

## Course Information Sheet

# BA (Hons) Film Studies

**Mode and course length** – Full-Time (4 years)

**Location** – ARU Cambridge Campus

**Awarding Body** – Anglia Ruskin University. As a registered Higher Education provider Anglia Ruskin University is regulated by the Office for Students.

## Overview

Combine film theory with film-making practice to prepare for a career in many film-related roles, from film and video production to journalism.

On our BA (Hons) Film Studies course, you'll discover the history of global cinema from the avant-garde to Hollywood blockbusters. As well as learning the fundamental theories of film and how it both reflects and affects society, you'll explore the language of film from the perspective of a filmmaker.

This knowledge will be key in the practical side of the course: making your own explorative short films in video, animation or 16mm format. You'll be trained in all aspects of the art, including camera operation, sound recording and editing, receiving regular feedback on your work from tutors and fellow students.

As the course progresses, our optional modules will allow you to further explore your interests or specialise for a particular career.

At the end of the course, you'll put all your well-practised skills to the test in a final-year project that, once complete, will be screened at the Cambridge Arts Picturehouse and, if good enough, at the Cambridge Film Festival.

Throughout the course you'll have opportunities to take part in extra-curricular events such as the Cambridge Film Festival, as well as attending guest lectures from key figures in the film industry. Our recent speakers have included Larry Sider and William Raban. You'll also find more opportunities by joining one of our film-related societies, such as Media: Next Move Arts and Film Viewing.

Your studies will be supported by our team of expert lecturers and a close community of students and alumni, fostered through our dedicated Facebook group. We also have a Facebook Group dedicated to helping you find work experience on film and video projects.

## Course Delivery

Our courses are delivered through teaching and learning methods which provide students with the widest possible exposure to a modern and innovative higher education experience.

These methods vary and could include attendance at lectures and seminars, undertaking laboratory exercises or work-based activities, practical work, performances, presentations, field trips, other relevant visits and e-learning through Canvas, our online learning management system.

Each course is divided into a number of 'modules' which focus on particular areas, each of which has a specific approach to its delivery. This information is published to students for each module they take via the Module Definition Form (MDF) and Canvas.

## Assessment

To reflect the practical nature of the course, you won't take any written exams. Instead, you'll show your learning through a

portfolio of creative work (including short films and film scripts), film reviews, critical essays and oral presentations. You'll also critically evaluate your creative work, presenting and defending your work in 'crits'.

## Fees

Information about your course fee including any annual fee increases or deposits (if required) can be found in your offer letter.

## Modules

### Core Modules

#### **Year 1: Foundation in Humanities, English, Media, Social Sciences and Education**

This module will provide students with the necessary skills to begin studying at level 4 in courses related to the Humanities, Social Sciences, English, Media and Education.

Students will be introduced to the core skills necessary to succeed in higher education, including thinking critically, researching, and referencing appropriately, demonstrating appropriate numeracy and ICT skills, and communicating effectively verbally and in writing.

In addition to these fundamental study skills, Students will be given an introduction to a broad range of disciplines whose skills and theories are widely applicable.

Students will study a variety of writing styles in order to recognise, deconstruct and replicate various forms of persuasive, analytical, and informative writing. Students will learn the basics of intercultural studies and how these theories can be applied to real-world problems. Students will consider social perceptions held across western cultures, and the difference between social and self-perception, participating in structured discussion and argument. Students will be introduced to the core principles of psychology and will explore various current applications of psychological theory. Students will also be introduced to ethics and will learn about some of the key theories and thinkers in the development of current ethical considerations in a range of scenarios.

The module is made up of the following 8 constituent elements:

- Interactive Learning Skills and Communication (ILSC)
- Information Communication Technology (ICT)
- Critical Thinking
- Intercultural Studies
- Psychology
- Composition and Style
- Ethics
- Social Perceptions

#### **Year 2: Introduction to Video 1**

This module introduces students to the language of film and video, from the point of view of a practitioner, through a series of briefs and exercises that investigate a number of principles regarding filmic conventions. The range of projects will encompass the investigation of principles such as: composition and lighting, shot/reverse-shot sequences, matching on action, the 180 degree rule, continuity editing, eye-line matching, the 'Kuleshov' effect, synch/non-synch sound, and the rhythmic editing of picture and sound. The purpose and outcome for each project brief is not necessarily aimed at students perfecting conventions - experimenting and gaining an understanding of how they work are just as significant. No prior technical experience of film and video is required. The module will incorporate inductions into: camera operation, sound recording and editing. Practical workshops on the module will be complemented by an address to a range of filmic conventions across various form and types of filmmaking, including narrative fiction, documentary and experimental work. In the process of pre-production and planning, students will be encouraged to develop and practise methods of visualising and notating ideas. There will be regular screenings of student's work in a critical forum, in order to gain the feedback of their peers and tutors.

