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**SUBJECT DESCRIPTION****57095 Film & Video 2**

<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>	57094 Film & Video 1
<b>Grading:</b>	Graded

**HANDBOOK DESCRIPTION**

This subject extends and develops ideas and concepts introduced in *Film and Video 1*. Students further 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 introduces students to 16mm filming and 'hands-on' exercises are designed to take students through the technical and conceptual issues involved in realising an idea in the medium of 16mm film. The subject 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. The subject enables students to develop production skills as a basis for future film and video projects.

**CONTRIBUTION TO GRADUATE PROFILE**

The subject enables students to:

- Develop their conceptual skills and critical thinking in relation to media production.
- Develop core skills in all stages of film and video production, with an emphasis on the development of visual style.
- Develop skills in problem solving, communication and teamwork necessary for the collaborative nature of media production work.
- Develop an awareness and understanding of film and television industry production protocols
- Gain conceptual and practical production experience in different forms, approaches, styles and genres.
- Develop and complete a short film or video project.
- Critically revise their own work.
- Apply existing skills, as practitioners in a particular media industry, to a new or related media.
- Develop knowledge of screen culture and film and television industry issues.

**OBJECTIVES**

It is expected that students completing the subject will:

- a) Develop an appreciation of the importance of planning, preparation and problem solving in film and video production.
- b) Work as part of a small creative team to develop and complete a short film or video project.
- c) Develop craft skills in directing, production management, cinematography, production design, sound and editing.
- d) Understand the different crew roles and procedures necessary for drama production in film and video.
- e) Develop a greater appreciation and understanding of the art of collaboration in film and video production.
- f) Develop critical abilities to assess and evaluate production work (evaluate rushes, camera work, quality of sound recording etc.).
- g) Acquire the basic disciplines and attitudes necessary for their own future projects and for professional work in the industry. This includes understanding health and safety issues and basic procedures for equipment care.

## 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.

## CONTENT

The first part of the subject revolves around three assignments / practical exercises that are designed to reinforce skills and techniques that have been developed in *Film & Video 1*. These assignments also introduce ideas and techniques that enable students to extend their thinking about the formal and conceptual possibilities for screen production. Students explore and manipulate the temporal, textural and tonal qualities of the image, using miniDV, Bolex and Super 8 film cameras and techniques such as stop motion animation, superimposition and forced processing. The exercises in the first part of the semester will also explore the creative possibilities for image production using digital tools.

In the later part of the subject, students will take a crew role assigned by the lecturer, in order to participate in two 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.

The subject content in the later part of the subject is designed to enable students to investigate the roles, responsibilities and creative challenges facing the: Director; 1<sup>st</sup> 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:

- 'Filmmaking' with digital tools.
- Lighting for mood, emotion and story.
- Production Design and the Art Department.
- Rushes handling and an introduction to the film laboratory
- Planning and preparing for a short drama production
- Sync sound recording
- 16mm cameras and filming
- On-set procedures and protocols for drama production
- Critical appraisal and evaluation of 'rushes'
- Introductory 16mm single and double-system editing
- Editing
- Sound editing
- Post production of a short drama

## ASSESSMENT

### ASSESSMENT ITEM 1: MICRO-DRAMA VIDEO SHOOT Storyboard / location lighting / camera exercise.

<b>Objectives:</b>	a, b, c, d, e
<b>Value:</b>	20%
<b>Due:</b>	Week 2 (storyboard done out of class) & Week 3 (in class shoot)
<b>Task:</b>	Plan, storyboard and shoot a 5 – 7 shot sync sound, video drama exercise to be shot in class on week 3. Students will work in groups chosen by the lecturer, in allocated crew roles in designated UTS locations. Script must have 2 lines of dialogue minimum. One shot must use lighting.

#### Assessment Criteria:

- a) Willingness and openness to participate and engage in the assigned tasks.
- b) Ability to 'listen' and work collaboratively in small crews.
- c) Ability to creatively interpret and film selected storyboards, given clearly defined limits of time, equipment and production requirements.
- d) Respect of health and safety standards for cast and crew.

- e) Care of equipment.
- f) Ability to critically reflect on results of production work
- g) Work partner feedback report.

**ASSESSMENT ITEM 2: EDIT MICRO-DRAMA**

**Objectives:** a, b, c, d, e  
**Value:** 20%  
**Due:** Week 5  
**Task:** To work in small groups to edit a short sequence drawing from the rushes of Assessment Item 1 – VIDEO SHOOT.  
 To design a sound track for the above work.

**Assessment Criteria:**

- Willingness and openness to participate and engage in the assigned task.
- Conceptual and technical understanding and proficiency in planning for edit and using editing tools.
- Ability to ‘listen’ and work collaboratively.
- Ability to work within constraints of time and resources.
- Ability to critically reflect on results of editing.

**ASSESSMENT ITEM 3: 16MM SYNC FILM SHOOT& EDIT (ELECTION) – in-class shoot**

**Value:** 25%  
**Due:** Week 7 in-class shoot, Picture Edit is due Week 9, Completed work (Week 11)  
**Task:** Students take an allocated crew role and participate in a short in-class 16mm film shoot to a given script and storyboard. This project is to be completed to fine cut with a fairly basic sound design. (Students may do more elaborate sound design if time & resources permit but it is not expected their sound design would be more involved than the capabilities of an off-line non-linear system such as AVID).

**Assessment criteria:**

- Willingness and openness to participate and engage in the assigned task.
- Conceptual and technical understanding and proficiency in assigned crew role.
- Ability to listen and work collaboratively.
- Respect of health and safety standards for cast and crew
- Ability to critically assess and reflect on results of production work.
- Work partner feedback report.

**ASSESSMENT ITEM 4: 16MM SYNC FILM SHOOT & EDIT (MALTESE FALCON) – out of class shoot**

**Objectives:** d,e,f,g,h  
**Value:** 35 %  
**Due:** Week 10 shoot, Week 11 -14 edit.  
**Task:** To participate in an assigned crew role taking a short scene of scripted drama from pre-production to completion, using 16mm synch-sound cameras, and digital editing equipment.

**Assessment criteria:**

- Willingness and openness to participate and engage in the assigned task.
- Conceptual and technical understanding and proficiency in assigned crew role.
- Ability to listen and work collaboratively.
- Respect of health and safety standards for cast and crew
- Care of equipment
- Submission of paperwork relating to designated crew role ( camera and sound sheets, continuity reports, location agreements, other necessary contracts and agreements).
- Ability to critically assess and reflect on results of production work
- Work partner feedback report

## MINIMUM REQUIREMENTS

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

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. 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 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

Eisenstein, Sergei *Film Form* Harcourt Brace Jovanovich, 1949

Gidal, P *Structural Film Anthology*, British Film Institute, London, 1978

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

Macdonald, Scott *Avant-Garde Film Motion Studies* Cambridge University press, 1993

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

Tarkovsky, Andrei *Sculpting in Time*, University of Texas Press, Austin, 1986

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.