

FILM 332 FILM PRODUCTION

Trimester 1 2010

1 March to 4 July 2010

30 Points

TRIMESTER DATES

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

Study week: 7 June to 11 June 2010

Last piece of assessment due: Short films due: 14 June 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Coordinator:

Costa Botes

Email: costa.botes@vuw.ac.nz

Phone: 04 463 6824

Room: 311, 83 Fairlie Terrace

AV Technician:

Paul Wolfram, Room 105, 85 Fairlie Terrace, 04 463 6823

Assistant AV Technician:

Bernard Blackburn, Room 106, 85 Fairlie Terrace, 04 463 9498

CLASS TIMES AND LOCATIONS

Lectures/Workshops

Wednesdays Time 10am – 1.00pm Room Number 85FT 108

Thursdays Time 1.00pm – 4.00pm Room Number 85FT 108

COURSE DELIVERY

The course will be delivered primarily via lectures and interactive seminars in class time, supplemented by practical sessions. Copious notes will be supplied. There will be no set texts, but

much suggested reading or viewing material. Outside class time, students will be expected to put the necessary amount of time into completing personal and collaborative assignments.

COMMUNICATION OF ADDITIONAL INFORMATION

Most communications will be via class or noticeboard at the School. Blackboard and or/emails will be used to convey additional information to students if necessary.

COURSE CONTENT

The aim of FILM 332 is to develop students knowledge of the creative and technical aspects of film production. There will be a particular emphasis on encouraging students to develop a robust creative process based on understanding and respecting the fundamentals of dramatic narrative storytelling.

Students will be given tools and strategies for developing their ideas, and ways to effectively present them. The course will then move on to a practically oriented emphasis on 'hands on' learning, with basic introduction being given on the use of cameras and audio recording. Students will learn basic directing techniques for working with actors and crew. All students will be given a practical introduction to non linear editing equipment and editing techniques.

Students passing the course will have demonstrated creative ability at an introductory level in the field of audio visual production, and a basic mastery of relevant technical skills. They should also have enhanced their analytical skills and gained a greater understanding of filmmaking as a craft and industrial process.

LEARNING OBJECTIVES

- To develop students creativity
- To develop students judgement about the quality and viability of their work
- To enhance students technical skills in core aspects of film production
- To give students the opportunity to demonstrate artistic or craft abilities in an aspect of film production – direction, screenwriting, cinematography, audio, editing, or production.
- To enhance students ability to work collaboratively
- To enhance students oral communication skills

EXPECTED WORKLOAD

Students will be expected to undertake assignments away from class and keep up with scheduled delivery requirements. Independent reading, writing assignments, viewing films, and work on productions will require an approximate minimum effort of 1 - 2 hours for every hour spent in class.

GROUP WORK

Students will be assessed individually for overall course credit. However, there is a heavy group component in FILM 332. Students will be expected to participate in interactive class lessons and workshops. They will be required to collaborate in groups to produce a dramatic DV short as a major assignment. The collaborative nature of this project will follow standard film practice. In

consultation with the course coordinator some leeway may be given if individuals choose to collaborate with others on selected production activities.

READINGS

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

Essential texts:

Photocopied notes will be provided on all topics covered in class. In addition the course coordinator will suggest internet links of interest as required.

Recommended Reading:

Story by Robert McKee
Save The Cat by Zack Snyder
Adventures in The Screen Trade by William Goldman
Final Cut by Steven Bachman
The Devil's Candy by Julie Saloman
The Film Festival Survival Guide by Chris Gore

Recommended Viewing:

Jaws by Steven Spielberg
Chinatown by Robert Polanski
Aliens by James Cameron
Proof by Jocelyn Moorhouse
Gross Point Blanke by George Armitage
Little Miss Sunshine by Jonathon Dayton & Valerie Faris
The Station Agent by Thomas McCarthy

MATERIALS AND EQUIPMENT

Film making equipment will be supplied by the School
Students will be responsible for any expendables and special requirements of their productions

ASSESSMENT REQUIREMENTS

All assessment will be internal. There will be six assignments, a reflective interview, and overall Class Participation will be taken into account:

	Due Date	Weighting
(1) Analysis of structure and character design in 3 films	10 March	10%
(2) Outline writing	17 March	10%
(3) In Class Pitching	1 April	10%
(4) Formatted Screenplay	19 April	10%
(5) Script Breakdowns	12 May	10%
(6) DV Film & Personal Log	14 June	30%
(7) Reflective Interview	14-15 June	TBC 10%
(8) Class Participation		10%

Assignment One: Structure and Character Analysis

You will pick three films you know well and break them down in outline form, identifying how they either follow or break with classical act structure paradigms. You will also identify the major character types in each film, and how the story develops its themes through them. This assignment will help cement an understanding of the orthodox classical template underlying most narrative cinema.

