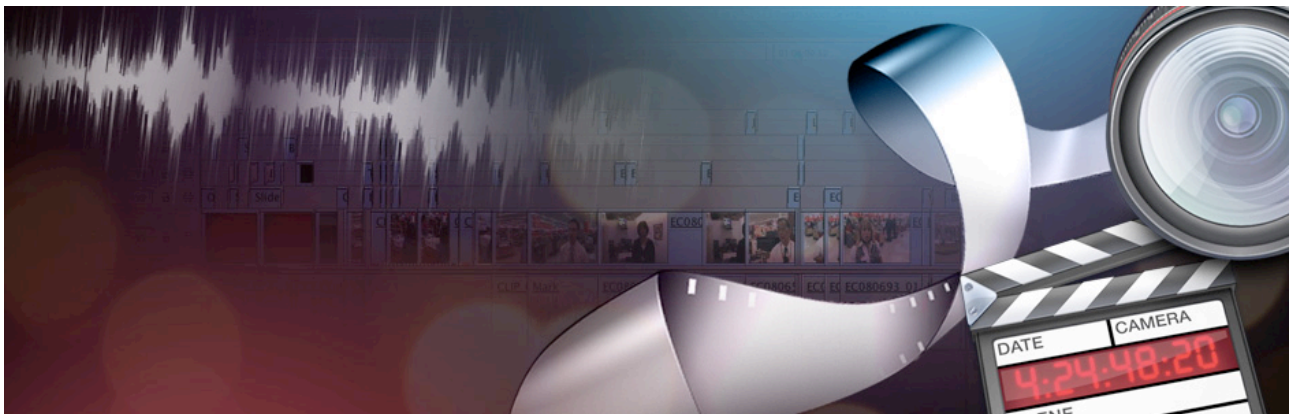


Digital Film Production



2012-13

CAMF4003

Digital Film Production (CAMF4003)

Level 4 module – 20 credits

Teaching is by lecture and hands-on tutorial workshop.

Lecture and Workshop: Wednesday 9:15 – 12:15 (DR002 Media Lab & DR004)

Module Tutor

Brett Aggersberg (b.aggersberg@tsd.ac.uk)
Dafydd Rowlands Room DR101

Module Support

Richard Beecher (r.beecher@tsd.ac.uk)
Dafydd Rowlands Room DR101

For times when the tutor is available for consultation, check the office hours on the office door and turn up for an appointment. If you need to consult the course team urgently, please email the staff member concerned.

AIM(S)

- 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.

INDICATIVE 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 5-7 minute film. Content includes: the grammar of film production, the relationship between theory and practice, and principles of structuring a narrative with audio-visual content.

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

Final Cut Pro X or Adobe Premiere CS6 (to be recommended in class), Celtx, Adobe Audition, Adobe After Effects, Motion. Other software will be recommended each week.

You will expect to use University digital film cameras, such as the Panasonic 151, 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 camcorders will not. This depends on the format and manual functions available on the given device.

ASSESSMENT

Coursework 100%

Assessment 1 (80%): 5-7 minute film (to the equivalent of 3200 words)

A 5-7 minute film utilising professional production methods. Audio visual content may be obtained from a variety of sources including: video, photographs, scanned images and audio samples. Particular attention should be paid to the audio content and its relationship to the visuals.

Assessment 2 (20%): Reflective journal (800 words)

A self-evaluation detailing the theoretical premise of the film 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.

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.

Coursework submission instructions

Hand in 2 separate copies of your work on disc to Y Cwad counter on the day of the deadline. You must conform to the following guidelines for submitting your work and accompanying disc, labelled as follows:

Surname_Identifier_ModuleCode_AssignmentNumber
(An example would be Blogs_nh000_ CAMF4003_1)

- Both the paper work, including the receipt, and the disc should be submitted in an A4 transparent 'reinforced pocket'.

- The disc should be submitted in a case (the thinner the better), a CD sleeve, an envelope or, if properly labelled, left loose in the reinforced pocket.
- The disc or its case/envelope should be physically labelled with your name. If you write on the CD-ROM you should use a marker pen designed for the purpose, NOT a pencil or ballpoint pen that may scratch the surface of the disc and make it unreadable.

