and Tutorial

Mon: Seminar 10.00-12.00; Production Workshop 12.00-13.00

Tue: Seminar 10.00-12.00; Tutorial 12.00-13.00

Wed: Seminar 10.00-12.00; Production Workshop 12.00-13.00

Module Tutors

Helen Minghella (helenclaire99@hotmail.com)

Dr Matt Jones (matthew.jones@uwtsd.ac.uk)

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.

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 provide the necessary creative, professional and evaluative tools for pre-production, and to introduce pre-production processes appropriate to a variety of forms, including fiction and non-fiction films.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Demonstrate knowledge of film narrative structures and the significance of narrative in film texts.
- Demonstrate an informed awareness of the professional codes and practices applicable to preproduction for filmmaking.
- Show knowledge of the creative production process, through the practice of scripting and preparing a preproduction folder.
- Create a script appropriately formatted for the student's chosen medium.

CONTENT

This module will cover a range of industry pre-production techniques and methodologies that you will be required to use in future projects. Aspects of pre-production including the following will be covered:

- Location scouting, release forms, preliminary health and safety checks;
- Creating pitches, treatments, step outlines and storyboards;
- Developing moodboards and cinematography,
- Planning crew and equipment;
- Character and narrative development;
- Creating a script / AV script for a three-minute film;
- SWOT Analysis of proposed project.

The content will help you develop a pre-production folder and focus on enabling your creative vision. The film planned in this module can be filmed in the next module.

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:

Please see Module Outline, p.6. Students are also encouraged to attend sessions run by Theatre and Performing Arts during Jan-Feb 2020 (see Annex A, p.13)

READING LIST

Module Code	HPMF4003
Module Title	Pre-production
Classification	Reading List entry
Essential	Dawkins, S. and Wynd, I. (2010) <i>Video Production: Putting Theory into Practice</i> . Basingstoke: Palgrave Macmillan.
Essential	Grove, E. (2008) <i>Raindance Writers' Lab: Write and Sell the Hot Screenplay</i> (2 nd ed.). Oxon: Focal Press.
Essential	Owens, J. (2017) <i>Video Production Handbook</i> . Oxon: Focal Press.
Further	Batty, C. and Waldeback, Z. (2008) <i>Writing for the Screen</i> . Basingstoke: Palgrave.
Further	Bauer, I. and Bauer, V. (2016) <i>Screenwriting Fundamentals: The Art and Craft of Visual Writing</i> . Oxon: Routledge.
Further	Field, S. (2007) <i>The Screenwriter's Workbook: Exercises and Step-by-step Instructions for Creating a Successful Screenplay</i> . New York: Delta.
Further	Gaffney, F. (2008) <i>On Screenwriting</i> . Leighton Buzzard: Auteur.
Further	Kallas, C. (2010) <i>Creative Screenwriting: Understanding Emotional Structure</i> . Basingstoke: Palgrave.
Further	Thurlow, C. & Thurlow, M. (2013) <i>Making Short Films: The Complete Guide from Script to Screen</i> (3 rd ed.). London: Bloomsbury.
Further	Walter, R. (2010) <i>Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing</i> . New York: Plume Books.
Further	Kallas, C. (2010) <i>Creative Screenwriting: Understanding Emotional Structure</i> . Basingstoke: Palgrave.
Further	Vogler, C. (2007) <i>The Writer's Journey: Mythic Structure for Writers</i> (3 rd edn). Los Angeles: Michael Wiese Productions.

Websites

www.celtx.com/

www.screenhi.co.uk/production/index.html

www.thelocationguide.com/

www.bbc.co.uk/writersroom/

www.bbc.co.uk/drama/illuminatingsmalldarkplaces/how_illuminating/filming/preproduction.shtml

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.

The following software will be used on this module:

Celtx, Microsoft Office. Additional software will be recommended when appropriate.

MODULE OUTLINE, SEMESTER ONE

Date	Lesson Theme	Activity/Notes
Mon 9/12/19	Story and story structure (Matt Jones and Helen Minghella)	Introduction to the module. Developing story and story structure Pitch and Treatment Introduction.
Tue 10/12/19	Character, conflict and plot (Helen Minghella)	Developing character, conflict and plot
Wed 11/12/19	Visualisation: Moodboards and cinematography (Matt Jones)	Researching the look of your film and developing its visual style.
Mon 13/1/20	Treatment, logline and step outline (Matt Jones and Helen Minghella)	Developing treatment, logline and step outline. Preparing to pitch.
Tue 14/1/20	Dialogue and the shift of power. Scriptwriting techniques (Helen Minghella)	Pitch Initial Ideas
Wed 15/1/20	Storyboards, AV Script (Matt Jones)	Developing the structure for filming and editing.
Mon 20/1/20	Crew SWOT (Brett Aggersberg and Matt Jones)	
Tue 21/1/20	Location Scouting (inc. risk assessment) Release Forms (Brett Aggersberg and Matt Jones)	
Wed 22/1/20	Scriptwriting and feedback/table read (Helen Minghella)	
Mon 27/1/20	Scriptwriting and feedback/table read (Helen Minghella)	
Tue 28/1/20	Review of Portfolio elements (Matt Jones)	Please see assignment 'Task Description' on p.8 for list of portfolio elements
Wed 29/1/20	Recap and Feedback (Helen Minghella and Matt Jones)	
	ASSESSMENT DEADLINE All assessment components to be submitted by this date	10th February 2020
	ASSESSMENT FEEDBACK	9th March 2020