Assignment Two: Outline writing

Students will source a factual story taken from any source and use it as the basis for creating a dramatic story outline, divided into three clear acts, and with a clearly defined protagonist and antagonist, or source of conflict. The ability to recognise viable dramatic ideas and describe them economically in outline form is a crucial skill. This assignment will test and develop that skill.

Assignment Three: Pitch to Class

Each student will be required to formulate and deliver a short pitch, duration 2-3 minutes, to the class for an original or adapted story. The criteria for assessment will be emotional impact of the pitch, clarity of the idea, marketability (i.e how relevant to its target audience?), and personal delivery. Pitching has become increasingly vital as a means of rapidly winning the confidence of potential backers. This assignment will introduce students to the highs and lows of the process.

Assignment Four: Screenplay Writing

Students will write a short screenplay – maximum length 12 pages - either based on existing pitches, or on other ideas they feel strongly about. Scripts will be assessed on emotional impact, clarity of purpose, marketability, and use of correct formatting. This assignment will test both creative and formal discipline in a vital aspect of film-making.

Assignment Five: Script breakdowns

Students will be asked to break down a set screenplay text, measure scene timings, prepare shot lists, and create a rough schedule. This assignment will reinforce the value of using correct screenwriting formatting, and demonstrate how directors and assistant directors work with a screenplay and prepare for filming.

Assignment Six: DV Short Film & Personal Log

Students will work in teams of five to produce a DV short film, up to a maximum 12 minutes in length. Each member of the team will perform one or more specific roles in the production. They will record their progress in a daily log, outlining their creative and logistical intentions, and recording outcomes. This project will test to the utmost the ability to function both independently and as a member of a team. It will require organizational and communication skills from everyone involved. The finished film will be presented to a panel of Film academic staff members. This is classed as an examination process, so that only in exceptional circumstances (e.g. medical reasons with certificate or technical calamity out of the groups control) may the group miss their specified time slot. Presentation time slots are expected to be in the week beginning 14th June. Exact slots will be finalised and posted well before time.

Assignment Seven: Reflective Interview

This will involve a short, one on one interview with the course coordinator at the end of the subject. The reflective interview will encourage students to assess their level of knowledge and understanding of film production, as well as their own learning processes. It will be structured around a series of questions that will be given in advance. The interview will take place in the week starting 14th June.

Class Participation

Students will be expected to take part actively in class time. They will be encouraged to question and debate where appropriate.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

PENALTIES AND EXTENSIONS

Work submitted after the deadline will be penalised by a 2 percent deduction from your total mark per work day or part work day, starting from the hour the work is due. This means late work will drop one 'grade-step' every second day—i.e. from C+ to C, or A- to B+. Late work also receives only minimal comments from your marker.

Extensions

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)

- Attend all classes except where unable by reason of ill health, accident, or unavoidable ill fortune.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course

(i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and

student support/VUWSA student advocates. This website can be accessed at:
http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

GENERAL ADVICE

Please note that a professional attitude towards the care and borrowing of equipment is essential. This will constitute an assessment component in all relevant assignments, and penalties will apply for misuse of gear or failure to return it on time.

School Facilities

FILM 332 students are encouraged to make full use of the video viewing facilities (housed in 83FT) and the Library at 77FT. However, please note that videos and library materials do not leave the building. There is a coin-operated photocopy machine on Level 3 of 77FT. The Green Room in 77FT is also available to students working in the building. You are expected to clean up after yourself, including returning to the Green Room any mugs removed from there. The same rules apply for the kitchen area at 85FT.

Award

The Prize for Film Studies, arising from a fund established by the Wai-te-Ata Press, will be awarded to the best student of film history, criticism or production.

Important Notice

Safety in the premises occupied by the School of English, Film Theatre and Media Studies at 77 and 85 Fairlie Terrace is the responsibility of everyone who uses the facilities. While we make every effort to ensure that our premises are safe and hazard free, we need the cooperation of all students and visitors and hence request the following:

1. Any student or visitor who discovers an actual or potential hazard should report it without delay to a member of staff. Where possible written reports are appreciated.
2. All university equipment must be handled in a careful and appropriate manner in accordance with the specifications and with due regard to safety. Any breakages must be reported as soon as possible.
3. It is the individual responsibility of all students to read the safety notices relating to fire, earthquake etc. and to carry out the provisions as indicated in the notices.

