Success is closer than you think



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Our Vision: Bringing out the best in you!

Our Values











Preparing for College: A message from the Principal:

Thank you for applying to study at Hopwood Hall College. We look forward to welcoming you soon. We want to help make sure that you are as well prepared as possible so that you feel at home here from day one.

We understand that the transition from school to college can be daunting but there's no need to worry! We have plenty of pre-enrolment activities which will help to prepare you and make your transition as smooth as possible.

Before you join the College in September, we want you to begin to develop your skills. We have brought together some subject-specific information, signposting to helpful reading and relevant websites and some activities for you to complete.

Don't worry if you get stuck on anything, just try to complete as much as you can. In the meantime, if you have any questions, please contact our Student and College Services Team on 0161 643 7560 who will be happy to help.

I look forward to welcoming you to your college very soon.

Julia Heap Principal and Chief Executive





WHAT IS IN THIS PACK?

Our Creative Media Production course is for those who want a practical, work related programme with ample opportunity for hands on production experience. It's ideal for those who wish to develop new skills and hone existing ones in the creative media industries, including; camera work, editing moving image, radio production and pre-production planning. In this pack you will find a range of resources and activities, that will introduce you to some of the key terms, practices and processes used in the Creative Media industries.



LEARN TO SPEAK THE LANGUAGE...

Take a look through our glossary of key words and phrases to become familiar with some of the language and terminology, used in the creative media industries.

APPLY THESE KEY TERMS

Consider how you could use some of these key terms to describe a scene in your favourite film, the format of a well-liked TV show or the style of a podcast. .

MEDIA GLOSSARY

Close Up Shot - This shot type is often used to draw close attention to a particular subject in a frame e.g. filling the frame with a person's face to convey emotions.

Extreme Close Up Shot - This shot type is often used to create a claustrophobic effect or focus on a subject in extreme detail e.g. the tip of a pen, a criminal's fingernails.

Establishing Shot - This shot type is often using to show where a scene is taking place e.g. a shot of New York City before we see inside Joey and Chandler's apartment.

Medium Shot - This shot type is often used during conversations and can be referred to as a 'two shot' – often shows characters from the waist up

Low Angle Shot - This shot type is used to make the subject look powerful, strong or tall – achieved by shooting from below the subject looking upwards.

High Angle Shot - This shot type is used to make the subject look weak, small or powerless – achieved by shooting from above the subject looking downwards

Tracking Shot - This shot type involves the camera moving along rails, following a subject - often used during travel or a longer view of a setting.

Panning Shot - This shot type involves the camera staying stationary but moving from side to side at (potentially) different speeds.

Point of View Shot (POV) - This shot type allows the audience to witness events in a narrative through the eyes of a character

Voiceover - A feature of the soundtrack where an unseen speaker narrates or provides the audience with information regarding what is happening onscreen

Editing - The process by which footage for moving image media texts is put together in sequence. Skilfully done, this can achieve various effects on the audience.

Enigma - A central question or mystery used to drive a narrative forward

Diegetic Sound - This type of sound involves anything that the onscreen characters can hear. Environmental sounds like birds tweeting, kettles boiling etc.

Non-Diegetic Sound - This type of sound involves things which the characters cannot hear and have likely been added in post production. This includes things like voiceovers and musical soundtracks.

Mise-en-scene - This is the term for the overall composition of a scene and includes things such as lighting, costume, props, acting etc.

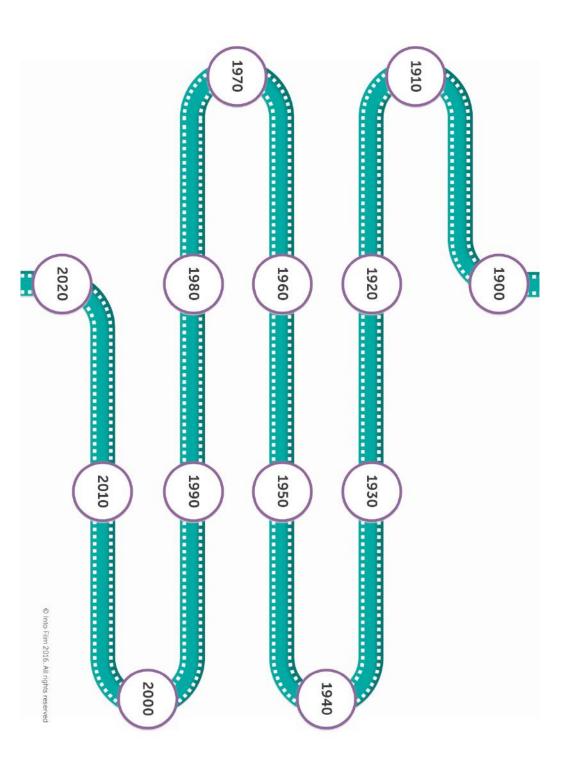
High Key Lighting – This type of lighting constructs a fairly natural, everyday form of lighting, free from dark shadows. This type of lighting is often used in sitcoms and comedies.