#### **Year 2: History of Cinema**

This second trimester module is compulsory for students on the Film course. The module explores the ways in which cinema has responded to historical developments from 1895 to today. We examine how both the cinematic product and its reception have been shaped by momentous political and cultural upheavals, such as the two world wars, Communist revolutions, colonial and civic struggles for independence and equal rights, the Cold War and its aftermath. The origins of the shape of today's industry are traced, from film-maker as artisan via the Hollywood studio system to multinational complexes. We also consider the historically contingent experiences of cinema's audiences, including the shift from nickelodeons to movie palaces and today's multiplexes, and the diversification of audiences. Technological innovations within the industry, such as the conversion to sound and colour, widescreen processes and digital effects are discussed as socially embedded phenomena. The key theme throughout is the relationship of the industrial and aesthetic aspects of film and cinema to the historical, social and political contexts of their moments of production and reception. Students are encouraged to think 'historically'. Students attend lectures, illustrated with clips from key films that are designed to work through the themes outlined above, and seminars which provide further opportunities for the discussion of individual films and other texts. Screenings of key films are provided using the campus cinema facility.

## **Year 2: Film Reviewing**

This module is a pre-requisite for the Level 6 module Film Journalism, which provides opportunities for writing in a professional context. The module provides an introduction to film reviewing for students in their first year. Students begin by exploring the nature and purpose of reviewing films, and then work through the various steps of the reviewing process. The module equips students to write original reviews for a variety of different readerships. Seminars are structured around exercises designed to illustrate - with the aid of carefully selected examples - review philosophies; planning and structuring of reviews; tailoring the review according to a brief and/or a particular audience; keeping film diaries; and developing a personal writing style. Seminars also help students understand how to respond critically to films by exploring aspects of genre, dramatic structure, performance and the technical background of film production, with examples from mainstream, independent and foreign language films. These explorations are reinforced by formative assignments, leading to the creation of a portfolio of reviews in a variety of styles and for a range of readerships. Students share and develop ideas in small peer groups overseen and guided by the seminar leader. Feedback is provided on a regular basis on these discussions and on written work, the aim being to furnish students with the necessary tools to identify, understand and communicate confidently their own informed responses to a range of different film practices and styles. Students also produce a critical commentary and evaluation of their own work, research methods, and working practices. Students are encouraged to continue to keep film diaries as they learn more about the theory and practice of film and cinema, and to begin writing reviews for publications such as the Student Union newspaper. The module thus encourages the development of employability skills.

## **Year 2: Screenwriting: Introduction to the Screen**

The module is designed to equip you with the skill base to make an entry level submission to the industry, both in schemes for new writers and relevant competitions. You will be expected to develop your own original idea for a television series, to this end it is vital that you acquire a real understanding of the form. The first half of the course will be spent analysing a range of television dramas, (TBC) learning how story ideas are generated and developed into a workable template. You will then progress onto developing your own original idea in second half of the course, producing a short treatment and the first few pages of a television script plus some supporting material.

## **Year 2: Introduction to Film Studies**

This introductory module lays the foundations for academic approaches to Film Studies, with a particular emphasis on thinking about how films convey meaning through aspects of film language. Weekly lectures will introduce you to the key elements of film language, and expose you to a range of filmmaking from a range of different contexts—including avant-garde and experimental film practices, silent films, and films from a range of different cultures. You will also explore the development of film language across the history of the medium, considering how it has developed since its beginnings in 1895, and how it continues to evolve in a digital age.

In seminars you will focus attention on the role of textual analysis as a key form of expository writing in terms of both function and skills, and will develop the skills required through study skills activities, such as note-taking, shot lists, thick description, scene analysis, writing essay plans, checking drafts, and so on. Formative feedback will be offered on study skills tasks throughout the

module. Research skills, including literature searches, film diaries and referencing techniques, are introduced through sessions with subject librarians, and reinforced through seminar learning and activities.

