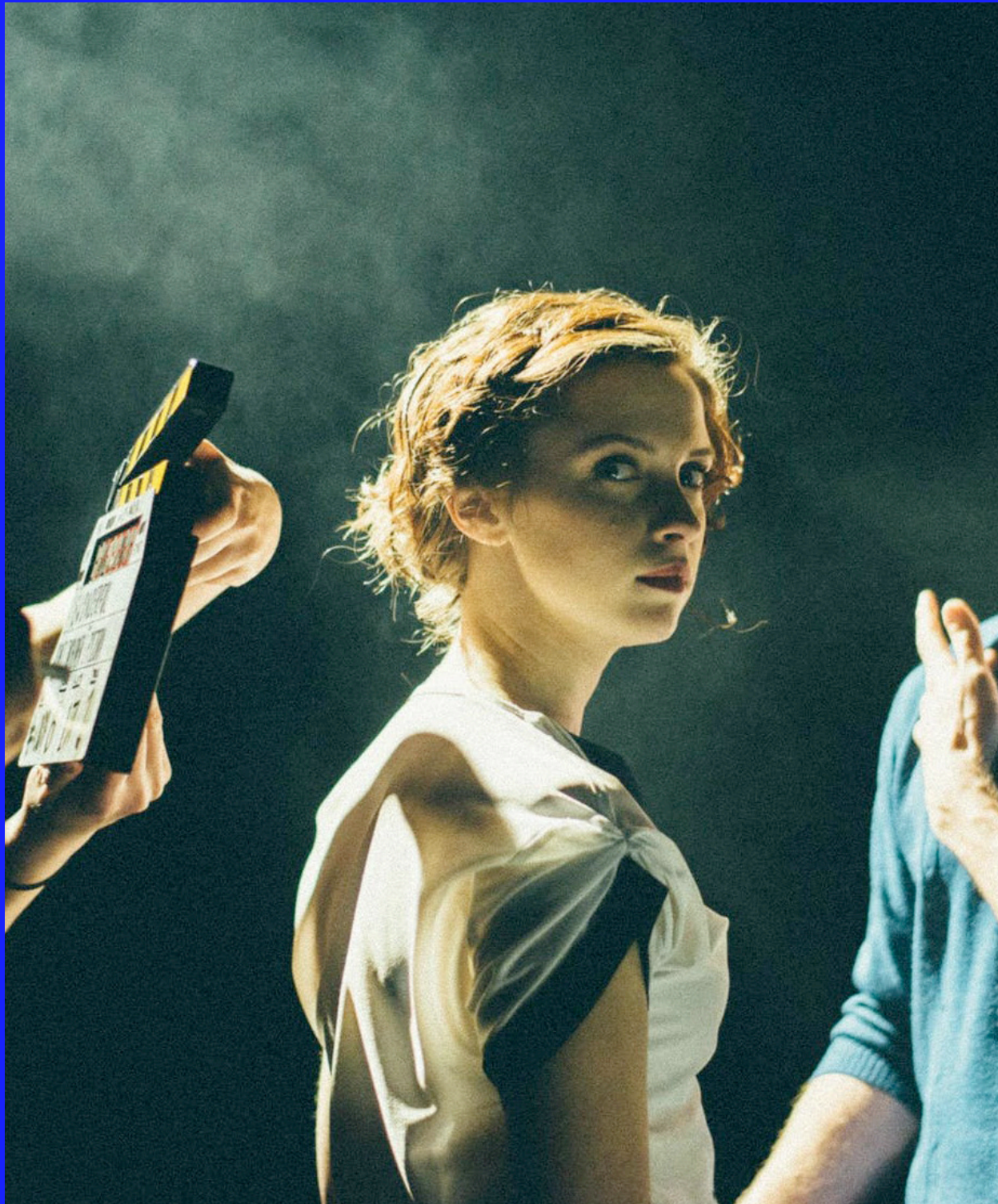


Programme Specification

# MA Film Practice



ARTS UNIVERSITY BOURNEMOUTH *ONLINE*

**PROGRAMME SPECIFICATION**

The Programme Specification provides a summary of the main features of the **MA Film Practice** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each module may be found within course pages on Canvas; the VLE utilised by the University.

<b><u>Key Course Information</u></b>	
Final Award	Master of Arts
Course Title	Film Practice
Award Title	MA Film Practice
Teaching institution	AUB Online
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Graduate School
Professional accreditation	N/A
Length of course / mode of study	2 years part-time
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	QAA Master's degree characteristics
Language of study	English
External Examiner for course:	<i>To be confirmed</i>
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	May 2022
Date of most recent review	N/A
Date programme specification written/revised	May 2022

**Postgraduate Taught Degree Ethos**

The Master's course recognises individuals and their aspirations, and celebrates ideas, making, and creative risk-taking. Our guiding principle is to offer distinctive, exciting and challenging opportunities for you to engage in your respective subject disciplines in order to critically engage with, and redefine, your particular approaches to your practices and position them within your chosen external, creative, economic, and cultural environment.

We support this principle through our passionate engagement with interdisciplinary and collaborative practices, with the integration of theory and practice, with our understanding of the particularities of individual practitioners and the broader world,

global view, and with an attitude to career development that creates a dialogue between professionalism and risk taking.

Such a context affords possibilities to engage with fresh, often unpredictable and certainly challenging methodologies and techniques with which you can research, test, develop, interrogate and challenge, through forms of making that enable you to reflect on your own practice and subject discipline. Whilst you will be encouraged to develop your own themes, relationships between the aesthetic, the political, the ethical and 'value' are ever-present and the courses support your engagement with what are often difficult contemporary issues.

Crucial to this endeavour, is that you demonstrate a committed passion for your practice and the particular media within your chosen subject discipline or field of study. Each course devises specific discipline-focused project work to enable you to be suitably informed in taking the right path towards your chosen career in a diverse range of professions /industries or progress to further study at doctorate level. This discipline focus is, however, enhanced by your experience of interdisciplinary and collaborative approaches and activities which enrich your journey. Different levels of teaching delivery structure your learning experience in such a way as to enable you to take broad, overarching transdisciplinary issues or questions, and ground them within the specificities of your discipline and individual practice. Our focus on the relationships between personal professional development and the development of communities of practice through sharing and collaboration is underpinned by the unique AUB reputation for truly collaborative working across disciplines. Through involvement in cross-course groups, shared lectures and other MA activities you will have opportunities to work together with other MA students to form a 'postgraduate network' that will facilitate a wider dialogue around art and design, sustainability, ethics, the political and the often-global reach of creative industries and professions. Our ethos focuses on not only developing your systematic and critical understanding of knowledge and of the application of that knowledge in an appropriate, professional context but also in having the resolve, the skills and the acumen to exercise initiative and personal responsibility in a world which is asking many questions of all of us with respect to our abilities and desires in coexisting with a global community.

In other words, our ethos focuses on the ability for our graduates not only to develop their careers and be employable but also to be engaged in the redefinition of what employment might look like in what are times of tremendous social, political, economic, and ecological change, and indeed upheaval.

### **Course Description**

The MA Film Practice degree at Arts University Bournemouth is a part-time flexible course that integrates filmmaking and theory through intensive online study. The degree offers students an opportunity to develop and realise their creative ambitions while exploring new filmmaking approaches in the context of an international learning community that foregrounds peer feedback and research driven experimentation.

Throughout the course, students are encouraged to apply their thinking through images and sounds in ways that respond to the contemporary world and challenge established mainstream modes of filmmaking. The experiences and knowledge that each student brings is central to the course as they dynamically expand their body of work during a series of structured creative projects, critical interrogation of practice

and bespoke mentorship leading to the conceptualisation and manifestation of a final thesis project. Emerging from the course as reflective and committed practitioners, students will innovate in the evolving fields of film creation and exhibition.

The course recognizes and celebrates an expansive understanding of film, its audience and the sites and contexts in which it can be presented. Students may concentrate on the creation of short fiction, documentary, experimental, artist films or other works that emphasize innovation and a commitment to examining form and content. In conjunction with this, the course is designed to be highly flexible, utilising an online delivery mode that brings practitioners together with distinct interests and cultural perspectives. Students can maintain continuity in their professional and personal lives while refining a creative methodology and enhancing career prospects in their chosen specialism over the two-year period of study.

At the outset of the course, students explore and develop their creative point of view by reviewing earlier practice, positioning their work by understanding relevant fields or references, and establishing a reflective journal. Students then join a carousel of modules which each foster distinct processes of making, thinking and reflecting through short practice-research projects. In the second year, students begin work toward a final thesis project, conceptualising and communicating their intentions in a detailed proposal before carrying out the resolution during an extended period of individual tutoring and support. In each year, students will have an opportunity to join an in-person residency that brings the cohort together such as a production masterclass, film festival screening, or research conference.

Students may join the course as an active professional and/or film graduate seeking to expand their practice through flexible part-time study. Or they may arrive as a graduate from adjacent subject areas including animation, photography, fine art, or media amongst others. Regardless of their background, students should already be using film within their creative practice and be able to demonstrate a clear rationale for doing so.

