This specification applies to students who start the course from September 2025

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

Whilst every endeavour has been made to provide the course described in the Course 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.

ARTS UNIVERSITY BOURNEMOUTH

COURSE SPECIFICATION

The Course 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 unit may be found in the Unit Descriptors, which forms part of the Course Handbook.

Key Course Information	
Final Award	Master of Arts
Course Title	MA Film Practice
Award Title	MA Film Practice
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of	Graduate School
Professional accreditation	
Length of course / mode of study	1 year full-time
Level of final award (in FHEQ (Framework for Higher Education Qualifications))	Level 7
Subject benchmark statement	Art and Design Communication, Media, Film and Cultural Studies
Language of study	English
External Examiner for course:	Mark Thomas
Please note it is not appropriate for students to contact external examiners directly	
Date of Validation	March 2019
Date of most recent review	June 2024
Date course specification written/revised	August 2024

Course Description

MA Film Practice offers distinctive and exciting opportunities for aspiring filmmakers within a supportive course framework. It encourages students to create innovative ideas and be inventive through practice-based research, and addresses how this work relates to contemporary ideas, working methods and potential professional pathways.

The course encourages students to be reflective practitioners, individuals who desire to interrogate the context and position of their work, to develop a reflective awareness of their practice, film, and the wider creative industries. The student's study originates in their passions, the practice related questions they want to ask, and this enquiry generates the initial research, which then orientates the development of their ideas and the work that is subsequently produced, that in the final unit can have a myriad of different filmmaking outcomes ranging from short dramas to documentaries to artist films.

Our ethos positions the student's practice within their chosen cultural and social context, emphasising a personal approach and the application of ideas, which generates diverse and individual practice related outcomes. This also enriches related opportunities and develops the transferable skills that are required by the contemporary media environment.

We support this through our engagement with interdisciplinary and collaborative, specialist, and universal practices, which integrate research and practice, art, and technology. We are aware of the aspirations and pressures on individual practitioners and endeavour to create a dialogue between professionalism and experimentation, facilitating realistic and ambitious career development.

The course encourages the student to engage with ideas and their application in filmmaking practices, embracing the unpredictable and challenging, new methods and techniques, through research, and its interrogation and application. Through this methodology the student will reflect on their practice, given topic and associated themes, and evaluate how their ideas can be achieved and the form that they will take. They are encouraged to develop their own position, an informed relationship with aesthetic, political and ethical elements. The outcome of this enquiry, the student's resolution project, could take the form of a fiction or non-fiction short film or some other audio-visual manifestation, such as an experimental drama or artist film. If appropriate to their ambitions, and in agreement with tutors, students could also opt to produce a written outcome. These final works emphasise conceptual innovation, applied practice, production expertise, an awareness of contemporary society and ideas.

Crucial to this endeavour, is that the student demonstrates an engaged commitment to their practice and the related skills, media, and field of study. The course has devised and programmed specific projects, which enhance technical and creative thinking, to ensure that they are suitably informed, so they can choose the right path towards their chosen intentions; this encompasses a diverse range of professional applications and/or the opportunity to progress towards further study at doctorate level. This focus is further informed and enhanced by students' study experiences, and the course and cross-course activities that enrich understanding and progress.

The different forms of teaching delivery, such as workshops, seminars, individual and group tutorials, practical exercises, structure the student's learning experience in such a way as to enable them to consider overarching transdisciplinary issues and concerns and ground them within the specificities of their discipline and individual practice; this relates to technical training, research awareness that contextualises their work and experience, developing of 'soft' transferable skills (such as collaboration, reflection, flexibility and articulation) that enhance professional awareness and competences.

The relationship between personal professional development and the growth of communities of practice through sharing and collaboration is underpinned by the Graduate School's composition and desire to work collaboratively across disciplines. Through involvement with cross-course initiatives, shared lectures, educational trips and other activities students have opportunity to meet and work with other students and to form a postgraduate network, which will facilitate a wider dialogue around art and design, sustainability and ethics, the political and the global reach of creative industries and professions and to consider how this relates to their practice and professional advancement. This is augmented by also being part AUB's film culture, a combined network of MA and BA students, alumni, and the Bournemouth Film School.