In addition there are certain ground rules regarding conduct within the premises at 77 Fairlie Terrace and 85 Fairlie Terrace.

- Smoking is not permitted.
- Alcoholic drinks are not to be brought onto the premises unless authorised.
- All students are expected to assist with security by making sure that doors are locked, windows closed and heaters switched off before the buildings are vacated.

More details are in The Fat Book. We greatly appreciate your help with these matters

COURSE PROGRAMME

Phase	Week	Wednesday	Thursday	Assignment/Tasks
IDEATION PITCHING SCRIPT DEVELOPMENT	10 1 March	3 rd March Intro to Classical Story Structure <ul style="list-style-type: none"> - Defining Drama - The role of conflict - Fundamentals of 3 act structure - Screening of examples - Informal discussion of Anti-Classical film forms 	4 th March The Importance of Character <ul style="list-style-type: none"> - Story = Character - Character Archetypes - Effective Character Development 	Set Assignment 1: <ul style="list-style-type: none"> - A simple analysis of 3 act structure in 3 films of students choice, ID major turning points in plot & sub plots - Simple Analysis of character archetypes in the same film Due Next Session Worth 10%
	11 8 March	10 March Ideation Workshop Testing and developing ideas on the fly Idea Development The Premise The Outline The Treatment Beat/Scene/Sequence/Act How each unit of a screenplay relates to the whole	11 March Dialogue <ul style="list-style-type: none"> - Creating emotional connection - Unique voices - Dealing with Exposition - The role of Subtext Screenplay Format Basics Basic elements of formatting. Tutor to distribute free software links and handout info	Set Assignment 2: Take a factual story found in a newspaper, magazine, or the internet. <ul style="list-style-type: none"> - Summarise the story in a clear brief outline. Stick to facts. - Then adapt the story into a structured dramatic outline in 3 acts, with a clearly defined protagonist, and an antagonist or source of conflict. Deviate from facts if necessary to make it more dramatic. Due Next Session Worth 10%

<p>12 15 March</p>	<p>17 March Idea Presentation</p> <p>The elements of a successful pitch.</p> <p>Using pitching as a creative tool to explore and refine the essence of an idea.</p>	<p>18th March Intro to Key Creative Roles</p> <ul style="list-style-type: none"> - Writer - Director - Producer - Production Designer/Art Director - D.O.P - Composer - Actors <p>Management Roles</p> <ul style="list-style-type: none"> - Production Manager - Assistant Directors 	<p>Set assignment 3</p> <p>Delivery of a verbal 2-3 minute Pitch.</p> <p>Tutor to set pitch order via random draw.</p> <p>Assessment Criteria: Emotional Impact Clarity Marketability</p> <p>To be delivered in class, April 1st, no fooling</p> <p style="text-align: right;">Worth 10%</p>
<p>13 22 March</p>	<p>24 March Camera Training 1</p> <p>Intro to Camera operation</p> <p>Intro to key Camera roles:</p> <p>DOP Operator Focus Puller Clapper Loader/data Wrangler</p>	<p>25 March Camera Training 2</p> <p>Creative use of lenses, framing, lighting style and exposure to create emotional impact</p>	
<p>14 29 March</p>	<p>31 March Camera Training 3</p> <p>Lighting Fundamentals</p>	<p>1 April 2 minute pitches</p> <p>All students deliver a short verbal pitch to class.</p> <p>Tutor to set pitch order via random draw.</p> <p>Each pitch will be critiqued by class, with constructive moderation by tutor.</p>	<p>Set Assignment 4:</p> <p>Based on feedback gained in class, refine pitches into a properly formatted short screenplay, max 12 pages</p> <p>Delivery after mid Trimeseter break, week starting 19 April.</p> <p style="text-align: right;">Worth 10%</p>