Across a variety of filmmaking disciplines, the course encourages students to further their ideas and realize their aspirations of future employment and/or freelance careers in the creative industries. Students will be part of an international network encouraging them to develop skills in a supportive, diverse environment and critically examine the emergence of approaches that challenge orthodox practices.

### **Course Aims**

The course aims to:

1. Provide a creative and intellectual environment that allows students to develop their practice through critical debate and inter-disciplinary exchange.
2. Enable students to identify and develop the artistic, research, technical and entrepreneurial skills needed to accomplish project work with a high level of professionalism.
3. Encourage students to critically reflect on achievements and evaluate them in ways that meaningfully extend their practice, or progress toward PhD study.

4. Enable students to develop professional maturity and to understand and discuss their work in the context of their discipline as well as the social, political and cultural spheres in which the work will be situated.
5. Develop a rich cultural community that actively engages creative practice in issues of ethics and sustainability.

### **Course Outcomes**

By the end of the course, you will be able to:

1. Produce a high level of individual and collaborative work that acknowledges and potentially challenges current orthodoxies within film practice and the disciplines and communities associated with it.
2. Demonstrate advanced ability through making and thinking to research, investigate, describe and critique issues and situations thereby providing original insights into contemporary practice.
3. Demonstrate and apply highly developed and advanced practical and conceptual understanding of film techniques and processes and to raise questions for further study or professional development.
4. Show acquisition of appropriate skills and acumen in communication, presentation and autonomous learning in relation to career aspirations.
5. Develop your work with respect to relevant issues of sustainability, ethics and the cultural and political environment in which your practice situated.

### **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: Master's degree characteristics
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Postgraduate Taught Assessment Regulations

AUB Graduate Attributes

### **Learning, Teaching and Assessment Strategies**

A range of teaching and learning methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University. Key methods are outlined below:

#### **Lectures**

Lectures are pre-recorded videos integrated with the module content providing acquisition of knowledge around key issues, ideas, and contexts. In addition, each module may have up to two guest lectures provided by a relevant non-AUB speaker from industry or academia to provide additional insights into the module topics.

#### **Seminars**

These are optional, online, weekly events that provide more opportunities for live discussion and interaction with tutors or fellow students. They are led by the



Module Tutor and provide an opportunity for you to share your perspective and seek guidance or clarity on course content and assessments. Seminars do not take place in the final module when they are replaced by individual tutorials.

### **Supervisory Tutorials**

These are one to one tutorials that take place in the final module where you can discuss the development and progress of your project. They are used to air specific issues raised through the work, provide critical observation, and recommend new directions and research strategies.

### **Discussion Fora**

These are asynchronous spaces where you can post messages, ask questions, and discuss ideas with tutors or fellow students. You will be encouraged to engage in critical debate, share ideas or progress on your work with the wider cohort.

### **Online Learning Resources**

These include recorded videos, texts, diagrams, images as well as reading lists and links to other online material. Technical and making skills are demonstrated through a mixture of recorded sessions and explanatory texts.

### **Screenings & Critiques**

These sessions involve watching, engaging with, and communicating ideas about films. They will primarily be used to introduce study material and can also give opportunities to show and receive feedback on your own films at key stages of development. They can be live or asynchronous depending on the module aims. Throughout the course, you will undertake project-based learning across a variety of activities that challenge you to develop understanding and knowledge in response to creative parameters. Each project is linked to a module's learning outcomes and focus. Specific modules are designed to concentrate on the exploration of *process*, while others emphasise *research* methods or skills and some provide opportunities to develop your creative abilities through *practice*. Key project-based learning activities are outlined below:

### **Film Exercises**

There are many opportunities to explore creative practice during the course. Within *practice*-oriented modules specifically, you will concentrate on the ideation, development and creation of a project following a set brief. (This might result in a short fiction, documentary, experimental, artist films or similar work depending on your area of specialization) These short practical exercises are designed to support your creative growth and skills acquisition, leading to the resolution of a distinctive thesis project within the final module of the course.

### **Notebooks**

You will use notebooks to document and analyse work that builds throughout a module, developing your critical thinking skills and knowledge of relevant film techniques. During *process*-oriented modules, you will undertake a series of experiments that explore different creative approaches and connect your practice to wider theories or ideas as presented in a culminating portfolio. Similarly, you will collect documentation and evaluate work toward your thesis project in a larger notebook for the final module of the course.

## **Presentations**

During the preparation and delivery of presentations, you will learn to synthesise research findings, communicate complex ideas, and connect with tutors or fellow students in a professional manner. Presentations will be submitted online and may be live or recorded in advance depending on the module aims.

## **Audiovisual or Written Essays**

During your analysis and exploration of film practice, you will develop ideas and critical arguments communicated in essay form. In particular, the *research*-oriented modules will culminate in an essay exploring theoretical concepts in relation to your practice. Audiovisual and written approaches are seen as equivalent. You will be given an opportunity to identify whether your essay will be written or audiovisual in nature, and to receive feedback on your idea during a formative proposal stage part-way through the module.

## **Reflective Writing**

At the outset of the course, you will begin an online reflective journal that allows you to discuss and critically evaluate your work and development as a film practitioner. You will be encouraged to contribute to this regularly and some modules will also require you to reflect on practical experiences as an element of assessment.

## **Assessment**

Each module of the course is assessed separately, and the assessment forms part of your module activities as highlighted in the project-based teaching and learning approaches described above. Throughout the course, assessment provides both a measure of your achievement, and gives regular feedback on how your learning is developing.

For every module of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment. This information is made available through Canvas; the VLE utilised by the University.

In addition to qualitative feedback, you will receive a final mark for each module in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band. A minimum mark of 50 is required to pass each assessment and all learning outcomes must be passed to successfully complete a module.

Throughout the course, you are assessed, broadly speaking in two ways: formatively and summatively.

**Formative Assessment** provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques, and other discussions about your work.

**Summative Assessment** generally takes place at the end of a module of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

Other assessment methods include *Criterion-Referenced Assessment* which occurs through use of learning outcomes in module assessments, and *Ipsative Assessment* where the iterative nature of some aspects of delivery provide opportunities for gauging your current level of performance with previous levels of performance. Ipsative assessment is fed-back in individual tutorials.

### **Assessment of Collaborative Work**

In the event of collective work being produced and submitted for *collaborative* assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual project proposal, or reflective journal, and must have the prior agreement in principle of the relevant Module Tutor or Programme Leader.
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by the relevant Module Tutor or Programme Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood. Some modules will have specific structures and procedures in place to facilitate collaborative working and assessment, these will be communicated at the launch of the module.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'\*. These evaluations will be used to *inform* the assessment process.
4. Following assessment and the subsequent parity meeting, *individual* marks will be agreed that will create the 'practice' component of the overall module mark.

\**Submitted work* – understood here as a generic term to cover whatever the manner or form in which this may be offered – *presentation / short film / portfolio / et al.*

### **Award of Merit or Distinction**

A Masters' Degree (MA) with Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit or Distinction. For further information on assessment and awards please visit: <https://aub.ac.uk/regulations>

### **Course Structure**

All students are registered for the award of Master of Arts; however, exit awards are available if you leave the course early. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.



For the award of Postgraduate Certificate (PGCert) you must have achieved a minimum of 60 credits at Level 7 including the first introduction module.

For the award of Postgraduate Diploma (PGDip), you must have achieved a minimum of 120 credits at Level 7 including all taught modules.

For the award of Master of Arts (MA), you must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7.

## **Course Content**

You progress through the course in three stages: an introduction, a carousel of seven short projects and a final thesis film.

All students begin with the **Positioning Practice** module which serves as the course introduction, encouraging you to explore and develop a creative point of view by reviewing earlier practice, positioning your work by understanding relevant fields or references, and establishing a reflective journal.

The second stage of the course is a series of carousel modules that foster distinct processes of making, thinking and reflecting. These carousel modules are self-contained and designed to be non-linear so they can be taken in any order as determined by your intake time of year.

Within the carousel, modules entitled **Modes of Making** and **Constructing Narrative** explore filmmaking processes, encouraging you to experiment with new creative approaches, materials and ideas through iteration as well as rigorous self and peer critique. Another two modules **Film Aesthetics** and **Film Industries** emphasise research methods while enhancing your contextual and critical understanding of filmmaking in relation to wider creative industries and visual culture. Two more practice-oriented modules **Encountering Performance** and **Cinematic Voices** challenge you to question filmmaking within the social, political and economic conditions of the contemporary world during the creation of short projects which also serve as a test site for your final thesis film. The remaining carousel module **Co-Lab** focuses on collaboration and transferable skills, supporting you to work with other students on a creative project outside your usual practice and in a multidisciplinary context.

