

BMED310 Film Production

ECTS Value: 8 ECTS
Self-Study Hours: 96

Contact Hours: 40
Assessment Hours: 64

Overall Objectives and Outcomes

The Film Production module is designed to introduce course participants to the fundamentals of filmmaking through theory and practice. They will become familiar with the ideas, materials and technical skills needed for creative expression in this medium. The aim is to introduce learners to the key disciplines of filmmaking. This module builds on other modules including topics such as scriptwriting, directing, cinematography, sound, editing and production. The approach will be mediated through three key stages: pre-production (planning), production (filming), and post-production (editing, colour-grading, and visual effect) and the end-product is a production of a short film (fiction or non-fiction). For this reason, a strong emphasis will be placed on teamwork and collaborative learning, rather than working autonomously. The concept behind this is to mirror the real-life professional arena while still covering the necessary theoretical elements.

By the end of this module, the learner will be able to:

Competences:

- Manage the formal properties of a narrative film, including its *mise-en-scène*, cinematography, editing, sound and form;
- Monitor practical skills in production, script, direction, cinematography, lighting, sound and editing whether drama and documentary production;
- Develop a research-based approach to different film genres;
- Create the visual structure of a film with an effective handling of framing, space and composition;
- Produce a short film whether fiction or documentary;
- Apply editing tools and colour-correction;
- Work in teams to realise a particular creative outcome.

Knowledge:

- Recall the key filmmaking processes: pre-production, production, and post-production;
- Identify practical film-making skills while developing strong and creative storytelling cinematic abilities;
- Consolidate the basic cinematic storytelling techniques;
- Consolidate knowledge to the essential techniques in lighting;
- Explain the general principles of colour technology, visual style, space and composition;
- Recall the general principles of light and optics when shooting a film.

Skills:

- Draft a production proposal;
- Plan a filming schedule;
- Prepare and oversee shooting;
- Conduct basic editing (framing and continuity);
- Demonstrate a basic understanding of audio recording and editing for film production;
- Apply the fundamental principles of digital colour grading and correction;

- g. Demonstrate good visual communication skills.

Assessment Methods

This module will be assessed through: Short Film Production.

Suggested Readings

Core Reading List:

Filmmaking (fiction and documentary)

1. Ascher, S. and Pincus, E. (2013). *The Filmmaker's Handbook* (5th ed.). New York, NY: Plume.
2. Block, B. (2021). *The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media* (3rd ed.). Abingdon: Routledge.
3. Brown, B. (2018). *Motion Picture and Video Lighting* (3rd ed.). New York: Routledge.
4. Compesi, R. J. (2002). *Video Field Production and Editing*. Publisher: Allyn & Bacon.
5. Curran Bernard, S. (2016). *Documentary Storytelling: Creative Nonfiction on Screen* (4th ed.). New York and London: Focal Press.
6. Hubris-Cherrier, M. (2018). *Voice & Vision: A Creative Approach to Narrative Filmmaking* (3rd ed.). New York and London: Focal Press.
7. Hullfish, S. (2012). *The Art and Technique of Digital Color Correction* (2nd ed.). New York and London: Focal Press.
8. Itten, J. (1983). *The Elements of Color*. New York, NY: Van Nostrand Reinhold.
9. Mamet, D. (1992). *On Directing Film*. New York: Penguin Books Ltd.
10. Mamet, D. (2000) *Three Uses of the Knife: On the Nature and Purpose of Drama*. New York, NY: Vintage.
11. Mackendrick, A. (2005). *On Film-Making: An Introduction to the Craft of the Director*. New York, NY: Farrar, Straus and Giroux.
12. Murch, W. (2001). *In the Blink of an Eye: A Perspective on Film Editing*. NY: Silman James Press.
13. Ondaatje, M. (2008). *The Conversations: Walter Murch and the Art of Editing Film*. NY: Bloomsbury Publishing.
14. Rabiger, M. (2009). *Directing the Documentary* (5th ed.). New York and London: Focal Press.
15. Satariano, C. (1973). *Canon-fire! the Art of Making Award-winning Amateur Movies*. London: Bachman-Turner.
16. Thompson, R. and Bowen, C. J. (2009). *Grammar of the Shot* (2nd ed.). Oxford: Focal Press.
17. Thompson, R. and Bowen, C. J. (2009). *Grammar of the Edit* (2nd ed.). Oxford: Focal Press.
18. Zettl, H. (2016). *Sight Sound Motion: Applied Media Aesthetics* (8th ed.) Belmont, CA: Wadsworth.

Health and Safety on Film Set

1. Clews P. *Filmmaking Health & Safety – Keeping Your Cast and Crew Safe*
<https://www.filmsourcing.com/filmmaking-health-safety-keeping-your-cast-and-crew-safe/>
2. Lewis, N. *Film Set Safety – Do's and Don'ts*. <https://www.freelancevideocollective.com/film-set-safety/>
3. Malta Film Commission, *Code of Practice for Filmmakers: Requirements for filming in Malta*.
<https://maltafilmcommission.com/wp-content/uploads/2018/02/MFC-CODE-OF-PRATICE.pdf>.
4. *Occupational Health and Safety in The Film and Tv Production Industry Brief Guidelines to Support Production*.
https://ttk.fi/files/7658/Occupational_health_and_safety_in_the_film_and_tv_production_industry_-_Brief_guidelines.pdf

Filmography

1. Ferrari, P. (2008). *Capturing Reality: The Art of Documentary Filmmaking*.
<https://www.youtube.com/watch?v=oT3MvbfotvQ>
2. Glassman, A., McCarthy, T. and Stuart. S. (1992). *Visions of Light: The Art of Cinematography*. American Film.
3. Peters, D. (2010). *A Movie Lover's Guide to Film Language*.
 - First Light Video Publishing.

Supplementary Reading List:

1. Altman, R. (Ed.). (1992). *Sound Theory/Sound Practice*. London and New York: Routledge.
2. Baker, B. (2003). *Let the Credits Roll: Interviews with Film Crew*. London: Aston House Press.
3. Chion. M. (1999). *The Voice in Cinema* (C. Gorbman, Trans.). Columbia University Press. (Original work published in 1982).
4. Chion. M. (2009). *Film, a Sound Art* (C. Gorbman, Trans.). Columbia University Press. (Original work published in 2009).
5. Chion, M. (2019). *Audio-Vision: Sound on Screen* (2nd ed.). (C. Gorbman, Trans.). New York: Columbia University Press. (Original work published in 1993).
6. Lumet, S. (1996). *Making Movies*. New York, NY: Vintage.