MID TRIMESTER BREAK APRIL 5 – APRIL 18th

Phase	Week/ Starting	Wednesday	Thursday	Assignment/Tasks
PRE-PRODUCTION	17 19 April	<p>21 April</p> <p>Story pitches</p> <p>Revised story pitches presented.</p> <p>The class to reflect and critique.</p> <p>-----</p> <p>Audio Design In Film</p> <ul style="list-style-type: none"> - - Practical and aesthetic fundamentals 	<p>22 April</p> <p>Directing – the fun stuff</p> <p>Vision and Visualisation:</p> <p>Expressing ideas and emotions through imagery and performance</p> <p>Expressing a personal vision.</p> <p>Photography Art direction Performance Cinematic style</p> <p>Concepts, Basic techniques, and Examples shown via clips</p>	<p>Task for next week:</p> <p>Prospective keen directors prepare a pitch outlining their vision for a selected project. To be presented in class on 28th April.</p> <ul style="list-style-type: none"> - - - -
	18 26 April	<p>28 April</p> <p>Directors pitch to class</p> <p>Four strongest pitches get the gig.</p> <p>-----</p> <p>Music and Film</p> <p>Practical intro to Soundtrack/Garageband: Basic music sequencing using royalty free loops or original music.</p> <p>A primer on legal licencing of clips and music.</p>	<p>29 April</p> <p>Directing – the hard graft and practical basics:</p> <p>The arithmetic of filming - Time management</p> <p>Script breakdown: Prepping for a shoot - Floor plans/storyboarding Shot Listing</p> <p>Reading & rehearsing with actors</p> <p>Etiquette and hierarchy on set</p> <p>A practical interactive workshop on how to block scenes with actors DOP, and Assistant Director.</p> <p>Keeping track of time via continuity supervisor and editor</p>	<p>Assignment 5:</p> <p>Take assigned pages of script and break down for shooting, preparing the following:</p> <p><u>Script Timings</u></p> <p>Timings of each scene.</p> <p><u>two shot lists</u></p> <ul style="list-style-type: none"> (a) for TV production (b) for Film Production <p><u>A rough schedule</u></p> <ul style="list-style-type: none"> (a) order of scenes to be shot (b) time of day (c) elements required <p>Due 12 May Worth 10%</p>

				<p>Set Assignment 6:</p> <p>4 x 5 person Crews to collaborate on a dramatic DV movie (max length 12 minutes), to be presented at end of course.</p> <p>All students will keep a log of their creative process, intentions and outcomes.</p> <p>Assessment will be based on this document and the finished film.</p> <p>Due 12 June Worth 30%</p>
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Phase	Week	Wednesday	Thursday	Assignment/Tasks
PRODUCTION	19 3 May	<p>5 May</p> <p>Intro to Editing 1</p> <p>Getting started with Final Cut Pro:</p> <p>Basic overview, setting up, digitizing, organizing, saving work</p> <p>Everyone</p>	<p>6 May</p> <p>Intro To Editing 2</p> <p><u>Session 1</u> Editors/Directors – Opening Projects, Basic Edit Tools, working in timeline, output to tape</p> <p><u>Session 2</u> Sound designers Sound Studio Basics</p>	<p>Task:</p> <p>From this point, crews should be breaking down scripts, location scouting, and casting where necessary.</p>
	20 10 May	<p>12 May</p> <p>Location Sound Training</p> <p>Recording Booming</p> <p>Tutor to interact and assist class with feedback on developing outlines.</p>	<p>13 May</p> <p>Production Management</p> <p>Managing Facilities Locations Looking after the crew</p> <p>Art Dept</p>	<p>Task:</p> <p>From this point, crews should be scouting, casting, and generally prepping to shoot their movies.</p>

	21 17 May	19 May Editing Picture & Sound Common problems & Solutions. Practical editing workshop.	20 May Career Building Funding for Short Films Marketing & Networking Short films in NZ and abroad Film Festivals – how to enter. Why they're vital.	Task: This would be an ideal week to hit for shooting films.
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Phase	Week/ Starting	Wednesday	Thursday	Assignment/Tasks
POST-PRODUCTION	22 24 May	26 May Shooting/Editing Group Meetings Individual Groups book in to discuss edits Constructive approaches to testing/previewing works in progress.	27 May Shooting/Editing Group Meetings Individual Groups book in to discuss edits	Task: A good week to complete rough cuts and preview
	23 31 May	2 June Finishing Off	3 June Finishing Off END OF TRIMESTER	Task: Complete rough cut and work on sound design and music.

FILM PROGRAMME FILM 332

	<p>24 7 June</p>	<p>Finishing Off</p>	<p>Finishing Off</p>	<p>Tasks Complete final work on short films. Finished films to be handed in at end of this week, 12 June</p>
	<p>25 14 June</p>	<p>DV/SHORT FILM PANEL SCREENS FINISHED WORK Reflective Interviews</p>	<p>Reflective Interviews (continued)</p>	<p>Reflective Interviews Worth 10% Dates & Times TBC Participation in Classes Worth 10%</p>