## **Year 2: Introduction to Film Theory**

This module focuses on theoretical approaches to an understanding of how film works and the relationship between cinema and society, and between cinema and the individual. Via weekly lectures and seminars, you will study a number of key texts and concepts by influential writers who have helped to shape Film Studies as a subject in its own right, and who have contributed to the development of new ways of thinking about cinema. You will discuss the key points raised in each article, debate the strengths and weaknesses of each approach and apply these to clips and films screened throughout the module. You will explore some of the following questions: How does cinema mediate our understanding of reality and of social issues? How can a realist film style help to raise our awareness about aspects of reality that might otherwise go unnoticed? How have semiotic concepts been applied to the study of cinema as a language? How can we appreciate the role of the filmmaker as an auteur? What is the relationship between cinema, politics, and ideology? What is the relationship between cinema and the unconscious mind? How have ideas about gender, ethnicity, race, and sexuality been debated within film theory?

Lectures provide an overview of a particular theory, seeking to place this within a broader topic. Seminars allow time for you to get to grips with the nuances, merits, and limitations of different methods of film theory, to ask questions, and above all to test out theories through a discussion of the films screened. Seminars will also offer essay writing workshops aimed at continued development of critical and analytic skills, and refinement of essay-writing skills.

## **Year 3: Cinema and Sound**

This module provides a focused address to the role played by sound in the development and appreciation of cinema. It explores: the impact of the introduction of sound in terms of the historical, aesthetic, technological and institutional developments of cinema; the influence of sound on the perception and experience of the film spectator; different aspects of the film soundtrack, such as music, ambient sound, the voice and silence; the construction diegetic and on- and off-screen space through sound; the abstract properties of sound and 'noise' as gleaned through 'reduced listening' (Chion); and the evolving terminology in the field. The aesthetics of sound in the cinema are addressed with reference to films spanning the earliest exploits in sound recording, such as W.K.L. Dickson's *Experimental Sound Film* (1894/5), early sound films by directors such as Alfred Hitchcock, René Clair and Fritz Lang, through to contemporary cinema, encompassing auteurs such as Robert Bresson, Jacques Tati and Andrei Tarkovsky. The theoretical framework that is used to address film sound includes key texts by a range of critics and theorists who have sought to redress the balance in Film Studies (and culture at large), which often tends to privilege the image. The theory of film sound has become a distinct area of study, with figures including Michel Chion devoting much of his writing to the explanation that sound in the cinema is not simply 'added value'. Theories culled from musicology, by the likes of Luigi Russolo, John Cage and Hanns Eisler, also have a bearing on film sound.

## **Year 3: Documentary Film Theory**

This module acts as a co-requisite for the Level 5 practical Video Documentary module for students on the Film Course. Students on other courses may elect to take the practical module as a free standing module. The module provides an introduction to many of the critical discussions and debates surrounding the historical, technological, aesthetic and socio-political developments of the documentary approach to film and video-making. As well as paying full regard to the key trends and film-makers to have contributed to the history of this important genre, the module responds to the renewed public interest in documentary film and its crossover into the mainstream with recent commercial and critical hits such as *When We Were Kings* (Leon Gast 1996) and *Bowling for Columbine* (Michael Moore 2002). The focus is on the nature, specificity and evolution of the documentary form, and its relationship to cinematic realism. There is an address to the historical and theoretical contexts of the study of documentary film, as well as an engagement with topical debates regarding the relationship between reality and representation, documentary ethics, and the role of cross-cultural documentary and ethnographic film. The module also includes discussion of different modes of address in documentary film-making, the role of the documentary film-maker, and the relationship between film-maker and subject(s). Current and future modes of distribution and exhibition for the documentary film are explored, including an address to specialist festivals devoted to documentary. Throughout the module there are opportunities for critical analysis of key film texts.

## **Year 3: Classical Hollywood Cinema**

This module focuses on the practices, products and institutional frameworks of the classical Hollywood period. You will explore the narrative conventions that continue to shape the majority of mainstream commercial cinema and study the formal and stylistic features of the 'realist' text, the ideologies that inform it and its ideals of normative identities and lifestyles. You will explore coupling and heterosexual romance as a motor of plot development and as an intensely ideological aspect of films made in this period. Similarly, you will consider the significance of the 'happy ending' in maintaining or challenging key ideological norms and values. Drawing from some of the theoretical approaches encountered on earlier compulsory modules (Theorizing Spectatorship), you will think about classical Hollywood cinema's positioning of the spectator, and the implications for the construction of gender and racial identities. Finally, you will also consider the style conventions of different classical Hollywood film genres and debate their significance in helping to align spectators ideologically and emotionally in the narrative action.

