

FILM: COAL MINERS  
SCENE 8  
ROLL 1001  
SLATE 7  
TAKE

# PROGRAMME SPECIFICATION

MA FILM PRODUCTION

This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

**PROGRAMME SPECIFICATION**

The Programme Specification provides a summary of the main features of the **MA Film Production** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if he/she passes the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found within this Handbook and the online Unit Information, which is available on your course blog.

<b><u>Key Course Information</u></b>	
Final Award	Master of Arts
Course Title	Film Production
Award Title	MA Film Production (Producing) MA Film Production (Directing) MA Film Production (Production Design) MA Film Production (Cinematography) MA Film Production (Editing) MA Film Production (Sound Design) MA Film Production (Documentary) MA Film Production (Screenwriting)
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the Faculty of: Contact details: Telephone number Email	Media and Performance  01202 363138 <a href="mailto:fomp@aub.ac.uk">fomp@aub.ac.uk</a>
Professional accreditation	None
Length of course / mode of study	60 weeks
Level of final award (in FHEQ)	Level 7
Subject benchmark statement(s)	Art and Design
Language of study	English
External Examiner for course: <i>Please note that it is not appropriate for students to contact external examiners directly</i>	To be confirmed
Date of Validation	April 2013
Date of most recent review	N/A
Date programme specification written/revised	September 2018

## **Course Description**

This taught Masters course is a flagship course at AUB, for those who have the talent, drive and application to make a contribution and a difference to contemporary film production. As comfortable with autonomous learning as with collaborative working, you are supported through the process of acquiring the complex skill-set demanded by the film industry. This exciting, inspiring and demanding course is for emerging or current film practitioners. It will enable you to explore, re-examine, re-configure and advance your specialist practice interest within a critical, analytical and supportive environment.

The continually evolving industry is always seeking new talent: practitioners who are imaginative, original, technically skilled and culturally aware. Continuing Film and Television industry demand for a skilled workforce was evidenced in the 2017 BFI Future Film Skills Strategy.

This course has been designed to provide a framework of opportunities, challenge and reflection, modelled on professional practice and responsive to creative, technical and commercial innovation. The 'Maker Culture' of the AUB is embedded in the course; you learn through a combination of methods including practice, research and academic study. Practice is underpinned by theoretical discourse, exploratory seminars, research and feedback, supported and challenged by experienced practitioner-teachers. Research is central to all filmmaking activity, an essential skill in the development and evaluation of filmed work; by taking full advantage of the resources available you can alchemise your ideas, emotions and responses to the world into film. You are able to define and drive your own subject specialist research process, primarily within the Research and Development unit; this takes place over the duration of the entire course, allowing you the time for exploration, reflection and for your own particular research journey to emerge.

AUB provides high quality specialist education, its tradition as a Film School is world renowned and AUB is a member of CILECT (The World Association of Film and Television Schools), which provides access to world-leading research and learning practices. The offer is complemented in the Faculty by the Masters course in Animation and the undergraduate provision in Film Production, Costume and Performance Design, Make-up for Media and Performance, Acting, Visual Effects Design and Production, Animation Production and Creative Writing. These are all interlinked as the Bournemouth Film School (BFS).

Collaborative and practical, with industry connectivity and access to professional resources, the course gives a working knowledge-base of contemporary film practice in an environment which empowers motivated students to collaborate, learn and work together in one campus. Across the Faculties, many opportunities for collaborative work enhance the cohorts on their respective courses.

Exploring and developing specialist craft knowledge, the course has been developed with particular consideration for confident career development, preparing you for an effective and successful transition into the industry or your progression to a research degree.

## **Course Aims**

The course aims to:

1. Provide a stimulating environment to produce high-level professionals able to produce high quality collaborative work.
2. Support you in instigating new directions in your work and in developing originality in the application of newly-acquired conceptual and practical knowledge.
3. Encourage reflection on your achievements through application of a comprehensive understanding of relevant theory, techniques and processes.
4. Enable you to demonstrate self-direction and originality in problem solving and in the production of work in a professional context.
5. Contribute to the evolution of individual disciplines in relation to contemporary practice and at the forefront of those disciplines.
6. Provide a forum for critical debate, developing a conceptual understanding that enables you to discuss, locate and articulate your individual practice.
7. Be a 'bridge to the industry' and to further academic or professional study.

