Liverpool John Moores University

Title:	VIDEO PRODUCTION
Status:	Definitive
Code:	**5517OPT** (109347)
Version Start Date:	01-08-2011

Owning School/Faculty: Liverpool Institute for Performing Arts
Teaching School/Faculty: Liverpool Institute for Performing Arts

Team	emplid	Leader
Joe Stathers-Tracey		Y

Academic Level:	FHEQ5	**Credit Value:**	12.00	**Total Delivered Hours:**	120.00
Total Learning Hours:	120	**Private Study:**	0		

Delivery Options
Course typically offered: Standard Year Long

Component	Contact Hours
Online	90.000
Practical	5.000
Seminar	10.000
Workshop	15.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Practice	CONTINUOUS	Coursework - continual assessment	20.0	1.00
Artefacts	PRODUCT	Coursework - finished product	60.0	1.00
Essay	ESSAY	Coursework - Production essay/notes	20.0	1.00

Aims

This module will introduce students to the theory and practice of all aspects of video production. The course is designed to give students an understanding of the processes, equipment and language associated with each stage of production. It will introduce students to new equipment and working practices and further develop the

students' understanding of existing technologies. It also introduces students to non-linear systems, enabling users to design a simple workflow from conception to end product.

Learning Outcomes

After completing the module the student should be able to:

1   Show an understanding of the production process involved and be able to plan a video production from conception to final product

2   Understand theoretical principles of video production related to its major practical elements

3   Communicate successfully with members of a production team and understand inherent terminology and roles within the team

4   Display operational competence in the use of video equipment to acquire location footage, paying due consideration to location choice, framing, sound and lighting

5   Display an awareness of the benefits of non-linear editing compared to traditional linear editing

6   Display operational competence using Final Cut Pro from acquisition to output stages

7   Understand the interdependent nature of different production roles and processes, in the context of video production

8   Evaluate critically their individual and group performance, as a production team

9   Evaluate critically their finished video programme by reference to professional practice and standards

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

CONTINUOUS ASSESSMENT	1	2	3	4	5	6	7
FINISHED PRODUCT	9						
PRODUCTION ESSAY	4	5	6	7	8	9	

Outline Syllabus

The module will examine the theory and practical application of video equipment and demonstrate how to:

1. Operate camera equipment correctly, relating to theoretical principles discussed.
2. Communicate to members of a unit using accepted vocabulary of shot description and basic camera techniques.
3. Write a shooting script and treatment and development storyboards, location stills and animatics.
4. Input, edit and output a project using a Non-Linear Editing (NLE) system.
5. Keep detailed records of the design and operational process of the project.

Learning Activities

Teaching will be a combination of lectures, workshops, discussions and viewings of work. The majority of contact time will be in a workshop form, giving students the opportunity to relate theoretical knowledge gained to hands on usage of equipment.

Lectures will be used to explain key theoretical principles involved within video technologies and how they have developed over the last century.

Students will learn the history of the art, the technologies involved throughout its development, and how to examine work subjectively. Different forms of video production will be examined including feature film, short form filmmaking and music videos.

Each aspect of production will be discussed and the interdependent roles involved at each stage. Workshops will concentrate on the practical elements of pre-production, acquisition and post-production work.

Students will show their competence and development as a member of a production team through a number of meetings and presentations where their project aims will be discussed.

References

Course Material	Book
Author	Anderson, Gary
Publishing Year	1999
Title	Video editing and post-production
Subtitle	a professional guide
Edition	
Publisher	London:Focal Press
ISBN	

Course Material	Book
Author	Chanian, Thomas A
Publishing Year	1998
Title	Digital nonlinear editing
Subtitle	New approaches to editing film and video
Edition	
Publisher	London: Butterworth-Heinemann
ISBN	

Course Material	Book
Author	Crittenden, Roger
Publishing Year	2002
Title	Film and video editing.

Subtitle	
Edition	
Publisher	London: Routledge
ISBN	

Notes

For modules with multiple assessments students must pass all individual elements, as detailed in the Principles and Procedures for Higher Education A2.3.4.

Students will produce a short video in a style of their choosing, for example an original fictional short, a re-shoot of an existing film scene, or a music promotional video. They will be expected to show evidence of the process, through meetings, discussing their treatment and through a porfolio of notes throughout the production process. This portfolio should include notes, location stills, storyboards, animatics, and edit decision lists. Operational competence of the acquisition and post-production equipment will be continually assessed throughout the module and will also be assessed as part of the final product.

Students are expected to attend 100% of the classes. Failure to attend 80% of classes may result, at the discretion of the Module Assessment Board, in the student not being assessed and therefore being required to repeat the module.