### **Year 3: Independent Cinema: US and Beyond**

This module allows for critical study of cinema cultures and contexts, with a particular focus on the development, features and impact of independent cinema in the US and beyond. Alongside close study of a number of key films, students consider areas such as the financing and promotion of independent film-making, and investigate how and why certain directors choose to work outside the protective infrastructures and high budgets provided by a studio system. They also look at how US-based film-makers such as John Sayles, Jim Jarmusch and Joel Coen, starting out in the late 1970s and early 1980s, drew on cinematic influences from around the world and developed their own brand of auteur film-making, following in the footsteps of such idiosyncratic director/writer/actors as John Cassavetes and Dennis Hopper. An address is then made to the influence of this seminal period of independent cinema on later international film-makers such as Quentin Tarantino, Gregg Araki, Vincent Gallo and Lukas Moodysson. The development and importance of Awards ceremonies and Film Festivals, both mainstream and fringe, is critically explored and students are required to present research on specific events in seminars. Attention is drawn to the way in which such events provide showcasing opportunities for 'peripheral' cinema, allowing independent film-makers to benefit from many of the promotional and distribution possibilities of globalization. The role of independent distribution companies is critically examined, while industry guest speakers and visits to venues and events encourage further discussion on the status and features of independent film-making. The module emphasizes the professional and vocational contexts and practices of a range of film and cinematic industries and agents and thus affords opportunities for students to develop employability skills and understandings.

### **Year 3: Theorising Spectatorship**

This module examines a range of key approaches to the study of spectatorship in our image-saturated world. Issues of spectatorship and representation are addressed through a range of theoretical approaches, including classical film theory, psychoanalysis, phenomenology, post-cinema, paracinema and cult spectatorship, and ethical responses to film, amongst others. In particular, you will engage with the idea that how we see is as important as what we see: you will consider how changing technologies of image production and exhibition impact on spectators' engagement with, and reaction to, moving images. You will consider key questions about the gendering of the spectator's gaze, and the way that films encourage you to identify with characters, with the camera itself and its ideological operations, or with yourself as an active viewing subject. You will also explore the role of the body, the senses, and emotion as key facets of our involvement in moving image culture. Particularly, you will debate the extent to which the nature of film spectatorship has changed in a "post-cinematic" context, and consider what new ethical frameworks can be brought to bear on our engagement with cinema in a digital network culture.

### **Year 4: Undergraduate Major Project**

The individual Major Project module allows students to engage in a substantial piece of individual research, focused on a topic relevant to their specific course. The project topic will be assessed for suitability to ensure sufficient academic challenge and satisfactory supervision by an academic member of staff. The chosen topic will require the student to identify/formulate problems and issues, conduct literature and other appropriate media reviews, evaluate information, process data, critically appraise and present their findings. Regular meetings with the project supervisor should take place, so that the project is closely monitored and steered in the right direction.

### **Year 4: Special Topics in Film Studies**

This module gives you the opportunity to study a topic that will be taught by a member of staff whose particular academic interests and/or research is reflected in the area. You will extend your knowledge and understanding of a specific subject area

that you may have encountered earlier in your studies, and in which there is deemed to be scope for more reading, critical commentary, analysis and discussion. Alternatively, this module may be used to introduce you to a topic which is not found elsewhere in the existing degree provision. A topic may be the study of a single filmmaker (e.g., Charlie Chaplin; Claire Denis) or cognate group of filmmakers (e.g., the French New Wave; New Queer Cinema), a genre (e.g. Global Horror; the Teen Movie), or a topic that allows for in-depth discussion and consideration of a defined area in film theory (Cinema & Sexuality; Digital Aesthetics in Contemporary Cinema; Film-Philosophy).

The designated topics vary from year to year, and topics will be communicated prior to module choice. There are no formal lectures and the module is taught in seminars in which group discussion is encouraged.

#### **Year 4: Multiplexed: Contemporary Popular Cinema**

This module analyses the appeal of contemporary popular cinema and extends critical ideas and theoretical debates explored in the first and second year of the film studies programme. Through rigorous attention to contemporary debates in the field of film studies, the module encourages in depth critical engagement with film theory. It defines and critically discusses the nature of popular cinema and provides an account of the development of multiplex film culture in North America and the UK. Topics include: the pros and cons of the multiplex; analysis of dominant genres and conventions; consideration of the recyclable nature of popular film narratives; the depiction of gender, sexuality, 'race' and class on screen; audience and spectatorship; representations of violence; the rise of the blockbuster and star studies. The module considers the force of popular cinema as an important site for working through societal fears and fantasies by closely examining a variety of films, from, for example *Jaws* (Spielberg, US, 1975) to *Titanic* (Cameron, US, 2000). Students are assessed on the basis of their ability to apply theoretical ideas and debates to a close study of individual films.

