

## COURSE CONTENT

<b>Course Code</b>	DF2000
<b>Course Title</b>	Digital Film Production 1
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This second year course will develop key skills in digital film production in the area of scriptwriting and pitching, directing, camera, lighting and grip; art direction; production and set management; field sound-recording; editing and sound-mixing. They will be explored in the context of film aesthetics and storytelling. You will undertake hands-on exercises which will then be applied in the creation of original digital short films. The course will provide competencies in the presentation of ideas, realisation of concepts and in the collaborative craft of digital filmmaking. The basic responsibilities of main film personnel during pre-production, production and post-production and important protocols and technicalities will be addressed. This learning forms the basis for further studies and practice in film directing, cinematography, producing and editing.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Identify, elucidate and discuss key skills used in digital filmmaking.
2. Demonstrate key skills of digital filmmaking in hands-on exercises.
3. Apply key skills to the production of an original short film.
4. Present film ideas, realisation concepts and work in a clear and cohesive manner.
5. Critique film ideas, realisation concepts and work employed by peers in a constructive manner

### **Course Content**

#### **Audio-visual storytelling in film**

The interaction between audio and video in storytelling will be examined focusing on composition, movement of camera and/or objects, on and off screen sound, sequence shots and edited sequences.

#### **Steps of Production**

Script writing, production planning, steps of pre-production, production and post-production, digital film roles in a film crew, their duties and responsibilities, set organisation, procedures and safety on set and the use of film protocols will be addressed.

#### **Cinematography and Lighting**

An introduction to the basic principles of cinematography and lighting will be given. This covers lighting in a studio or indoor situation as well as working with available light outdoors. The use of camera, grip and light equipment will be trained including the understanding of equipment lists and light plans.

**Production design**

Concepts and skills of production design, like moodboards, location photography, designing and transforming locations, will be examined in accordance to the film script and the director's vision.

**Directing**

The role of the director in a film production, the collaboration with the director of photography, the production designer and the producer as well as the process of guiding and directing actors will be examined.

**Editing and sound design**

The organisation of a sound- and editing project as well as basic principles of editing, sound-design and scoring will be explored.

**Distribution**

The procedure of test-screenings and the process of distributing a film will be explained.

**Class assignments**

Eight creative, conceptual or organisational assignments cover key areas and competencies in digital filmmaking. The assignments will deepen the knowledge gained through lectures, tutorials and class exercises and will prepare the student for the final project. Peer and instructor feedback will be given.

**Assessment (includes both continuous and summative assessment)**

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Image sequence Script writing Pitching Single shot Concept Script Rough cut Sound Release Reflection	1,2,3	--	40	Team/Individual
<b>Final Project:</b> Short film: Creative role and individual edit.	3,4	--	40	Individual
<b>Continuous Assessment: Participation</b>	5	--	20	Individual

Total	100%	
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## Reading and References

1. Landau, Neal and Frederick, Matthew. *101 things I learned in Film School*. Grand Central Publications, 2010.
2. Ascher, Steven. *The Filmmakers Handbook. A Comprehensive Guide for the Digital Age*. 4<sup>th</sup> edition. Penguin Books, 2012.
3. Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
4. Meyer, Doe. *Creative Filmmaking from the Inside Out: Five Keys to the Art of Making Inspired Movies and Television*. Simon & Schuster, 2003.
5. Van Sijll, Jennifer. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Michael Wiese Productions, 2005.
6. Fabe, Marilyn. *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*. University of California Press, 2014.
7. McKee, Robert. *Story: Substance, Structure, Style and the Principles of Screenwriting*. ReganBooks, 1997.
8. Block, Bruce A. *The Visual Story: Seeing the Structure of Film, TV, and New Media*. Focal Press, 2001.
9. Mercado, Gustavo. *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. Taylor & Francis, 2011
10. Joseph V. Mascelli. *The Five C's of Cinematography: Motion Picture Filming Techniques*. Silman-James Press, 1998
11. Mercer, John. *An Introduction to Cinematography*. 3. Edition. Stipes Publications, 1979.
12. Brown, Blain. *Motion Picture and Video Lighting*. Focal Press, 2008.
13. Box, Harry. *Set Lighting Technician's Handbook: Film Lighting Equipment, Practice and Electrical Distribution*. Focal Press, 2010.
14. LoBrutto, Vincent. *The Filmmakers Guide to Production Design*. Allworth press, 2002.
15. Cleve, Bastian. *Film Production Management*. Focal press, 2006.
16. Grove, Elliot. *Beginning Filmmaking: 100 Easy Steps from Script to Screen*, Methuen Drama, 2009.
17. Pepperman, Richard D. *Setting Up Your Scenes: The Inner Workings of Great Films*. Michael Wiese Productions, 2005.
18. Katz, Steven Douglas. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Gulf Professional Publishing, 1991.
19. Mamet, David. *On Directing Film*. Penguin, 1992.
20. Rabinger, Michael and Hurbis-Cherrier, Mick. *Directing – Film Techniques and Aesthetics*. 5. Ed. Focal Press 2013.
21. Travis, Mark. *Directing Feature Films: The Creative Collaboration Between Directors, Writers, and Actors*. Michael Wiese Productions, 2002.
22. Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. Silman-James Press, 2001.
23. Thompson, Roy. *Grammar of the Edit*. Focal press, 2013.
24. Holman, Tomlinson. *Sound for Film and Television*. 3. Edition. Focal press, 2010.
25. Jay, Rose. *Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix*. Focal press, 2015.

