

M4X01799

Film & TV Production 1



MODULE HANDBOOK 2019-2020

Film & TV Production 1

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

Level 4 module – 20 credits

Assessment 1 - 40% - Production Portfolio (5 minutes)

Assessment 2 - 60% - 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)

- Develop an understanding and working knowledge of a range of key technical skills in the film and TV making process.
- Explore aesthetic aspects of basic film and TV making.
- Provide the student with knowledge and practical experience of various professional roles and responsibilities in the film and TV making process.

LEARNING OUTCOMES

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

- Illustrate through practical exercises technical competence in a range of appropriate filmmaking skills.
- Critically evaluate and employ creative aspects of basic filmmaking.
- Identify and select current best practices in the filmmaking process.

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 a short photo essay that displays the use of visual elements that support a suggested narrative.

Indicative content

- Movement
- Balance
- Texture
- Cinematography as emotion
- Baroque cinema
- Negative space
- Musical movement and the camera
- Target audience

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

This module challenges you move beyond the writing phase of storytelling into the world of production and postproduction. The visualisation and post visualisation processes must be understood as a dialogue and as such in this module, you will be expected to film and edit the story ideas you adapted into scripts during the screenwriting module.

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

Taking the **Sins & Virtues** theme as inspiration you are required to produce a portfolio of work that consists of a number of filmed scenes/exercises (could be from one or more perceived story ideas) that demonstrate your control and understanding of cinematic space, cinematic lighting and character performance in relation to established genre codes and conventions. Your **portfolio** visually articulates your understanding of these principles and also showcases your ability to use practice as a test bed for the evolution of your storytelling and production skills.

COMPONENT ONE [40%] (Learning outcomes 1,2 and 3 that contributes 40% of the module's final grade)

The **production portfolio** must include a selection of;

1. filmed exercises
2. scripted scenes
3. internal location filming
4. external location filming
5. Cinematic techniques
6. Development of work through comparison of earlier filmed exercises and/or scenes.

The 10 minute portfolio will be submitted by USB Stick and uploaded to our YouTube page.

You should provide evidence of the research and subsequent thinking supporting the postproduction decisions made. As per usual your report should include a reference section/bibliography.

COMPONENT TWO [60%] (Learning outcome 3 that contributes 60% of the module's final grade)

The **written component** to this assignment requires a **Vlog** (plus a script) detailing the work undertaken throughout the module. In your written responses, please answer the following questions;

- To what extent how you followed the rules of film practice?
- Describe your use of the following elements of production
 - Art direction
 - Cinematic space
 - Cinematic Time
 - Psychology of the shot
- To what degree did the production process shape the developing of the character?
- To what extent did the genre limit or free your decision making process during the shoot?

You should provide evidence of the research and subsequent thinking supporting the postproduction decisions made. As per usual your report should include a reference section/bibliography.

Assessment

Assessment Component 1 – Coursework 40%

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.

Exemplar. Taking the **Sins & Virtues** theme as inspiration you are required to produce a portfolio of work that consists of a number of filmed scenes/exercises (could be from one or more perceived story ideas) that demonstrate your control and understanding of cinematic space, cinematic lighting and character performance in relation to established genre codes and conventions. Your **portfolio** visually articulates your understanding of these principles and also showcases your ability to use practice as a test bed for the evolution of your storytelling and production skills.

Assessment Component 2 – Coursework 60%

This component is assessed by a reflective blog (2400 word - 200 words posted over 12 weeks).

Exemplar: The **written component** to this assignment requires a **visual essay** (plus a script) detailing the work undertaken throughout the module. In your written responses, please answer the following questions;

- To what extent how you followed the rules of continuity editing?
- Describe your use of the following elements of editing
 - Rhythm
 - Graphic
 - Time
 - Space
- To what degree did the editing process shape the developing of the character?
- To what extent did the genre limit or free your decision making process during the edit?
- Did you observe Walter Murch's 'Rule of Six' during the editing? If not, why not?

You should provide evidence of the research and subsequent thinking supporting the postproduction decisions made. As per usual your report should include a reference section/bibliography.

Assessment Summary

Activity type	Percentage
Written	
Coursework	100%
Practical	
TOTAL	100%

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 1 – Overview – Sins & Virtues
	04/02/2020	Tue	Workshop – Studies in Camera Movement 101
	07/02/2020	Fri	Field Tests/Studies – TBC
2	10/02/2020	Mon	Production Planning and Prep
	11/02/2020	Tue	Workshop – Studies in Camera Movement 102
	14/02/2020	Fri	Field Tests/Studies – TBC
3	17/02/2020	Mon	Production Portfolios
	18/02/2020	Tue	Post Production – Honing the Visual Style - Title Sequences (Motion Graphics), Editing and Colour Grading
	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.