

FILM 332 Film Production

Trimester 2 2013

15 July to 17 November 2013

30 Points



Grosse Pointe Blank (1997). Dir. George Armitage

TRIMESTER DATES

Teaching dates: 15 July to 18 October 2013

Mid-trimester break: 26 August to 8 September 2013

WITHDRAWAL DATES

Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to

www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

CLASS TIMES AND LOCATIONS

Tuesday: 10.00am – 12.50pm 77 Fairlie Terrace, Room 205

Thursday: 2.10pm – 5.00pm 83 Fairlie Terrace, Room 102

Thursday: 2.10pm – 5.00pm Murphy Building, Room 211

NAMES AND CONTACT DETAILS

Costa Botes lonepinefilms@gmail.com Phone 9733769 Room 311, 83 Fairlie Terrace Office Hrs TBA

Paul Wolffram paul.wolffram@vuw.ac.nz Phone 4636823 Room 105, 85 Fairlie Terrace Office Hrs TBA

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information on changes will be conveyed to students via email and Blackboard.

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.

PRESCRIPTION

A practical study of the creative and technical aspects of film production. Areas covered will include scripting, photography, *mise-en-scene*, performance, sound recording and mixing, and editing.

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 emphasises 'hands on' learning, with basic introduction being given on the use of cameras and audio recording. Students will learn basic 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.

COURSE LEARNING OBJECTIVES (CLOS)

Our emphasis will be on involving students in goal oriented production activities that stimulate creativity and build craft skills. Students who pass this course should be able to demonstrate the following:

- 1 To develop their creativity
- 2 To develop their judgement about the quality and viability of their work
- 3 To enhance their skills at presenting ideas
- 4 To enhance their technical skills in core aspects of film production
- 5 To demonstrate artistic or craft abilities in an aspect of film production – direction, screenwriting, cinematography, audio, editing, or production.
- 6 To demonstrate an ability to work collaboratively

TEACHING FORMAT

The course will be delivered primarily via lectures and interactive practical sessions in class time. There will be no set texts, but much suggested reading or viewing material. Additional notes will be made available on Blackboard. Outside class time, students will be expected to put the necessary amount of time into completing personal and collaborative assignments.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- Submit the written specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Undertake all practical work specified for this course.
- Attend all classes except where unable by reason of ill health, accident, or unavoidable ill fortune.

WORKLOAD

The expected workload for a 30 point course is 300 hours over the trimester or 20 hours per teaching week. 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.

ASSESSMENT REQUIREMENTS

Assessment items and workload per item		%	CLO(s)	Due date
1	Dramatic outline from Real Life	10%	1, 2, 3	July 25
2	Story Pitch	10%	1, 2, 3	Aug 1
3	Concept Notes & Treatment	10%	1, 2, 3, 4, 5	Aug 8
4	Final Draft Short Film	20%	1, 2, 3, 4, 5	Aug 22
5	Group work on short film	50%	1, 2, 3, 4, 5, 6	Oct 18

There will be five assignments, group work, and overall class participation will be taken into account:

Assignment One:

DRAMATIC OUTLINE FROM REAL LIFE

Due July 25 (10%)

Students will write a brief dramatic story outline based on real life – derived from research (magazine, newspaper, or TV stories, historical events etc), or actual experience. The outline should paraphrase or present the real life story using dramatic 3 act story structure.

Marking criteria:

1. Evidence of ability to recognise a viable dramatic story
2. Demonstrate your understanding of 3 act story structure principles
3. Emotional Impact (funny/sad/angry) of content
4. Creative expression of an event or idea, evidence of ability to render real life into meaningful dramatic metaphor.

COURSE LEARNING OBJECTIVES: 1, 2, 3

Assignment Two:

PITCH TO CLASS

Due August 1 (10%)

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. 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.

Marking Criteria:

1. Emotional impact of the pitch – are we excited? Did we laugh or cry?
2. Clarity of the idea - what is the essential idea? Is it clearly evoked, or buried in extraneous detail? A good pitch should deliver a clear payload of meaning.
3. Marketability (i.e how relevant to its target audience?)
4. Effectiveness of personal delivery.

COURSE LEARNING OBJECTIVES: 1, 2, 3

Assignment Three:

CREATIVE PREPARATION AND PLANNING

Due August 8 (10%)

Students will develop ideas based on their pitches into character notes, and an outline treatment for a short dramatic script. Feedback and notes from the tutor will assist students focus their ideas prior to writing a full draft.