#### **Optional Modules**

*(Subject to availability)*

#### **Year 2: Introduction to Global Cinema**

'Introduction to Global Cinema' enables you to explore cinema in a global context. Traditionally, the concept of 'world cinema' has been used for national cinemas outside Hollywood. By contrast, this module introduces you to a global and transnational approach in which Hollywood forms one part of the globalised commercial and artistic film landscape of the last fifty years. We will study a range of films in order to explore topics which may include Bollywood, Nollywood, Hollywood as global cinema, Chinese Fifth Generation, Mexico, Iranian New Wave cinema, indigenous cinemas of Canada and Australia, the cinema of small countries (such as New Zealand, Scotland and Denmark) and other emergent cinemas. We will address the aesthetic, economic, linguistic and political contexts of different film cultures, with a focus on how these cultures situate themselves in a global market. In the contemporary world of film and cinema, the professional may be called upon to programme screenings and to accompany programmes with texts, written in a variety of voices. The module is specifically designed to enhance your ability to meet professional expectations and is intended to inform and complement your work in practice-based modules. The process of researching global cinema and of critically synthesising and communicating your findings is addressed in seminars.

#### **Year 2: Introduction to Filmmaking: Super 8mm**

In this module you will be introduced to the aesthetics of working with film: What film is, how it is different from video, its relationship to photography and the theoretical and practical benefits of its intrinsic nature, are the foundation of this module. This module replicates industry methods of production in that the film is shot in the analogue domain with post production being entirely digital (editing, addition of sound etc). You will develop your skills in visualisation as well as conceptual skills. There is a strong emphasis on pre-production. We will also explore sound design and working with music.

You will receive technical tuition in using Super-8mm film cameras. These cameras have many creative features and you will be required to evidence your understanding of the camera's capabilities in your final project.

#### **Year 2: A Module from the Anglia Language Programme**

#### **Year 3: 16mm Filmmaking**

In this module, students have the opportunity to work exclusively with film. What film is, how it is different from video, its relationship to photography and the theoretical and practical benefits of its intrinsic nature, are the foundation of this module. The project requires students to work in a group of two or three. Each group is given one roll of 16mm film (100ft/3.5 minutes). Students are required to devise a piece no shorter than one minute for their final project. The module seeks to develop student skills in visualisation as well as conceptual skills. There is a strong emphasis on pre-production in this module. Students are required to plan/script/design their film before any shooting begins. The success of this piece is based on how well students stick to what they set out to do. Students receive a strong technical induction in using the Bolex 16mm camera. Attention is paid to the features of the camera, exposure, and film stock. The module is informed by photography as well as film. Specifically addressed is the relationship the two have to each other. The module begins with an address to the proto-cinematic motion studies of Muybridge and Marey and work by Cindy Sherman and Hiroshi Sugimoto is also examined. Films that are screened range from artist filmmakers Stan Brakhage and Guy Sherwin, to European art house, Godard, Bergman, Antonioni, as well as a more mainstream auteur, such as Hitchcock. Theoretically the module is underpinned by texts by Doane, Barthes, and Hamlyn. All texts seek to further establish issues arising through practice.

### **Year 3: Intercultural Encounters in Global Cinema**

In recent decades, most 'developed' nations have become countries of very significant immigration and diaspora. The results have been closely monitored and discussed, not only in political discourse but in media as well. Such media portrayals are of key importance, both as potential reflections of popular attitudes, ideas and preoccupations towards migration, and as regards their likely impact on popular views and opinions on the topic. In this module, you will explore filmic representations of intercultural encounters from a global perspective, going beyond the exploration of individual films in their national frameworks to address questions linked to the legacy of colonization, globalization and international migration. Module delivery is by a mix of lectures and seminars, in which you will be encouraged to collaborate with other students, working in small groups and reflecting on your own performance. In preparation for the assessment, you will develop your critical thinking skills (e.g. identifying and evaluating a line of argument, identify hidden agendas) and writing skills (e.g. addressing the question, organising ideas). The module will also help you develop the employability skills of teamwork, self-management and problem solving, and the digital literary skills of finding, using and managing information as well as problem solving in the digital world. By exploring intercultural encounters and the negotiation of identities in popular film, which mirror and shape mentalities, you will be encouraged to think about sustainability in global, virtual and increasingly multi-ethnic societies.