The third and final stage of the course revolves around your individual thesis film project. In the **Thesis Film Proposal** module, you undertake research and development processes that support you in conceptualising an original, innovative concept for your final project that is communicated in a detailed proposal and presentation. This is followed by the **Thesis Film Resolution** module where you carry out your creative work, typically progressing through pre-production, production and post-production processes with self-determined milestones, during an extended period of individual tutoring and support. Throughout the creation of your thesis project, you will keep a detailed record of your practice which is collated and critically and analytically evaluated in an accompanying notebook.

As part of the course, you will have the opportunity to attend an in-person residency that brings the cohort together at least once per year. The residency focus will vary but could include joining a production masterclass, attending film festival screenings,

or participating in a research conference. These in-person activities are optional and not required to complete the course but instead offer supplementary skills development and experiences that will further your learning. Some students will be highly encouraged to attend where relevant to an area of specialisation or professional focus.

Following the submission of your thesis film and successful completion of the course, you will also have an opportunity to participate in a graduation event that showcases your work, providing a platform to engage with industry and further strengthen your filmmaking network.

### **Course Modules**

#### **Introduction**

- 1. Positioning Practice (15 credits)

#### **Carousel**

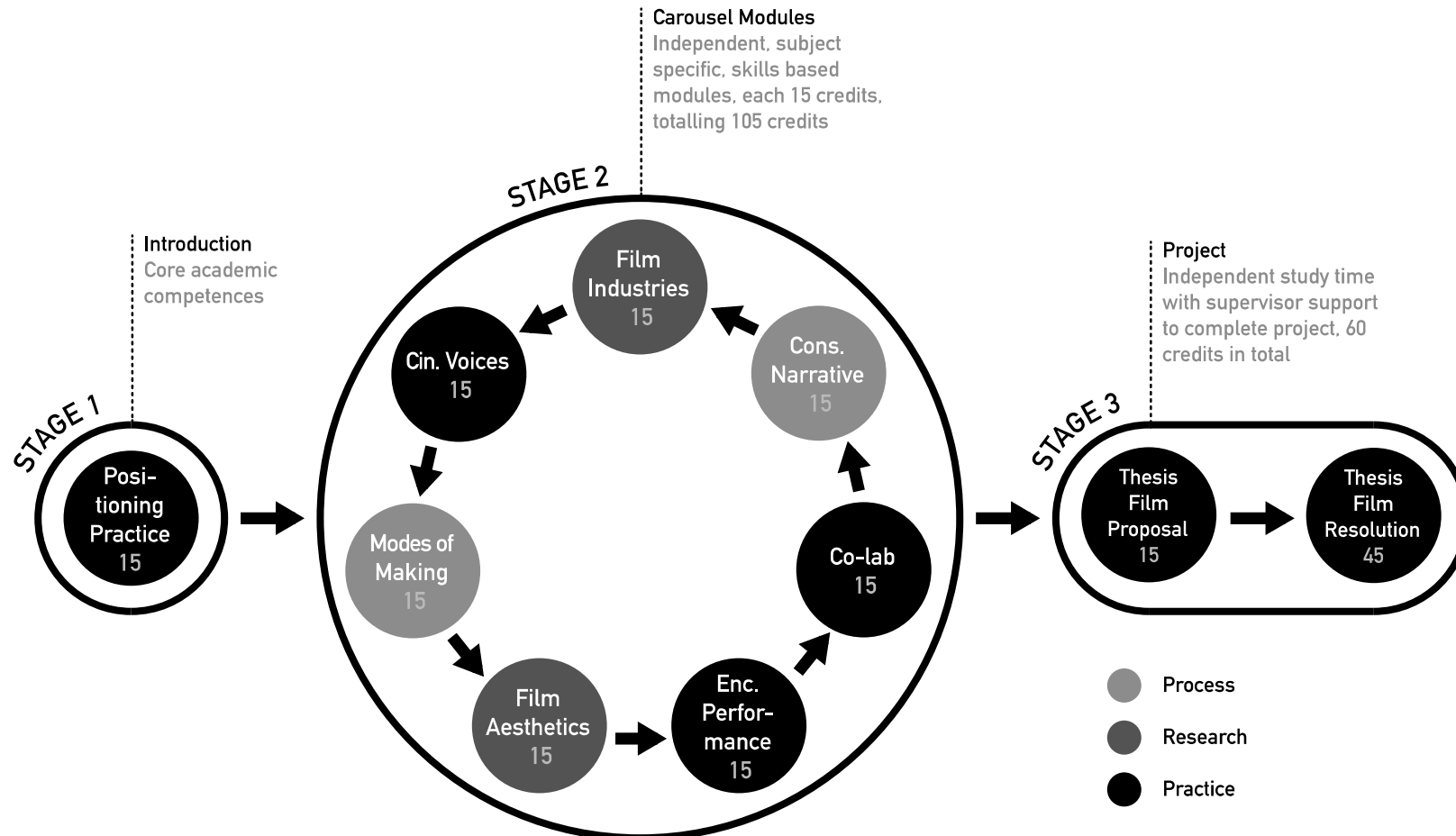
- 2a. Modes of Making | Process (15 credits)
- 2b. Film Aesthetics | Research (15 credits)
- 2c. Encountering Performance | Practice (15 credits)
- 2d. Co-lab | Practice (15 credits)
- 2e. Constructing Narrative | Process (15 credits)
- 2f. Film Industries | Research (15 credits)
- 2g. Cinematic Voices | Practice (15 credits)

#### **Thesis Film**

- 3a. Thesis Film Proposal (15 credits)
- 3b. Thesis Film Resolution (45 credits)

## Course Model

Your workload is balanced across a number of consecutive modules which all run independently. There are three stages of study and two progression points in the course where you move from the introductory module **Positioning Practice** to the seven carousel modules, and from the carousel stage to the final two project modules **Thesis Film Proposal** and **Thesis Film Resolution**. There is no progression within the carousel modules which are designed to be taken in any order as determined by your intake time of year. All modules are a core part of the course and there are no options to select or deselect modules.



## **Course Reference Material**

Essential reading is listed for each module later in this document. Some additional recommended reading and viewing is listed below:

### ***Concerning practical approaches***

- Beck, J. (ed.) (2008). *Lowering the boom: critical studies in film sound*. Illinois: University of Illinois Press.
- Begleiter, M (2011). *From Word to Image: Storyboarding & the Filmmaking Process* (2<sup>nd</sup> ed.), San Francisco: M. Weise Productions.
- Chion, M. (2019). *Audio-vision: sound on screen*, New York: Columbia University Press.
- Christie, I. (2009). *The Art of Film: John Box and Production Design*, London: Wallflower Press.
- Field, S. (2005). *Screenplay: The Foundations of Screenwriting*, New York: Random House.
- Goldman, W. (1996) *Adventures in the Screen Trade: A Personal View of Hollywood*. Tunbridge Wells: Abacus.
- Lane, C. & Carlyle, A. (2013). *In the Field: The Art of Field Recording*. Axminster, UK: Uniformbooks.
- Marshall, P.D. (2017). *Making the Magic Happen: The Art and Craft of Film Directing*. Studio City: Michael Wiese Productions.
- Mars-Jones, A. (2011). *Noriko Smiling*, London: Notting Hill Editions Ltd.
- Ross, L. (2019) *Picture*. New York: The New York Review of Books.
- Schaefer, D. (2013). *Masters of Light: Conversations with Contemporary Cinematographers*. California: University of California Press.
- Tashiro, C. S. (1998). *Pretty Pictures*, Austin: University of Texas Press.
- Yorke, J. (2014) *Into the Woods: How Stories Work and Why We Tell Them*. London: Penguin.

### ***Concerning society and culture***

- Cullen, G. (1960). *Townscape*. London: The Architectural Press.
- Denzin, N. K. (1997). *Interpretive Ethnography: Ethnographic Practices for the 21st Century*. Thousand Oaks, CA: Sage.
- Erlmann, V. (ed.) (2004) *Hearing cultures: Essays on sound, listening and modernity*, Oxford: Berg.
- Hall, S. & Morley, D. (2019) *Essential Essays: Stuart Hall: Selected Writings*, Durham, NC: Duke University Press Books.
- Johnson, A. L. & LeMaster, B. (2020). *Gender Futurity, Intersectional Autoethnography: Embodied Theorizing from The Margins*. London: Routledge.
- Krukowski, D. (2019). *Ways of Hearing*, Cambridge, MA: MIT Press.
- Le Febvre, H. (1992). *Rhythmanalysis: Space, Time and Everyday Life*, London: Continuum.
- Massey, D. (2013). *Space, Place and Gender*. Hoboken, NJ: John Wiley & Sons.
- Mitchell, W. J. et al eds. (2002). *Landscape and Power*, Chicago: University of Chicago Press.
- Neumann, D. (ed.) (1996). *Film Architecture: From Metropolis to Blade Runner*. Munich: Prestel.
- Perec, G (1997). *Species of Spaces and Other Pieces*, London: Penguin Books.
- Thrift, N. (2007). *Non-Representational Theory: Space, Politics, Affect*. Abingdon: Routledge.

