

MFCO251 — Television Studio Production 2018

Please note: the following is a shortened example of a course outline as it has been taught in past years. As such it is **indicative only**: the assessment and schedule may change. If you require any further information please contact the department: mfco@otago.ac.nz.

Introduction

This paper introduces students to studio based filmmaking. It applies film theory to the development of practical skills within the television studio.

Aims and Objectives

By the end of this paper, it is expected that students will be able to:

- apply theoretical film concepts to a creative process.
- apply critical thinking focused on their own work.
- effectively and safely operate studio technology, including lighting, sound, camera, and broadcast systems.
- plan, schedule and execute a studio based film project, and maintain a record of the process.
- work productively and creatively in groups to communicate to audiences through an effective audio-visual product.

Course assessment:

The increasing value of the marks reflects the feedback students have sought and the formative process they have engaged in.

- 1 Magazine non-fiction film. 15%
- 2 production documentation with summaries 5%
- 3 First individual report 20%
- 4 Fiction film 20%
- 5 Production documentation with summaries 10%
- 6 Second individual report 30%

Lecture and Tutorial Schedule 2018

WEEK	LECTURE	SEMINAR	STUDIO	PRE-READINGS	DEADLINES
1 09/7	Introduction to MFCO251 Assignments , requirements, documentation Explain and answer session Planning group film projects. Short Filmmaking , first ideas fiction and nonfiction, The [self]-critical filmmaker Critical thinking and theory applied to own practice.	A multi-camera magazine program <u>Pre-production</u> Visual composition and lighting. Inserts , title sequences, credits and structure.	<u>Pre-production</u> Safety briefing, studio procedures, cameras, lamps and sound technology Principles of multi-camera production/mixing, audio, light and movement.	Intro, Ch. 1 Ch. 2 All references in bold are for Dawkins and Wynd <i>Video Production</i>	!Bold numbered items are marked assignments. Details are in the course outline. Pressing record!
2 16/7	Possible Visiting Guest	Possible Visiting Guest	<u>Pre-production</u> Arranging a set for lighting, camera and sound together	Ch. 3 [Ch. 6] (Gurskis Intro & Ch.1)	Have decided on look, sound, style and content.

3 23/7	<u>Pre- production</u> Research and interviewing , fact checking, designing interview and crafting questions. Legal compliance , copyright in NZ, music, informed consent and other release forms.	Structural analysis of an interview program [the presentation of content]	<u>Pre-production</u> Staging a studio interview and magazine program	Ch. 7 [Ch.8] pp222-226	Prepare draft, titles, music and credits.
4 30/7	<u>Production</u> Sound and audio design.	Group meeting	<u>Production</u> First broadcast without guests	Ch. 4 (Perjola Ch. 7)	This broadcast to critique [see wk 5]
5 6/8	<u>Post –production</u> The critical audience critical thinking applied to probable audiences	Post-production View programs and critique	<u>Production</u> 2 nd broadcast with guests	Ch 5	1 This one to submit after the broadcast for assessment (due Tuesday and Wednesday) 2 First Production documentation and individual participation (due Friday)
6 13/8	<u>Pre-production</u> Script and short filmmaking , formatting scripts Script development - Dialogue, character, narrative	Group meeting	<u>Pre-production</u> Space, place and movement for fiction	Ch. 9 (Gurskis Chs. 2,3,4)	3 First individual report (due Friday)
7 27/8	<u>Pre- production</u> The realization of the script , cast, set, sound, light and single-camera cinematography. Planning for process and editing	Group meeting	<u>Pre-production</u> Lighting camera and sound for fiction		Have had discussion around what the short film is to look and sound like
27/8	MSB	MSB	MSB	MSB Re-reading	MSB
8 3/9	<u>Pre-production</u> The cameras view vs the live view Lighting for fiction	Analysis Structural short fiction films.	<u>Pre-production</u> Studio prep.	(pp89-96)	Have script semi-finalized to prepare actors
9 10/9	<u>Pre-production</u> Sound for fiction	Analysis visual composition, lighting and sound for fiction	<u>Pre-production</u> Studio prep 1 st rehearsal without actors , blocking sets	(pp86-89)	Have sets planned
10 17/9	<u>Post production</u> Editing fiction NL Editing, the look and sound of the film Pace, story, flow etc	Analysis: narrative and editing	<u>Pre-production</u> Rehearse with actors and shoot sample or first footage for draft	Ch. 5 Reprise (pp272-285)	Have everything ready for recording the shots
11 24/9	<u>Post production</u> Structural analysis	Group meeting	<u>Production</u> Main shooting day		Recreation of the set???
12 1/10	<u>Post production</u> The self-critical audience [yourselves] reviewing your own work.	Group meeting	<u>Production</u> Complete footage for editing	Ch. 1 reprise	Have music, titles and credits finished
13 8/10	<u>Post production</u> Group viewing of draft and discussion Draft ready by the Monday for group viewing and feedback during lecture time ??	The Self Critical Editor	<u>Post production</u> Edit		6 Final edited version of fiction (due Friday) 7 production documentation and individual participation (due Friday) 8 individual reports for 2nd project (due Friday)
15/10	Possible Departmental screening; Monday in lecture time				