Marking Criteria

1. Evidence of ability to recognise a viable dramatic story (marketability/appropriateness to the goal of creating a short film)
2. Demonstrate your understanding of 3 act story structure principles (the idea either powerfully uses, or effectively contradicts orthodox story structure)
3. Emotional Impact (funny/sad/angry) of content that moves the reader
4. Creative expression of an event or idea, evidence of ability to render real life into dramatic metaphor (the ability to use art to communicate meaning).

COURSE LEARNING OBJECTIVES: 1, 2, 3, 4, 5

Assignment Four:

SHORT FILM SCRIPT

Due August 22 (20%)

Students will write a short dramatic screenplay – maximum length 10 pages or 8 minutes.

This assignment will test both creative and formal discipline in a vital aspect of film-making. Four scripts will be selected by the tutor for production.

Marking Criteria:

1. Emotional impact – does it move the reader?
2. Narrative craft – is the story involving and satisfying?
3. Marketability – is the script suitable/practical for a Film 332 production? Is the idea appropriate for a typical short film audience?
4. Use of correct screenplay formatting (guides will be provided)
- 5.

COURSE LEARNING OBJECTIVES: 1, 2, 3, 4, 5

Assignment Five:

GROUP WORK ON SHORT FILM

Due October 18 (50%)

Completion of a **short dramatic 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 manner.
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.

COURSE LEARNING OBJECTIVES: 1, 2, 3, 4, 5, 6

Students will undertake a range of formal and informal group activities during the course. During workshops, the team aspect of film making 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 location scouting, 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. 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.

SUBMISSION AND RETURN OF WORK

Written assignment shall be submitted as hard copies, and as WORD files emailed to the lecturer.

Hard-copy assignments are to be submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office.

Your marked assignment will be handed back in class or during office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

PENALTIES

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.

In exceptional and unforeseen circumstances an extension may be granted. 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.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

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 – 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 School. Printed copies of *The Fat Book* will be distributed during the first class.

RECOMMENDED READING

Blackboard 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 Roman 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

CLASS REPRESENTATIVE

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.

You may like to write the Class Rep's name and details in this box:

Class Rep name and email address for this course:

STUDENT FEEDBACK

Student feedback on University courses may be found at

www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates

- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues:
www.victoria.ac.nz/home/about/avcadademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcadademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute:
www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1	July 16	<p>Welcome & Administrative info</p> <p>Story Structure Fundamentals</p> <p><i>Assignment 1: Students to locate a story from real life (news or experience) and describe how it conforms or deviates from basic 3 act structure. Due: July 25</i></p>
	July 18	<p>Camera 1: Intro to Cameras, Care and Assembly of equipment</p> <p><i>Students to email list of 3 preferred production roles to tutor. Due July 25</i></p>
Week 2	July 23	<p>Camera 2: Composition, Use of lenses</p> <p><i>Assignment 2: Prepare a 3 minute verbal pitch, presenting a viable creative idea for a dramatic short film. To be delivered in class: August 1</i></p>
	July 25	<p>Field Sound Recording</p> <p><u>Deadline for list of three preferred roles</u></p>
Week 3	July 30	<p>Idea Development: Creative brainstorming & pitching</p> <p>Handout: Character/Dialogue & Screenplay format guide</p>
	Aug 1	<p>3 minute Story Pitches delivered in class</p> <p><i>Assignment 3: Develop a Short Dramatic screenplay, First Draft/Development Notes. Due: August 8</i></p> <p>Production Roles to be assigned</p>
Week 4	Aug 6	<p>Directing – Onset work flow and blocking</p>
	Aug 8	<p>Lighting 1</p> <p><u>Deadline for Draft 1/Concept/Character Notes</u></p>
Week 5	Aug 13	<p>Lighting 2</p>
	Aug 15	<p>Camera Movement</p> <p><u>Deadline for Script Draft 2</u></p>
Week 6	Aug 20	<p>(Split Class) Audio Post Production/ Scheduling/Production Management</p>
	Aug 22	<p>(Split Class) Audio Post Production/ Scheduling/Production Management</p> <p><u>Deadline for Final Draft Screenplays</u></p>

Final selection of 4 scripts for production will be notified during break.

Mid Trimester Break: Monday 26 August to Sunday 8 September 2013

Week 7	Sept 10	Intro to Editing
	Sept 12	Editing 2
Week 8	Sept 17	Pre Production
	Sept 19	Pre Production
Week 9	Sept 24	Production
	Sept 26	Production
Week 10	Sept 30	Production/Post Production
		Production/Post Production
Week 11	Oct 7	Rough Cut Screenings in Class / Continue Editing
	Oct 9	Audio Post/Grading
Week 12	Oct 14	Audio Post/Grading
	Oct 18	Final Films Submitted by 5pm