Our ethos focuses on developing a systematic and critical understanding of knowledge and its application within an appropriate and professional context. In these times of rapid social, political, economic, technical, and ecological change we are engaged in

considering how employment is developing and how we might shape and be part of this future. We want our graduates to be creatively active and technically aware, to show informed curiosity and adaptability, with the resolve and acumen to negotiate challenges, the ability to exercise personal initiative and professional responsibility, so their professional practice can flourish, and they can positively add to, and coexist within a global community.

Distinctive features of the course

Distinctive features of MA Film Practice at AUB (Arts University Bournemouth) include:

Practice-based research
The course is a uniquely positioned programme that offers students the opportunity to develop and realise their creative ambitions through practice-based research, in an inclusive, integrated and stimulating environment. The student's practice-based research will be developed across a focused programme of study, which embraces thinking through practice, a critical and practical approach to individual and collaborative practice and reflective enquiry.

Inclusive subject awareness
The course recognises and celebrates an expansive understanding of film practice, its audience and the sites and contexts in which it can be presented.

Uniquely experienced staff team
The course is run by a multi-talented group of staff, who cover a broad range of professional and research activities, from feature films to art projects, from film specialists to curatorial activities. This is underpinned by a team of lecturers, who are experienced practitioners and research active in a wide variety of film practice modes. These individuals have the necessary awareness and range to nurture the development of diverse and challenging projects through involved and extensive contact time.

Professional development
The course comprises active professionals and film graduates (who want to develop practice awareness through intensive practice-based research) and graduates from a subject area outside film (for instance animation, photography, fine art, creative writing, graphic design). Whatever the student's background and experience, the course encourages them to further their own ideas, acknowledging individual student needs, offering the opportunity to build on existing knowledge and generate new specialist understanding. For instance, the course offers the opportunity to learn industry ready skills such as Avid certification and the 'soft' transferrable skills that are applicable to all creative industries. This focused encounter allows the realisation of future aspirations for employment and practice through combining critical and conceptual, technical, and practical knowledge acquisition and their focused application.

Course Industry Patron Scheme
All courses at AUB are connected formally with an Industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry/business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

AUB Strategic vision

MA Film Practice relates to AUB's strategic vision in several ways:

Collaboration
Staff, students, and alumni work together as a community of practice supporting interdisciplinary collaboration throughout the course and beyond. Close ties with other courses enable students to benefit from joint trips, exhibitions, workshops, and theory sessions. The course's students interact with other students from the Graduate School and Bournemouth Film School. Inter-institutional symposia, gallery-based workshops, public exhibitions, open submission competitions, and other public-facing events are always ongoing.

Internationalisation
The course is highly attractive to international students who are motivated to study in this field. In contributing to the university's internationalisation goals, these students bring invaluable knowledge and experience to their peers and the institution in terms of challenging, decolonising and diversifying the curriculum. The course actively benefits from this cultural diversity and encourages students to make multi-linguistic work and share their individual understanding, all of which contributes to the course's pluralism and vibrancy. These students are attracted to the course because of its balance between research and its practical application, and the opportunity to access the UKs creative and screen industries and the BA/MA network of alumni and related professional contacts.

Inclusivity
The celebration of difference is embedded within the course's ethos that invites individuals from a vast range of ethnicities, disciplines, backgrounds, and neurodiversity to share, debate, theorise, connect, practise, contextualise and update their artistic activities.

Currency
The focus on contemporary practice within a contextually aware environment ensures that the course's students become personally invested in an academic experience which is contemporary, current, relevant, well-informed, and appropriate for roles within the creative industries and their ongoing professional development.

