

**Module title:** Research Project by Film Practice

**Module code:** FLM6211

**Credit value:** 30

**Level:** 6

**Pre-requisite modules:**

### **Content Description**

Working individually or in small collaborative groups (by arrangement), students will devise, develop, plan and complete a dissertation by film practice. Research activity will be conducted in close consultation with allocated supervisors and through a process of drafting & revision. The form of the film practice can be either: documentary, cinematic essay, expanded cinema, artists' moving image, fiction, experimental fiction, or a combination of these.

Students are asked to locate their proposed film within an existing field of practice. How will the film respond to, criticize, challenge, or contribute to that field? Students are asked to consider all aspects of their filmmaking as driven by research aims, methods, processes, and, where applicable, questions. Filmmaking will follow specific research lines of activity.

### **Module Aims**

1. To devise, develop, plan, produce and complete an appropriate, independent film practice research project. Under relevant supervision and through a process of drafting & revision, the student will realise a moving image project. The form of the production can be either: documentary, cinematic essay, expanded cinema, artists' moving image, fiction, experimental fiction, or a combination of these.
2. To emphasis practice as research and to introduce more complex and thorough forms of research methodology for production.
3. To encourage students to be critically active and reflective in the way their projects are conceived and executed.
4. To guide students through a comprehensive and precisely structured set of pre-production, production and post-production markers and deadlines.
5. To ensure that all projects are accompanied by a detailed production folder and press pack, so that they are ready for submission to festivals and other screening forums.
6. Students will identify a suitable topic of study and appropriate methods to realise their project. This may involve content research, argument building, narrative structure, script outlines and drafts, storyboards. Project activity could also require location reces, equipment tests, casting/rehearsals, and/or detailed production planning, as your prepare for your film shoot and conduct re-shoots where necessary. Your practice will then progress to post-production, as you produce successive edit versions, and work with sound design, score, colour grading, effects, text, titles, or archive material.
7. By the end of semester A you will have brought your project to readiness for shooting. You are advised to schedule shooting over the semester recess, December-January, so that you have time for pick-up shooting and for all stages of post-production in Semester B.

### **Learning Outcomes**

Academic Content:

A1 Knowledge - Appropriate competency in research, planning, development and production of dissertation by film practice project.

A2 Thinking skills - To be able to identify and apply appropriate research methodologies and independence of mind allied to an in-depth understanding of theoretical, conceptual and practical approaches to research by film practice.

A3 Research context - To demonstrate an understanding of how your research practice is located within a wider cultural, creative and theoretical field.

A4 To be able to identify apposite research questions or position own practice in critical response to the film practice findings of others or as applied to existing theories and concepts.

Disciplinary Skills – able to:

B1 To be in control of the various elements and stages of the creative process, so as to assure the quality of the resulting films/artworks.

B2 Develop own process of work, keep notes and be able to critique and learn from the process.

B3 To develop the skills of working with independently and/or collaboratively with appropriate industrial and creative procedures.

Attributes:

C1 To professionally complete a film ready for public screening.

C2 To acquire and apply film practice skills and knowledge in a rigorous way.

C3 To demonstrate application of film practice research in form and content.

### Activity Hours

Activity Type	Time spent (hours)
Lecture	11
Seminar	11
Guided independent study	128
Total	150

### Indicative Reading List

- The Cinematic (Documents of Contemporary Art) 2007, David Company (Editor)
- Documenting the Documentary: Close Readings of Documentary Film and Video Edited by Jeannette Sloniowski and Barry Keith Grant Wayne State University Press
- Future Cinema: The Cinematic Imaginary After Film. Edited by Jeffrey Shaw and Peter Weibel, 2003.
- Reekie, Duncan "Subversion: The Definitive History of Underground Cinema" (2008) Wallflower Press;
- Sitney, P. Adams, "The Essential Cinema: Essays on the Films in the Collection of Anthology Film Archives (1975), and "The Avant-Garde Film: A Reader of Theory and Criticism" (1987);
- Rees, A (1999) " A History of Experimental Film and Video"
- Nicky Hamlyn, Film, Art, Phenomena (2003) BFI Publishing
- Barry Keith Grant and Jeannette Sloniowski (eds) Documenting the Documentary. Detroit: Wayne State University Press
- Bill Nichols (ed) Movies and Methods (Vol. II, 1985). Los Angeles: University of California Press

- Representing Reality, Bill Nichols (1991) Indiana University Press
- Experimental Ethnography, Catherine Russell (1999), Duke University Press.
- Geuens, Jean-Pierre. Film Production Theory. Albany: SUNY Press, 2000.
- Jenkins, Henry. Convergence Culture: Where Old and New Media Collide. NY: New York
- Film Directing Shot by Shot: Visualizing from Concept to Screen Steven D. Katz (ISBN 10: 0941188108 / ISBN 13: 9780941188104 )
- Walter Murch. In the Blink of an Eye: A Perspective on Film Editing. 2nd Ed. Los Angeles: Silman-James Press, 2001.
- The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition by Gustavo Mercado Focal Press 2010
- DIGITAL FILMMAKING Mike Figgis Faber and Faber, Inc. 2007
- Image Making for Cinematographers, Directors and Videographers Blain Brown Focal Press
- Vivian Sobchack, The Address of the Eye, (1992) Princeton University Press
- Laura U. Marks, Touch: Sensuous Theory and Multisensory Media, University of Minnesota Press, Minneapolis, 2002.