Course Code	DN1015
Course Title	Practical Digital Filmmaking
Pre-requisites	NIL
No of AUs	3
Contact Hours	39

Course Aims

Practical Digital Filmmaking is an introduction to fundamental skills for creating good digital films and successfully communicating through moving images and sound. This studio course exposes you to basic concepts, elements and principles used by Filmmakers in creative practices.
The course provides you a context to explore and develop creative interest for more advanced exploration of the filmmaking process.

Intended Learning Outcomes (ILO)

By the end of this course, you (as a student) would be able to:
1. Describe basic concepts, key terms and technical aspects of digital filmmaking.
2. Apply principles of digital filmmaking in the creation of films.
3. Communicate competently ideas and the processes used via written and visual presentations.
4. Critically evaluate, interpret and discuss the theoretical, creative and technical aspects of filmmaking practice.
5. To use film resources provided within the module.

Course Content

- **Developing Cinematic Storytelling:**
The Filmmaker has an extremely complex and challenging job. You should translate the ideas of the writer onto film with visuals and sound by using the tools of a script and storyboard.

- **Introduction to Film Production Basics and Set Protocol**

- **Film Form – Mise-en-scène and Film Grammar:**
The Filmmaker learns to use the cinema camera to capture the images in the most effective way possible, and consider lighting, composition, camera movement and angles, mood, tone, use of colour when filming each shot. In composing a shot, the Filmmaker must consider how each image relates to the preceding and the following shots.

- **Preproduction:**
Overseeing the process of developing a story into a treatment/script and to a storyboard.
Pitching and presenting the story.
The basic elements of preproduction including casting, location recces, applying mise-en-scene to breakdown the script for production.

- **Production:**
Camera techniques such as movement, composition and the blocking of actors within the frame.
Directing fundamentals and an overview of working with actors.
Exploring the roles of a production team, on-site filming and basic sound recording.

- **Postproduction:**

In Postproduction, the third and final stage of making a film involves editing a series of shots together with sound to create sequences that may be linear or non-linear. Sounds can be directly related to the events in the shots and/or independently designed to develop and expand the emotional experience. The final filmic result is a cohesive combination of moving image and sound expressing the thematic concerns of the filmmaker.

Assessment (includes both continuous and summative assessment)

Component	Course LO Tested	Related Programme LO or Graduate Attributes	Weighting	Team/Individual
Continuous Assessment 1 (CA1): Assignments: WEEKS 2 - 5 1) 7 shots sequential audio-visual narrative. (3 mins) WEEKS 5 - 9 2) A 5 min Pitch and Treatment/Script based on the concept/story based on themes provided. (i) Pitch is due on Wk 7 (ii) Script/Treatment is due on Wk 9	1,2,3,4,5	Competence, Creativity, Communication and Character	40%	Team-based (In groups of 3-4) Individual
Continuous Assessment 2 (CA2): Participation	1,2,3,4,5	Communication, Character	15%	Individual
Final Project: WEEKS 10 - 14	1,2,3,4,5	Competence, Creativity, Communication and	45%	Individual

		Character		
Sequential audio-visual narrative in the form of a short film. (4 - 5 mins) Final Screening with Post-Show Dialogue				
Total		100%		

Recommended Reading and References

BOOKS:
1. Grammar of the Shot. By Roy Thompson
2. Grammar of the Edit. By Roy Thompson
3. Beginning Filmmaking–100 Easy Steps from Script to Screen. By Elliot Grove
4. Shot by Shot by Steven Katz
5. Directing Fundamentals by Nicholas T.Proferes
6. Film Art by David Bordwell

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.

Students are required to organize and upload all works and documentation to the OSS site at the end of the course according to the deadline specified by the instructors for assessment.

(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 in to 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	• **24 frames – Sculpting in Time** What is filmmaking? Overview of the context and history of moving images and sound. Introduction to genre. What does it mean to be a filmmaker in our present day and age?	1,2	Introductory **Lecture** on Film-making **In-class discussion** on filmmaking from an Asian perspective and creating films in the present day and age **Assign Project 1:**
2-5	• **Film Form** An investigation of the fundamental components of film-making. Mise-en-scène will be introduced together with an introduction of basic camera techniques (Part I) such as framing, camera angle, depth of field. Elements of narrative structure and script / treatment writing will lead up to a presentation of a short film done in groups that responds to a given theme with only 7 shots. Introduction to Pitching.	1,2, 3	**Lectures** on Mise En Scene, camera techniques (Part 1), narratives and writing of a script and treatment. **Student Presentations** on the first project, a group short film consisting of 7 shots responding to a given theme **Project consultation** 7 shots sequential audio-visual narrative **Project Critique** 7 shots sequential audio-visual narrative

			(3 mins)
6-8	• **Ideation to Creation: Preproduction and Production** Introduction of camera techniques (Part II): 2D and 3D movement, lighting and sound recording. In class demonstration of a shoot, production roles and on-set protocol. Development of thematic concerns for individual film project and preparing a pitch and script/treatment.	1, 2, 3,4, 5	**Lectures on Cinematic Storytelling: Lecture(s)** on Camera techniques (part 2), creating a pitch **In-class exercise** Understanding various production roles and working together as a production team to understand production roles and set protocol **Assign Projects Project 2A: Put together a pitch** This should include synopsis, logline, moodboard, photo storyboard (25 frames), location, casting etc -Project 2B: Develop a script / treatment **Project consultation** Pitch (including 25 frames of storyboard) Script / Treatment Development **Project Critique** Pitch **Student Presentations on Pitch**

9-13	• **Introduction to what Directing involves: Blocking of actors and visual design** Through analysis of a variety of examples from films, working with characters in storytelling will be explored. • **Editing Basics and Sound Design for Narratives** Basic editing techniques on Adobe Premiere will be covered. A general overview of sound design and music will be introduced as elements of the filmmaking process. • **Expanding beyond traditional narratives** An introduction into newly emerging and rapidly evolving story-formats that deviate from traditional forms in structure and format: spatial and fragmented storytelling, interactive storytelling, immersive environments, augmented reality. This will be a basic introduction that familiarizes you with the terms and help you understand the different requirements for conceiving narratives. • **Continuous review of final assignment through various stages of completion** Throughout the last 5 weeks of the semester the final assignment will be reviewed though its various stages of completion. This will be carried out in class presentations by students and allow for a peer review based examination of the works in progress. In this highly interactive process you will learn through and from the work of your peers and the targeted advice offered by the lecturer. These	1, 2, 3, 4, 5	**Lecture(s)** on the role of sound in cinematic storytelling **Lecture(s)** on non-traditional forms of visual storytelling. **In-class exercise** Sequencing and non-linear editing **Continuous review** Final assignment **Assign Projects** **Project 3 Final assignment:** Full audio-visual original short film (4-5 mins) **Project consultation** Full audio-visual original short film (4-5 mins) **Project Critique** Full audio-visual original short (4-5 mins) films will be screened in a combined class with external moderator for post-screening dialogue session.

	reviews will take all previously learned concepts into account and test the students in terms of your understanding of applying these to practice.		