Low Key Lighting – This type of lighting highlights the contours on objects, creating dark shadows onscreen. This type of lighting is often seen in the horror genre or film noir.



WATCH FILMS, LISTEN TO PODCASTS, STUDY TELEVISION

When studying creative media, it is important to watch. listen and engage with different types of media. This includes films, radio shows, podcasts, blogs, television and newspapers. Exploring different types of media platforms and formats will help stregnthen your understanding of structure, tone and audiences. Use this 'Film Timeline' to encourage you to watch a film from each of the identified decades. Identify the film and director on the timeline and consider, how has film changed?







A film or TV drama starts with an idea. The idea might come from a director, a producer or a screenwriter. Once everyone agrees it's a good idea, the producer raises money to pay for the film and the casting director finds the best actors for the parts.

Then there is detailed planning. The line producer works out how much money each department will be able to spend. The locations manager finds a place to shoot the film. The assistant director works out the order in which the film will be shot. (Films are rarely shot in the order in which they appear on screen.)

The production designer decides how the film will look. They work with the costume designer, who leads the tearn that makes the costumes and the hair and make-up designer, who is in charge of the team that styles the hair, wigs and make-up. The construction designer oversece the team that as makes the make the construction designer oversece the team that makes the set.

When filming begins, the director of photography is responsible for the shots. The gaffer makes sure the lights are right and the grile looks after the stands on which the cameras are mounted. The sound make records the sounds and the script supervisor makes sure weeping to following the script carriedty. The officers in the Indexper of this team. Post-production

Once a scene has been filmed, the footage (or 'rushes') is sent to the editor. The editor works with the director to put the story together from the various scenes that have been shot. Then the sound, music, cofour and visual effects are added. Finally the subtities are created.

Sales and distribution. The next job is not the audience that's you and me - can want hi. Distribution executives do deals with occursa, You channes and other platners like Netflins and Amazon. They agree where firms will be about and for how long. Chema and You programmers alrect the firms and deals when them to show and You programmers alrect the firms and deals when them to show and You programmers alrect the firms and deals when them to show only in the common should be shown that the sale coming out and heips get them excited about watching them.

Who makes a film?

Preducer
The producer is the boss. Producers are responsible for the whole production. They raise the money and hire the director.

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Director
The director is responsible for what appears in front of the camera. Directors work with the actions and dadde when filming a scarre starts and finishes. They say, "action" and "cut". Screenwriter
The screenwriter writes the atory. They write
the dialogue between the access and all the
things that happen in the film.

Casting director
The casting director finds the actors. They need people who look right for the part and who have the right skill as setters. They might also want people who are famous so people want to come and see the firm.

Line producer
The line producer works out how the money should be spert. Line producers hive the crew. They make sure everyone on the set is sefe. They keep everything organised.

Locations manager
The locations manager finds the best places to shoot the film—whether that be on a train, up a mountain or in a deear. They get parmission from the person that owns it leads to contain and leep it in good condition.

Assistant director plans the order in which they scenes will be shot. Assistant directors help the director by deciding where the carness need to be while the director is busy working with the action.

Geffer
Gaffers help the director of photography make beautiful pictures by creating the right light. They might control natural light by using a filter or decide on the best position of lights.

Grip Grips are responsible for the stands on which the cameras are mounted. They operate cranes and platforms on wheels to put carriess on and get the right carriers movement.

