

FILM 404 Digital Video Production Project

Trimester 2 2012

16 July to 17 November 2012

30 Points



Drive (2011, directed by Nicolas Winding Refn)

TRIMESTER DATES

Teaching dates:	16 July to 19 October 2012
Mid-trimester break:	27 August to 9 September 2012
Study week:	22 to 26 October 2012
Last piece of assessment due:	29 October 2012

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

Dr Paul Wolfram email: Paul.Wolfram@vuw.ac.nz 85 Fairlie Terrace Room 105 Phone: 463 6823

Office hours Tues. 2 – 4pm

Bernard Blackburn email: Bernardblackburn@vuw.ac.nz 85 Fairlie Terrace Room 106 Phone: 463 9760

Office hours Mon. and Thurs. 9.30 – 12pm

CLASS TIMES AND LOCATIONS

Lecture

Monday 2:10 – 5:00pm 77 Fairlie Terrace Room 205

Workshops

Thursday 1.10 – 4.00pm 83 Fairlie Terrace Room 102

TEACHING LEARNING SUMMARY

Course delivery will comprise a mixture of lectures, technical workshops, practical exercises and discussions of student work. You are expected to take active part in all practical work and discussion.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be communicated at the start of each workshop; posted on Blackboard; notice boards in 85FT; and via email.

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

COURSE PRESCRIPTION

This is a practical course in which students perform some of the key roles involved in the production of dramatic works on video. The emphasis of the course is on the shaping and refinement of creative ideas and their conversion into compelling works of screen art. Topics such as production management, lighting, camerawork, design, mise-en-scene, screen performance, sound recording and mixing, and film music will be explored in workshops.

COURSE CONTENT

In this course, the students will study, evaluate, experiment with, and apply the key visual techniques which are at the heart of cinematic storytelling. These major themes are: Camera placement, Composition, Movement, Lighting and Colour, and Editing.

In class, students will screen, dissect, and discuss scene clips from a number of films as a means of extending and developing their own visual vocabulary. Through in-class demonstrations, practical lab exercises, and hands-on workshops, the students will try out various cinematic techniques, and adapt them to their own personal style. Part of this process will involve working with methods of visual planning, such as storyboarding.

During the course, students will each conceptualise, script, design, perform a role in a production crew, and contribute to the post-production of a short film. During shooting, each student will work with a small crew composed of students from the class. All students will thereby gain hands-on experience in the main technical positions.

Because in the outside world films must be made not only to a budget but also to a precise length, the set twelve minutes or under (including credits) for student film projects will be a requirement. Films shorter

than twelve minutes will be acceptable, but the expectation is that as the film grows shorter, the craftsmanship and visual excellence must increase proportionately!

LEARNING OBJECTIVES

After completing FILM 404, students should have attained the following:

- A good basis for "filmic seeing" --the skill which defines successful storytelling on the screen.
- A firm grasp of film's key visual tools; their evolution, their applications and their power.
- A grasp of how every aspect of filmmaking, from rough concept to finished cut, must be driven by a chosen visual language.
- A practical knowledge of how all these visual techniques are applied in telling a compelling film story.

EXPECTED WORKLOAD

The University anticipates that you should be able to devote 300 hours or about twenty hours per week to a 30-point course. On average, you should expect to spend at least seven hours outside of the class periods, becoming familiar with equipment, designing and writing shooting scripts, and shooting and editing your films. The course is highly practical, and the demands on your time will probably increase as you move into the production phases of your project.

In addition to the time spent in class, students will be expected to attend various technical workshop/tutorials on the use of equipment. Attendance at all sessions is necessary, both as a prerequisite for checking out equipment, and also for students to develop skills in the various crew positions.

GROUP WORK

Students will undertake a range of formal and informal group activities during the course. During workshops, the team aspect of filmmaking will be stressed. Each student will assume an assigned role in a production crew made up of other class members. In addition to on-set production crews, it is anticipated that students will involve themselves in pre- and post-production activities, such as wardrobe construction, location scouting, casting support, set logistics, and editorial and sound mixing assistance.

The in-class screenings, lectures and demonstrations are intended to be interactive, and will require a high level of attention and participation. Group work will be assessed for Assignments 3 and 5.

When students present the concept work for their films, the class as a whole will act as a critique team to help fine-tune the project.

READINGS

There is no assigned text for FILM 404. A list of useful references will be referred to during classes and posted on Blackboard.

MATERIALS AND EQUIPMENT

Most of the equipment, media and resources required for this course can be loaned from the Film Programme through either Paul Wolfram or Bernard Blackburn during the loaning and receiving hours of Monday to Friday, 9.30 – 11.30am. There will be some costs involved in the production of films as students are expected to supply their own consumable materials such as gaffer tape, lighting gels, transportation costs etc. Depending on the nature of the individual film projects, other costs such as location charges, wardrobe rental or construction, transportation rental and so on may also be encountered.