Innovation
The course is aware of and responds to contemporary practice related developments and trends, such as ethical and environmental concerns, considering their pedagogic and industry contexts. The screen industries are seeing the increasing effect and influence of Artificial Intelligence (AI), like many other sectors, whether it be in image generation and virtual production. The course encourages relevant research and investigation into the potential application of AI tools. Students will be strongly encouraged to engage with and think about how technological change impacts on their specific practice and the professional contexts in which they might work. It is the responsibility of all students to familiarise themselves with and to adhere to current AUB (Arts University Bournemouth) policies relating to academic protocols and the use of AI.

Course Aims

The course aims to:
1. Encourage practice-based and intellectual progression through providing a stimulating and inclusive forum for critical debate and inter-disciplinary approaches to film practice.

2. Enhance students' ability to use appropriate research methods and the skills required in the gathering, analysing and articulating of related information, to identify and address film practice related issues and situations.

3. Enhance the student's ability to reflect and evaluate their achievements, which will enable them to enhance their practice professionally and/or towards doctoral study.

4. Develop students' understanding of 'soft' transferable skills and film protocols necessary to facilitate personal and professional awareness and future employment.

5. Develop students' professional awareness and the ability to understand and discuss work in a disciplinary context, as well as the social, political, and cultural spheres that the work is situated.

6. Nurture in students a rich cultural community that actively supports and promotes reflective and aware film practice.

Course Outcomes

By the end of the course, a graduate will be able to:

1. Produce informed and aware individual and collaborative work, which acknowledges and interrogates contemporary film practices. (work practice).

2. Demonstrate an advanced ability through thinking and making to research and investigate, analyse, and articulate issues and situations, providing insights into contemporary film practices. (analytical research).

3. Select and deploy conceptual and practical film techniques and processes in an aware manner, considering how this understanding can further study and professional development. (professional development).

4. Communicate and disseminate the development of independent learning in relation to practice and career aspirations. (articulation of independent learning).

5. Demonstrate awareness of relevant subject and practice related issues of ethics and sustainability, and the cultural and political environment in which practice sits. (subject relevance).

6. Reflect on their practice through making, writing and discussion and to articulate, apply and disseminate research outcomes. (reflection).

Reference Points

UK Quality Code for higher education, including:
- Office for Students' (OfS) regulatory framework: 4.17 Degree for a descriptor for a higher education qualification at level 7 on the FHEQ: Master's degree.
- Subject Benchmark Statements: (a) Art and Design and (b) Communication, Media, Film and Cultural Studies.
- Framework for Higher Education Qualifications (FHEQ), 2nd Edn (2024).
- AUB LTAF (Learning, Teaching & Assessment Framework) and Postgraduate Taught Assessment Regulations (2023).

Learning, Teaching, and Assessment Strategies

The Graduate School

MA Film Practice aligns with other AUB campus courses in reflecting the shared University values of Collaboration, Connection, Innovation and Passionate. As part of the Graduate School and in accordance with the pedagogical framework laid out by the institution, postgraduate course delivery is strategically designed to:

- Maintain the highest quality and consistency of student experience.
- Provide teaching and assessment that is credible, progressive, and innovative.
- Apply a curriculum that is enlightened, agile and meaningful.
- Ensure students deploy core techniques of disciplinary enquiry and analysis.
- Enable an experiential and transformative learning journey.
- Enable future professional practice and careers across a diversity of graduate roles.

Students on the MA Film Practice course benefit from belonging to the wider Graduate School community and the provision of shared learning opportunities alongside subject specific sessions. At MA level, students are strongly encouraged to engage with their peers, developing essential skills through peer learning and group work. Students within the Graduate School are encouraged to play an active role in collaborative learning activities, initiating such activities as part of a continuing experiential learning journey that starts before joining the course and continues afterwards.

Through participation in cross-course collaborative assignments, working groups, transdisciplinary lectures, study skills workshops, drawing lessons, educational trips, and student-led events, MA students work together to establish the roots of good practice and form potentially valuable peer networks. Establishing trust among students is vital in promoting an environment in which collaboration thrives. Through mutual support, students can engage in activities, such as idea testing and peer review. This environment stimulates broader conversations around the arts, sustainability, ethics, socio-political issues, and the creative industries, acting as a catalyst for innovation, enriching the learning experience and empowering students to excel in their creative research activities.

