

# TH255-30 Wired: Video Making

**20/21**

**Department**

SCAPVC - Theatre and Performance Studies

**Level**

Undergraduate Level 2

**Module leader**

Tim White

**Credit value**

30

**Module duration**

18 weeks

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

The module draws on the practical skills of students and augments them with the competencies required to produce a video. Assessment is divided into a first video based on a set text and then a final video on a subject of the student groups' choosing that is shown at the end of the Spring Term. The module is based in the department's edit suite and includes instruction in use of camcorders and training in video editing using Adobe Premiere Pro. Instruction is also provided in audio editing, colour grading and motion graphics and compositing using After Effects. This is an option choice that does demand considerable commitment beyond the allotted course hours. Please note that the video projects will be group works in order to accommodate as many students as is practicable. No prior knowledge of filming or editing is required.

### Module aims

To provide intensive training in a range of technical and creative areas pertinent to performance conception, production, realisation, promotion and/or dissemination on video. The technical areas will vary for each iteration, based on staff availability and interests but might include - sound design, lighting design, 3D modelling, Augmented Reality, projection mapping, video editing, show control, live video performance, videography. The creative aspect of the course will involve the conception and realisation of a script or narrative for video.

The course would take place in the Autumn term to allow students to make full use of areas of

particular production techniques through the rest of the degree programme. It is not intended to be a sop for techies but rather to elevate the status and awareness of the creative possibilities of production tools in the department from afterthoughts to catalysts.

## **Outline syllabus**

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Revised for 20/21 to accommodate 1:1 teaching in groups of 6 in compliance with determinend social distancing requirements. It is hoped that subsequent iterations will revert to larger group sizes in order to accommodate greater numbers

Autumn Term

Week 1 - Introduction to the module

Week 2- Camera Session/proposal work (G55)

We will go through use of the Canon C200, how to plan shots and carry out a short shooting exercise.

MONDAY WEEK 3 10am - proposal deadline

Week 3 - Pre-production

How to prepare a script, useful resources, booking kit and using shared storage followed by feedback on proposals

Week 4 - Lighting

Week 5 - Sound

Week 6 - Reading Week

Week 7 - Editing Session 1 (Edit Suite)

Week 8 - Footage Review

You should have footage ready to show for feedback

Week 9 - SCREENING PROJECT 1

Week 10 - Discussion Meeting for Final Film

Spring Term

Week 1 - Editing II / proposal work

Editing II - Premiere Pro Intermediate + After Effects

MONDAY WEEK 2 10am - proposal deadline - [link to form here](#)

Week 2 - Proposal Feedback

Final film teams will sign up for slots to get feedback on their proposals (30/40 mins per group)

Week 3 - Project work

NB - these weeks are set aside as time when all members of the group are available to work on their project though you are expected to allow additional planning, shooting and editing time

beyond these sessions. During these sessions I will be available in the Edit Suite/my office to provide advice and assistance

Week 4 - Project Work

Week 5 - Project Work

Week 6 - Reading Week

Week 7 - Footage Review

You should have footage ready to show for feedback

A sign up sheet will be circulated to book a slot

Week 8 - Finishing (Edit Suite)

Finishing - Colour grading, exporting, preparing posters

Week 9 - Project Work

Week 10 - Screening

## **Learning outcomes**

By the end of the module, students should be able to:

- Competence in devising a screenplay.
- Competence in creating a production schedule
- Competence in working collaboratively in the creation of a video work
- Competence in shooting and editing video

## **Indicative reading list**

Anderson, L. (2015) Film sound design. [New York]: Oxford University Press. Available at: <https://0-www-oxfordbibliographies-com.pugwash.lib.warwick.ac.uk/view/document/obo-9780199791286/obo-9780199791286-0168.xml?rskey=q31TRg&result=1&q=Film+Sound+Design#.XW6lha4YP7o.link>.

