

D

Foundation

F

Introductory

B

Intermediate

R

Required Reading Range
Course Reader

Required Reading Range
Module Reader



Film-Making

065
The Fundamentals of
Film-Making

066–067
Basics Film-Making
01 Producing
02 Screenwriting
03 Directing Fiction
04 The Language of Film

Robert Edgar-Hunt
film-maker / educator / screenwriter



Robert Edgar-Hunt is the co-author and author of titles in the *Basics Film-Making* series, including *Screenwriting*, *Directing Fiction*, and *The Language of Film* (see pages 66–67).

What is the key point that you want students to take away from reading the *Basics Film-Making* series?

Firstly that film-making, although challenging, is within reach of everyone. With knowledge of a few basic rules anyone can begin the process of making their own work. Secondly, whilst there are established processes involved, students must find their own way through pre- to post-production and ultimately to the exhibition of their own work; this is an essential lesson in the low-budget film game. Thirdly, that film production is an intellectual exercise as much as a practical one, and a good maker will also be a good theorist, critic and historian of cinema.

How do you feel the industry contributions add to the text?

The film industry is a disparate one, ranging from major-budget Hollywood to no-budget shorts, and the examples in the *Basics Film-Making* series reflect this diversity. They are essential in demonstrating how other people produce their work. This is also true of the interviews with new film-makers and student film-makers featured in *Screenwriting*, *Directing Fiction* and *The Language of Film*. The input of Mark Herman, with his work in a variety of contexts, is invaluable in framing the process of feature-film production.

What was your motivation for writing *Basics Film-Making: Directing Fiction* and how do you anticipate it will help students?

The experience of trying to direct a piece of work is the best precursor to teaching the subject – some of the knowledge can only come from experience. However, to the inexperienced producer, directing can be seen as the bit of the process that occurs on set. I wanted to provide a framework for a new director by suggesting strategies that allow the individual to shape their own practice, rather than dictating a set of rules.

How, in your opinion, does the book reflect current film-making practice?

Globally, education is placing increased value on the practical production of work by students at undergraduate and postgraduate levels. *Directing Fiction* reflects the move towards an integration of theory and practice to produce informed, analytical, reflective producers of cutting-edge film. The series also appeals to students taking a more theoretical route, who need more insight into how film is actually made.

How do you see film-making education progressing?

Film is a clear academic discipline, both theoretically and practically. It has a history and a respect alongside other established disciplines. Film is an essential part of our lives. Film education will continue and film-making will be at the heart of it. Film exists as a valuable cultural artefact, as well as contributing to the global economy. We need film-makers and they need education. Film-making and film-making education have a healthy and long-term future.

! Film exists as a valuable cultural artefact, as well as contributing to the global economy. We need film-makers and they need education.



Introductory

The Fundamentals of Film-Making
Jane Barnwell

Jane Barnwell is a leading academic and practitioner in the field of film-making. As well as being senior lecturer at London Metropolitan University, she has worked extensively in film production, including independent features, exhibition work and co-directing several screening festivals.

Key features

Provides students with a concise overview of the collaborative practice of film-making.

Breaks down the process of film-making into key components, providing valuable insight into the methodology of cinema.

Sets out the division of labour, and explains how each individual role combines to influence the final piece.

Accompanied by diagrams, FAQs, checklists and student exercises.

Includes examples and case studies from contemporary cinema, independent and student films.

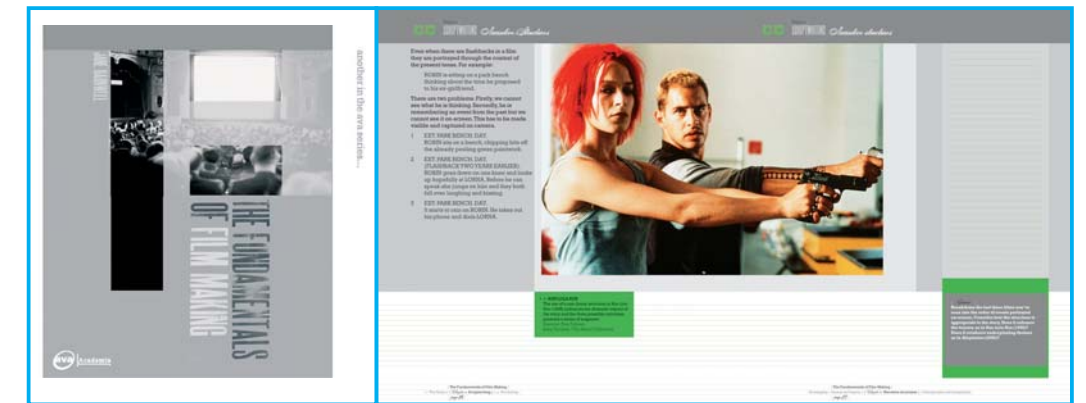
Presented in an engaging style, designed to appeal to the visual eye of film students.

Readership

Introductory

The discipline-specific titles in our Fundamentals range are aimed at students embarking on further education and offer a thorough grounding in the subject.

This book provides students with an understanding of basic cinematic principles and examines specific key areas in detail.



! Good, all round compact introduction, ideal for beginners. A key text. Chris Twigg / Lincoln University / UK

! These cogent, thoughtful, well written, texts are useful background material for teaching film studies, animation, history and screenwriting. Darl Larsen / Brigham Young University / USA

Basics Film-Making

- 01 Producing
Charlotte Worthington
- 02 Screenwriting
Robert Edgar-Hunt
John Marland
James Richards
- 03 Directing Fiction
Robert Edgar-Hunt
- 04 The Language of Film
Robert Edgar-Hunt
John Marland
Steven Rawle

The *Basics Film-Making* series introduces students to the fundamental aspects of film-making. Each title is an in-depth guide to a specific area of the discipline, from screenwriting to the practicalities of production, to directing and the language of film. The series as a whole represents a major reference text for film students at any academic level. The books draw on examples of work from historical and contemporary film-makers, independent directors and students, and are presented in a lively and engaging visual style.

Key features

In-depth exploration of key aspects of film-making, supported by student exercises and resources.

Includes illustrative examples from contemporary films, shorts and student work.

Presents information in an engaging visual style.

Readership

Intermediate

Our Basics books provide readers with an in-depth exploration of each of the topics introduced in the Fundamentals titles. These books offer both a theoretical and practical approach, supported by examples and exercises.

Individual titles can form the basis of specific modules, while the series as a whole functions as a comprehensive reference tool, and can be called upon at any stage of a student's education.



Basics Film-Making: Producing

! Very accessible for all students wanting to embark on a career in film. Michael Smith / Leeds College of Art & Design / UK

! This book is perfect in the breakdown between documentary, dramatic and news magazine styles. Kevin Welch / St Mary's University / USA

Basics Film-Making: Screenwriting

! Perfect for teaching – especially allocating chapters. Enough concise information for my course. The glossary is easy to see and very important. Ellie Land / Northumbria University / UK

NEW!