The University embraces blended and technology-enhanced approaches to learning. AUB learning technology effectively provides course, school and institutional-wide communication and is integrated into teaching delivery as appropriate. A range of technical workshops are offered across the Graduate School to support students in the use of digital media, from good housekeeping and file management practices to more sophisticated video, sound, and image-manipulation software.

MA Film Practice

At course level, discipline specific characteristics or signature pedagogies influence student-centred learning, teaching, and assessment strategies. The 'expansive' nature of MA Film Practice is reflected in an emphasis on studio practice, learning through doing, and the application of creative research; the student may have sense of how or why they are approaching their practice but cannot know what the final product will be, or how others will interpret it. Through methodically and critically reflecting upon 'in action' work developments and connecting these findings to wider debates, events, and discourses, the student will create the space for new possibilities and outcomes to emerge. In this way film and other related media in a variety of diverse outcomes become important forms of academic enquiry, practice related investigation and social critique. As practising filmmakers, artists and researchers, the course's lecturers will draw upon their own areas of expertise in facilitating the student's development as autonomous and effective practitioners.

Teaching and learning occur through a variety of different academic forms:

Lectures

Focused academic sessions for a student group, presented by staff or a guest speaker on conceptual, contextual, and historical aspects of film practice and other related concerns. These sessions are tutor-led and discursive in nature, for instance the student might be asked to prepare related research prior to a session. As part of this provision there will be screenings of historical and contemporary film practice that are designed to provide further context and inspiration for the students in the development of their own work.

Workshops

These interactive sessions will focus on practice related areas, such as storytelling and script development, its development, visualisation and 'audioisation' (using sound). They provide students with technical skills and creative knowledge in the fundamental components of film practice.

Tutorials (individual and group)

Whether one-to-one or in-groups, tutorials provide academic guidance and an opportunity for students to discuss an overview of their individual progress with members of staff. Personal and specialist tutors have extensive and current professional experience. This provision is complemented by seeing the Course Leader, who has overall responsibility. The dual tutorial combination provides for a focused and comprehensive tutorial and pastoral oversight. These can be scheduled or sign-up tutorials.

Assessment presentations

Students in a group or individually present their work for formative or summative assessment. These tutor and student-led sessions primarily focus on the individual and collaborative work produced in the units. They are important opportunities for generating dialogue, interrogating, and reflecting on practice. They also enable students to become more confident in articulating their intentions, which further connects to preparing them for working within the creative industries or further study.

Screening

Films are screened and analysed for academic purposes. In preparation for these sessions the student often is asked to research related subjects. The screening programme links to the course's lectures and workshops and the students' own practice-based research.

Visiting professionals

The course invites visiting film practitioners to contribute to Master classes. These talks enable an understanding of the creative industries and how professional practitioners operate. These talks engender lively and current debate.

Educational visits

Supervised trips organised for students off campus to a destination, organisation, or business relevant to their learning for the unit. These may include trips to cinemas, festivals, and exhibitions, which add further conceptual context and are linked to the course's major projects.

Self-directed study

At this level students are expected to undertake a high proportion of self-directed study. They are required to determine the appropriate research and practical requirements, with the agreement of the Course Leader and other designated staff, to ensure that access to these resources is agreed under the course's and AUB guidelines.

Each unit is assessed through a Portfolio of Work, which consists of practical work (e.g. film exercises and major projects), alongside critical and analytical evaluation, and a. Reflective Journal. These assessment tasks allow students to show evidence of research methods, academic protocols, critical thinking, contextual awareness and conceptual analysis and applied reflection.

In preparation for the level's academic requirements, there are workshops, provided by Study Skills, and course and cross-school sessions addressing research practice, learning strategies and academic protocols.