Bennett, X. (2011) Screenwriting tips, you hack: 150 practical pointers for becoming a better screenwriter. Oxford: Focal. Available at:

[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_Rb2574734](http://encore.lib.warwick.ac.uk/iii/encore/record/C_Rb2574734).

'Canon C200 User Manual (English)' (no date). Available at:

<http://gdip01.c-wss.com/gds/3/0300027483/02/eosc200-200b-im2-en.pdf>.

Costello, J. (2006) Writing a screenplay. Rev. and updated ed. Harpenden: Pocket Essentials.

Creative Cloud tutorials (no date). Available at:

<https://helpx.adobe.com/uk/creative-cloud/tutorials-explore.html>.

FilmSound.org: dedicated to the Art of Film Sound Design & Film Sound Theory (no date). Available at: <http://filmsound.org/>.

Hartwig, D. (2011) '20 Lighting Tutorials for Film and Video.' Filmmaker IQ. Available at: <http://filmmakeriq.com/2011/04/20-lighting-tutorials-for-film-and-video/>.

Home – Film Riot (no date). Available at: <https://www.filmriot.com/>.

Lanier, L. (2016) Compositing visual effects in after effects: essential techniques.

Burlington, MA: Focal Press. Available at: <https://www.videocopilot.net/>.

Leirpoll, J. et al. (2017) The cool stuff in Premiere Pro: learn advanced editing techniques to dramatically speed up your workflow. Second edition. New York: Apress. Available at: [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_Rb3110926](http://encore.lib.warwick.ac.uk/iii/encore/record/C_Rb3110926).

Millerson, G. (1991) The technique of lighting for television and film. 3rd ed. Boston: Focal Press.

No Film School (no date). Available at: <https://nofilmschool.com/>.

'Premiere Pro CC - Help File' (no date). Available at: [https://helpx.adobe.com/pdf/premiere\\_pro\\_reference.pdf](https://helpx.adobe.com/pdf/premiere_pro_reference.pdf).

VIDEO COPILOT | After Effects Tutorials, Plug-ins and Stock Footage for Post Production Professionals (no date). Available at: <https://www.videocopilot.net/>.

[View reading list on Talis Aspire](#)

## Subject specific skills

Video camera operation  
 Sound recording  
 Lighting  
 Video editing  
 Video post-production  
 Script development

## Transferable skills

Problem solving  
 Active lifelong learning  
 Communication (verbal and written)  
 Teamwork and working effectively with others  
 ICT literacy  
 Ethical values  
 Professionalism

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## Study

### Study time

Type	Required
Tutorials	4 sessions of 1 hour (1%)
Demonstrations	4 sessions of 4 hours (5%)
Practical classes	11 sessions of 2 hours (7%)
Private study	258 hours (86%)
Total	300 hours

## Private study description

Independently, students are expected to review course material (texts, instructional videos) approx 3 hrs per week

As a group students are expected to liaise with other group members in the preparation, shooting and editing of their work approx 8 hours per week plus intensive work outside of teaching weeks such as breaks and reading weeks

## Costs

No further costs have been identified for this module.

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## Assessment

You do not need to pass all assessment components to pass the module.

### Assessment group A

	Weighting	Study time
Short Video (Autumn term) Video based on set text.	30%	
Final Video (Spring term) Devised/adapted video.	50%	
Video Commentary	20%	
Submit a copy of the finished film with an audio commentary (taking the original sound down to a level such that the commentary track can be heard clearly) that considers:  Creative decisions Your contribution to the work Influences and key points of reference in the work Aspects that you could improve and/or develop further		
The commentary should be between 8-10 minutes in duration - if you have worked on a project where the running time of the film is much shorter (eg animation) or longer (eg documentary) the commentary should nonetheless be 8-10 minutes.		

### Feedback on assessment

Standard departmental feedback form.

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## Availability

## Courses

This module is Core for:

- Year 2 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)

This module is Optional for:

- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies
  - Year 2 of W421 Theatre and Performance Studies