Sound mixer
The sound mixer records the sound during
filming – the dialogue and the sound of the
hackground atmosphere.

Costume designer
The costume designer designs or buys the
costumes. Costume designers oversee the
teams that make the costumes and on any
repairs if clothes area during filming.

Heir end make-up designer. The hair and make-up designer decides what the hierarchies and make-up designer decides what the hierarchies and make-up will be file. Hair and make-up designate buy the wigs and organise the sea

Construction manager
The construction manager hires the
carpenters, plasterers and painters who build
the sate and make sure they look as the
production designer wants.

Special effects designer.
The special effects designer creates the world of make-believe on set. Their team carnels it rain or anow, whatever the weather. They create explosions, start free and make crossaters.

Director of photography
The director of photography (DoP) is in charge
of the cameras and the camera operators.
DoPs makes sure that the pictures look good.

Script supervisor
The script supervisor makes sure everything
has been filmed as the script says. They mak
notes on any changes which they pass onto
the editor.



Eigher
The editor puts together all the rushes from
the various scenes to tell the story in the
best way. T

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Colourist
Films are shot in a way that makes it possible to after the colour. The colourist adds the colour dump the editing proce making it look as good as possible.

VFX preducer
The VFX preducer puts in all the thing that can't be filmed. His can bursting into flemes. They menage a team that puts these in using computer-generated images.

Subsister When the editing is complete, a subsister writes out the diseigns, so it appears on the screen so people who can't hear can enjoy the firm. Some translate the dislegue into other languages.

Distribution executive The distribution executive does deals with the cinemas, TV companies and plasterms size heefst and Hulu. They say how long they can show the films for.

Programmer
Chemie and TV programmers select the films and decide the best time of the week or day to show them.



Drock and by Scane Skills in conjugation with

Into Film and supported using public funding by Arts Council England.

Design by Deve Gray, iamdavegray.com Based on an original concept by Ian Murphy and Alian Burnelt compositing coach corn

For further information go to screenskills.com







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MINI FILMMAKII GUIDES



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PRE PRODUCTION STORYBOARD AND SHOT LIST

What is a storyboard?

A storyboard is a visual representation of a whole film. It allows filmmakers to plan and see how the finished film will look on screen. It is a series of drawings which either shows each scene from your film or, for more detail, each shot.



By planning your shots in advance you can help minimise mistakes. You can identify any shots that might not work and take them out before you pick up the camera. A storyboard not only illustrates the director's vision for his/her film, it is also a useful tool for the camera operator and editor. It helps them understand exactly how shots should be framed and their correct order.

Storyboard structure

There are a variety of ways of storyboarding your film:

Scene by scene

If you want to just draw each scene, you can create an accompanying shot list detailing the camera shots and movements you'll use. A shot list is useful because it lists the camera shots in order so you can tick them off as you film. This helps ensure that no shots are missed out.

Top Tip

You do not have to shoot the film in the order of your storyboard. If you have outdoor shots on location at different parts of the story, it would make sense to shoot these together.

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Shot by shot

If you decide to draw each shot, then you can use your storyboard as the shot list. You may decide to draw just the key shots you'll use in each scene and list the others. For example, you wouldn't storyboard every shot in a shot-reverse shot drama scene.

Top Tip

Before you begin your storyboard, you may want to read the **Production: Master the Camera** mini guide first. This details all of the different shots you could use in your film and, therefore, include in your storyboard.

Drawing your shots

When you plan out each shot, don't worry if it's just stick figures that you draw! Just make sure that you correctly position your subjects and that the other members of the crew can understand your drawings. Remember that when you are drawing your storyboard, you are experimenting and testing your ideas. It's a good idea to use a pencil so that you can rub out, change the order of shots and add in extra ones. Storyboarding apps and software are available but can be as time consuming as traditional pen and paper methods!

If you really don't like drawing, you can use a digital still camera to photograph freeze frames of your shots with the actors in position.

Also to be included

PRE PRODUCTION

There are many elements of your film you need to think about at the planning stage, which can be covered now as you storyboard. Beneath each drawing, consider making a note of:

- Location Where will you be filming this scene/shot?
- Camera If you are making a shot-by-shot storyboard, name/label each shot you have drawn so it is absolutely clear to your crew which shot you are referring to in your drawing.
- Characters Write down the names of the characters who are appearing in the scene/shot.
- Costumes/props Make a note of any important pieces of clothing or props that are essential for this scene/shot.
- Sound It is a good idea at the start to think about the sound you'll use in your film. Make notes on your storyboard and share this with your sound recordist so they can begin planning how and when they'll source or record the sound they need.