## **Course Outcomes**

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

1. Produce high-level individual and collaborative work that acknowledges current practices within the wider creative arena, as informed by in-depth research.
2. Demonstrate the ability to investigate, understand and critique current issues in depth, showing originality in the application of knowledge. newly acquired conceptual and practical knowledge.
3. Demonstrate and apply a comprehensive understanding of relevant materials, techniques and processes.
4. Demonstrate self-direction, critical awareness, and originality in problem solving and in the production of work in a professional context.
5. Demonstrate a systematic understanding of your specialist practice in relation to contemporary practice and at the forefront of the discipline.
6. Contribute to the evolution of the conceptual understanding, and articulation of the specialism, as demonstrated in your practice.
7. Have the ability to build on experiences gained and be able to position yourself in the contemporary industry.
8. Further your academic or professional studies.

## **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Art and Design*
- Framework for Higher Education Qualifications (FHEQ)

AUB Regulatory Framework and Postgraduate Assessment Regulations

AUB Creative Learning Plan

AUB Strategic Plan

AUB Employability Framework

## **Learning and Teaching Strategies**

### **Tutorials and self-directed study**

You will be allocated a tutor who will provide academic guidance at tutorials and present an overview of individual progress. Tutors will normally have extensive and current professional experience in your pathway and be available to support you during the study period. In order to ensure that you benefit as much as possible from the tutorials, it is essential to be properly prepared.

The nature of the taught postgraduate course focuses on personal practice and therefore you are expected to undertake a high proportion of self-directed study. You are required to determine appropriate resource requirements and, with the agreement of the Course Leader and other designated staff, ensure that access to resources is reasonable.

### **Research methodologies**

These introduce notions and contexts for research and practice along with a range of research tools and methods that underpin MA activities. Through participation in lectures and workshops, you will explore a number of critical debates informing the conduct of your research and practice and theoretical/historical study.

The workshops assist you in defining the nature of your individual pathway practice. They help you identify particular research methods and methodologies, knowledge of relevant critical issues and processes, and to determine the aims and scope of your practice. They are designed and planned to inform, inspire and support all areas of your MA practice.

### **Reflections on practice in context (Theory, Current Issues, Practice)**

The learning and teaching involves a structured reflective process that gives you greater insight into your own development and can be defined as follows:

- Analysing where you are now (Self-Awareness)
- Understanding what you want to achieve (Setting Targets)
- Exploration of theory, conceptual research (Understanding the Context)
- Deciding how you are going to achieve it (Planning)
- Doing it (Action and Practice)
- Looking back to see how well you did (Reflection)

Through the process you can become more self-reliant and increase your skills in learning. By developing knowledge about the work and research of previous production you will be able to put into context your work, you will build a stronger sense of identity, will improve your ability to link your learning to your interests, and to develop these in relation to potential further studies or employment.

### **Peer learning and group work**

As a member of the MA cohort you are an active participant in learning and teaching, and through this, share good practice. At MA level this is an imperative.

In pathway-specific and wider group meetings, students and staff have the opportunity to discuss the issues at the forefront of their disciplines and filmmaking holistically.

The advantage of the rigorous and on-going discussion across the pathways is that collaborative opportunities can be identified so that students from different pathways can be encouraged to work and share best practice – which is particularly important in film production. Cross-pathway discussions also allow tutors, and visiting professionals, to identify where they might have further input, beyond their specific specialism.

## **Seminars**

Seminars are important opportunities for generating dialogue and interrogating practice. These explore issues related to pathway practice in a production context and allow opportunities for student-led response seminars for specific aspects of practice, issues or areas of individual and/or collective inquiry to be developed in detail.

## **Tutorials**

Staff ensure that all students receive tutorials, academic guidance and pastoral care. Tutorials provide an opportunity to discuss your progress on the unit and on the course. They are used to air specific issues raised through the work, provide critical observation and recommend new direction and research strategies. The tutorial following a formal assessment is known as an assessment feedback tutorial. Tutorials with a visiting professional may be provided to you if appropriate.

## **Group reviews and critiques**

Group reviews and critiques involve all students and form distinctive learning and teaching points, across the pathways. Discussion primarily focuses on the individual and collaborative work produced on the units and includes industry and current contexts. These reviews and critiques can include visiting professionals and are supported by the Course Leader and other tutors.

