
SUBJECT DESCRIPTION

50155 Film & Video Production

Course Name:	Bachelor of Arts in Communication (Media Arts and Production)
Level:	200
Number of Credit points:	8
Prerequisites:	50117/50248 Media Arts and Production 2
Grading:	Graded

HANDBOOK DESCRIPTION

Film & Video Production develops ideas and concepts introduced in *MAP 1&2* and is a further exploration of the creative challenges and technical demands of making film and video.

Students extend their understanding of the craft skills required for professional film and video production through a series of introductory seminars, in-class and out-of-class exercises, and practical workshops. These craft skills include: cinematography; editing; production design; directing; sound recording; and production management.

The subject also introduces students to 16mm filming and exercises are designed to take students through the technical and conceptual issues involved in realising an idea in the medium of 16mm film.

Film & Video Production stresses the importance of collaboration in professional film and video production and students learn skills that help them to be an effective crew member and work as part of a creative team.

Film & Video Production enables students to develop production skills as a basis for future film and video projects.

CONTRIBUTION TO GRADUATE PROFILE

The subject contributes to a student's ability to:

- Take up industrial and artisan roles in the media arts and production industries.
- Be self reliant and able to collaborate on media arts projects from conception to post production and presentation.
- Be adaptable, flexible and innovative

The subject also enables students to:

- Gain conceptual and practical production experience in different forms, approaches, styles and genres.
- Develop industry entry-level technical and conceptual skills.
- Develop critical and creative skills.
- Develop skills in problem solving, communication and teamwork necessary for the collaborative nature of media production work.

OBJECTIVES

It is expected that students completing the subject will:

1. Develop craft skills in directing, production management, cinematography, sound and editing.
2. Understand the different crew roles and procedures necessary for drama production in film and video.
3. Develop a greater appreciation and understanding of the art of collaboration in film and video production.
4. Develop an appreciation of the importance of planning, preparation and problem solving in film and video production.
5. Develop critical abilities to assess and evaluate production work (evaluate rushes, camera work, quality of sound recording etc.).

6. Acquire the basic disciplines and attitudes necessary for their own future projects and for professional work in the industry.
7. Understand health and safety issues related to film and video production, particularly in relation to lighting safety.
8. Understand the basic principles and procedures required for the care, maintenance and safe-keeping of equipment.

TEACHING AND LEARNING ACTIVITIES

Students will develop their knowledge, technical skills and understanding through seminars, in-class lectures and demonstrations, hands-on workshops, in-class and out-of-class group exercises and out-of-class technical workshops.

The emphasis of the teaching and learning is practise based.

CONTENT

The first part of the subject introduces a series of concepts and technical skills integral to film and video production. In the later part of the subject, students will take a crew role assigned by the lecturer, in order to participate in three short film / video shoots. At least one of these shoots is a 16mm synch sound location shoot, where a short dramatic scene is taken from pre production to completion.

As a whole, the subject content is designed to enable students to investigate the roles, responsibilities and creative challenges facing: the Director; 1st AD; sound recordist; boom swinger; Director of Photography (DOP); focus puller; clapper-loader; grip; gaffer; production designer; stand-by props; continuity person, editor; sound editor and producer/ production manager. Students also develop an understanding of the technical and conceptual issues involved in realising an idea in the medium of 16mm film.

Ideas and techniques covered in the subject include:

- Location / studio sound recording
- Microphone theory and practice
- DAT recorders and location sound recording
- Essential principles of photography / cinematography
- Lighting for film and television
- Studio / location lighting
- Incident and reflected lightmeters
- An introduction to Production Design and the Art Department
- Rushes handling and an introduction to the film laboratory
- Planning and preparing for a short drama production
- 16mm sync sound recording
- 16mm cameras and filming
- On set procedures and protocols for 16mm drama production
- Critical appraisal and evaluation of 'rushes'
- 16mm single and double-system editing
- Editing
- Sound editing
- Post production of a short drama
- Care and maintenance of equipment
- Health and safety for film and video production

ASSESSMENT

The subject is graded. The assessment tasks are based on in-class and out-of-class exercises and a written proficiency test. Self and peer assessment will be used in moderating group marks to individual marks.

Assessment item 1. Written Proficiency Test

Objectives: 1, 2, 4, 5, 7, 8

Value: 20%

Due: Week 8 in class

Task: To provide answers to a written take home proficiency test which tests your knowledge of the contents of the subject reader and general technical knowledge you will acquire from lectures and classes

Assessment criteria:

- Conceptual and technical understanding and proficiency.

