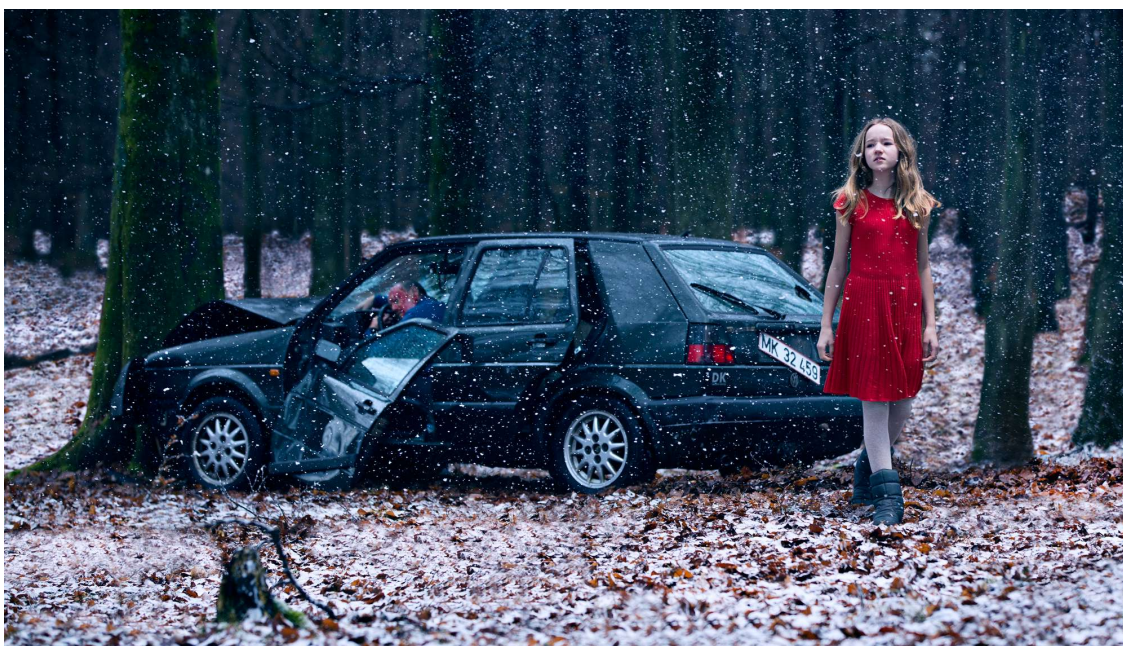


M5X01655

Post Production 2



MODULE HANDBOOK 2019-2020

Post Production 2

Overview

The relationship between editing and production

Highlights

- Exploring key editing principles
- Filming for the edit
- Beyond a linear process

Level 5 module – 20 credits

Assessment - 50% - Visual Essay
50% - Portfolio

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

Module Tutor

Timi O'Neill (timi.oneill@uwtsd.ac.uk)

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Technician/Demonstrator

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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.

Module Outline

AIM(S)

The aim of this module is to extend and develop the students' comprehension of industry relevant production processes and to develop students' ability to work effectively in teams.

LEARNING OUTCOMES

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

- Successfully manage the production pipeline.
- Develop and produce relatively complex new media objects within the context of a production team.

CONTENT

During the module, students attend a range of lectures, seminars and workshops, which provide an understanding of the development of appropriate projects for future work at Level 6. These projects may include (but are not limited to) short fiction films and documentaries, music videos and suitable online content/formats.

Indicative content

- Exploring spatial, temporal, rhythmic and graphic editing
- Emulating editing techniques
- Shooting for the edit
- Using post production as process to test creative choices
- Music video editing
- Colour grading

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

Microsoft Word, Premiere, PowerPoint, InDesign, After Effects.

Assignment Task

[See Assignment Brief for full details]

Assignment Task 1 (Practical) 50% - 5 Minute Production Portfolio

For the practical component of the assignment you are required to produce a number of test edits of your 'proof of concept' that you have been developing throughout Semester 2 idea equivalent to 5 minutes of filmed material as a post-production portfolio.

Keep in mind the target audience as you produce the series of test edits. As this is still 'proof of concept' studies you do not have to make a completed film i.e. as in a short film. Instead, you have the opportunity to film a key scene or key scenes in order for you to test your ideas with a view to presenting them to potential investors as a good investment opportunity.

Assignment Task 2 (Written) 50% - 5 Minute Visual Essay

The presentation component for the assignment requires you to make a five-minute visual essay that provides evidence of the research and subsequent thinking supporting the postproduction decisions made, and where decisions made in production impacted upon post-production.

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 may 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

This scheme of work is indicative and subject to change

Dates		Lecture/Workshop	Location
Mon 2 nd March	1	The Order of Time (Part I) Editing Theory 101 Visual Language: Cinematic Semiotics	Alex Reading Room
Thu 5 th March	2	Studio-Based Workshop	SA1 Room 112
Fri 6 th March	3	Crits and Review	Alex Reading Room
Mon 9 th March	4	The Order of Time (Part II) Continuity and Discontinuity Visual Style: Realism v Formalism	Alex Reading Room
Thu 12 th March	5	Studio-Based Workshop	SA1 Room 112
Fri 13 th March	6	Crits and Review	Alex Reading Room
Mon 16 th March	7	Genre Editing: Form and Function	Alex Reading Room
Thu 19 th March	8	Studio-Based Workshop	SA1 Room 112
Fri 20 th March	9	Crits and Review	Alex Reading Room
Mon 23 rd March	10	The Audiovisual Image	Alex Reading Room
Thu 26 th March	11	Studio-Based Workshop	SA1 Room 112
Fri 27 th March	12	Crits and Review	Alex Reading Room
Mon 20 th April		Assignment Submission Hand In	Film Office

MODULE RESOURCES

Reading List:

Essential

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|---------------------------|--|
| Dancyger, K. | <i>The Technique Of Film And Video Editing: History, Theory and Practice</i> (5th ed.). London: Focal (2011) |
| Bowen, C., & Thompson, R. | <i>Grammar Of The Edit</i> (Third ed.). New York: Focal (2013) |

Recommended

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|---------------------|--|
| Chandler, G. | <i>Film editing: Great cuts every filmmaker and movie lover must know.</i> Studio City, California: Michael Wiese (2009) |
| Cross, M. | <i>Audio post production for film and television.</i> Milwaukee: Hal Leonard Books (2013) |
| Murch, W. (2001) | <i>In the Blink of an Eye.</i> Silman-James. |
| Pearlman, K. (2009) | <i>Cutting Rhythms – Shaping the Film Edit.</i> Focal Press. |

Background

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|---------------------|--|
| Hurbis-Cherrier, M. | <i>Voice & Vision: A creative approach to narrative filmmaking.</i> Oxford: Focal (2018) |
| Cleve, B. | <i>Film Production Management.</i> New York: Routledge (2018) |
| Proferes, N. | <i>Film directing fundamentals: See your film before shooting</i> (Fourth ed.). New York: Routledge (2018) |
| Tarkovsky, A. | <i>Sculpting in time: reflections on the cinema.</i> University of Texas Press. (1989) |
| Van Hurkman, A. | <i>Color correction look book : Creative grading techniques for film and video.</i> San Francisco: Peachpit Press (2013) |

Journals

Sight and Sound, British Film Institute
American Cinematographer, ASC

Websites

<http://creativescreenwriting.com/>
<http://filmmakermagazine.com>
<http://gointothestory.blcklst.com/>

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