## **Visiting professionals**

The course invites a number of visiting film professionals to contribute to the discussion in seminars and group reviews and criticism. From the various specialisms, they also describe and discuss their work to support and maintain a lively and current debate, particularly with regard to the work being done at the forefront of their discipline.

## **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit 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 is made available through Unit Information, which is on your course blog.

You will receive a final mark for each unit 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.

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

### **How you are assessed**

Formative assessment provides feedback to students in order to help you develop your learning. It offers supportive commentary on your performance and progression with particular regard to the acquisition of skills and knowledge. Formative assessment should help you develop autonomy in your learning and encourage critical reflection on your performance. A benefit is that it allows you to recognise any weaknesses and subsequently to generate a plan to undertake any necessary remedial action.

Summative assessment generally occurs at the conclusion of a unit. It is an overall evaluation of the student's acquisition of the knowledge and skills developed in that part of, or across, the course. It may, or may not, include a 'formative' element that would address developmental aspects and provide advice where circumstances suggest it to be appropriate. Such circumstances might be relevant where the student is at the conclusion of the course and is considering progression toward a further and higher level of study.

The University's assessment scheme aims to render the assessment process explicit and transparent and to credit achievement where it occurs. Within the scheme assessment operates as Unit Assessment and End Award Assessment.

Your assessment will include a combination of the finished film/s, analysis and evaluation of the development, pre-production, production and post-production process in your written work, and presentations where required. Your practical film work is assessed by a panel of staff, who will discuss the work in relation to a detailed set of assessment criteria.

### **Distinction**

A Master's Degree with Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Distinction.

For further information on assessment and awards, and the criteria for the award of Distinction please visit: <https://viewpoint.aub.ac.uk>

## **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; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), you must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

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; and any specific requirements of the course as outlined in the Course Handbook.

## **Course Content**

The MA Film Production course offers pathways in all the major film production specialisms and research fields related to filmmaking. The pathways mirror industry, in the creative deployment of each discipline within a conventional film production, and the academic environment, in the rigorous application of research methodology, analysis and critical evaluation of conceptual and practical approaches to current issues.

All the pathways lead to named awards.

The particular pathway that you are on will define your experience on the course and will vary throughout the pre-production, production, post production cycle. Student numbers on the pathways are geared to reflect this and reiterated by their greater involvement in physical production. For example, producers, directors and documentary makers work on films from the inception to completion whereas the other pathways may well work on several films in that time. The emphasis for cinematographers and production designers being on pre-production and production and that of editors and sound designers on the latter stages, with the workshop schedule meshing with these patterns. Screenwriters will have a work pattern that operates differently again in a sequence relevant to industry.

During quieter production times and around pathway-focused projects, you will be encouraged to undertake short-term work opportunities in the industry. These can occur when your pathway is not normally involved in a particular production stage, for example with production designers during post-production. The experience you and other students may gain in industry will enhance and compound the learning and group collaboration on the course.

On each pathway you will develop a systematic and comprehensive understanding of techniques and knowledge relevant to your specialism combined with a critical awareness of the current developments in your area of professional practice. Research both underpins and enhances the learning across the other units and your own particular experience of the film production process.

The MA Film Production course is structured in such a way that learning develops systematically and with an emphasis on the independent learning abilities required for continuing professional development. The course comprises of four units, with each unit building in complexity and in its demand on the learner. Working in teams and developing projects with tutorial support, essential collaborative skills are developed with practical and creative solutions developed for the complexities that arise during the filmmaking process.

Guidance on AUB production processes, UK legislation and current practice is available in the Production Handbook on the course blog and further advice can be obtained from the production management team.

## Course Units

The first unit, **Cinematic Storytelling** considers through practical work the significance of narrative, the conventions of dramatic and factual storytelling and the ways in which the commercial and critical contexts of contemporary filmmaking shape screen stories. The unit is led by in-depth research and is centered on practical film exercises.

Teaching is geared towards the skills and attributes required for each specialism and the acquirement of a wider understanding of the discipline, as located and developed in key theoretical discourse. This unit is completed prior to commencing the Portfolio Short Film and provides the foundation for that unit – enabling creative collaborations to continue and develop.