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

LEVEL 4 ASSESSMENT SPECIFICATION

Module:	Pre-production		
Module code:	HPMF4003	Contribution to Overall Module Assessment (%):	100
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Portfolio	Word count (or equivalent):	4000 eq.
Submission deadline:	10 th February 2020	Return date of provisional marks & feedback:	9 th March 2020
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Alternative submission method: The final assessment must also be submitted as a bound A4 size document including a cover, contents page, and page numbers. Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		
Module Learning Outcomes (from module syllabus)			
Upon the successful completion of this module, the student should be able to: • Demonstrate knowledge of film narrative structures and the significance of narrative in film texts. • Demonstrate an informed awareness of the professional codes and practices applicable to pre-production for filmmaking. • Show knowledge of the creative production process, through the practice of scripting and preparing a pre-production folder. • Create a script appropriately formatted for the student's chosen medium.			

TASK DESCRIPTION

ASSESSMENT Coursework 100%

Assessment 1 (100%): Portfolio (work to the equivalent of 4000 words)

The submission deadline is 10th February 2020

A preproduction portfolio for a fiction or non-fiction, three-minute film including the following elements:

- Location scouting and release forms;
- Equipment list;
- Crew List;
- SWOT Analysis- Preliminary health and safety checks;
- Moodboards;
- Pitch and Treatment;
- Step outline;
- Storyboards (video or drawn);
- Correctly formatted script (including drafts).

Coursework submission instructions

All work must include your student number, module code and assessment number on the front cover and in the header of every page. You must conform to the following guidelines for submitting your work:

The preproduction folder must be submitted as a bound folder with a front cover, and as an electronic copy on Moodle. All pages must be numbered.

Media (including photography and video content

- JPEG/RAW/PSD/MP4 files should be included and appropriately labelled and organised into folders,
- Links to online work should be submitted and made available for the remainder of the academic year and be hyperlinks within a Word Document.

Pre-production (HPMF4007)

- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 180000_ HPMF4007_1),

Written Work

- The file(s) should be in a folder with the following label structure-
StudentNumber_ModuleCode_AssignmentNumber
(An example would be 180000_ HPMF4007_1)
- Folders of mixed file formats can be submitted as an archived Zip file.
- Only PDF and/or Microsoft Word documents will be accepted. Pages, Open Office, and documents in other formats will not be accepted.
- **All work must be submitted via Moodle by the deadline.**

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You should demonstrate your knowledge of the equipment and methodologies and the industry context of your work.*

2. Knowledge and Understanding Skills

At level 5, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *Your preproduction material should evidence your understanding and engagement with film making production issues and how you have prepared for your shoot.*

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make

sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: *Your research and preproduction notes should demonstrate your thought process and how you have implemented new knowledge into your work.*

4. Practical Skills

At level 5, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment: *Your work should aspire to industry standards, however, staff are aware you are a professional in training, so your ability to recognise your position on the journey to becoming a professional should be acknowledged. Your work should fully engage with taught and additional techniques appropriate to the task. Particular attention should be paid to specific requirements of running a film shoot and managing a production. Your creative development of the project will also be considered*

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *Where relevant you should acknowledge skills that you have acquired and how they may be used in other situations such as good research and planning, crew etiquette, punctuality, proof reading, and recognition of standards.*

Pre-production (HPMF4007)

Wk beginning	Mon	Tues	Wed	Thu	Fri	
6 th January	11 - 6 RH 01 Lloyd Film analysis	10 - 5 HG 01 (Theatre Styles Rm) Lloyd Auditions for film.			10:00 – 5:00 HG 01 (Theatre Styles Rm) Lloyd - Film analysis	
13 th January	TBC 11:00 – 1:00 RH01 – Short Form intro 2:00 – 4:00 H005 4:00 – 6:00 RHO1 Keiron - Script	10:00 – 2:00 H005 Lynne – Introduction to Radio		TBC 10:00 – 6:00 H005 Keiron - Script	TBC 10:00 – 6:00 H005 Keiron - Script	
20 th January	TBC 10:00 – 6:00 H005 Keiron - Script	10:00 – 6:00 H005 Lynne –Radio Recording		TBC 10:00 – 6:00 H005 Keiron - Script	TBC 10:00 – 6:00 H005 Keiron - Script	
27 th January	TBC 10:00 – 6:00 H005 Keiron - Script			TBC 10:00 – 6:00 H005 Keiron - Script	TBC 10:00 – 6:00 H005 Keiron - Script	
3 rd Feb	TBC 10:00 – 6:00 H005 Keiron Script		TBC 10:00 – 6:00 ABC Keiron and Lloyd Presentations	On location Filming Short Film 1	On location Filming Short Film 2	
10 th Feb	On location Filming Short Film 3	On location Filming Short Film 4	On location Filming Short Film 5		Process Workbook Hand in and Module Questionnaires	

Annex A: Theatre and Performing Arts timetable, January-February 2020

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 twenty working days of submission.