

## COURSE CONTENT

<b>Course Code</b>	DF3004
<b>Course Title</b>	Digital Film Production II
<b>Pre-requisites</b>	DF2001 Film Editing, DF2003 Cinematography I, DF2011 Sound for Film
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

Digital Film Production II will extend your abilities as a filmmaker in genre filmmaking. You will engage with the professional process in making narrative cinema as an art form, the collaborative work in each of the main roles (producing, directing, scripting, camera, sound, art direction, and editing), and the production of a short film with a personalised style. You will apply techniques of script interpretation and analysis, planning, staging, execution, and criticism in relation to the question of genre as you participate in all aspects of film production through class exercises and projects.

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

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

1. Discuss narrative and aesthetic conventions used in genre filmmaking.
2. Develop a unique, personal vision and voice as a filmmaker.
3. Apply a personalized approach to drive the visual and aural representation of a genre film production.
4. Clearly present, evaluate and reflect on your filmic choices so as to demonstrate an advanced awareness of cinematic language.
5. Constructively discuss and critique production processes in your own work and your peers'.

### **Course Content**

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

In this course you will review various storytelling strategies to explore genre as a system of narrative. You will employ a range of audiovisual codes that communicate between filmmaker and audience to deliver a certain emotional experience.

#### **Stages of Production**

The Stages of production that will be addressed include script writing, production planning, pre-production, production and post-production, ascertaining digital film roles in a film crew, assigning their duties and responsibilities, organising, procedures and safety on set and the use of film protocols.

#### **Cinematography and Lighting**

An advanced approach to the principles of cinematography and lighting will be given. This covers lighting for indoor situations as well as working with available light outdoors.

#### **Production design**

Concepts and techniques of production design will be employed in accordance to the film script and the director's vision. This may include mood-boards, location photography, and designing and transforming locations to suit the appropriate needs of the film.

### **Producing**

In this course you will specifically take on the role of a producer, from concept to distribution. You will cooperate with, and supervise the director's overall practice as well as oversee other team members. A producer package including an extended treatment, script, cast, marketing/distribution prospectus, and budget will be explored.

### **Directing**

The director has the role of transforming a script into the final production, which includes collaboration with the director of photography, the sound designer, the production designer and the producer as well as guiding and directing actors. In this course you will be part of a director package, which includes marked script, script breakdown, storyboarding, shot listing, lighting/set plot, floor plan, and cast/crew/prop listing.

### **Sound design**

The interpretation of the script in terms of sound design as well as the relationship of sound design with editing, colours, and music will be explored.

### **Post Production**

Issues in editing process and DI (Digital Intermediate) procedure will be examined.

### **Distribution**

The procedure of blind screenings to test the audience reaction and the process of distributing a film will be explained.

### **Class assignments**

You will take part in several class exercises that cover these key areas and competencies in digital filmmaking. The assignments will deepen the knowledge gained through lectures, tutorials and class exercises and will prepare you for the final project.

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

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment</b> Designing Image: Sound Image and Visual Image (two 15 sec films)	1,2,3	N.A	20	Individual
Genre analysis essay			10	Individual
Reflection paper			10	Individual
<b>Final Project:</b> Pre-Production Package (Script development, Treatment, Script breakdown and shooting plan, Sound design and sound list, Location list, Floor plan, Budget, Moodboard, Storyboard, Casting Memo)	3,4,5	N.A	40	Team

Short films and Producer/Director Packages				
<b>Continuous Assessment: Participation</b>	5	N.A	20	Individual
<b>Total</b>			100%	