The **Portfolio Short Film** is centered on the production of a short fiction or documentary film. You will have considerable potential to collaborate with students and graduates from across the Arts University.

The **Visual Effects Project** investigates the realisation of sequences through pre-visualisation and audio design, exploring the scope, production possibilities and approaches of these techniques. This will allow you to create ambitious, action-heavy or costly sequences, otherwise beyond the reach of student productions.

Documentary specialists will be able to evaluate possibilities for illustrating subject matter which might not practically be filmable. Those focused on fiction can likewise investigate demanding action scenes. There is opportunity for collaborative work with the BA (Hons) Visual Effects Design and Production students.

**Research and Project Development** is an opportunity for you to develop original projects based on your developing understanding of relevant issues, and an in-depth understanding of key theory and practice. The process consists of three parts, with summative assessment at the end of the first part and summative assessment at the end of the third part.

Part 1: Research methodologies, feasibility studies, a case history of a relevant produced project.

Part 2: The development of an innovative, coherent fresh and engaging project through a high proportion of self-directed study.

Part 3: The packaging and presentation of the developed project.

## **Pathways**

On the MA Film Production course you are recruited to specific pathways. Whichever pathway you are on, you are all storytellers and the collaboration of disciplines in storytelling, factual and fiction, is central to the course.

Film Production consists of many specific roles and throughout the course you will explore your relationship to these roles and pathways through the focus of your particular specialism. Your own understanding of your pathway is crucial to your development as a thinker and practitioner.

When working on exercises and productions you will not only have the opportunity to pursue your specialism in a head of department role, but also in supporting roles both within your specialism and in those areas that you wish to explore further.

For example, directors will take the role of first assistant directors; editors will take the role of script supervisor; cinematographers will work in all the roles in both camera and lighting. There are roles within the camera and lighting department that you will all be inducted to be able to fulfil. It is expected that all MA students support each other during the exercises and productions, and this allows you to learn from each other as well as learning new roles and skills.

The Portfolio Short Films are filmed during the third term and when the filming takes place will depend on the demands of each particular project and the negotiations within the cohort. As a cinematographer or production designer it is possible that you may be head of department on more than one film; as a director you will only direct one but will take supporting roles in others.

Networking and liaising with students on the undergraduate courses at AUB will be important in building the crews needed for the Portfolio Short Films and during the first two terms of the course, the opportunities should be taken to build your pathway networks. This builds a film community and culture

During this term, your work on your Research and Project Development unit will be continuing and you will plan your time around the pre-production, production and post-production commitments for the Portfolio Short Films. For example, production designers will have their focus on pre-production and production while editors on production and post-production and so will structure the time demands accordingly.

Some workshops for the pathways will be open to all students to develop the shared understanding that collaborative work requires, others will be pathway specific.

## **Description of Assessment Components**

### ***Body of work includes:***

- the films - evidence of your practical production work which allows you to meaningfully demonstrate and display the outcome of your specialist study.

- a Research Portfolio of written and visual work - evidences the progress of your research, relevant key theory set, application of key concepts to your work, synthesis of your developmental process, production.

- Reflective Essay – evaluates research methods, academic protocols, the development of your theoretical argument, and critically reflect on the effectiveness of the work, as a response to a research question.

## **Presentations**

Presentations are a method in which you must articulate your practice and theoretical framework in a more personal and distinctive context. They are challenging for you if you are unfamiliar with the form but they help you to build confidence and develop your inter-personal skills – essential requirements in future professional environments.

## **AUB Academic Conventions**

All written submissions must comply with the University's requirements for Academic Conventions. Details of the Academic Conventions can be found on MyAUB under Referencing Guide located on the Library.

## Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

<b>Level 7 full-time mode of study (60 weeks)</b>					
Term one – weeks 1-15		Term two – weeks 16-30		Term three – weeks 31-45	
Term four – weeks 46-60					
<b>FPF755 Cinematic Storytelling</b> (weeks 1-24) (40 credits)		A	<b>FPF757 Portfolio Short Film</b> (weeks 25-54) (60 credits)		A
		<b>FPF756 Visual Effects Project</b> (weeks 13-30) (20 credits)		A	
<b>FPF758 Research and Project Development</b> (weeks 1-60) (60 credits)					

A = Assessment point