### **Concerning form and theory**

- Baron, J. (2013). *The Archive Effect: Found Footage and the Audiovisual Experience of History*. London: Routledge.
- Buckland, W. (ed.) (2009). *Puzzle Films: Complex Storytelling in Contemporary Cinema*. Chichester: Wiley-Blackwell.
- Butler, J. (1990). *Gender trouble*. New York: Routledge.
- Cook, P. (2005). *Screening the Past: Memory and Nostalgia in Cinema*. New York: Routledge.
- Curtis, D. (2007). *Artists' Film and Video in Britain*. London: BFI.
- Deleuze, G. (1986). *Cinema 1*. Tomlinson, H. (trans.), London: Continuum.
- Deleuze, D. (1989). *Cinema 2*. Tomlinson, H. & Galeta, R. (trans.), London: Continuum.
- De Luca, T. & Jorge, N. B. (eds.) (2015). *Slow Cinema: Traditions in World Cinema*. Edinburgh: Edinburgh University Press.
- Gage, J. (2013). *Colour and Meaning: Art, Science and Symbolism*, London: Thames and Hudson.
- Gaal-Holmes, P. (2015). *A History of 1970s Experimental Film: Britain's Decade of Diversity*. London: Palgrave Macmillan.
- Kelly, E. (1951). *Line Form Color*. Harvard: Harvard University Arts Museum.
- King, H. (2015). *Virtual Memory: Time-Based Art and the Dream of Digitality*. Durham, NC: Duke University Press.
- Macdonald, K. & Cousins, M. (1996). *Imagining Reality: The Faber Book of Documentary*. London: Faber and Faber.
- Manovich, L. (2001). *In the Language of New Media*. Cambridge, Massachusetts: The MIT Press.
- Ward, P. (2005). *Documentary: the margins of reality*. London: Wallflower.
- Modleski, T. (2005). *The Women Who Knew Too Much: Hitchcock and Feminist Theory* (2<sup>nd</sup> ed.) New York & London: Routledge.
- Mulvey, L. (2006). *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion Books.
- Mulvey, L. (2009). *Visual and Other Pleasures* (2<sup>nd</sup> ed.) London: Palgrave Macmillan.
- Nichols, B. (ed.) (1985). *Movies and Methods: An Anthology* (2<sup>nd</sup> ed.) Berkeley and Los Angeles: University of California.
- Penley, C. (ed.) (1988). *Feminism and Film Theory*. London and New York: London: BFI Publishing.
- Pollock, G. (2003). *Vision and Difference: Feminism, Femininity and Histories of Art*. Abingdon: Routledge.
- Rees, A. L. (1999). *A History of Experimental Film and Film*. London: BFI.
- Rich, R. (1998). *Chick Flicks: Theories and Histories of the Feminist Film Movement*. Durham, NC: Duke University Press.
- Robertson, R. (2011). *Eisenstein on the AudioVisual*. London: I.B. Tauris.
- Rose, G. (2007). *Visual Methodologies*. London: Sage Publications.
- Rosenstone, R. A. (2006). *History on Film/Film on History; History: Concepts, Theories and Practice*. Edinburgh: Pearson Education Limited.
- Sinha, A. and McSweeney, T. (ed.) (2011). *Millennial Cinema: Memory in Global Film*. London & New York: Wallflower.
- Witt, M. (2013). *Jean-Luc Godard: Cinema Historian*. Bloomington: Indiana University Press.

### **Concerning representation**

- Border* (Ali Abbasi, 2018)  
*Tangerine* (Sean Baker, 2018)

*The Family* (Rok Bicek, 2017)  
*Moonlight* (Barry Jenkins, 2016)  
*The Gleaners and I* (Agnes Varda, 2000)  
*Hoop Dreams* (Steve James, 1994)  
*Killer of Sheep* (Charles Burnett, 1978)  
*Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974)  
*Portrait of Jason* (Shirley Clarke, 1967)  
*Scorpio Rising* (Kenneth Anger, 1964)  
*India: Matri Bhumi* (Roberto Rossellini, 1959)  
*As Above So Below* (Sarah Francis, 2020)  
*Somewhere* (Sofia Coppola, 2010)  
*Portrait of a Lady on Fire* (Céline Sciamma, 2019)  
*Attenberg* (Athina Rachel Tsangari, 2010)  
*Selma* (Ava Duvernay, 2014)  
*Those That, at a Distance, Resemble Another* (Jessica Sarah Rinland, 2019)

### **Concerning making**

*The Sky Trembles and the Earth is Afraid and Two Eyes are not Brothers* (Ben Rivers, 2015)  
*Leviathan* (Lucien Castaing-Taylor & Véréna Paravel, 2012)  
*Ten* (Abbas Kiarostami, 2002)  
*(H)istories du Cinema* (Jean-Luc Godard, 1998)  
*The Thin Blue Line* (Errol Morris, 1988)  
*Close-Up* (Abbas Kiarostami, 1980)  
*Light Reading* (Lis Rhodes, 1978)  
*The Girl Chewing Gum* (John Smith, 1976)  
*(nostalgia)* (Hollis Frampton, 1971)  
*Symbiopsychotaxiplasm: Take One* (William Greaves, 1968)  
*Sedmikrasky (Daisies)* (Vera Chytilova, 1968)  
*8 ½* (Federico Fellini 1963)  
*Bout de Souffle* (Jean-Luc Godard, 1960)  
*Solidarity* (Lucy Parker, 2019)  
*The Souvenir* (Joanna Hogg, 2019)  
*Becoming Animal* (Emma Davie, 2018)

### **Concerning perspective**

*London Road* (Rufus Norris, 2015)  
*Damnation* (Bela Tarr, 1988)  
*The Emperor's Naked Army Marches On* (Kazuo Hara, 1987)  
*The Leader, His Driver and the Driver's Wife* (Nick Broomfield, 1991)  
*Thriller* (Sally Potter, 1979)  
*Manthan (The Churning)* (Shyam Benegal, 1976)  
*Jeanne Dielman, 23, Quai du Commerce, 1080 Bruxelles* (Chantal Akerman, 1975)  
*Gimme Shelter* (Albert and David Maysles, Charlotte Zwerin, 1970)  
*Innocence Unprotected* (Dusan Makavejev, 1968)  
*The War Game* (Pete Watkins, 1965)  
*The Saragossa Manuscript* (Wojciech Has, 1956)  
*Peeping Tom* (Michael Powell, 1960)  
*Night of the Hunter* (Charles Laughton, 1955)  
*Senso* (Luchino Visconti, 1954)  
*The General* (Buster Keaton, 1926)  
*Madeline's Madeline* (Josephine Decker, 2018)



*Beau Travail* (Claire Denis, 1999)  
*The Piano* (Jane Campion, 1993)  
*The Cow* (Andrea Arnold, 2021)

### **Concerning remembrance**

*Dark Night* (Tim Sutton, 2016)  
*Russian Ark* (Alexander Sokurov, 2002)  
*Tren de Sombras* (Jose Luis Guerin, 1997)  
*Handsworth Songs* (John Akomfrah, 1986)  
*Cabaret* (Bob Fosse, 1972)  
*Memories of Under Development* (Tomas Gutierrez Alea, 1968)  
*A Man Vanishes* (Shohei Imamura, 1967)  
*The House Is Black* (Feroz Farrokhzad, 1963)  
*La Jette* (Chris Marker, 1962)  
*Hiroshima Mon Amour* (Alain Resnais, 1959)  
*Night and Fog* (Alain Resnais, 1956)  
*Rashomon* (Akira Kurosawa, 1950)  
*The Third Man* (Carol Reed, 1949)  
*Dreams of a Life* (Carol Morley, 2011)  
*The Arbor* (Clio Barnard, 2010)

### **Concerning society**

*The Tribe* (Myroslav Slaboshpytskiy, 2014)  
*The Act of Killing* (Joshua Oppenheimer, 2012)  
*White Material* (Claire Denis, 2009)  
*Colossal Youth* (Pedro Costa, 2006)  
*Consolation Service* (Eija-Liisa Ahtila, 1999)  
*Cyclo* (Tran Anh Hung, 1995)  
*Halgato: A great gipsy story* (Andrej Mlakar, 1995)  
*Short Film About Love* (Krzysztof Kieślowski, 1988)  
*Punishment Park* (Peter Watkins, 1971)  
*Playtime* (Jacques Tati, 1967)  
*Cathy Come Home* (Ken Loach, 1966)  
*Mahanagar* (The Big City) (Satyajit Ray, 1963)  
*Chronique d'un été* (Edgar Morin and Jean Rouché, 1961)  
*Critique de la separation* (Guy Debord, 1961)  
*Listen to Britain* (Humphrey Jennings, 1942)  
*M* (Fritz Lang, 1931)  
*Man with a Movie Camera* (Dziga Vertov, 1929)  
*Zama* (Lucretia Martel, 2017)

