1. **Title of the module**

FILM8190 (FI819) – Filmmaking 1: Key Skills

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 7

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn

1. **Prerequisite and co-requisite modules**

N/A

1. **The course(s) of study to which the module contributes**

MA Film with Practice

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**

8.1 Understand narrative processes, generic forms and modes of representation at work in film and how they organise understandings, meanings and affects;

8.2 Understand critical approaches to film especially in relation to short, new and emergent film forms and the methods they have learned to review, consolidate, extend and apply their knowledge

8.3. Understand key production processes and professional practices relevant to film and how these shape resulting films;

8.4 Demonstrate originality in the initiation of distinctive creative ideas based on secure research strategies that demonstrate an understanding of fact and/or fiction film forms, structures, audiences and specific communication registers;

8.5 Demonstrate competence in developing and writing an original screenplay/rigorously researched outline and conceiving and making a short film.

1. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**

9.1 Demonstrate initiative and personal responsibility;

9.2 Demonstrate sound decision-making in complex situations;

9.3 Demonstrate independent learning ability required for continuing professional or educational development;

9.4 Gather, organise and deploy ideas and information in order to develop creative ideas effectively and express them effectively.

1. **A synopsis of the curriculum**

This module explores short fact- and fiction-films, treating them as specific forms with their own aesthetic and narrative principles, and their own creative possibilities and challenges. The module combines intensive analysis of short-form films with historical contextualisation; instruction in the use of the School’s technical facilities; treatment- and screenplay-writing instruction and workshops in areas such as cinematography, sound recording, sound design, production design and editing. Students are thus equipped with the key skills required to make MA-level short films and are enabled to develop creative ideas grounded in rigorous critical enquiry alongside dedicated technical and professional knowledge delivered by film practitioners. By the end of the module, students will also have completed both a screenplay and a documentary proposal portfolio (including a 3-minute pilot film). They will choose either their screenplay or documentary proposal as the basis for the short film they intend to develop for their dissertation.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Curran Bernard, S., 2010. *Documentary Storytelling: Creative Nonfiction on Screen,* 3rd rev. ed. New York: Focal Press.

Dancyger, K., 2011. *The Technique of Film and Video Editing: History, Theory and Practice*. Oxford: Focal Press.

Dash, J., Cade Bambara, T., Hooks, B., 1997. *Daughters of the Dust: The Making of an African American Women’s Film*. New York: New Press.

Holman, T., Baum, A., 2013. *Sound for Digital Video*. 2nd Edition. Waltham, MA: Focal Press.

McLane, B. A., 2012. *A New History of Documentary Film.* London: Bloomsbury.

Meek, M., Eds. 2019. *Independent Female Filmmakers 1st Edition,* London: Routledge.

Nash, P., 2012. *Short Films: Writing the Screenplay*. Herts: Kamera Books.

Quinn, J., 2015. *Adventures in the Lives of Others: Ethical Dilemmas in Factual Filmmaking*. London: I.B. Tauris.

Raskin, R., 2002. *The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics*. Jefferson, N.C: McFarland.

Sheridan, S., 2004. *Developing Digital Short Films*. London: New Riders.

Shorter, G., (2012). *Designing for Screen: Production Design and Art Direction Explained*. Wiltshire: Crowood.

1. **Learning and teaching methods**

Total Contact Hours: 40

Private Study Hours: 260

Total Study Hours: 300

1. **Assessment methods**
   1. Main assessment methods

Screenplay: 50%

Documentary proposal portfolio and 3-min pilot film: 50%

13.2 Reassessment methods

Like for like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 9.1 | 9.2 | 9.3 | 9.4 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar/workshop | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Screenplay | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Documentary Proposal portfolio and 3-min pilot film | **x** | **x** | **x** | **x** | **X** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The module will deliver key skills that can be utilised by students regardless of national context. It also situates students’ coursework within the broader context of the international film industry, focusing in particular on the complexities of the international film festival landscape.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 15/01/2021 | Major | 2021/22 | 8-11,13-14 | No |
|  |  |  |  |  |