Teaching, learning and assessment across all three units is designed around two key components:

- **Portfolio of work 80%–** as demonstrated through the physical/digital submission and presentation of outputs, both developmental and resolved.

- **Reflective Journal 20%–** a written or recorded visual reflective analysis of the students learning submitted as an electronic document.

The Portfolio of Work: a compilation of academic, professional, developmental, or creative materials that demonstrate a students' skills, creativity, knowledge, and experience in response to the unit's brief. It consists of:

- **Process Work**: documentation of a series of development work and/or steps that students go through to generate ideas and outcomes. The type of work that would be expected within process work might include, but not be limited to - project planning, developmental research, developmental experimentation, and annotation of development work.
- **Digital Documentation**: this augments the Process Work's documentation.
- **Creative Artefacts**: evidence of the student filmic exercises, and their response to each unit's key projects.
- **Research File:** it contains work that demonstrates focused and considered research - evidence of an illustrated and written inquiry of the student's research area that examines its context through relevant case studies and research resources.
- **Presentation**: formally present information to a panel, which could be in person or via a video recording. The presentation of images with verbal commentary narrates the student's learning achievements and intentions.

The Reflective Journal: a personal record of a student's reflections on their learning experiences during a unit. This usually takes the form of a written document, and it is a space where students record and reflect upon their own work, progress, and outcomes, providing personal responses to situations that have occurred during their study. Alternative forms of assessment may be agreed in discussion with course tutors. A reflective journal could also include visual or creative work and could also be in response to work experience or placement opportunities. It consists of:

- **Reflective Commentary**: an overview of a student's reflection upon their learning experience once they have reached the end of a unit's key projects.
- **Learning Agreement** that indicates practice related intentions, includes workplan, proposed resource list, that outlines how the student will develop their work.
- **Industry Report**: an overview of an aspect of the creatives industry that might include trends and outlook, performance, forecasts, primary and/or secondary research

Note that the work the student produces during the unit – the practice, research, reflection – should not be submitted in its entirety. The work submitted for assessment should be an edited/curated summation of the key themes and issues they have encountered and worked on as appropriate for each unit.

Student Engagement

Film is a coming together of art and technology, research, and knowledge acquisition, which is collaboratively realised. On the course we offer opportunities for student development in individual and joint project contexts. This focus on collaboration is intrinsic to film production, being a necessary element in imagining, planning, and producing film ideas, it also facilitates peer-to-peer and active learning through being an integral part of thinking through practice.

Student engagement, and differentiation, is central to the course's learning intentions. This occurs within a supportive and well-resourced learning environment. The active connection with film discourses, idea development, production procedures, is to be part of an ongoing subject related dialogue, which concerns context and intentions, staff, and student peers.

The course ethos embraces the importance of individuals working in groups to facilitate personal and collective aims, and our projects and exercises are formulated around this understanding. Undertaking practice-based research means that film exercises form the basis for project development; an understanding that relates to every level of filmmaker, no matter the originating experience or focus, which offers the opportunity to build on existing knowledge and generate new understanding.

A key element of the students' developmental process is the testing and interrogating of their ideas. Part of this personal research includes engaging with other opinions through research and feedback, therefore personal and group tutorials, presentations, and critiques, with both staff and students, are a vital component in building an integrated subject and personal awareness.

The course endeavours to produce conditions that encourage and contribute to positive collective enterprise. Its structure enables the active formulation of a collaborative and engaged peer group, which is also part of AUB's MA and BA alumni post-graduation network, becoming a more complete reflective practitioner, who can ably lead, be part of a team, and contribute to productions and all they potentially encompass.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement and provides students with regular feedback on how their learning is developing.

For every unit of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

Students will receive a final mark for each unit in the form of a percentage, which will be recorded on a 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 with a minimum mark of 50 to successfully complete the unit.

On successful completion of a Master's Degree (MA), a Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit of Distinction.

