1. **Title of the module**

FILM8990 (FI899) – Dissertation (Filmmaking)

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

Arts & 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**

60 credits (30 ECTS)

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

Summer (plus summer vacation)

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

Successful completion of Stage 1 of the MA Film with Practice

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 Demonstrate originality in the application of knowledge by realising distinctive creative work in digital film that demonstrates sophisticated use of sound and image and that, where appropriate, experiments with forms, conventions, techniques and practices;

8.2 Produce work showing capability in operational aspects of digital film production technologies, techniques and, where appropriate, professional practices;

8.3 Deal with complex film practice issues both systematically and creatively, making sound judgements in the management of time, personnel and resources by drawing on planning, organisational, project-management and leadership skills;

8.4 Demonstrate a conceptual understanding that enables them to produce creative and written work that demonstrates an understanding of film forms and structures, audiences and specific communication registers;

8.5 Produce work that is informed by, and contextualised within, relevant theoretical issues and debates;

8.6 Demonstrate a systematic understanding of knowledge, and a critical awareness of, the historical evolution of particular film genres, aesthetic traditions and forms, and generate new insights into their current characteristics and possible future developments.

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

9.1 Demonstrate initiative, personal responsibility and sound decision-making in complex and unpredictable situations;

9.2 Deliver work to a given length, format and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach;

9.3 Demonstrate independent learning ability required for continuing professional development;

9.4 Communicate clearly to specialist and non-specialist groups, showing abilities at different times to listen, contribute and lead effectively;

9.5 Deal with complex issues both systematically and creatively; gather, organise and deploy ideas and information in order to develop ideas effectively, express them effectively in written and creative forms and demonstrate flexibility and reflexivity;

9.6 Continue to advance their knowledge and understanding and to develop new skills to a high level as well as put to use a range of information communication technology (ICT) skills and proficiencies in audio-visual production technologies that can be applied beyond filmmaking.

1. **A synopsis of the curriculum**

The Dissertation (Filmmaking) is designed to develop each student’s creative voice as a writer/director of fact and/or fiction film, their ability to contextualise and analyse their own creative practice and their ability to contribute constructively to films directed by others. Throughout their studies on the MA Film with Practice, students will have developed their own film idea in relation to solid research strategies and advanced knowledge of Film Studies as well as developing the technical and production management skills required to realise their creative practice. Under the supervision of an appropriate member of staff, students will then complete pre-production and production of their own film and the associated critical analysis. By also contributing to the realisation of fellow students’ films and by taking up roles such as researcher, producer, costume designer, sound engineer or editor, students will graduate with a range of skills that can be applied to future professional work or post-graduate practice-led research projects.

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

Bordwell, D., 2005. *Figures Traced in Light: On Cinematic Staging*. Oakland, California: University of California Press.

Foster, G. A., 1997. *Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity*. Carbondale: Southern Illinois University Press.

Katz, S.D., 2004. *Cinematic Motion: A Workshop for Staging Scenes*. San Francisco: Michael Wiese Productions.

Katz, S.D., 1991*. Film Directing Shot by Shot: Visualizing from Concept to Screen*. Houston: Gulf Professional Publishing.

Martin, D., Shaw, D., 2017. *Latin American Women Filmmakers: Production, Politics, Poetics*. London: I.B. Tauris.

Ryan, M.A. 2010. *Producer to Producer: A Step-By-Step Guide to Low-Budget Independent Film Producing.* San Francisco:Michael Wiese Productions

Tirard, L., 2002. *Moviemakers’ Master Class: Private Lessons from the World’s Foremost Directors.* New York: Farrar, Straus and Giroux.

1. **Learning and teaching methods**

Total Contact Hours: 6

Private Study Hours: 554

Total Study Hours: 600

1. **Assessment methods**
   1. Main assessment methods (both compulsory ie each must be passed)

Short Film (7-15 minutes) – 70%

Critical Analysis (3,000 words) – 30%

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* | *8.6* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* | *9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Supervision | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Short Film | **x** | **x** | **x** | **x** |  |  | **x** | **x** | **x** | **x** | **x** | **x** |
| Critical Analysis | **x** |  | **x** | **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**

This module situates students’ coursework within the broader context of the international film industry. Where appropriate, students will be encouraged by their supervisors to consider their chosen practice subjects within global contexts; since, however, they choose their own Masters’ dissertation subjects, there can be no mandate for internationalisation.

**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) |
| 14/01/2021 | Minor | 2021/22 | 8,10-11,13 | No |
|  |  |  |  |  |