Assessment item 2. Masterclass shoot and edit

Value: 15%

Objectives: 1, 2, 3, 4, 5, 6, 7, 8

Due: Week 5 shoot, Week 7 edit.

Task: To participate in an assigned crew role taking a short scripted and storyboarded scene provided by the lecturer, which is filmed on location at UTS from pre production to completion of picture edit.

Assessment criteria:

1. Willingness and openness to participate and engage in the assigned tasks.
2. Conceptual and technical understanding and proficiency.
3. Ability to listen and work collaboratively.
4. Respect for health and safety standards for cast and crew
5. Care and respect of equipment.
6. Ability to critically assess and reflect on results.

Assessment item 3. In class shoot and out of class edit of short 16mm synch sound film

Objectives: 1,2,3,4,5,6,7,8

Value: 25%

Due: Week 8 shoot, Week 12 edit.

Task: To participate in an assigned crew role taking a short scripted scene of synch sound 16mm drama provided by your lecturer, from pre-production to completion of edit with sync sound track.

Assessment criteria:

1. Willingness and openness to participate and engage in the assigned tasks.
2. Conceptual and technical understanding and proficiency.
3. Ability to listen and work collaboratively.
4. Respect of health and safety standards for cast and crew
5. Care and respect of equipment
6. Submission of paperwork relating to designated crew role (camera sheets, storyboards, continuity reports, location agreements etc.).
7. Ability to critically assess and reflect on results of production work.
8. Overall quality of the final edited exercise.

Assessment item 4: Location shoot – out of class

Objectives: 1,2,3,4,5,6,7,8

Value: 40%

Due: Week 9 shoot, Week 12 -14 edit.

Task: To participate in an assigned crew role taking a short synch sound 16mm drama script provided by your lecturer, from pre-production to completion.

Assessment criteria:

1. Willingness and openness to participate and engage in the assigned tasks.
2. Conceptual and technical understanding and proficiency.
3. Ability to listen and work collaboratively.
4. Respect of health and safety standards for cast and crew
5. Care and respect of equipment
6. Submission of paperwork relating to designated crew role (continuity reports, location agreements, other necessary contracts and agreements).
7. Ability to critically assess and reflect on results of production work. Overall quality of the final edited and soundmixed exercise.

MINIMUM REQUIREMENTS

Attendance is particularly important in this subject because it is based on a collaborative approach which involves essential workshoping of student work and interchange of ideas.

Students are required to attend all scheduled classes unless otherwise agreed by lecturer. They are expected to fully participate in seminar discussions and in and out-of- class group production exercises as required.

All items of assessment must be successfully completed.

Media students at UTS are required to pass a short, simple, lighting safety proficiency test in order to participate in practical filmmaking. No one can participate in a shoot where lights are used without passing this test. Safety is a no.1 priority.

Technical Proficiency tests are required before using certain equipment such as 16mm cameras.

TEXTS AND REFERENCES

Essential Reading:

Media Centre Survival Guide

Subject Reader

Suggested Reading:

Bordwell, David and Thompson, Kirstin, *Film Art. An Introduction* 6th edition, Alfred A Knopf, New York, 2001

Billups, Scott. *Digital Moviemaking The Filmmaker's Guide to the 21st century* Focal Press, 2001

Dancyger, Ken. *The technique of film and video editing* Focal Press, Boston 1993

Katz, Steven. *Shot by Shot Film Directing: visualising from concept to screen.* Michael Wiese Productions, 1991

Mamet, David. *On Directing Film.* Faber & Faber, London 1991

Mollison, Martha. *Producing Videos A Complete Guide.* AFTRS, Sydney, 1997.

Murch, Walter. *In The Blink of an Eye* AFTRS, Sydney, 1992

Rabiger, Michael. *Directing: Film Techniques and Aesthetics* 2nd Ed Focal Press, Boston, 1997

Vineyard, Jeremy. *Setting Up Your Shots Great Camera Moves Every Filmmaker Should Know.* Michael Wiese Productions, Studio City CA 2000

Weis, Elizabeth and Belton, John. (eds) *Film Sound: Theory and Practice.* Columbia University Press, New York 1985

Wheeler, Paul *Digital Cinematography*, Focal Press 2001

Weston, Judith *Directing Actors*, Michael Weise Productions, Michigan 1996.