

SUBJECT DESCRIPTION**50212 Film and Video Drama**

Course Name:	Bachelor of Arts in Communication (Media Arts and Production)
Level:	200
Number of Credit points:	8
Prerequisites	50117/50248 Media Arts and Production 2 No prerequisite for graduate students
Grading:	Graded

HANDBOOK DESCRIPTION

Film and Video Drama explores the role of the director in narrative drama. Introductory seminars, in-class and out-of-class exercises, and practical workshops are designed to develop student's skills as drama directors.

Through a focus on visual storytelling, performance and script analysis, the subject explores techniques to elicit performance and determine visual style and coverage relevant to dramatic scenes.

CONTRIBUTION TO GRADUATE PROFILE

The subject contributes to a student's ability to:

- Take up industrial and artisan roles in the media arts and production industries.
- Develop professional skills to work as filmmakers, sound and multimedia artists, videomakers, independent producers and directors.
- Work as professionals using a combination of technical, critical and creative skills.
- Develop skills in problem solving, communication and teamwork necessary for the collaborative nature of media production work.
- Understand the relationship of theory and practice within media arts.
- Engage in constructive criticism and analysis of media production work.
- Be self reliant and able to collaborate on media arts projects from conception to post production and presentation.
- Be adaptable, flexible and innovative

OBJECTIVES

By the end of the subject students should be able to:

- a) Demonstrate an understanding of the theoretical concepts and practical skills that are fundamental to directing screen drama.
- b) Analyse the structural, aesthetic and practical aspects of the work of a drama director.
- c) Apply critical analyses of directing techniques to their own production work.
- d) Successfully work collaboratively in small groups to achieve their own and each other's practical production exercises.

TEACHING AND LEARNING ACTIVITIES

The subject will be conducted as weekly seminars throughout the semester. There will be lectures, seminar discussions and screenings. Students participate in class exercises and out of class group production work.

CONTENT

The subject concentrates on:

- Cinema language – coverage and editing
- Script analysis
- Performance – the theory and practice of acting, and the theory and practice of directing performance
- The role of the director – pre-production, production and post production

Other content areas include:

- Mise-en-scene

- Alternative modes of visual storytelling.
- Visual Style
- Manipulating time
- Objective and subjective storytelling POV

ASSESSMENT

Students are required to complete 5 assessment items which involve both in-class and out-of-class work. All assessment tasks require collaboration with other students in small groups. Self and peer assessment will be used in moderating group marks to individual marks. All components of each assessment item must be completed to a satisfactory level.

Assessment Item 1: Scene Presentation.

Objectives: a, b, c, d

Value: 10%

Due: Week 5

Task: In groups of 4, using the tools of script analysis and methods of directing actors explored in class, students direct and present a drama scene.

Assessment Criteria:

- Understanding of the theoretical concepts and practical skills that are fundamental to directing screen drama.
- Ability to analyse the structural, aesthetic and practical aspects of film drama.
- Ability to critically analyse directing techniques.
- Ability to work collaboratively.

Assessment Item 2: Video Presentation 1

Objectives: a, b, c, d

Value: 20%

Due: Week 6

Task: Focusing on performance, students direct a short dramatic scene provided by the lecturer. Students to work in groups of 4 and rotate crew roles.

Assessment Criteria:

- Understanding of the theoretical concepts and practical skills that are fundamental to directing screen drama.
- Ability to analyse the structural, aesthetic and practical aspects of film drama.
- Ability to critically analyse directing techniques.
- Ability to work collaboratively.

Assessment Item 3: Director's Vision Statement

Objectives: a, b, c

Value: 15%

Due: Week 8

Task: Each student presents in class their directorial vision and pre-production work for the video exercise 2.

Assessment Criteria:

- Understanding of the theoretical concepts and practical skills that are fundamental to directing screen drama.
- Ability to analyse the structural, aesthetic and practical aspects of film drama.
- Ability to critically analyse directing techniques.

Assessment Item 4: Video Presentation 2

Objectives: a, b, c, d

Value: 35%

Due: Week 13

Task: Students direct a short dramatic scene provided by the lecturer. Students to work in groups of 4 and rotate crew roles.

Assessment Criteria:

- Understanding of the theoretical concepts and practical skills that are fundamental to directing screen drama.
- Ability to analyse the structural, aesthetic and practical aspects of film drama.
- Ability to critically analyse directing techniques.
- Ability to work collaboratively.

Assessment Item 5: In-class Presentation

Objectives: a, b, d

Value: 20%

Due: From Week 9 and according to a schedule worked out in Week 3 class.

Task: In groups of 3 or 4 students will prepare and present in class an in-depth analysis of the work of a director.

Assessment Criteria:

- Understanding of the theoretical concepts and practical skills that are fundamental to directing screen drama.
- Ability to analyse the structural, aesthetic and practical aspects of film drama.
- Ability to critically analyse directing techniques.
- Ability to work collaboratively.

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.

TEXT AND REFERENCES

There is no set text for this subject but, articles are handed out that are to be read during the week and discussed at the following class

Suggested Reading:

Adler, Stella *The technique of Acting*, Bantam Books, 1998

Bergman Ingmar, *Images*, Arcade publishing, 1994

Chekhov, Michael *To the Actor*, Harper and Row, New York 1953.

Katz, Steven *Shot by Shot Film Directing: Visualising from Concept to Screen*. Michael Wiese productions, 1991

Katz, Steven *Film Directing: Cinematic Motion* Michael Wiese productions, Michigan 1997

Lumet, Sydney *Making Movies* Alfred A. Knopf, 1995

Mamet, David *On Directing Film*. Faber & Faber, London 1991

Murch, Walter *In The Blink of an Eye* AFTRS, Sydney, 1992

Rabiger, Michael *Directing: Film Techniques and Aesthetics* 2nd Ed Focal Press, Boston, 1997

Reich, Wilhelm, *Character Analysis*, Touchstone, 1945

Stanislavski, Constantin, *An Actor Prepares*, Theatre Art Books, 1948

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

Weston, Judith *Directing Actors*, Michael Weise Productions, Michigan 1996.