Video cameras, support equipment, lighting, and audio equipment are issued on loan from SEFTMS. Facilities for sound recording, mixing, and editing will be made available by reservation. School equipment must be treated with the utmost care and respect. The student is in exactly the same relationship to the SEFTMS as he or she will be in the outside world renting equipment from a supplier. Learning to bring the gear back on time, and better than you received it, is an important and valuable lesson.

It will be a prerequisite to checking out equipment that the student has gone through the safety, operation, and troubleshooting workshop for that piece of equipment. These sessions will be held early in the course, so that all students will be able to work with the gear for the maximum time.

Equipment bookings must be made with the proper lead time, must be strictly adhered to, and returns must be made on time; otherwise fellow students will be inconvenienced and their shooting schedules disrupted. Any gear damage, malfunction, or failure must be reported at once to the Senior Technical Officer at 04 463 6823 or 021 234 0814.

You are required to read The Fat Book, which is Film and Theatre's protocol handbook. This will help you understand the ground rules, and help you know what services, equipment, and facilities are available within the Programme. Printed copies of The Fat Book will be distributed during the first class.

ASSESSMENT REQUIREMENTS

Each student in FILM 404 must fulfil each of the following six requirements:

1)	-STORY PITCH-	Due 30 July	(10%)
2)	-SHORT FILM SCRIPT-	Due 6 August/20 August	(20%)
3)	-PRE-PRODUCTION PRES. –	Due 17 September	(10%)
4)	- HEALTH & SAFETY BRIEFING-	Due before shooting begins.	
5)	-SHORT FILM-	Due 18 October	(50%)
6)	-PRODUCTION WORKBOOK –	Due Monday 29 October	(10%)

Assignment 1

-STORY PITCH- Due 30 July (10%)

In this individually assessed assignment you are expected to present an idea for a film in five minutes. The pitch should introduce characters and key plot points, dramatic tension, and reveal the story resolution in a

compelling way. REMEMBER: You are not telling the story. The pitch, story, concept and delivery should be designed and presented in a way that will appeal to your audience. You are trying to “sell” your idea and convince your classmates and teachers that your film is worthy of being translated into a short film. The pitch must be your own original work. 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 strength of delivery.

Marking Criteria:

1. Fulfilling the set task in a direct, relevant and complete manor.
2. Clear evidence that you have engaged in the pitching process a creative way that expresses your own original ideas.
3. Demonstrating your engagement with idea’s and materials discussed and analysed in FILM 404.
4. Evidence of preparation.
5. Quality, fluency and coherency of expression.

Assignment 2

-SHORT FILM SCRIPT- Due 6 August/20 August (20%)

Please note this individually assessed assignment is in two parts. Both parts are marked and assessed. You are required to hand in a “1st draft” based on the pitch delivered in assignment 1. The script is then returned to you with comments and suggestions. The second part of the assignment requires a “final script” that shows further development of the idea in the “1st draft” and evidence of addressing the suggestions and feedback given. The “final script” will be assessed on the criteria outlined below and on the development and progress evident in the script.

Marking Criteria:

1. Fulfilling the set task in a direct, relevant and complete manor.
2. Clear evidence of engagement with idea’s and materials discussed in FILM 404.
3. The originality and quality of the script including the ability to develop and express your own ideas.
4. Evidence of the capacity of the script to be successfully transformed into a short film suitable for shooting as part of FILM 404.
5. Understanding and correct use of scriptwriting format, terms and concepts.

Assignment 3

-PRE-PRODUCTION PRESENTATION – Due 17 September (10%)

In your key creative role as: director, producer, cinematographer, editor, or sound you will prepare for your film project by presenting a creative pitch to the class. This group presentation is delivered as a production

group but the assessment and grade will be based on your individual contribution to the presentation, and your alignment with the overall group presentation. The group must communicate a cohesive stylistic vision for their film. Directors should demonstrate their overall directorial vision for all aspects of visuals, sound, and cutting. However, each member of the group must outline how their role will specifically contribute to the realization of that vision. This will involve researching the nature of your particular role and demonstrate understanding of that role. As part of this assignment, your group will present a storyboard (or shooting plan) of a number of shots from one sequence from the film. This will help prepare you for your actual shoot. This assignment will develop your creativity, enhance your understanding of key creative roles in filmmaking, improve your ability to work as part of a team, and develop your organizational and oral communication skills.

Marking Criteria:

1. Fulfilling the set task in a direct, relevant and complete manor.
2. Clear evidence that you understand and have researched your key creative role.
3. Clear evidence that you have engaged with the pre-production process in a creative way that expresses your own original ideas as well as complimenting the script, if you are not the director you should also compliment the directorial vision.
4. Evidence of preparation and research for presentation.
5. Quality, fluency and coherency of expression.

Assignment 4

-PRODUCTION HEALTH AND SAFETY BRIEFING- Due before shooting begins.

No points weighting is given to this briefing but you will not be loaned equipment until you have completed this 40min briefing. This session is to be arranged by the Producer and should be attended by all crew members in the course and any other people filling major production roles, with Dr Paul Wolfram.

Marking Criteria: is a mandatory meeting and briefing with Staff, in addition to the scheduled class discussion (6 August). The requirement bears no credit, but is required for all students.