### **Year 3: Screenwriting: The Feature Film**

The module builds on the skills you have acquired in Introduction to Screenwriting at Level 5. Having understood the short film format, you now have the opportunity to apply your skills to the more demanding task of understanding the Feature Film. You will produce a portfolio including the first act of a screenplay with evidence of analytical story structure skills, some of which will include a focussed analysis of genre in a series of student managed presentations.

Through small group work and discussion with the seminar leader, you will develop an original screenplay idea. The module will cover basic narrative conventions, including the role of conflict, the line of action and plot reversals, character building, and atmosphere. You will be encouraged to experiment with the representation of place, space and time, and build in subplots when appropriate. You will be expected to consider your target audience, and will be given the opportunity to explore the role of genre as a means of making narrative choices.

### **Year 3: Animation**

This module seeks to equip students with critical and practical skills in the field of Animation. The emphasis in this module lies less in developing skills in drawing and three-dimensional design, and more in the possibilities of the frame-by-frame manipulation of time. Students are introduced to a range of conventional and experimental work that helps to inform practical and conceptual study. Students work in a number of ways, from camera-less film projects to working with the digital image. This broad base encourages an ideas driven and experimental approach to the medium. Key movements in Animation are explored, from the geometric abstraction of Hans Richter and Viking Egging, the rise of Disney and realism (the animation technique of roto-scoping is a particular focus here), the camera-less films of Lye and Brakhage, the reflexive strategies of Chuck Jones's Duck Amuck and Robert Breers Fuji. Also considered is the role animation has played in the development of motion graphics for films. Screening of work is contextualised by theoretical and historic referencing. Work is group or individually driven. Groups should be no more than two. Students are required to develop skills in research by giving a presentation on an animator of their choice, as well as a presentation on their final idea.

### **Year 3: Screenwriting: Script to Screen**

This module provides students with the opportunity to explore creative and technical processes involved in devising and developing a short narrative film, from script to screen. The module thus differs from other screenwriting modules in that students actualize their scripts in video. In particular, it draws attention to the importance of visualisation, communicating narrative through image, sound and action. Although films are created in a collaborative way, the distinct roles of producer, director, writer and editor are defined and discussed so as to encourage understanding of the interrelationships between each of them in ensuring the most effective realisation of the script ideas. Students begin by viewing and discussing script and film work by new and established writers and directors, and use these discussions to develop their original ideas into 5 min screenplays. A pitching session to peers and lecturers allows for the selection of some of those scripts to be produced into short films, with students working collaboratively in small groups to devise and realise those scripts to completion. Students are expected to undertake script revisions and rewrites during the production process, as an integral part of interpreting and developing their ideas, and as the realities and practicalities of the production become evident. The module ends with a screening and critical discussion of all short films, with an opportunity to receive feedback from peers and lecturers.

### **Year 3: Non-Fiction Filmmaking**

This module explores the nature and practice of documentary filmmaking. It addresses the aesthetics of documentary in relation to expository, poetic, observational, performative, participatory and reflexive modes of practice. Students are encouraged to consider, reflect and implement appropriate responses to the range of issues that might arise in their work, including: the ethical, creative, methodological, theoretical, and technical concerns that relate to documentary. Examples of contemporary, historical, independent, mainstream, television and film documentary are examined in detail to rationalise the subject of non-fiction film and video in terms of forms and conventions of documentary language. A range of work will be screened and discussed during the module, which provides a context for the student projects that are undertaken in small groups. The module begins with students being asked to make a number of concise introductory pieces that explore concepts and aesthetics concerning documentary and 'non-fiction' filmmaking. Students then pitch a more substantial project to the module tutors and seminar group, followed by feedback and further discussion of ethical, creative and practical issues raised by each proposal. Groups should then produce a shooting script and production schedule making sure to gain all permission from interviewees, copyright and location owners, prior to filming. The module tutors will oversee the production and editing processes, and require to see students for group tutorials.

### **Year 4: Screenwriting: Adaptation**

This final year module allows students who have already acquired the key techniques of Screenwriting to produce a portfolio that includes adaptations from existing material, such as a short story, a poem, a graphic novel or a cartoon strip. You are encouraged to focus on theme, character and structure, plus other imaginative ways of transferring from a textual to a visual medium. This may involve changing aspects of the written story, such as point-of-view, number and nature of characters, location, duration, use of flashback, establishing shots, montage effect, and so on.