You should always check the disc is readable on another computer; this will ensure that all necessary files have been copied onto the disk. If you get an error then you should check that you have not missed off copying any of the files from your computer onto the disk.

Written work must be a Microsoft Word compatible word-processed 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.

Where appropriate, the assignments will be submitted on disc to Y Cwad and as an electronic document via email. You will be given a receipt for the physical submission and should not assume that the electronic copy has been received until a confirmation email has been sent from your tutor.

Assessment 1

The short film should be 5-7 minutes in length and may be a fictional story or a musically driven piece such as a music video, or poem accompanied by visuals and a soundtrack. An experimental soundtrack accompanied by appropriate visuals will also be accepted. Audio-visual content may be obtained from a variety of sources including: video, photographs, scanned images and audio samples.

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 media. The narrative structure should also be considered during the construction of the film. Original film footage must be created and should account for a minimum of 80% of the overall film. Editing and post-production technique will be considered as well as the initial planning and filming of material.

The finished film should include credits and should be submitted as a full quality Quick Time/MP4 video file on an appropriate disc or USB memory stick. The film may also be uploaded to Youtube or Vimeo and the link provided with the paper work, however a copy of the file must be submitted for archiving purposes.

Assessment 2

The self-evaluation must be reflective on the process of creating the short film with critical consideration of established theories. This may be done in the form of a written report or blog of equivalent critical reflection. 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.

Assessment Criteria

You will be marked against how you addressed the intended the learning outcomes of the module as shown on the Module Feedback Form at the end of this booklet, as well as on your critical evaluation skills.

Deadline: Thursday 9 May 2013
Feedback due: Thursday 6 June 2013

You will regularly received feedback in the form of comment and discussion on presentations given, work in progress, and requests for support and advice.

The Media Demonstrator/Technician will be available at the following times for semester 2 to provide equipment and support:

Monday 10am-2pm
Tuesday 10am-2pm
Wednesday 10am-4:30pm
Friday 10am-2pm

Audio visual equipment should be booked out at least 48hrs in advance using the booking forms available from the Media Lab and office DR101.

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.

<i>Session</i>	<i>Date</i>	<i>Lesson Theme</i>	<i>Activity</i>
1	Jan 30	Introduction- Use of camera equipment in Theatr Fach (DR003).	Camera features and functions, lighting, other equipment.
2	Feb 6	Film making process, including Cinematography- Use of camera equipment in Theatr Fach (DR003) 9-:15-10am.	Manual settings: focus, zoom, shutter speed, exposure.
3	Feb 13	Audio capture- Use of camera equipment in Theatr Fach (DR003) 9-:15-10am.	Use of appropriate microphones, positioning, use, and audio levels.
4	Feb 20	Film pitches, locations, actors, and planning a shoot.	Pitch film concept 2 min max
5	Feb 27	Preparing audio video content from secondary sources.	Converting video formats
	Mar 6	Reading week	Prepare planning materials for film shoot and film initial shots.
6	Mar 13	Capturing and editing introduction.	Viewing of rushes Use of editing software processes and interface. Your own video material may be used for this practical session.
7	Mar 20	Advanced editing	Editing software to be explored in depth with professional editing techniques and theories.
8	Mar 27	Post production including colour grading, effects, titles	Viewing of assembly edits. Practical application of post production techniques.
9	Apr 24	Audio Post-production	Editing techniques for audio content.
10	May 1	Finalising the edit and publishing/exporting	Viewing of rough edits. Exporting/publishing formats and techniques.
	May 9	ASSESSMENT DEADLINE All assessments to be submitted to the Cwad	All assessments to be submitted as a portfolio including video file of final film and reflective journal
	June 6	DEADLINE FOR ASSESSMENT FEEDBACK	

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

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 RESOURCES

Reading List:

Essential

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,

Weynand, D. (2012) *Final Cut Pro X: Professional Video Editing*. Berkeley: Peachpit 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.

Hershat, 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

<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>

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

Summative Assessment: end-of-module appraisal and feedback on outcomes

Student Name: _____

Learning Outcomes Achieved:

	Poor	Weak	Average	Good	Excellent
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.					

Staff feedback on the work produced for this module:

Mark:

Assessment 1	
Assessment 2	

**Please note that all marks are provisional until agreed/confirmed at the final Exam Board of the academic year.*

Notes: