

**THE UNIVERSITY OF THE WEST INDIES
CAVE HILL CAMPUS**

ERROL BARROW CENTRE FOR CREATIVE IMAGINATION

PROPOSED DIPLOMA PROGRAMME

MOTION PICTURE ARTS

SUMMARY

The Diploma in Motion Picture Arts is a programme of study focusing on the development of artistic and technical skills in Motion Picture Arts. The Diploma programme offers courses in the disciplines necessary to produce music video, educational and training films, documentary and narrative film. Students learn to use the camera to tell a story and express themselves cinematically from concept to post-production. Course work includes the fundamentals of digital film production, production planning, and the use of camera, lighting and sound packages on location and in a studio setting.

PROGRAMME PLANNING

The proposed Diploma in Motion Picture Arts supports the mission of the University of the West Indies by contributing to the infrastructure and human resources development required to enable economic diversification and cultural growth of the region. It helps build individual, national and regional capacity in response to the increasing regional demands for trained workers in film. The proposed programme fosters creative activity and builds capacity to supply filmmaking skills to Government and the private sector.

The proposed programme has the potential to generate direct and indirect employment and income. Numerous economic, social and environmental benefits emerge in relation to capacity building in the arts and cultural industries. The goals and aspirations of the *Draft Barbados Strategic Plan 2005 – 2025* relating to the arts exemplify the challenges and potential solutions facing regional governments. It calls for a “cultural transformation” that will reinforce Caribbean values and identity, which acts as a catalyst for developing a fully developed society in the 21st century and emphasises the need for “a revolution in education, which will unlock the productive potential of all citizens” through “the development of the human resources necessary to function in a knowledge-based services economy”. To enhance the region’s prosperity and competitiveness in the world economy, regional planners envisage a rapid and radical transformation in the conduct of our productive activities, which exploits new areas related to culture. Both UWI and governments in the region acknowledge the critical importance of capacity building in the arts to open new economic, educational and cultural opportunities for the region.

Ongoing demand for film training opportunities can be gleaned from the activities of several agencies and organisations that have attempted to offer aspects of film training in Barbados.

- Community Development Department
- National Cultural Foundation
- Youth Achieving Results (YAR)
- Youth Projects, Ministry of Family, Youth and Sports
- L'Ouverture Arts
- Caribbean Travelling Film School
- Barbados Film and Video Association

A UWI-EBCCI Diploma would offer a distinct and qualitative advantage in the current marketplace given the quality of instruction at EBCCI and the international reputations of artists and filmmakers who serve as visiting lecturers.

A cohort of 15 students will be admitted to the Diploma programme. The cohort comprising 15 students was selected given optimum production group requirements.

The Diploma in Motion Picture Arts is designed for those individuals who intend to work in a technical discipline in Motion Picture Arts

REGIONAL COLLABORATION

The EBCCI is awaiting comments from the Centre for Creative and Festival Arts at the St. Augustine Campus and the Philip Sherlock Centre for the Creative Arts at the Mona Campus.

PROGRAMME CONTENT

21 credit hours are required for the Diploma.

FILM 2110 – Production Tools (3 credits)

FILM 2115 – Cinematography (3 credits)

FILM 2104 – Production Management (3 credits)

FILM 3105 – Directing (3 credits)

FILM 3102 – Post-Production Editing and Sound (3 credits)

HUMN 3900 – Internship (6 credits)

The Board for Undergraduate Studies has already approved the courses that are included in the Diploma in Motion Picture Arts. Please find summary descriptions below, which provide a comprehensive picture of the programme of study for the Diploma in Motion Picture Arts.

FILM 2110 – Production Tools

Rationale

This course provides students with a working knowledge of the tools and techniques used in producing digital images, sound and video.

Description

This course introduces students to intermediate production skills, concepts, tools and techniques for film and digital video. It examines technical and aesthetic elements, proper use, professional practice and the logistics of the film shoot.

Learning Outcomes

At the completion of this course students will be able to:

1. critically analyse the roles and responsibilities important to the film production process
2. critically analyse the organisation and process of Motion Picture Arts
3. execute specific functions of members of a production team
4. use film and digital video production equipment and technology
5. utilise the aesthetic capabilities of film production tools.

Method of Delivery

This course will be taught using lectures, tutorials, demonstrations and practical production assignments in a workshop setting.

Method of Assessment

Examination	50%
Production Assignments	40%
• Storyboard	
• Lighting	
• Field Production	
• Studio Production	
• Editing	
Test on Film Production Vocabulary and Terminology	10%

Readings

Ascher, Stephen and Pincus, Edward. *Filmmaker's Handbook: A Comprehensive Guide to the Digital Age*. New York: Penguin Putnam Inc., 2007.

Clark Barbara & Susan J. Spohr. *Production for TV and Film: Managing the Process*. Boston: Focal Press, 2002.

Compesi, Ronald J. and Sherriffs, Ronald E. *Video Field Production and Editing*. Boston: Allyn and Bacon, 1997.

Kindem, Gorham and Musburger, Robert. *Introduction to Media Production: The Path to Digital Media Production*, Third Edition. Boston: Focal Press, 2004.

Musburger, Robert. *Single Camera Video: From Concept to Edited Master*. Boston: Focal Press. 1999.

FILM 2115 – Cinematography

Rationale

This course educates students on the work of the director of photography focusing on technical proficiency and artistic issues.

Description

This course examines the theoretical and practical work of the director of photography. Students learn about the raw materials of the photographic process, the proper operation of cameras, lights and ancillary equipment, field production techniques. They gain experience in lighting, filming and audio recording to create effective stories. It expands on basic video and film lighting techniques, technical considerations and aesthetics of lighting.

Learning Outcomes

At the end of this course students will be able to:

1. describe the roles and responsibilities of the director of photography
2. use the camera and lenses to achieve specific cinematic objectives
3. research and execute composition and camera movement design
4. display a working knowledge of lighting design, instruments and filters
5. use natural light and lighting instruments in film production
6. apply lighting instruments and techniques to achieve specific dramatic objectives

Method of Delivery

This course will be taught using lectures, case studies as well as camera, lighting and sound assignments.

Method of Assessment

Examination	25%
Technical Assignments	50%
• Camera, Lighting and Sound Assignments	
Vocabulary and Terminology	25%

Box, Harry C. *The Set Lighting Technician: Film Lighting Equipment, Practice and Electrical Distribution*. Burlington, MA: Elsevier Science, 2003.

Brown, Brian. *Cinematography: Theory and Practice*. Burlington, MA: Elsevier Science, 2002.

Pincus, Edward and Ascher, Steve. *The Filmmaker's Handbook: A Comprehensive Guide*. New York: Penguin. 2007.

De Leeuw, Ben, (1997) *Digital Cinematography* (Morgan Kaufmann Publishers).

Mascelli, Joseph V. (1998). *The Five C's of Cinematography: Motion Picture Filming Techniques*. Silman-James Press.

Uva, Sabrina and Uva, Michael G. (1997). *The Grip Book* (Butterworth-Heinemann).

Viera, Dave and Viera Maria (2004). *Lighting for Film and Digital Cinematography*. Belmont: Wadsworth Publishing.

FILM 2104 – Production Management

Rationale

This course provides students with the knowledge and skills required to produce a film or digital media project from initial idea to completion.

Description

This course explores all aspects of the work of the producer from pre-production planning, through production and post-production. Students assume the role of a producer responsible for creating or acquiring a story idea and developing it through the conceptualization, budgeting, treatment, proposal, funding, scheduling, outreach, marketing and distribution processes.

Learning Outcomes

At the end of this course students will be able to:

1. execute the responsibilities and functions of a film producer
2. use budgeting and scheduling software in film production
3. break down a script
4. follow the legal requirements and identify legal forms used in film and theatrical production
5. explain ethical issues that film and theatrical producers encounter in their work
6. develop and manage a film or theatrical project from initial idea to finished work
7. use film and theatrical production forms
8. critically analyse methods of film financing

Method of Delivery

The course will proceed using the model of a workshop, which involves lectures and discussion, case studies and production planning for a project.

Method of Assessment

Examination	25%
Documentary Project	50%
Production Book	25%

Readings

Crowell, Thomas A. *The Pocket Lawyer*. Burlington, MA: Elsevier, 2007.

Erikson, J. Gunner. *The Independent Film Producer's Survival Guide*. New York: Schirmer Trade Books, 2005.

Lee, John J. *The Producer Business Handbook*. Boston: Focal Press, 2000.

FILM 3105 – Directing

Rationale

This course provides students with a knowledge of aesthetic and technical issues in film directing from the perspective of the leader of a creative team deepens students' understanding of the art and practice of Motion Picture Arts.

Description

This course examines the work of the director in film and digital media, focusing on the development of aesthetic values, cinematic languages and advanced interpretative cinematographic skills. It focuses on directorial decision-making, visual storytelling, plot development, scene continuity, dramatic interpretation and use of narrative structures. The course also explores the role of the director as a team leader in pre-production, production and post-production.

Learning Outcomes

At the end of this course students will be able to:

1. cast actors in a film or digital media project
2. break down a script
3. interpret, develop and direct a short film
4. cast, rehearse and direct actors for film and digital media projects
5. block performance and chart camera coverage
6. work with production designers in developing emotional and aesthetic values
7. explore a personal artistic voice and vision
8. function as leader of a creative team.

Method of Delivery

This course will be taught using a workshop format, tutorials, viewing assignments and practical assignments.

Method of Assessment

Viewing Critiques	10%
Directing Assignments	30%
Directing Project	40%
Production Journal	20%

Readings

Ahart, John. *The Director's Eye: A Comprehensive Textbook for Directors and Actors*. Colorado Springs: Merriwether Publishers Ltd., 2001.

Bogart, Anne. *A Director Prepares*. NY and London: Routledge, 2001.

Hodge, Frances. *Directing: Analysis, Communication and Style, Sixth Edition*. Boston: Pearson, 2005.

Proferes, Nicholas T. *Film Directing Fundamentals*, 2nd ed. Boston: Focal Press.

Rabiger, Michael. *Directing: Film Techniques and Aesthetics*. Boston: Focal Press, 2003.

Thomas, James. *Script Analysis for Actors, Directors and Designers*. Boston: Focal Press, 2004.

Van Sijill, Jennifer. *Cinematic Storytelling*. Studio City, CA: Michael Wiese Productions, 2005.

FILM 3102 – Post-Production Editing and Sound

Rationale

Students learn software and techniques for editing digital video and audio within a workshop setting.

Description

This course examines the theoretical, technical and artistic aspects of editing digital video and audio. It emphasizes editing as an art and a vehicle for effective communication and development of story ideas. Students explore a variety of editing styles and techniques.

Learning Outcomes

At the end of this course students will be able to:

1. execute the role and function of the editor in Motion Picture Arts
2. apply a variety of editing solutions to narrative problems
3. critically discuss aesthetic issues of editorial decision making
4. critically analyse the work of the editor in the Motion Picture Arts process
5. work with non-linear editing software
6. plan and implement the post-production process for a film project
7. work with ‘dailies’ or ‘rushes’
8. use editing skills and technologies to tell effective stories.

Method of Delivery

This course uses lectures, tutorials, demonstrations and practical post-production assignments in a workshop setting.

Method of Assessment

Post-production Laboratory Assignments 75%

- Edit Decision Lists
- Montage Sequence
- Rhythm Sequence
- Music Sequence
- Dramatic Sequence
- Action Sequence
- Editor’s Notebook
- Narrative Structure

Final (Practical) Examination 25%

Readings

Aymes, Tim and Hilary Coyatt. *Audio Post-Production for TV and Film. An Introduction to Technology and Techniques*. Boston: Focal Press, 2004.

Clark, Barbara. *Guide to Postproduction for TV and Film*. Boston: Focal Press, 2002.

Rowlands, Avril. *The Continuity Handbook: For Single Camera Shooting, 3rd Ed.* Boston: Focal Press, 1995.

Young, Rick. *Focal East Guide to Final Cut Pro 4*. Boston: Focal Press, 2004

HUMN 3900 – Internship

Rationale

This internship will enable students to gain practical experience in a professional arts environment.

Description

This course is designed to provide practical on-the-job experiences in planning, production, operation, marketing and performance to complement in-class coursework.

Learning Outcomes

At the end of this course students will be able to:

1. work as professionals in arts production, planning and marketing.
2. critically describe the operation of an arts agency or organisation.
3. apply theoretical knowledge and concepts learned in the classroom to work in a professional arts environment.
4. analyse, synthesize and communicate effectively ideas about performance and spectacle in a clear, coherent, effective manner.

Method of Delivery

This course consists of professional practice in an arts agency or arts organisation environment.

Method of Assessment

Students will earn either 'Pass' or 'Fail' for this course, which will be based on:

Supervisor's Evaluation	25%
Attendance and Participation	25%
Portfolio/Reflective Journal	25%
Internship Project	25%

STAFFING

The proposed programme will not require additional teaching resources.

ACADEMIC QUALITY ASSURANCE

The Academic Quality Assurance Unit will monitor the academic quality of the proposed programme. The Department will keep data detailing the placement, career development, awards and festival participation of graduates. The proposed Diploma programme will be subject to the academic evaluation and review processes of the Faculty of Humanities and Education at the University of the West Indies, Cave Hill Campus. It will be administered by the Director of the Errol Barrow Centre for Creative Imagination, while teaching staff will serve in an advisory role. Teaching staff will hold appropriate terminal degrees and qualifications. Each student will receive programme information detailing university policies, procedures responsibilities and opportunities. External examiners will verify that academic standards are appropriate and assessment practices reflect sound academic judgment.

PROGRAMME BUDGET

The proposed programme will not require additional resources.