Assignment 5

-SHORT FILM- Due 18 October (50%)

Completion of a **short film**, from the preliminaries of location selection, casting, art direction and wardrobe, through shooting, recording and on through final editing and post-production. In this group assignment you will be given an individual mark that reflects the overall accomplishment of the group and your own achievement in your assigned production role. There will be two production groups (one-half of the class in each). Delivery of finished films will be as a file on the server drop box (details will be provided).

Marking Criteria:

1. Fulfilling the set task within the production group in a direct, relevant and complete manor.
2. Clear evidence that you understand and have researched your key creative role.

3. Clear evidence that you have engaged with the production process in a creative way that expresses your own original ideas as well as complementing the script. If you are not the director you should also complement the directorial vision.
4. Evidence of preparation and research for the filming.
5. Quality, fluency and coherency of expression in your assigned production role.

Assignment 6

-PRODUCTION WORKBOOK – Due Monday 29 October (10%) Handed into reception 83 Fairlie Terrace.

In this individual assignment you must complete an image and concept **workbook**, collecting and assessing images and ideas used in preparing for the film. Much of the material in this workbook will have formed the basis for assignment 3 PRE-PRODUCTION PRESENTATIONS. In addition to the materials suggested below (applied on their suitability to your assigned role) you should include a short reflective essay on your role within the production and the production as a whole (1200 -2000 words). The visual materials and research on your role should include written materials, images, clippings, graphics, key words, story boards totalling approximately 20 pages. Where ever images and cuttings have been used they should be accompanied by short written descriptions of their meaning in the context of your film and production role.

These shall contain graphic and visual materials, both found and created, which the student intends to use in devising the visual treatment of the film. Materials may include (but of course are not limited to) clippings, print images, drawn graphics, storyboards, clips extracted from films, found objects, textures, typefaces, models and maquettes, animatics and so on. The evaluation of the workbooks will be on the care with which the student has analysed the, visual, audio, or production needs of the film, and on how much diligence and care has been given to finding and interpreting source material.

Marking Criteria:

1. Fulfilling the set task in a direct, relevant and complete manor.
2. Clear evidence that you understand and have researched your key creative role.
3. Clear evidence that you have engaged with the production process in a creative way that expresses your own original ideas as well as complementing the script.
4. Evidence of preparation and research for the filming.
5. Quality, fluency and coherency of expression through the workbook as a whole.

Please note: Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Note also that Honours grades gained in individual courses remain provisional until the overall final classification made by the Honours programme examination committee.

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.

EXTENSIONS AND PENALTIES

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.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

To be eligible to gain a pass in this course you must:

- Submit the written and practical work specified for the course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Have attended and fulfilled the requirements of the Health and Safety briefing.
- Have at least 85% attendance at all classes and workshops.

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. Where handwritten work is required you are expected to write clearly. If this 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>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at

www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

Course Programme

Week 1	July 16	Welcome and Administration Course outline. Introduction to assignment 1 and 2: Screenwriting and Pitching.	Assignment 1 set. Pitching
	July 19	Introduction to Camera: EX1R Basic operation and controls	
Week 2	July 23	How to pitch. Scriptwriting 2. Nuts and bolts: Formatting & Structure Telling visual stories: Clips focus on camera work. Camera Optics. Lenses and lens choice.	
	July 26	Camera Two: Introduction to 35mm Optics and Redrocks M2	
Week 3	July 30	Pitching your idea: In class pitches Painting with Light: Clips focus on lighting. Producing a film: Roles in FILM 404 and crew expectations	Assignment 1 delivered in class.
	Aug. 2	Introduction to location sound recording: Learning to record and interact with Camera.	
Week 4	Aug. 6	Painting the moving canvas: Clips focus on lighting and subject movement. Health and Safety outline	Assignment 2 Part 1: Handed in during class.
	Aug. 9	Lighting 1: Introduction to tungsten lights	
Week 5	Aug.13	Alex Funke guest cinematographer.	
	Aug.16	Directing – Onset workflow and blocking Lighting 2: Kino flows, LED's, bounce and block.	
Week 6	Aug.20	Alex Funke guest cinematographer. Production roles set.	Assignment 2 Part 1: Handed in during class. Assignment 3 set.
	Aug.23	Moving Camera: Motion camera tools.	
Mid Trimester Break: Monday 27 August to Sunday 9 September 2012			

Week Sept.10 **Editing / Health & Safety /Pre Production**
7

Sept.13 **Sound mixing / Pre Production**

Week Sept.17 **Pre-Production Presentations**
8

**Assignment 3
Delivered in
class.**

Sept.20 **Pre-Production**

Week Sept.24 **Production**
9

Sept.27 **Production**

Week Oct. 1 **Editing**
10

Oct. 4 **Editing**

Week Oct. 8 **Rough Cut Screening/ Editing**
11

Oct. 11 **Post Production**

Week Oct. 15 **Editing/Audio Post/Grading**
12

Oct. 18 **Completed Films Submitted**