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

### Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

### Planned Weekly Schedule\*

\*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Readings/ Activities
1	<ul style="list-style-type: none"><li>• <b>Course overview and audio-visual storytelling in film</b></li></ul> Introduction and plans for the	1	<b>Lecture</b> Audio-visual storytelling in film

	<p>semester</p> <p>Working on a film set: Basic proficiencies and digital film roles: duties and responsibilities</p> <p>Steps in pre-production: Working with the script, the director's vision, pre-visualisation of concepts – moodboard/ color concept/ sound concept, of locations, of mise-en-scene – storyboard/ floor plan/ shot list; castings, fittings, camera and make-up test; briefings with experts – e.g. stunt, vfx, trainers.</p>		<p><b>Assignment (1):</b> Form a group of 2 students. <u>Tell a story</u> with a maximum of 5 photographed images</p>
2	<ul style="list-style-type: none"> <li>• <b>Finding ideas and concepts of narration in film.</b></li> </ul>	1,2,4,5	<p><b>Lecture:</b> Concepts of narration in film</p> <p><b>Presentation of assignment (1) “story telling”:</b> Critique and feedback.</p> <p><b>Exercise:</b> <u>Finding ideas.</u></p> <p><b>Assignment (2):</b> Preparing a <u>film pitch</u> for an original short film script up to 10min of length, which should be your final course project</p>
3	<ul style="list-style-type: none"> <li>• <b>Cinematography</b></li> </ul> <p>Introduction to sound and camera equipment used in this course.</p> <p>Introduction to protocols for sound, camera and script.</p>	1, 2, 3,4,5	<p><b>Lecture:</b> Designing shots – Camera settings, lens, filter, image.</p> <p><b>Presentation of assignment (2) “pitch”:</b> Critique and feedback.</p> <p><b>Exercise:</b> <u>Shooting a scene:</u> Introduction to narrative perspective, coverage, marking camera and actors, focus pulling, corresponding shots, viewpoints for actors, P.O.V., 180-degree rule, continuity.</p> <p><b>Assignment (3):</b> Form a group of two students and film a sequence or a</p>

			single shoot that shows a <u>transformation</u> from light to dark/ from warm to cold color/ from flat to deep space / from concrete to abstract or vice versa. Choose one of the topics.
4	Lighting  Finding roles and grouping up. -	1,2,4,5	<p><b>Lecture:</b> Lighting in film</p> <p><b>Presentation of assignment (3) “transformation”:</b> Critique and feedback</p> <p><b>Exercise:</b> <u>Studio lighting and outdoors.</u> Working with available light.</p> <p><b>Consultation outside class:</b> Idea and story development for final project.</p>
5	Production design and Producing  Creative Producing: Building creative teams, packaging, financing.  Production Planning: Budget, script-breakdown, shooting plan, location reces, casting, permissions, contracts, rehearsals, call sheet, location management.  ADM production procedures:  Risk assessment, equipment list, room and equipment booking, talent agreements, reimbursement claims.	1,2	<p><b>Lecture</b> Production design in film.</p> <p><b>Exercise:</b> Script-breakdown of a scene.</p> <p><b>Assignment (4):</b> Write a 1-page <u>final project concept</u> for your role.</p>
6	Directing  The role of the director. Set procedures. Working effectively on set.	1,2,3,4,5	<p><b>Presentation of Assignment (4) “concepts final project”:</b> Feedback and discussion.</p> <p><b>Exercise:</b> Stage and block a scene from your final film project with actors.</p>

			<b>Assignment (5):</b> Develop a <u>shooting plan</u> for your final project.
7	Preparations for shooting final project  Camera tests, make-up tests, fittings, rehearsals with actors, set dressing, buying props; going through storyboards, shooting lists, call sheets.	1,2,3,4,5	<b>Presentation of assignment (5) “shooting plan”:</b> Feedback and discussion.
8-9	Production week Review of footage and organisation of editing project  Footage review. Feedback and discussion.  Scheduling post-production.	1,2,3,4,5	<b>Exercise:</b> Organizing an editing project Logging, capturing and assembly.  <b>Assignment (6):</b> Editing a <u>rough cut</u> .
10	Review of rough cuts	1,2,3,4,5	<b>Lecture:</b> Basic grammar of editing  <b>Presentation of Assignment (6) “rough cuts”:</b> Feedback and discussion
11	<b>Sound and music in film</b>  Postproduction of sound and music: Sound concept, sound list, Sound edit, ADR, ambient sound, sound design, follies, music, sound mixing  Test screenings and audience questionnaires	1,2	<b>Lecture:</b> Sound and music in film.  <b>Assignment (7):</b> Write a <u>sound concept</u> and a <u>sound list</u> for your final project.
12	<b>Presentation of final edits</b>  Presentation of final edits. Feedback and discussion. Picture Lock. Start sound-mix.  Releasing movies: Film festivals, press campaigns, marketing and distribution.	1,2,3,4,5	<b>Presentation of Assignment (7) “sound concept”:</b> Feedback and discussion.  <b>Assignment (8):</b> Form a group of 2 students. Write a <u>concept</u> for the <u>release</u> of your final project.
13	Test screening and feedback on sound mix	3,4,5	<b>Presentation of Assignment (8) “Releasing concept”</b> Feedback and discussion.

	<p>Test screenings of finished films with questionnaire and discussion.</p> <p>Feedback on initial sound mix.</p> <p>Final review</p> <p>Screen films and reflection paper due.</p> <p>Final screening in class.</p>		<p><b>Assignment (9):</b> Write a <u>reflection paper</u> (1-2pages) about the course.</p>
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