**BA Thesis Seminar: Film and TV Production Management**

**Led by Marta Majorek and Urszula Chowaniec**

This course is available for students of **Film and TV Production Management** to prepare students for a successful completion of their studies.

On the first day of class: students will be offered detailed instructions about the structure of the course and the condition to complete the seminar and defend the final exam, the BA Thesis Seminar exam.

Attendance is mandatory: no essay/thesis can be submitted that has not been written, presented and discussed in the context of a thesis seminar. The in-class assignments, presentations and discussions in the both Autumn and Spring semesters are especially important for the successful completion of a seminar.

The seminar is divided into two modules: Autumn and Spring parts. Each is led by different teacher and:

* each module includes a specific amount of the problems to be discussed and prepared for the final exam. The problems will be a subject of students’ presentation (one question per pair of students, **a joint assignment**).
* each module requires **a final essay** on the selected topic (different than the topic of the assignment). The essay requires to be written in standard correct English, carefully structured and includes bibliography of at least 5 positions).
* The length of the essays is **6000 characters** (no spaces) plus bibliography and footnotes.
* The essay will be submitted two weeks before the end of the seminar and presented in a short **4-5-minute presentation** in the seminar group.

The seminar is one a week and it will be concluded with the final Thesis Seminar exam. The participation in the exam is conditioned by the: presentation of the question in the class (in pairs), submission of two individual essays and presentation of the main thesis of each of the essay in the class.

**Course objectives**

* work with research techniques that are current in the discipline(s) applied by them;
* comprehend sophisticated academic debates;
* report on their studies and research in good written English;
* work and write under time-pressure, and deal with deadlines.
* report on their studies and research in good spoken English;
* participate in debates in an active, prepared and informed way, respecting other people’s convictions and emotions;
* understand fundamental cultural differences and divisions.

The general academic skills covered by these aims are:

* collect and select specialised literature using traditional and electronic methods and techniques;
* analyse and evaluate this in terms of quality and reliability;
* formulate a well-defined research problem based on this;
* set up, under supervision, a study of limited size, taking into consideration the traditional and electronic methods and techniques relevant for the discipline;
* formulate a reasoned conclusion on the basis of this;
* explain research findings in a clear and well-argued way, both orally and in writing.

**Question in Module 1: Film production and management:**

1. The members of tv production crew
2. The members of film production crew
3. Tv production methods
4. Tv production formats
5. Productions in tv studio vs. On location/remote production vs. Studio production
6. Three stages of the production process
7. Budgeting – tv production budget summary sheet
8. What the camera can do (shot sizes, camera movements, composition)
9. The goals of lighting in the film/tv
10. Editing the production
11. Audio for television
12. Remix vs. Read only culture
13. Cultural policy
14. Cultural rights, management and financing
15. European cultural programmes

**Questions in Module 2: History and Culture of the Cinema**

1. The Invention of the Movie Camera: the beginnings of cinema, cinema as an invention at the turn of the 19th / 20th century
2. Phenomenon of the Hollywood- cultural history of the beginnings
3. Silent cinema. The beginnings of genres: comedy, melodrama, the Westerns (early films by Charlie Chaplin)
4. German film expressionism- case study
5. Experimental cinema/the avant-garde cinema: Soviet Montage School
6. The sound as a breakthrough in the cinema
7. Cinematic genre: musical, gangster movie, horror, comedy – case study
8. Is there a Feminist Cinema?
9. Cinema idols: Charlie Chaplin, Greta Garbo, James Dean, Merlyn Monroe (choose one)
10. Cinema personalities: Orson Welles, Pierre Renoir, Fellini, Bergman, Antonioni, Akira Kurosawa, Andrzej Wajda, Jerzy Kieślowski, Roman Polański (choose one)
11. French New Wave – a discussing on a chosen example
12. USA: cinema of contestation and the youth culture (eg "Graduate", directed by M. Nichols, 1967)
13. Music in the film – the importance of the soundtrack – cultural history
14. Postmodernism in cinema - case study
15. The notion of film adaptation and its importance

Literature (Handbook):

Kate L. Turabian et al., *A Manual for Writers of Research Papers, Theses, and Dissertations* (8th ed. or 7th ed.; Chicago: The University of Chicago Press), chapters 1–7, 9–11, 15–26. This is the main text book!