For further information on assessment, progression, awards, and classifications, please visit https://aub.ac.uk/regulations

Assessment at AUB is aligned to the unit Learning Outcomes and consists of two types:

Formative Assessment is used throughout the learning process to assess students' progress and understanding. It may take place in tutorials, seminars, critiques, and other discussions about their work and provides ongoing feedback on students' learning-in-process. By identifying positive practices and thinking to potentially take forward and develop it serves to enhance their progress. This kind of dialogue-based, written, or recorded feedback (or 'feedforward') is usually ungraded.

Summative Assessment will take place at the end of the unit to reflect upon what students have achieved. It evaluates evidence of their outcomes, skills acquisition and learning achievements. Marks are graded using a matrix of assessment criteria aligned to the Learning Outcomes to ensure the greatest possible clarity and feedforward advice.

Unit Assessment Feedback
Assessment Feedback for all units provides Summative explanation of what has been done well and what could have been done better, as well as feedforward commentary on how the work might be further developed.

Assessment of Collaborative or Group Work
In the event of collaborative or group work produced and submitted for assessment, the contribution of each student will be assessed individually against the Learning Outcomes according to their specific input. In this undertaken the student will take on a designated head of department role (director, producer, cinematographer, sound etc.), so their individual contribution to the task is known and confirmed by the Course Leader. Consideration is given to how any unsuccessful group work might be rectified for resubmission. In theory, this approach allows students who participate in a collaborative project with a final group output that is subpar or fails to still have the opportunity to receive a high grade based on their individual contribution.

Course Structure

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

For the award of Postgraduate Certificate (PGCert) students 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), students 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), a student 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. This qualification will be awarded upon successful completion of the course.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills, and passion to have a positive impact on the world and be an agent for change. AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity, and Inclusion as well as our Graduate Attributes.

Equity, Diversity, and Inclusion (EDI)
"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places, and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections, and sustainable futures." (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout the student's study.

Graduate Attributes (GA)
Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes has been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during the student's course, both curricular and extra-curricular activities will give the student the opportunity to prepare for a professional career.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunity Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each unit of the course will include elements of career development, and these will be shown explicitly in unit descriptors and outline syllabuses. Whilst students engage with these as they go through each unit, they will all come together in the final unit. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

Maintaining Health and Wellbeing
Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

Course Content

The MA Film Practice course is structured around three 60 Credit Units as consecutive and equally weighted phases of study:

•   Master's 1: Defining Practice (Research and Contexts)
•   Master's 2: Exploring Practice (Methods and Investigation)
•   Master's 3: Resolving Practice (Application and Evaluation)

The course's uniquely positioned programme offers the opportunity for students to develop and realise their creative ambitions within the expanded field of film practice through practice-based research, which facilitates individual aims and develops professional awareness. The course is underpinned by a team of lecturers who are experienced practitioners and researchers in a wide variety of film practice modes.

Its units consist of practice-based research, which has a variety of written and practical outcomes. Each unit has a major project and other film exercises, which develop an awareness of practice-based study, technical skills-based learning, and evidence of progress towards the student's research intentions through individual and collaborative film development.

These different outcomes should demonstrate focused research, evidence of visual and written examination of the student's approach, the interpretation of theory and practice. As such they should show reflective evaluation, critical analysis, processual thinking, specialist capabilities and professionalism that consider:

• **Context**: the relevant theories, subjects, issues, political perspectives, designers, artists, images, literature that informed the student's practice.
• **Research:** including individual practices and outcomes, the examination and experimentation undertaken to enable practice, the research that is embedded in the practice.
• **Development:** in terms of the student's own personal development as a creative practitioner, and the processual development of an emerging Portfolio of Work.

At the end of each unit, evidence of the required assessable work is digitally submitted. The units' assessment tasks have compatible wordcounts and academic expectations, weightings and credits and are graded accordingly throughout the course.

Course Units

FRF701 Master's 1. Identifying Practice (Research and Contexts)
The first unit is designed to orientate students and offers an introduction to all that follows. Through a series of seminars, practical exercises, workshops and critiques, film and its production are explored and examined. The unit starts with the students presenting a research proposal, which relates to their practice - the related questions that they want to answer and the work that they desire to make.