### **Concerning place**

*The Giraffe* (Anna Sofie Hartmann, 2019)  
*Victoria* (Sebastian Schipper, 2015)  
*Lie of the Land* (Molly Dineen, 2007)  
*In the City of Sylvia* (Jose Luis Guerin, 2006)  
*Robinson in Space* (Patrick Keiller, 1997)  
*Island Race* (William Raban, 1996)  
*Bombay* (Mani Ratnam, 1995)  
*Stalker* (Andrei Tarkovsky, 1979)  
*Battle of Algiers* (Gillo Pontecorvo, 1966)  
*l'Eclisse* (Michelangelo Antonioni, 1962)

*Kanchenjunga* (Satyajit Ray, 1962)  
*Meshes of the Afternoon* (Maya Deren and Alexander Hammid, 1943)  
*Night Mail* (Cavalcanti and Basil Wright, 1936)  
*Land Without Bread* (Luis Buñuel, 1933)  
*A propos de Nice* (Jean Vigo, 1930)  
*The Invisible Frame* (Cynthia Beatt, 2009)  
*News from Home* (Chantal Ackerman, 1977)  
*Harland County USA* (Barbara Kopple, 1976)

# 1. Positioning Practice

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

## Description

During this introductory module, you will position your practice, establish or reinforce a critically informed grounding in filmmaking and develop a reflective journal practice. The module will support you to evaluate existing experiences and knowledge that you bring to the course in order to inform your future creative development. You will be challenged to expand your reference points and critically reflect on core ideas relevant to contemporary filmmaking, wider creative industries and artistic-research methods.

The module examines key disciplines and processes in filmmaking, situating them in relation to the creative industries and society more broadly. Analysing your filmmaking and/or creative practices to date, you will consider and question your point of view and start constructing an understanding of the fields, texts and practices that are relevant to your (previous and present) work asking why these are the most important or revealing references. In so doing, you'll establish a departure point for your independent filmmaking practice throughout the course that will enable you to successfully complete the first element of your portfolio submission for the module – the *Recorded Presentation*.

Research is an integral aspect of any creative process, and this module explores suitable methods of investigation, analysis and discourse that will help to frame and further understand your filmmaking within a critical context. Through the initial identification and exploration of your personal interests, working approaches and subject matter you will begin to review and critically evaluate sources in relation to your filmmaking. In so doing, you will explore new ideas, test prior assumptions and develop your own critical perspectives about filmmaking, all of which feeds into the second element of your portfolio submission – the *Manifesto*.

## Outline Syllabus

Explore approaches to film practice and moving imagery more broadly through critical paradigms such as theories of the postmodern, post-colonial theory, structuralism/post-structuralism, systems theory, post-humanist theories. Encounter research methods and skills to examine your own practice in relation to these ideas.

## Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

- A1 To clarify and extend your understanding of the relationship between filmmaking, its professional and cultural context, materials and methods of production.
- A2 To further your critical thinking and research skills while providing you with an opportunity to establish, describe, and rationalise working methods and processes in relation to your practice.

### **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Evaluate critical and creative sources to reach informed conclusions that provide meaningful insight to your own practice and the work of others.
- LO2 Determine appropriate research methods and creative approaches to inform, develop, sustain and critically underpin your filmmaking practice.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Contextual Portfolio (100%), including:

- Recorded Presentation, 10 mins
- Manifesto, 500 words

### **Reference Material**

Altman, R. B. (1992). *Sound Theory, Sound Practice*, London: Routledge.

Bassot, B., 2016. *The reflective practice guide: an interdisciplinary approach to critical reflection*, London: Routledge.

Bolton, G., 2014. *Reflective practice : writing and professional development*. Bolton. Thousand Oaks: SAGE Publishing.

Brown, B., 2012. *Cinematography theory and practice: image making for cinematographers and directors*. Burlington, MA: Focal Press.

Chion, M. & Gorbman, C., 2019. *Audio-vision: sound on screen*, Columbia University Press.

Dancyger, K., 2006. *The director's idea: the path to great directing*. Abingdon: Routledge.

David Lewis Yewdall, 2012. *The Practical Art of Motion Picture Sound*. Abingdon: Focal Press.

Frierson, M. 2018. *Film and Video Editing Theory*. Abingdon: Routledge.

Keating, P. 2014. *Cinematography*, New Brunswick: Rutgers University Press.

Lambden, Julie. 2021 *Film Editing: Emotion, Performance and Story*. London: Bloomsbury Academic.

Orpen, V. 2019, *Film Editing: The Art of the Expressive*, New York: Columbia University Press.

Rabiger, M. & Hurbis-Cherrier, M., 2013. *Directing*. Oxford: Taylor & Francis Group.

## 2a. Modes of Making | Process

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### Description

This process-oriented module focuses on developing new working methods and specialist creative techniques that can be used to enhance your practice. Filmmaking is a wide field that encompasses a variety of disciplines so this module will encourage you to consider how your creative processes are situated amidst the work of peers and industry practitioners. What are the contextual issues that motivate and shape your practice, such as audiences, technologies, exhibition environments or logistical factors? How do related practitioners navigate these issues and what can you learn from them to innovate in your field? During the module, you will have the opportunity to experience and play with different production approaches and sharpen your research interest in a low-stakes, supportive context to develop your creative voice and practical abilities.

Building on the introductory module of the course, you will be prompted to establish an area of concentration at the outset of this module by examining previous work and contextual factors. Practice-research methods that can help expand your understanding to new forms of filmmaking or further knowledge in a specialist area of practice will be introduced and critiqued. Throughout the module, individual practical activities will then enable you to test and develop skills while engaging with your work in a number of challenging, exciting, and discipline-related ways. Taking an iterative approach, you will share the results of your research, testing and experimentation with peers and tutors to receive formative feedback at three key points during the module. You will also document and reflect on these experiences, relating them back to your filmmaking journey and building toward your final assessment – the *Practice-Research Notebook*.

### Outline Syllabus

Focus on experimentation with film form and techniques, from history of radical cinema to contemporary explorations of approaches outside the conventional filmmaking structures. Particular emphasis on social and historical context, aesthetic modes, movements, and artists.

### Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own



engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

- A1 To encourage you to reassess your creative approaches and explore new techniques in relation to contemporary film practice.
- A2 To enhance your problem-solving and critical thinking skills and create opportunities for you to evaluate new methods and processes in relation to your practice.

### **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Identify and communicate an effective rationale for your chosen practical methodologies, processes and professional direction.
- LO2 Understand relevant contemporary film techniques and creative practices, both individually and in relation to others that have influenced your work.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Practice-Research Notebook, 7-10 pages – 100%

### **Reference Material**

Blassnigg, M. 2013. *Light Image Imagination*. Amsterdam: Amsterdam University Press.

Bourdieu, P. 1977. *Outline of a Theory of Practice*. New York: Cambridge University Press.

Bräucher, B. Postill, J. 2010. *Theorising Media and Practice*. New York: Berghahn Books.

Deuze, M. (2007). *Media Work*. Cambridge, UK: Polity Press.

Enticknap, Leo. 2005. *Moving Image Technology: From Zoetrope to Digital*. London: Wallflower Press.

Gaut, Berys. 2010. *A Philosophy of Cinematic Art*. Cambridge: Cambridge University Press.

Geuens, J. P. 2000. *Film Production Theory*. Albany, NY: SUNY Press.

Gregg, M., & Seigworth, G. J. 2010. *The Affect Theory Reader*. Durham, NC: Duke University Press.

Honthaner, E., 2013. *The Complete Film Production Handbook*. Abingdon: Routledge.

Ingold, Tim. 2013. *Making: Anthropology, Archaeology, Art and Architecture*. Abingdon: Routledge.

Marks, L. U. 2000. *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*. Durham, NC and London: Duke University Press.

Rutherford, A. 2011. *What Makes a Film Tick?* Bern: Peter Lang.

## **2b. Film Aesthetics | Research**

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### **Description**

This research-oriented module focuses on developing the skills and knowledge necessary for analysing film as an art form. You will explore questions of film aesthetics in relation to your practice including the style and form of moving imagery, history of creative techniques employed by filmmakers, philosophical perspectives, and their application to cinema as well as key debates and contemporary developments in film theory. Throughout the module, you will be encouraged to undertake analytical, thoughtful, and imaginative investigations of moving imagery as a medium and of individual art works.

The module will equip you with advanced research skills that support your independent investigation and creative thinking. You will be supported to evaluate and critically analyse a range of perspectives on filmmaking in light of contemporary technological developments, shifting cultural frameworks and interdisciplinary patterns. You will also explore methods of writing that can be employed to outline these complex theories and develop a critical argument in relation to your practice. Building on these skills and ideas introduced during the module, you will have a choice of two equivalent assessment routes to demonstrate your learning – the *Written* or *Audiovisual Essay*.

