

Module Descriptor

Module Title	Production Practices
Programme(s)/Course	BA Film and Television Practice
Level	5
Semester	1
Module Code:	FAM_5_PPC
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator	TBC
Parent School	Division of Film, School of Arts & Creative Industries
Parent Course	BA Film & Television Practice
JACS Code	W610
Description	This Module provides both skills-based training in the use of High Definition (HD) cameras as well as the opportunity to study the techniques and aesthetics of cinematography. Students will be exposed to the particular demands and possibilities of working with High Definition cameras and editing workflows. This module will help students progress from the first year module introducing advanced professional and technical skills required to work with film and television industry, with a focus on narrative. Students will be learning Project Management and apply those skills to manage their micro-productions (4-minute short video). Furthermore, they will be tasked with completing sustainable working practices via BAFTA Albert Sustainable Production scheme, whilst engaging with the British Film Institute's Diversity and Inclusion Standards.
Aims	The aims of this Module are to: • Train students to work proficiently with HD cameras. • Introduce students to methods for managing and editing HD video resources. • Develop students' ability to manipulate cameras to achieve specific stylistic and dramatic effects. • Develop students' proficiency in working with BAFTA Albert Sustainable Production scheme. • Introduce students to the standards, practices and techniques of HD industry production workflow.
Learning outcomes	On successful completion of this module students will be able to: Knowledge and Understanding 1. Work with a range of Digital Cinema Cameras to capture appropriately exposed, focused and colour balanced images. Intellectual Skills 2. Translate ideas into shot-sequences. 3. Translate internal states into visible action in effectively composed images. Practical Skills

	- Develop pre-production documentation such as storyboards, mood boards, shot lists and location surveys, calculation of carbon footprint to facilitate a successful production - Utilise the functions of various manual control settings on the HD and Ultra HD cameras in order to take control of the visual field in front of the camera. Transferable Skills - Work as part of a team to capture images capable of conveying a particular mood or meaning while respecting filmmaking conventions.
Employability	Being able to manage yourself and others within a technologically demanding environment is an important skill for all media practitioners. But being able to work with the latest HD cameras and technologies makes students especially attractive to employers who might otherwise have to outsource their HD requirements. Furthermore, understanding the techniques of cinematography is a key skill in the film and television industries, and having the capacity to represent yourself as someone with training in this sphere is a very real and recognisable asset.
Teaching & Learning Pattern	The Module will be delivered as practical workshops over 12 weeks.
Indicative content	- Working with HD cameras - Working with HD workflow - Working with Lights in the context of HD resolution - Framing and shot composition for mood and meaning
Assessment method	<i>Formative</i> Students will receive formative feedback during the workshop exercises, with an emphasis on practical issues of light/camera/ lenses and focal length relationships on set. They will also get tutor and peer feedback on their work in progress at screening sessions. Coursework 1 — 100% Portfolio Sub-Component 1 (20%): Albert Sustainable Production Report Students will complete BAFTA Albert Production Carbon Calculation via https://wearealbert.org/ Students will submit the report generated by the BAFTA Albert website, demonstrating a commitment to sustainable practice. Sub-component 2 (60%): Short Film (4 minutes) A 4-minute long short film. Sub-component 3 (20%): Reflective Statement (1000 Words) 1000 word reflection on the ambition and effectiveness of the filmed scene and the lessons learned. Students need to focus on the relationship between drama and the visual depiction of it, as well as evidence of the part the student played in the filmmaking and their professional conduct. The statement may also include discussion of ideas and pre-production work not taken up for production.
Indicative Reading	Zhang, Y. (2010) <i>Cinema, Space and Polylocality in Globalizing China</i>. University of Hawaii Press: Honolulu. Laszlo, A (2000) <i>Every frame a Rembrandt</i>. Focal Press: London. Kress, G. & van Leeuwen, T. (2006) <i>Reading Images</i> (2nd Edition). Routledge: NY

	Bordwell, D. (2005) <i>Figures Traced in Light: On Cinematic Staging</i>. Berkley: University of California Press. Brown, B. (2016) <i>Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers</i>. Focal Press: Massachusetts. Katz, S. D. (1991) <i>Film directing shot by shot: visualizing from concept to screen</i>. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press. Moine, Raphaëlle (2008) <i>Cinema Genre</i>. Blackwell Publishing: Oxford. Rabiger, M. (2013) <i>Directing Techniques and Aesthetics</i>. Focal Press: London. Silver, A and Ward, E. (2008) <i>Film Noir: an Encyclopaedic Reference to the American style</i>. Duckworth: London. Tirard, L. (2002) <i>Moviemakers' Master Class</i>. Farrar, Straus and Giroux: NY. Ward, P (2003) <i>Picture Composition for Film and Television</i> (2nd Edition). Focal Press: London
Other Learning Resources	Filmography • <i>At the Height of Summer</i> (Tran Anh Hung, Vietnam/France, 2000) • <i>Shadow</i> (Zhang Yimou, China, 2019) • <i>Peppermint Candy</i> (Lee Chang-dong, 2000) • <i>Chopper</i> (Andrew Dominik, Australia, 2000) • Cinema 16: World Short Films (2008) (V). • <i>Citizen Kane</i> (Orson Wells, USA, 1941) • <i>Das Boot</i> (Wolfgang Petersen, USA, 1981) • <i>Parasite</i> (Bong Joon-ho, Korea, 2020) • <i>The Diving Bell and The Butterfly</i> (Julian Schnabel, France, 2007) • <i>Elephant</i> (Gus Van Sant, USA, 2003) • <i>Memories of a Murder</i> (Bong Joon-ho, Korea, 2004) • <i>Far from Heaven</i> (Todd Haynes, USA, 2002) • <i>Killer Of Sheep</i> (Charles Burnett, USA, 1977) • <i>Koyaanisqatsi: Life Out Of Balance</i> (Godfrey Reggio, 1998) • <i>The Mourning Forest</i> (Naomi Kawase, Japan, 2007) • <i>M</i> (Fritz Lang, Germany, 1931) • <i>Omar</i> (Hany Abu-Assad, Palestine, 2013) • <i>Stalker</i> (Andrei Tarkovsky, Russia, 1979) • <i>The Farewell</i> (Lulu Wang, USA, 2019) • <i>The Rider</i> (Chloe Zhao, USA, 2018) • <i>Three Times</i> (Hsiao-hsien Hou, Taiwan, 2005) Please watch <i>Alien</i> (1979, 1982, 1997), <i>The Godfather</i> (1972, 1974, 1990), and <i>Three Colours Trilogy: Blue, White, Red</i> (1993, 1994, 1994) for discussions. Presentations, online journals, manuals, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE) Moodle.