### Reading and References

1. Arnheim, Rudolf. *Film as Art*. University of California Press, 1957.
2. Bazin, A. *What is Cinema? Essays selected and translated by Hugh Gray*. University of California Press, 2<sup>nd</sup> ed. 1968.
3. Box, Harry. *Set Lighting Technician's Handbook: Film Lighting Equipment, Practice and Electrical Distribution*. Focal Press, 2010.
4. Chion, M. *Audio-vision: Sound on Screen*. NY: Columbia University Press, 1994.
5. Cleve, Bastian. *Film Production Management*. Focal press, 2006.
6. Dekovan, L. *Changing Direction*. Routledge. 2<sup>nd</sup> ed. 2019.
7. Fabe, Marilyn. *Closely Watched Films: An Introduction to the Art of Narrative Film Technique*. University of California Press, 2014.
8. Friedman, Lester, et al. *An Introduction to Film Genres*. 1st Ed. NY: WW Norton, 2013.
9. Jay, Rose. *Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix*. Focal press, 2015.
10. Joseph V. Mascelli. *The Five C's of Cinematography: Motion Picture Filming Techniques*. Silman-James Press, 1998.
11. Katz, Steven Douglas. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Gulf Professional Publishing, 1991.
12. LoBrutto, Vincent. *The Filmmakers Guide to Production Design*. Allworth press, 2002.
13. Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. Silman-James Press, 2001.
14. Rabinger, Michael and Hurbis-Cherrier, Mick. *Directing – Film Techniques and Aesthetics*. 5. Ed. Focal Press 2013.
15. Thompson, Roy. *Grammar of the Edit*. Focal press, 2013.

### 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	<b>On Filmmaking: Current status and issues in film genre</b>  <b>Drama as an event and constructed energy</b>	1, 2	<b>Introductory Lecture</b> Film arts and genre filmmaking; Dramatic construction & Building a character  <b>Film viewing and discussion</b> Critique and feedback. Explore how the notion of drama has been dealt by selected films.  <b>In-class Discussion:</b> Singaporean story ideas; FYP preparations; Sound image vs. Visual image
2	<b>Genre and Development of Style</b>	1,2	<b>Lecture:</b> Cultivating a personal style in genre filmmaking  <b>In-class Exercise:</b> Writing and visualising personalized

			<p>story</p> <p><b>Assignment:</b> Genre analysis essay</p> <p><b>Designing Image package due</b></p>
3	<b>Cinematography and Lighting</b>	1,2, 3	<p><b>Lecture:</b> Designing image – Sound image and Visual image (Sound shot &amp; Picture shot) Lighting and Colour setting tones and texture.</p> <p><b>In-class Exercise:</b> Shooting an image in sound stage; Lighting for indoors and outdoors</p> <p><b>Assignment: Designing Image</b> Each student prepares for a pair of images showing a clashing or opposite emotion (Sound Image &amp; Picture Image). This individual project will be shot in sound stage.</p>
4	<b>Production design</b>	1,2,3	<p><b>Lecture</b> Production design and Aesthetic shock</p> <p><b>In-class Exercise:</b> Preparing for floor plan and set design</p> <p><b>Assignment:</b> Pre-production package (team)</p> <p><b>Genre analysis essay due</b></p>
5	<b>Directing</b> Shooting for 'Designing Image'	1,2,3,4, 5	<p><b>Lecture</b> Directing camera and actor</p> <p><b>In-class Production for Designing Image</b> (the first 5-6 students)</p>
6	<b>Sound design</b> Shooting for 'Designing Image'	1,2,3,4, 5	<p><b>Lecture</b> Case studies in sound design for films</p> <p><b>In-class Production for Designing Image</b> (the second 5-6 students)</p>

			<b>Script due for the final project</b>
7-8	<b>Issues in Pre-Production</b>	1,2,3,4, 5	<b>Lecture</b> Check list for pre-production  <b>Screenings – Designing Image</b> Critique and feedback.  <b>Pre-Production Package due</b>
9	<b>Production Week 1</b>	3,4,5	<b>Team Consultations</b>
10	<b>Production Week 2</b>	3,4,5	<b>Team Consultations</b>
11	<b>Post Production 1</b>	1,2,3,4, 5	<b>Lecture</b> Colour correction and Sound mixing in refining narrative meaning during the Post  <b>In-class screening of the first  assembly cuts</b> Critique and feedback  <b>Assignment:</b> Reflection paper (Individual)
12	<b>Post Production 2  Rough cut Blind screening (Test  screening)</b>	4,5	<b>In-class blind screening for the  invited audiences survey</b>  <b>Reflection paper due</b>
13	<b>Final Film Screening and  Presentation</b>	1,2,3,4, 5	<b>Student Presentations</b> on final assignment with critique and feedback  <b>Short Film and Producer/Director  Packages Due</b>