### **Outline Syllabus**

Survey of a wide range of topics and ideas relating to contemporary cinema – exploring an array of international films, as well as alternative cinematic modes.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

A1 To establish research skills during the exploration of ideas, methods, and concepts relevant to film practice and address the communication of these complex issues.

A2 To help you build an in-depth understanding of the landscape of film practices and their relation to theoretical frameworks and debates.

### **Learning Outcomes**

On completion of this module, you will be able to:

LO1 Demonstrate research skills that enable you to determine a theoretical stance relevant to your practice and communicate this effectively.

LO2 Apply systematic knowledge of the historical and cultural significance of key film texts to the evaluation of your practice and other film material.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Written Essay, 2500 words - 100%

**or**

Audiovisual Essay, 5 mins - 100%

### **Reference Material**

Balsom, E. 2014. *Exhibiting Cinema in Contemporary Art*. Amsterdam University Press.

Berger, J. 1972. *Ways of Seeing*, London: Penguin.

Bruno, G., 2014. *Surface: Matters of Aesthetics, Materiality, and Media*, Chicago: University of Chicago Press.

Bazin, A. 1967. *What is Cinema? vol.1*, Berkeley: University of California Press.

Evans, J., Hall, S. 1999. *Visual Culture: The Reader*, London: SAGE Publishing.

Gale, K. 2018. *Madness as Methodology: Bringing Concepts to Life in Contemporary Theorising and Inquiry*. Abingdon: Routledge.

Gombrich, E. H. (1995). *The Story of Art*. London: Phaidon.

Guerin, F. (2018). *On Not Looking: The Paradox of Contemporary Visual Culture*. London: Routledge.

Livingston, P, & Plantinga, C. 2008, *The Routledge Companion to Philosophy and Film*, Taylor & Francis Group, London.

Rees, A. L. 2011. *A History of Experimental Film and Video*, London: BFI Publishing.

Stallabrass, J. 2006. *Contemporary Art: A Very Short Introduction*. Oxford: Oxford University Press.

Winston, B., 2019. *Technologies of seeing: photography, cinematography and television*. London: BFI Publishing.

## 2c. Encountering Performance | Practice

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### **Description**

This practice-oriented module explores issues around performance and cooperation in filmmaking. What role do characters, subjects or collaborators perform in your creative process? How do you interact or share ideas with these people and what impact does your approach to communication have on the resulting performance? In what ways can film processes and the technological apparatuses be exploited as a form of performance in themselves? This module will encourage you to reflect on the ways that your practice engages with such issues in order to develop collaborative skills, expand your understanding of diverse creative techniques and support you in producing work that is culturally relevant.

During the module, you will work toward a self-directed project, providing an opportunity to design and apply practical techniques within set creative parameters that encourage you to engage with and respond to the module focus on performance. Proceeding from an initial idea, you will be supported through a process of refinement and implementation as you create your project which also forms a central element of your portfolio submission – the *Short Film Exercise*. (Typically, a 4-5 minute film or similar audio-visual artefact)

Throughout the module, you will share progress on the project with peers and tutors, obtaining formative feedback through group discussion and critiques. Lectures, screenings and reading material will familiarise you with current debates and theories in the field. You will analyse practical experiences encountered during the module in relation to these concepts and in consideration of your wider filmmaking journey, enabling you to complete the supporting element of your portfolio submission – the *Reflective Statement*.

### **Outline Syllabus**

Exploring and conceptualizing a select dimension within film practice as a professional endeavour. Particular focus on ideas surrounding collaboration, co-creation, theories of performance and understanding the disciplinary relationships within film and moving imagery.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

- A1 To provide you with an opportunity to select, define and apply, methods of practice that address questions/problems relating to your individual situation or context.
- A2 To enhance your independent analytical skills, professional judgment and problem-solving abilities in ways that further the development of your creative practice.

### **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Respond to contextual circumstances (such as technological developments, critical debates and sustainability questions) relevant to your film practice.
- LO2 Navigate uncertainty and solve problems through analytical, evaluative and critical thinking within your film practice.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Short Film Portfolio (100%), including:  
Practical Film Exercise  
Reflective Statement, 500 words

### **Reference Material**

Caldarone, M. & Lloyd-Williams, M. 2017. *Actions: the actors' thesaurus*. London: Nick Hern Books.

Cohn, L. M. 2021. *Directing Actors: A Practical Aesthetics Approach*. Abingdon: Routledge.

Cooper, P. and Dancyger K. 2000. *Writing the Short Film*. Boston: Focal Press.

DeKoven, L. 2006. *Changing Direction: A Practical Approach to Directing Actors in Film and Theatre*. Abingdon: Routledge.

Haviland, M., 2016. *Side by side? Community art and the challenge of co-creativity*. Abingdon: Routledge.

Mamet, D. 1992. *On Directing Film*. London: Penguin.

Maty Bâ, S. & Higbee, W. 2012. *De-Westernizing Film Studies*. Abingdon: Routledge.



Minh-ha, T. T. 2013. *Cinema-Interval*. Abingdon: Routledge.

Pandian, A. 2015. *Reel World: An Anthropology of Creation*. Durham, NC: Duke University Press.

Roach, J. & Reinelt, J.G. 2007. *Critical Theory and Performance*. Ann Arbor: University of Michigan Press.

Sobchack, V. 2004. *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley, Los Angeles: University of California Press.

Takoudes, G. 2019. *The Collaborative Director: A department-by-department guide to filmmaking*. Abingdon: Routledge.

Thornley, D., 2014. *Cinema, Cross-Cultural Collaboration, and Criticism: Filming on an Uneven Field*. London: Palgrave Macmillan UK.

Turner, G. 2006. *Film as Social Practice*. Abingdon: Routledge.

Zembylas, T. 2014. *Artistic Practices: Social Interactions and Cultural Dynamics*. Abingdon: Routledge.

## 2d. Co-lab | Practice

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### Description

This practice-oriented module is focused on discovering new collaborative ways of working and exploring disciplinary areas or creative approaches outside of your usual comfort zone. Through active participation in collective problem-solving, you will work together online in small groups toward a creative project. Following a set brief, you will employ group dialogue and interdisciplinary practices to generate solutions and investigate how creativity can make an impact in society. You will be challenged to engage with ideas and working processes that are unfamiliar and to consider how your practical work is enhanced and embellished by the contribution of others. The module is centred around your collective research, development and practice in response to the set brief which forms the shared element of your portfolio submission – the *Collaborative Practice*.

This collaborative experience will expose you to a range of new processes and approaches that develop your creative thinking and problems solving abilities. Throughout the module, you will share progress on the project with other groups in the cohort as well as tutors, obtaining formative feedback through discussion and critiques. Lectures, screenings and reading material will familiarise you with theories and approaches relevant to your collaborative process. You will analyse practical experiences encountered during the module in relation to these concepts and in consideration of your wider filmmaking journey, enabling you to complete the supporting element of your portfolio submission – the *Reflective Statement*.

### Outline Syllabus

Collaborative project work with an emphasis on developing practice in new multidisciplinary context. You will broaden your cultural vision and develop creative techniques and communication skills in a global context.

### Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

## **Aims**

- A1 To foster dialogue, exchange and self-awareness through shared practice and presentation.
- A2 To encourage you to explore collaborative relationships during the conception, delivery and critique of creative projects.

## **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Apply professional and creative skills across diverse contexts to confidently communicate and collaborate with others.
- LO2 Engage in critical debate and an exchange of ideas as part of the development and realisation of a collaborative practical project.

**All learning outcomes must be passed to successfully complete the unit.**

## **Assessment Component**

Collaborative Project Portfolio (100%), including:  
Collaborative Practice  
Individual Reflective Statement, 500 words

## **Reference Material**

John-Steiner, V. 2000. *Creative Collaboration*. Oxford: Oxford University Press.

Manning, E. 2009. *Relationescapes: Movement, Art, Philosophy*. Cambridge, MA: MIT Press.

Sawyer, R. K. 2006. *Explaining Creativity—The Science of Human Innovation*. New York: Oxford University Press.

Sternberg, R. J. 1999. *Handbook of Creativity*. Cambridge: Cambridge University Press.

Wenger, E. 1998. *Communities of Practice: Learning, Meaning and Identity*. Cambridge: Cambridge University Press.

## 2e. Constructing Narrative | Process

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### Description

This process-oriented module focuses on the application of research and specialist practical techniques to inform and reinforce the construction of narrative for audiences. How does your choice of techniques help to create an identifiable and cohesive film experience within your work? What practical methods are at your disposal to evoke or enhance a particular mood, atmosphere or impression through images and sounds? Such narrative considerations are central to many filmmakers across fiction, non-fiction, and experimental modes of practice so this module challenges you to examine and refine your understanding of the relationship between research, techniques, and their potential effect for audiences in order to enhance your future film projects.