More information about sound

Sounds like footsteps, waves or crowd noises need to be either recorded live or added in as sound effects when you edit. You can also create your own sound effects and digitally record them to be included later. These types of sound effects are called Foley.

The easiest option is to plan your film so it doesn't need any live sound-often sound effects can sound better than the real thing. If you want to use some silence in your film, however, plan to record ambient sound on location so that you capture the correct atmosphere.

If you are using music in your film, this will need to be sourced or composed ahead of time, ready to be added in the edit. Remember to only use copyright-cleared music in your film (see Post-production: Sound effects and music for more information on music copyright).

Voiceovers or narration should always be recorded separately. Don't try recording them into the camera while you film. You may need to time your voiceover so you can ensure that you film the correct amount of action to match it.

For more information about sound read the Production: Record Sound guide.

Copyright

When an artist. musician or filmmaker creates a new, original piece of work it is automatically covered by copyright, which means that only the creator can use the work and decide how it is shared with others. If you want to use somebody else's music, art, video or any other creative work in your film, you have to seek permission from them to do so.



PRE PRODUCTION STORYBOARD AND SHOT LIST Storyboard Sketch Sound: Dialogue: Camera: Props: Characters:

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PRE PRODUCTION STORYBOARD AND SHOT LIST

Storyboard Example





Sound: Outside noises

Sound: Footsteps, whistling

Camera: Establishing shot

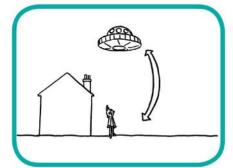
Camera: Tracking shot

Props: None

Props: none

Characters: Derek

Characters: Derek





Sound: Whirring sound of laser beam

Sound: Loud scream

Camera: Jilt shot

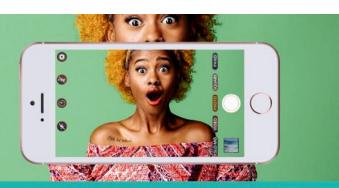
Camera: Close up shot

Props: None

Props: none

Characters: Derek

Characters: Derek



Tips for filmmaking at home!



Lights!

Don't have a professional lighting set-up at home? No problem! Open those curtains and blinds and get as much daylight into your room as possible. You can even make your own reflectors out of tinfoil to bounce more light onto your actors. Even a large sheet of white paper will help — if you have enough help, get them held at different angles to really bring a glow to your actors' faces!

And for other scenes, you can use lamps or torches to create dramatic lighting effects at home. Remember, lights can get hot so be careful, and use LED lights if you have the option.



Camera!

No tripod at home? You can keep steady by leaning against doorways, walls - whatever you have available.

You can also create professional smooth tracking shots by using wheelie chairs or pushchairs — whatever you have with wheels that can be carefully moved around the house. Always remember to be extra careful when you're doing this — keep well away from staircases when filming tracking shots (smooth moving shots) — and make sure the floor is clear of objects: tidy away wires and cables before starting!



Action!

Make your films a little extra special by finding great costumes and props around the house – speak to your parent/guardian and see if they can help you find eye-catching and unique costumes for your actors and props for them to use. Dig deep in cupboards, maybe you can find things that will give your film a special unique feel!

Remember – you can find more resources on lighting and camera and everything to help with filmmaking on the Into Film website – and remember to follow these three rules when filmmaking at home:

1. Safety to people 2. Safety to equipment 3. Make a great film!



You'll need to plan and prepare to make the best film – so here is a collection of apps to use and sites for downloading copyright free music and sound effects!

Free Apps to help you get the most out of your home-filmmaking adventures

- iMovie a great editing app for use on iPhones and all Apple devices
- Kine Master one of the best free editing apps available for android devices
- GarageBand Making your own soundtrack is easy with GarageBand, which is free and works on all Apple devices
- Music Maker Jam a great soundtrack app which is available for both Apple devices and android/PCs
- Da Vinci Resolve this is a free app for the very advanced filmmakers it gives you
 professional colour grading tools (please note: this app is best for laptop computers
 and can be downloaded for Apple computers and PCs)

Remember – it's important to use music which is not copyrighted in your film – and your film can be much stronger with great sound effects added. If you can't make your own music or record your own sound effects then here are some places you'll be able to find everything you need for your film!