This unit encourages independent study and collaborative work, experimentation, and expansive thinking, which aims to facilitate more authorial awareness and direction. This practical enquiry is complimented by sessions, which addresses historic and contemporary film discourses that consider aesthetics and technology, form and content, cultural and social concerns. These different learning strands come together to form an informed frame of reference.

The unit's progression focuses developmental intent and lays the foundations for the next two units. The process of making and thinking - critiquing work in individual and group tutorials, of researching and evaluating its purpose - enhances awareness and influences the application and realisation of ideas.

FRF702 Master's 2. Exploring Practice (Methods and Investigation)
The second unit encourages the further development of specific practice related interests outlined by students in individual research presentations that propose Resolution projects. The subsequent research, through film exercises and applied research, will expand professional understanding and focus project purpose.

The proposed focus of Resolution projects decides the direction of study, for instance, a film drama requires a different formulation to that of a documentary. These considerations determine approach, the creative, logistical, and budgetary requirements that will facilitate intentions. This preparation integrates professional development, such as Crowdfunding, production protocols, crewing and production procedure and protocols (e.g. health and safety), technical awareness, are all key parts of preparing for the Resolution project and all that may follow graduation. Also, as part of this process students consider and prepare their electronic credentials (e.g. CV, website, digital connectedness).

Experimentation, trying out different approaches, is a vital part of the Resolution preparation process. This is focused through a series of practice-based exercises, which ask students to unpack film production assumptions and find creative solutions. The student's developing awareness - their creative insights, collaborative engagement, practical considerations – is essential in making the final stage of study inspiring and achievable.

FRF 703 Master's 3. Resolving Practice (Application and Evaluation)
The third unit facilitates the implementation of the Resolution project plan, which was initially identified in the first unit and then developed and refined in the second, and which results in the production of a completed major project of audio/visual work. The productions happen in accordance to extract film protocols, production standards and operational procedure, which are designed to produce a professional environment that relates to industry practices.

This project includes consideration of the project's means of production, also its presentation (e.g., single screen and/or installation) and dissemination (e.g., festival and/or digital platform). The unit culminates in a critical and analytical evaluation of

procedure and progress. This assessment concerns practical and conceptual outcomes, and their relationship to the original research proposal, which was presented and critiqued in the first unit, how it developed through research, practical exercises, and written analysis, all of which considers what the student learnt and how they can apply this in the future.

<u>Specialist resources</u>

The film area at AUB is professionally equipped and has a high standard of resources that cover all aspects of film production:

Dedicated Teaching & Office Spaces
- **Lecture Theatre** 6.5 metres x 7.5 metres, Full HD & 5.1 surround sound screening facilities, 64amps of floor level power.
- **Design Studio** with drawing boards, model making facilities, plan chests etc.
- **The Student Hub**, which provides study and meeting areas and dedicated iMac and PC Computers with internet access and 2 Steenbeck Editing Tables with a separate Picture Synchroniser.
- **Film Tutorial Room**: x 4 max 1-2-1 and small group tutorial and meeting space.

Students are also taught in the AUB lecture theatres and central bookable seminar rooms, including:
- Two **Lecture Theatres** each equipped with a Barco 2K DCI Cinema Projector & 5.1 Surround Sound System.

Post-Production Facilities:

- Avid Media Composer Editing Suites.
- Avid Media Composer & Pro Tools dual-purpose Editing Suites
- Avid Symphony DNxIQ Online Editing Suite and DaVinci
- DaVinci Resolve Digital Picture Grading Suite
- Avid Symphony and DaVinci Resolve Studio DNxIQ online Suite
- 5.1 surround capable Avid Pro Tools Audio Editing Suites with audio control surfaces.
- Sound Recording Booths for Voiceover & Foley.
- Avid Teaching Lab c/w 36 PC Workstations running Media Composer & Pro Tools. The room is air conditioned and fully blacked out. Used for inductions and for delivering Avid certified courses in Media Composer and Pro Tools.
- Avid NEXIS E4 120TB Media Server, connected to all Edit Suites and screening theatre.

