

## SUBJECT DESCRIPTION

### 57094 Film & Video 1

<b>Course Name:</b>	Graduate program in Media Arts and Production
<b>Level:</b>	400
<b>Number of Credit points:</b>	8
<b>Prerequisites:</b>	None
<b>Grading:</b>	Graded

#### HANDBOOK DESCRIPTION

*Film & Video 1* introduces students to the creative challenges and technical demands of making videos and films. The course explores the basic concepts and craft skills required for film and video production through a series of introductory seminars, in-class and out-of-class exercises, and practical workshops.

*Film & Video 1* is structured to encourage students to learn through “hands – on” learning, experimentation and collaboration. Assignments and exercises encourage students to examine the creative possibilities in the juxtaposition of sound and image to create mood, emotion, and story. While introductory in assumed knowledge, the course is designed for post-graduate level students who are interested in developing film and video production skills.

#### CONTRIBUTION TO GRADUATE PROFILE

The subject enables students to:

- Develop their critical and creative skills.
- Develop core skills in film and video production.
- Develop an awareness and understanding of film and television industry production protocols
- Develop knowledge of screen culture and film and television industry issues.

#### OBJECTIVES

Students completing the subject will:

- a) Develop basic craft skills in the following areas of screen production: directing, cinematography, sound recording, production design, editing, and sound post-production.
- b) Develop ideas and techniques to enable further independent investigation of the critical and creative ‘thinking’ associated with the abovementioned areas of screen production.
- c) Develop a greater appreciation and understanding of the art of collaboration in film and video production.
- d) Understand health and safety issues related to film and video production, particularly in relation to lighting safety.
- e) 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 hands-on and experiential. Ideas and concepts are introduced in seminars and then reinforced through in-class demonstrations, in-class exercises, and out-of-class exercises.

#### CONTENT

The subject introduces concepts and technical skills integral to film and video production. These include the following:

- Digital video and 16mm film photography basics
- Lighting for film and video production/the role of the cinematographer
- Lighting safety

- Framing and composition
- Screen language / visual grammar
- Fundamentals of directing / the role of the director
- Location sound recording / the role of the sound recordist
- Editing / montage theory
- Post-production sound / the role of the sound designer

## **ASSESSMENT**

The subject is graded. The assessment is on going and continuous throughout the semester. The assessment tasks are based on in-class and out-of-class exercises.

Please also note the information under the heading 'Minimum Requirements' in relation to assessment.

### **ASSESSMENT ITEM 1 (out-of-class). *Sense of place* exercise**

**Objectives:** a, b, c d and e

**Value:** 40%

**Due:** Week 4 (rushes), week 7 (rough cut), week 9 (completed work)

**Task:** To work with one other student to find a location in the Sydney area with a distinct 'sense of place'. To document the location using mini DV technology with an eye and ear for its rhythm, mood, emotion and narrative possibility. To work in pairs to edit a short sequence drawing from these rushes.

#### **Assessment criteria:**

- Willingness and openness to participate and engage in the assigned tasks.
- Evidence of conceptual and technical understanding.
- Proficiency in using the mini DV cameras, tripods, and associated sound recording tools.
- Ability to 'listen' and work collaboratively.
- Care of equipment.
- Ability to critically reflect on results
- Work partner feedback report.

### **ASSESSMENT ITEM 2 (out of class) – Lighting exercise**

**Objectives:** a, b, c, d, and e

**Value:** 10%

**Due:** Week 5

**Task:** To work in small teams to solve various lighting problems using a typical location lighting kit.

#### **ASSESSMENT CRITERIA:**

- Willingness and openness to participate and engage in the assigned tasks.
- Evidence of conceptual and technical understanding.
- Proficiency in lighting practice.
- Ability to 'listen' and work collaboratively.
- Respect for health and safety standards of cast and crew.
- Care of equipment.
- Work partner feedback report.

### **ASSESSMENT ITEM 3 (out-of-class) – Bolex experimental film exercise**

**Objectives:** a, b, c, and d

**Value:** 30%

**Due:** Week 12 rushes, week 14 complete (with soundtrack – Assessment Item 4).

**Task:** To work with two other students, using a Bolex camera to create a short sequence that manipulates time *or* texture *or* colour.

#### **ASSESSMENT CRITERIA:**

- Willingness and openness to participate and engage in the assigned task.
- Evidence of conceptual and technical understanding.
- Proficiency using the cameras and 'experimental' techniques required to produce a sequence.
- Ability to critically assess and reflect on results.
- Work partner feedback report.

#### **ASSESSMENT ITEM 4 (in-class and out-of-class exercise) Sound exercise**

**Objectives:** a, b, c and d

**Value:** 20%

**Due:** Week 14

**Task:** To explore the creative potential for the juxtaposition of sound and image by making a D-I-Y sound-track for a short experimental sequence drawn from the rushes of assignment 4 (Bolex – experimental film exercise) and ‘found object’ sound/music/noise tracks.

#### **Assessment criteria:**

- (a) Willingness and openness to participate and engage in the assigned task.
- (b) Evidence of conceptual and technical understanding.
- (c) Proficiency in sound post-production tools.
- (d) Ability to critically assess and reflect on results.

#### **MINIMUM REQUIREMENTS**

All items of assessment must be successfully completed.

Since class discussion and participation in activities form an integral part of this subject, you are expected to attend, arrive punctually and actively participate in classes. Should you experience difficulties meeting this requirement, please contact your lecturer. Students who have a valid reason for extended absence from class (e.g., illness) may be required to complete additional assignment work to ensure they achieve the subject objectives.

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.

Students who attend fewer than ten classes are advised that their final work will not be assessed and that they are likely to fail the subject.

Punctuality is also stressed as the course is designed for students to develop entry-level professional attributes and abilities. Students who arrive more than 20 minutes late may attend the class but will be marked as absent, unless sufficient excuse is provided.

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.

All submitted papers, and where applicable, all online contributions making use of published materials, should be properly referenced and with a properly completed bibliography.

The copyright of all projects remains with the students, however, it is expected that all completed projects will include a full frame credit stating that the project was made at UTS and the year of production. All students are to complete the Copyright ownership form attached to the end of this document

Students may keep master copies of work but it is expected that if requested, they will provide the MAP Area with a copy of the work for archival purposes. This is preferably to be on the highest quality format at the best resolution available. Unless otherwise agreed, stock and duplication costs for archival copies will be at the student's expense.

#### **TEXTS AND REFERENCES**

##### **Essential Reading:**

Production Manual 2005

##### **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 21<sup>st</sup> century* Focal Press, 2001

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

Dancyger, Ken *The World of Film and Video Production: Aesthetics and Practices* Harcourt Brace College Publishers, Fort Worth 1999

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* 2<sup>nd</sup> 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 Wiese Productions, Michigan 1996.