The module begins with viewing and discussion of extracts from a number of adaptations from fiction to film (see filmography for details). In the first six weeks you will complete preliminary exercises from material supplied by the module tutor, as a way of exploring challenges common to adaptation, such as the dramatization of internal thoughts of key characters; creation of mood through action/dialogue/visualisation/music; the elimination/addition of characters; the elimination of scenes and subplots to achieve a tighter structure; the effective visual development of beginnings and endings. These preliminary exercises are included in the portfolio of submitted work, together with supporting material as advised by the module tutor.

Having mastered the art of adaptation in the preliminary exercise (the formative assessment part of the portfolio) you will then go to produce your own final short screenplay, adapted from a short story, poem or graphic novel of your choice. You will pitch and develop ideas in small peer groups, overseen and guided by the seminar leader.

### **Year 4: Independent Film Practice 1**

This module is an opportunity for students to develop their own mode of creative film/video practice. Whether students' projects are informed by considerations associated with narrative drama, documentary, animation or experimental work, they are expected to show a critical and reflective attitude towards their practice. Early in the module students present project proposals to tutors and the rest of the group. The Module Tutors will assess the nature of students' project proposals in terms of their merits and practicalities. At a later stage students will be required to show and discuss their work in progress in the context of individual

tutorials, and class seminars. There is a strong emphasis on the development of the proposed project through preliminary practical projects, research, pre-production and the open discussion of ideas. Advanced technical workshops will be organised for students as required. Students can work individually or in small groups. On completion of the module there is a screening and crit. At the crit. every student is expected to show at least one finished piece of work. Students who are continuing on to Independent Film Practice 2 should conceive of the film that they produce in this module as a foundation for the work that they intend to undertake in the second trimester.

#### **Year 4: Working in English and Media**

This module provides a specific focus on work experience activity for students of English, Communication, Film and Media, in preparation for targeted entry into professional occupations in the domain of multi-media, film, TV, cinema, radio, video, teaching, publishing, arts administration and related creative and cultural industries. Students identify, negotiate and carry out a work placement, or produce a commissioned product, in a chosen area, with guidance from the relevant course leader and module leader. Ongoing consultation, supervision and support are provided by the course and module leader in association with the Campus Careers Service. Once agreed by the student, the employer, the relevant course leader and the module leader, the work placement is undertaken in a series or block of hours. In the case of a commission, students draw up a detailed proposal in consultation with the external client or agency involved and the designated project supervisor. Students bring a critical and theoretical address to bear on their work experience or commission, which, together with the experience itself, affords a means of strengthening a planned and reflective approach to the nature, advantages and constraints of particular work opportunities, as well as to students' own aptitudes and interests. This includes an address to job search, application and selection processes. The knowledge and the range of course-specific, transferable and vocationally oriented skills developed during the course are enumerated and articulated, most particularly in the refinement of the developing portfolio and the critical essay. There are no designated pre-requisites for this module but you must have previously attained credits that enable you to meet the demands of the specific placement and to bring a critical and theoretical address to bear. This module forms part of the ongoing programme of Personal Development Planning.

#### **Year 4: Narrative in Global Cinema**

The module explores the way stories are told in films from around the world. You will study key aspects of cinematic narrative structure, including order, duration, cause-and-effect patterns, and the distinction between fabula (story) and syuzhet (plot). You will also examine how character and voice are handled in film, the function of 'point of view', focalisation, and internal vs external characterisation. You will address theoretical aspects such as narrator and narratee, reception theory, suspense vs surprise, the key 'seven' narrative functions, narrative and genre, and the ideology of 'show vs tell'. You will analyse non-narrative (and anti-narrative) aspects of narratives, such as description, iconic shots, music, and other disruptive elements. You will also be thinking about the different roles of words (dialogue, text, sub-titles) and imagery.

You will study all of these narrative topics with regard to global cinemas. You will compare and contrast mainstream commercial Hollywood movies with non-American examples, ask to what extent continuity narrative has become the dominant pattern across the globe, examine narrative structures that do not fit the mainstream model, and analyse the intersection of global narratives with diverse identity formations. You will view films and clips from various European countries and non-Western regions, in addition to co-productions and transnational examples.