Studio space:

On campus:
- Studio 1 (Sound Stage) 12.2 metres x 7.4 metres, full black wraparound drapes, green and blue screen curtains, 100amp 24 channel DMX lighting grid and 64amps of floor level power.

Off-campus:
- 3 large studios each with green rooms and 3-phase power provision up to 325amps in a nearby industrial estate. Elliott Road 3a, 2a and 3b (Studio 3, 4 and 5 respectively) site offers full production facilities, scenery store, technical store, and adjacent workshop

- Studio 3 24.5m x 16.5m studio floor with dressing room, costume area and 48 channel DMX lighting grid. Full black wraparound drapes and Green screen
- Studio 4 20m x 12m Full black wraparound drapes, temporary top-rig available
- Studio 5 23x 12m 48 channel DMX lighting grid full black wraparound drapes and Greenscreen

Technical Equipment:

Film Cameras & Kit:
- Bolex H16 16mm cameras
  Arriflex SRII Super 16mm cameras with prime lens kits, matte-box, follow focus etc (Workshops only – SR3s are hired in for projects when required).

Digital Cameras & Kit:
- ARRI Alexa Mini camera bodies, with Zeiss prime lens kits, matte-box, follow focus etc.
- ARRI Alexa Mini LF camera kit with matte-box, follow focus etc
- ARRI Alexa Classic EV camera bodies, with Zeiss prime lens kits, matte-box, follow focus etc.
- Wireless follow-focus units
- Selection of flight cased 'Directors' field monitors
- Ronford-Baker, Vinten & Manfrotto tripods and fluid heads
- Elemack Spyder dollies and Moy focus track
- GFM dolly and 2 x GFM jib arms
- Easyrig camera support
- Sony FS7 camera kits c/w zoom lenses
- Sony EX3 camera kits
- Canon & Sony DSLR and Mirrorless camera kits
- Shoulder rigs for DSLR and Mirrorless cameras
- Selection of Canon, Sigma and Samyang Prime and zoom lenses

Lighting Kit:
- 2.5 and 1.2 HMI lighting
- Portable and studio based programmable RGB or bi-colour LED panels and space lights
- Kino Flo fluorescent lights
- Wide range of traditional tungsten studio and floor lighting including Cycs, soft lights and Fresnels
- Extensive range of grip and rigging equipment

Sound Kit:
- Sound Devices and Tascam digital location sound recorders
- Sound Devices and SQN location audio mixers
- Sennheiser and Schoeps rifle mics with Rycote wind jammers
- Sennheiser, AKG and Audio Technica headphones
- Audio Limited and WISYCOM radio mic kits
- Tentacle Timecode Sync kits
- Neumann studio mics and various special purpose microphones
- Carbon fibre and aluminium boom poles

Course Units

Unit Code	Unit Title	Credits
FRF701	Master's 1: Defining Practice Research and Contexts	60
FRF702	Master's 2: Exploring Practice Methods and Investigation	60
FRF703	Master's 3: Resolving Practice Application and Evaluation	60

Course Diagram

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

Level 7 Full-Time mode of study Autumn start (45 weeks)														
	Trimester One					Trimester Two					Trimester Three			
Wk 0	Weeks 1-15					Weeks 16-30					Weeks 31-45			
	SEP	OCT	NOV	DEC		JAN	FEB	MAR	APRIL		MAY	JUNE	JULY	AUG
Induction	**FRF701 Master's 1: Defining Practice: Research and Contexts (weeks 1-15)** (60 credits)				Assessment	**FRF702 Master's 2: Exploring Practice: Methods and Investigation (weeks 16-30)** (60 credits)				Assessment	**FRF703 Master's 3: Resolving Practice: Application and Evaluation (weeks 31-45)** (60 credits)			Assessment