The study of narrative has a long history, and this module will examine key concepts within film studies and related disciplines to help you consider structure, form and meaning in your work and to inform your investigation of practical approaches. Creative research is central to this module, as you explore new techniques and in relation to your own narrative as a filmmaker and the narrative that audiences might perceive in your work. Throughout the module, individual practical activities will enable you to test and develop skills while engaging with your work in a number of challenging, exciting, and discipline-related ways. Taking an iterative approach, you will share the results of your research, testing and experimentation with peers and tutors to receive formative feedback at three key points during the module. You will also document and reflect on these experiences, relating them back to your filmmaking journey and building toward your final assessment – the *Practice-Research Notebook*.

### Outline Syllabus

Examine the relationship between critical theory and film practices in relation to narrative. Familiarization with the emerging possibilities for creative or unconventionally presented critical work made possible in an online context, or through emerging technologies.

### Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own

engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

- A1 To provide you with an opportunity to further define and locate your individual practice while considering the processes and techniques specific to your individual area of specialisation.
- A2 To facilitate and guide you towards a systematic understanding of the technical and conceptual methods employed in contemporary film practice and their interdependency.

### **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Experiment with approaches that integrate analytical and practical concerns to develop new creative filmmaking skills.
- LO2 Understand how to synthesise and evaluate research findings to inform the selection of relevant techniques in relation to your film practice.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Practice-Research Notebook, 7-10 pages - 100%

### **Reference Material**

Bordwell, D. 1985. *Narration in the Fiction Film*. Madison, Wisconsin: University Wisconsin Press.

Bordwell, D. 2006. *The Way Hollywood Tells it: Story and Style in Modern movies*. Berkeley, Berkeley: University California Press.

Bordwell, D. & Thompson, K. 2009. *Film History: An Introduction*. New York: McGraw-Hill.

Branigan, E. 1992. *Narrative comprehension and Film*. New York: Routledge.

Chopra-Gant, M. 2008. *Cinema and History: The Telling of Stories*. London: Wallflower.

Cook, P. 2007. *Cinema Book*. London: BFI Publishing.

Cousins, M. 2008. *The story of film: A Concise History of Film and an Odysse of International Cinema*. London: Pavilion.

Edgar-Hunt, R., Marland, J. & Rawle, S., 2015. *The language of film / Robert Edgar, John Marland, Steven Rawle.*,

Garrett, M., 2018. *The Cambridge Companion to Narrative Theory*, Cambridge University Press.

Gulino, P. J. 2004. *The Hidden Structure of Successful Screenplays: The sequence Approach*. New York: The Continuum International Publishing.

Knudsen, E. 2010. Zen and the Art of Film Narrative. *Journal of Screenwriting*, 1(2), 343–355.

Lopate, P. 2013. *To Show and To Tell*. New York: Free Press.

Maras, S. 2009. *Screenwriting – History, Theory and Practice*. London: Wallflower Press.

Schrader, P. 2018. *Transcendental Style in Film: Ozu, Bresson, Dreyer*. Berkeley, California: University of California Press.

White, H. 2010. *The Fiction of Narrative*. Baltimore: Johns Hopkins University Press.



## 2f. Film Industries | Research

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### **Description**

This research-oriented module focuses on building a critical framework and discovering methods that can support your understanding of film's cultural and political role in relation to the wider creative industries. In recent decades, modes of film production and exhibition have undergone significant technological and societal shifts impacting industry structures and organisations in a myriad of ways. In response to such developments, this module seeks to broaden your sense of the cultural and industrial contexts of filmmaking while equipping you with relevant knowledge to contextualise your practice and identify future career paths.

The module will equip you with advanced research skills that support your independent investigation and creative thinking. Examining contemporary industries will demystify how films are made in key commercial or artistic environments, what production, distribution, marketing and exhibition processes are involved and how these impact your chosen professional specialisation. You will also explore methods of writing that can be employed to outline these complex processes and develop a critical argument in relation to your practice. Building on these skills and ideas introduced during the module, you will have a choice of two equivalent assessment routes to demonstrate your learning - the *Written* or *Audiovisual Essay*.

### **Outline Syllabus**

Theoretical and critical perspectives on dominant traditions and major modes of cinema and/or moving imagery: fiction, documentary, experimental or art practices. Examination of film organisation structures through industry-studies research methods.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

## **Aims**

- A1 To support you in evaluating and critiquing the core concepts and appropriate methods of research relevant to your practice and professional specialization.
- A2 To enable you to contextualise your film practice in relation to current and past industry trends and identify potential routes for your future career.

## **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Conduct research using appropriate methodologies to evaluate the contexts of film practices and inform your own contributions to the field.
- LO2 Demonstrate a critical awareness of relevant institutions and organisations supporting film and apply this knowledge to your professional development.

**All learning outcomes must be passed to successfully complete the unit.**

## **Assessment Component**

Written Essay, 2500 words - 100%

**or**

Audiovisual Essay, 5 mins - 100%

## **Reference Material**

Balsom, E., 2017. *After Uniqueness*, La Vergne: Columbia University Press.

Bourdieu, P. 1993. *The Field of Cultural Production: Essays on Art and Literature*. Cambridge: Polity Press.

Davies, R. & Sigthorsson, G., 2013. *Introducing the Creative Industries: From Theory to Practice*. Los Angeles: SAGE.

De La Garza, A. et al. 2020. *Transnational Screens: Expanding the Borders of Transnational Cinema*. London: Routledge.

Fenwick, J. 2021. *Unproduction Studies and the American Film Industry*. Abingdon: Routledge.

Grade, A. 2020. *Screenskills Freelance Toolkit*, 3<sup>rd</sup> Edition. Available online: <https://www.screenskills.com/media/4092/freelance-toolkit-10122020.pdf>

MacDougall, D. 1998. *Transcultural Cinema*. Princeton, NJ: Princeton University Press.

Mayer, V., Banks, M.J. & Caldwell, J.T., 2009. *Production Studies*, London: Taylor and Francis.

Poell, T., Niebord, D., Brooke, E. 2021. *Platforms and Cultural Production*. Bristol: Polity Press.

Rose, G. 2012. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London: SAGE Publishing.

Spicer, A., Bakoy, E., Puijk, R. 2017. *Building Successful and Sustainable Film and Television Businesses*. Bristol: Intellect Books.

Stafford, R. 2007. *Understanding Audiences and the Film Industry*. BFI Publishing.

## 2g. Cinematic Voices | Practice

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

### Description

This practice-oriented module explores issues around representation and ethics in filmmaking. You will be challenged to consider who you choose to work with at each stage of your film practice, how you represent them, the agency that other people involved in your process are afforded and the perspective from which your work is created. Representation and identity are key concerns for film practitioners seeking an equitable and inclusive future for creative industries around the world. This module will encourage you to reflect on the ways that your practice engages with such issues in order to develop collaborative skills, expand your understanding of diverse creative techniques and support you in producing work that is culturally relevant.

During the module, you will work toward a self-directed project, providing an opportunity to design and apply practical techniques within set creative parameters that encourage you to engage with and respond to the module focus on representation. Proceeding from an initial idea, you will be supported through a process of refinement and implementation as you create your project which also forms the central element of your portfolio submission – the *Short Film Exercise*. (Typically, a 4-5 minute film or similar audio-visual artefact)

Throughout the module, you will share progress on the project with peers and tutors, obtaining formative feedback through group discussion and critiques. Lectures, screenings and reading material will familiarise you with current debates and theories in the field. You will analyse practical experiences encountered during the module in relation to these concepts and in consideration of your wider filmmaking journey, enabling you to complete the supporting element of your portfolio submission – the *Reflective Statement*.

### Outline Syllabus

Study how film and art practices concerned with diversity use moving imagery to narrate and represent the lives and stories of people across a variety of demographics. Explore the politics of representation, preservation, distribution, exhibition, and criticism through close readings, contextualized analysis and practice.

### Method of Delivery

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

- A1 To advocate for cultural diversity and greater awareness of the ethics of filmmaking by understanding inclusive and varied approaches and methodologies for practice.
- A2 To empower you to contribute to the world through an advanced understanding of the relevant creative and sustainable techniques and practice of your discipline.

### **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Relate creative approaches to social, political and economic conditions of the contemporary world, with a particular focus on screen representation.
- LO2 Employ high-level technical skills that support the communication of ideas within your film practice.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Short Film Portfolio (100%), including:  
Practical Film Exercise  
Reflective Statement, 500 words

### **Reference Material**

Appiah, K. A. 2010. *The Ethics of Identity*, Princeton, NJ: Princeton University Press.

Azoulay, A. A. 2019. *Potential History: Unlearning Imperialism*. London: Verso Books.

Buikema, R. et al. 2017. *Doing Gender in Media, Art and Culture: A Comprehensive Guide to Gender Studies*. Abingdon: Routledge.

Chanan, M. 2007. *The politics of documentary*. London: BFI.

Clisby, S., Johnson, M. & Turner, J. 2020. *Theorising Cultures of Equality*. Abingdon: Routledge.

De Jong, W. 2011. *Creative Documentary: Theory and Practice*. Abingdon: Routledge.