- Bensound All the music here is copyright free, and is organised under genres so it's easy to find just what you're looking for
- Incompetech Just like Bensound, this is another copyright free music site that arranges everything by genre
- YouTube Audio Library This is a collection of copyright free music and sound effects, all free for filmmakers to use
- Freesound This site features a huge collection of recordings need a creaky door for your film, or a distant train whistle? This site has everything you could want



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RECORD SOUND



Sound is easily the most overlooked aspect of filmmaking, but is just as important as the visuals. Sound can powerfully affect an audience and has a huge impact on how they interpret what they see on screen.

The importance of sound

Film soundtracks can have four elements: music, sound effects, voice and silence, which all contribute to the meaning and storytelling. Sound, particularly music, can set the mood and inform the audience about the genre of the film: a horror film will have a very different soundtrack to a comedy.

Sound can sometimes tell the audience more about what is going on in the film than the visuals do. It can affect how an image is interpreted and also what an audience actually thinks it can see. Imagine a scene showing a flower blowing in the breeze in a field, accompanied by a calming classical music soundtrack. How would watching this make you feel? Now imagine the same visuals accompanied by the sound of an approaching lawnmower and funeral-march music. The visuals are the same but the sound dramatically changes the impression given to the audience.

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Activity: What can you hear?

To reinforce the importance of sound, play a sequence from your favourite film and assess the four elements of the soundtrack. It might help to close your eyes so you can focus only on the audio.

Music

How would you describe the music? What mood does it convey? Is there an increase or decrease in volume or tempo and, if so, why?

Sound effects

What sound effects occur during the sequence? Do they simply represent an action or do they contribute to the drama of the sequence?

Voice

What does a character's voice – accent, use of expression, volume – express about who they are?

Silence

Why do you think silence was used in the film? Is silence used to create drama, atmosphere or tension? What might be going on during this period of silence?

Consider how this scene would be different if any of the above elements were missing.

Activity: Become a Foley artist!

Foley artists work by using a variety of surfaces - concrete, sand, wood chippings, gravel etc. They also use different props which make noises like squeaks and bangs. Foley is used to enhance a particular sound which contributes to the storytelling, so that the audience can hear it more clearly.

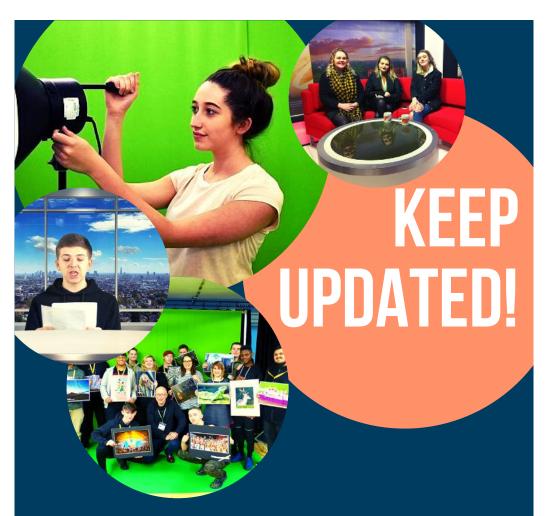
Why not use the props suggested below to recreate these sound effects?

Prop and technique	Sound effect
Rub a pair of old jeans together, slowly or quickly	A person walking or running
Flapping a pair of old jeans	Washing on a line, sails in the wind, a flag
Snap celery or carrots	Twigs breaking
Open a small umbrella quickly	Flying bats
Pop the bubble wrap	A crackling fire
Rustle plastic bags	A person walking on gravel

Top Tip

If you want to record Foley sounds, they will be of a higher quality if you use an external (plug in) microphone.

Consider collecting a variety of everyday objects and experimenting with them to see what sounds you can make. What sounds of other objects or occurrences can you replicate? Can you recreate the sound of a heartbeat or a door closing?



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