#### **Year 4: Avant-Garde Film and Experimental Video**

This module offers an historical approach to the various movements and themes associated with avant-garde film and experimental video. It sets these in aesthetic and socio-political contexts, while also affording the opportunity to study the work of a number of key film and video-makers in close detail. Throughout, students are expected to consider and reflect upon the coherence of the history of experimental film and video and its association with other artistic forms, as well as its dialectical relationship with the conventions and institutions of the mainstream against which it often rebels. In addition, the movement of the film avant-garde between the cinema and modern art is addressed, while maintaining a focus on the film avant-garde as 'an independent form of art practice with its own internal logic and aesthetic discourse' (Rees 1999). The module investigates the relationship between the aesthetic dimensions of experimental film and video work and the critical perspectives that are associated with the field. This involves an address to: the language of abstraction; means of investigating perception; engagements with the politics of representation, identification and spectatorship; and the impact of technological development in

relation to the specificity of film, video and digital media. Students engage with these issues by means of a thorough study of certain works and the discussion of key theoretical texts.

#### **Year 4: Film Journalism**

This module is intended as a progression to professional film journalism for students in their third year who have already completed Film Reviewing at Level 4. Starting with an exploration of the various modes within which film journalism functions, the module guides students through the world of professional film journalism, equipping them to create original features for a variety of readerships in a range of media. Seminars are structured around an exercise designed to illustrate - with the aid of examples from the professional context - how to work with editors; planning and structuring interviews; developing, drafting and revising reviews and features; tailoring output according to a professional brief and/or a specific audience type; and developing a personal style. The seminars also help students to understand the practicalities of professional journalism in print and other media, with examples drawn from mainstream and specialist sources, at national, regional and local level. These explorations are reinforced by regular formative assignments, leading to the creation of a personal portfolio of work. Students share and develop ideas in small peer groups overseen and guided by the seminar leader. Feedback is provided on a regular basis on these discussions and on written work, the aim being to equip the student with the necessary tools to identify, understand and communicate confidently their own informed responses to a range of films and film-related topics in a range of styles, and across a range of professional platforms. It is envisaged that students taking this module will consider professional opportunities for film criticism with, for example, the APU student newspaper and the Cambridge Film Festival Daily (print and online), and liaise with the Cambridge Film Consortium regarding work with the Young Person's Film Jury.

#### **Year 4: Independent Film Practice 2**

The projects that students propose to undertake in this module should draw on the strengths of the work made in Independent Film Practice 1, developing a particular method of working, or honing a specific approach to practice - whether that is in the context of narrative drama, documentary, animation or an experimental mode. In this respect, students are also encouraged to consider the wider context of their work. The first few weeks of the module will comprise conceptual workshop projects that encourage students to think critically, through practice, and re-examine concepts associated with the fundamental aesthetics of film and video. These projects will also encourage students to develop their project proposals by way of showing and discussing specific images, sounds and their combination. Student Presentations and Work in Progress screenings follow the initial workshop projects, and for the most part the content of module will be led by the discussion of issues and concepts that arise in relation to students' projects. The progress of these projects is addressed in detail throughout the trimester in the context of seminars and individual or group tutorials with staff from across the school. A guest lecture by a visiting filmmaker will also be a key element. Students on this module will also be encouraged to assist in organising the final end of year screening. This usually takes place at the Arts Picture House. Staff will oversee the project, but students are centrally involved in writing copy, designing posters and compiling the work. By the end of the module students should also have made their work ready for distributing to film and video festivals.

#### **Year 4: 35mm Filmmaking**

In recent years an analogue film 'renaissance' has emerged, led by major directors like Paul Thomas Anderson, Christopher Nolan and Quentin Tarantino, with even major franchise films like Star Wars: The Force Awakens (2015) being shot on 35mm film. Moreover Kodak have identified this by relaunching new film stocks and cameras. But there are also more practical reasons to return to film. Shooting on celluloid means that a production is preserved for a future where 4K or 8K become standard resolution. Therefore we are thinking of film in the digital age, as much as we are engaging with the aesthetics of analogue filmmaking.

This module completes a strand of three modules on analogue filmmaking. You will have been introduced to the aesthetics of celluloid at level 4 on the Introduction to Filmmaking: Super 8mm module, then have developed those skills further on the level 5 16mm Filmmaking module. In the current module you are able to consolidate that knowledge and experience when addressing the 35mm film gauge.

The module is based around technical workshops into all aspects of the film camera. Cinematography, exposure, composition, mise-en-scene will be a particular focus. You will also examine the aesthetics of sound design. In this module you will work in groups as you will take on one of the various technical and creative roles. These will be in the areas of camera, lighting, screenwriting, direction, pre-production, editing, and sound design.