Dyer, R., 2017. *White*. Abingdon: Routledge.

Fanon, F. 2020. *Black Skin, White Mask*. London: Penguin Books.

Fleetwood, N.R., 2011. *Troubling vision: performance, visuality, and blackness*, Chicago: University of Chicago Press.

Hall, S. 1997. *Representation: Cultural Representations and Signifying Practices*, London: Sage.

Nichols, B. 1991. *Representing Reality: Issues and Concepts in Documentary*. Bloomington, Indianapolis: Indiana University Press.

Root, D. 2018. *Cannibal Culture: Art, Appropriation, and the Commodification of Difference*. Abingdon: Routledge.

Seale, C. 2004. *Researching Society and Culture*. London: SAGE Publishing.

Winston, B. et al. 2017. *The Act of Documenting: Documentary Film in the 21st century*. London: Bloomsbury.

### **3a. Thesis Film Proposal**

**Ref:**

**Level:** 7

**Credit Points:** 15

**Study Time:** 150 hours

**Duration:** 8 weeks

#### **Description**

This module guides you through the development process of your final research-informed creative project, giving you an opportunity to focus ideas and present plans for your project to tutors and your peers.

Throughout the module, you will be supported in researching, conceptualising, refining, and planning your final creative project. This process starts from your understanding of concepts and techniques derived during previous course modules which are consolidated and built upon in the formation of a project that can give rise to new insights, knowledge, and questions. Evidence of your conceptual innovation, creative and logistical economy is an important consideration. You will be challenged to select appropriate research methods, develop ideas that stretch your film practice, interrogate creative concepts, and identify the resources needed to carry out your work which feeds into the first element of the module's portfolio submission – the *Written Proposal*.

Learning to communicate your ideas is an essential skill for any filmmaker, whether pitching for commercial briefs, preparing professional treatments for arts grants or attracting collaborators to support your creative processes. In conjunction with an intensive project development process, this module will equip you with the skills and aptitude to present your practice in a variety of contexts for industry and non-specialist audiences alike. As the module progresses, you will consider appropriate methods of discussing and framing your research while highlighting how it informs your creative work, which will enable you to successfully complete the second element of the portfolio submission - the *Recorded Presentation*.

#### **Outline Syllabus**

Focuses on the development of your individual vision and aesthetics through research, development, and logistical planning for the thesis project.

#### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

## **Aims**

- A1 To aid you in developing plans for an innovative project, defining your professional ambitions and acquiring the competencies needed to maintain your film practice.
- A2 To equip you with the skills and knowledge to communicate your practice clearly and appropriately in a variety of contexts including industry and non-specialist audiences.

## **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Formulate highly creative and original ideas and arguments which are expressed in the context of your film practice.
- LO2 Identify and prepare the intellectual, artistic, technical and logistical skills needed to accomplish your independent project work.

**All learning outcomes must be passed to successfully complete the unit.**

## **Assessment Component**

Project Proposal Portfolio (100%), including:  
Written Proposal, 1000 words  
Recorded Presentation, 10 mins

## **Reference Material**

Barrett, E. & Bolt, B. 2010. *Practice as Research: Approaches to Creative Arts Enquiry*. London: I B Tauris.

Batty, C. and Kerrigan, S. 2018. *Screen Production Research: Creative Practice as a Mode of Enquiry*. London: Palgrave.

Bell, J. 2010. *Doing your research project*. Buckingham: Open University Press.

Borgdorff, H., 2012. *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*, Leiden University Press.

Charleson, D. 2019. *Filmmaking as Research: Screening Memories*. London: Palgrave.

Chivers, B. & Shoolbred, M. 2007. *A Students Guide to Presentations: Making your Presentation Count*. Los Angeles: SAGE Publications.

Ivanic, R. 1998. *Writing and Identify: The discorsal Construction of identify in Academic Writing*. Amsterdam: John Benjamíns.

Gray, C. & Malins, J. 2004. *Visualizing Research: A Guide to The Research Process in Art and Design*. Aldershot: Ashgate.



Nelson, R. 2013. *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*, London: Palgrave Macmillan.

Potter, S. 2006. *Doing postgraduate research*. London: Sage.

Slager, H. 2015. *The Pleasure of Research*. Berlin: Hatje Cantz.

Smith, L. T. 2012. *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books.

Vannini, P., 2015. *Non-Representational Methodologies: Re-Envisioning Research*. New York: Routledge.

Yin, R. 2018. *Case Study Research and Applications: Design and Methods*. Thousand Oaks, CA: SAGE Publishing.

## **3b. Thesis Film Resolution**

**Ref:**

**Level:** 7

**Credit Points:** 45

**Study Time:** 450 hours

**Duration:** 24 weeks

### **Description**

This module revolves around the creation of your final research-informed film project as well as the documentation of practical processes involved and final critical reflection toward the work. You will be supported in expanding the initial project proposal outlined in your previous module and securing the resources required to carry out your intended work. Putting previous preparation into action, you will resolve your project through creative work, such as a fiction, documentary, experimental filmmaking, or art practice which forms your central module assessment element – the *Project Resolution*. (Typically, a 10-15 minute film or similar audio-visual artefact)

Self-determined milestones throughout the project will provide you with a clear structure and formative deadlines where tutor feedback can be offered to aid completion of your project. Typically, these might reflect film industry processes of pre-production, production, and post-production with various sub-stages representing additional opportunities for feedback, peer discussion or audience testing (such as an assembly cut, rough cut and fine cut in the post-production stage). During this extended production, you will continue to apply the research methods previously identified during the course to determine suitable approaches for the creation, presentation, and dissemination your work. Throughout the module, you will collect documentation of your research and practical processes which can later form the basis for your evaluation and reflection toward the project. The compilation, analysis and interrogation of this documentation using critical approaches developed across the course will enable you to successfully complete supporting elements of your assessment – the *Practice-Research Notebook*.

### **Outline Syllabus**

Advanced project-based study emphasising your individual ideas, how to put them into moving images/sound/text as well as why and how the process informs your evolving creative practice.

### **Method of Delivery**

A range of delivery methods are used, based around a repeating cycle of acquisition, inquiry, practice, production, discussion, and collaboration. Both synchronous and asynchronous delivery are co-ordinated through Canvas; the VLE utilised by the University.

Subject knowledge is delivered through lectures, tutorials, online material, and through texts identified in reading lists. It is further enhanced through your own

engagement with specialist texts and practice. Skills are developed through online demonstrations, video, and online material.

### **Aims**

- A1 To provide you with opportunities to enhance your knowledge and abilities in the final development of an advanced creative, technically proficient project that is at the forefront of current film practice.
- A2 To guide and support your presentational decisions in order to fully prepare you for establishing relevant professional links with the creative industries and/or other organisations pertinent to your future aspirations.
- A3 To develop your understanding of specialised practice related competences and contextual concerns, which are backed up by critical research and effectively communicated.

### **Learning Outcomes**

On completion of this module, you will be able to:

- LO1 Produce a research informed project with clearly identified expressive and conceptual concerns at the centre of your film practice.
- LO2 Demonstrate proficiency in developing, applying, and critically evaluating specialist technical and practical skills within your work.
- LO4 Evidence a detailed critical awareness of contemporary issues in your chosen profession through informed, systematic and considered reflection.
- LO5 Effectively communicate originality, innovation and new insights arising from your project and ongoing film practice.

**All learning outcomes must be passed to successfully complete the unit.**

### **Assessment Component**

Project Resolution - 50%  
and  
Practice-Research Notebook, 20-30 pages - 50%

Each assessment requirement must be passed at a minimum grade of 50 to successfully complete the unit.

### **Reference Material**

Bresson R. 2017. *Notes on cinematography*, New York: New York Review Books.

Candy, L. & Edmonds, E. 2011. *The Role of the Artefact and Frameworks for Practice-based Research*. Biggs, M. and Karlsson, H. Abingdon, Oxon: Routledge, pp120-138.

Costa, P. 2013. *Casa De Lava – Caderno*. Lisbon: Pierre von Kleist Editions.

Eisenstein, S. 1986. *The Film Sense*. Harcourt. London: Faber.

Gherardi, S. 2012. *How to Conduct a Practice-Based Study: Problems and Methods*. Cheltenham: Edward Elgar.

Loveless, N. 2020. *Knowings and Knots: Methodologies and Ecologies in Research-Creation*. Alberta, University of Alberta Press

Min-ha, T. 2012. *Framer Framed: Film Scripts and Interviews*. Adingdon: Routledge.

Ruiz, R. 1995. *Poetics of Cinema*. Paris: Editions dis Voir.

Smith, H. & Dean, R. 2009. *Practice-led Research and Research-led Practice in the Creative Arts*, Edinburgh: Edinburgh University Press.

Sullivan, G. 2005. *Art Practice as Research*. Thousand Oaks: SAGE Publishing.

Tarkovsky, A. 1989. *Sculpting in Time: Reflections on the Cinema*, Austin: University of Texas Press.

