

FM05: Final Major Project with Specialism Role

Status	Approved
Module Name	Final Major Project with Specialism Role
Module Code	FM05
Credit Value	60
Level	7
Pre-requisites	
Named Module Leader	Chandler, Katie

Module Aim

This module will see the accumulation of all of your acquired skills to enable you to complete this final fiction or factual film of the MA.

Summary Module Description

This module, in which you will work under the supervision of a professional practitioner, represents the culmination of your academic and creative learning and provides a bridge for your professional development. You should further develop contextual research and sympathetically align these with specialist craft skills. It offers the opportunity to advance your practical and creative skills in your chosen specialism. You will concentrate on the production of your graduation fiction or factual production and your specialist roles within these collaborative projects. You will be assessed on your completed project as part of your final assessment and provide an account of this experience in a presentation.

Module-Specific Employability Skills

Industry & Business Knowledge: You will research and develop an ability to recognise and apply relevant terminologies, technologies and processes to your creative practice or evaluation of others' work.

Problem Solving and Innovation: You will enhance and strengthen your capability to logically and critically evaluate the currently available film and television practices and progress your creativity towards innovation by applying conceptual models to practical challenges.

Imagination and Creativity: You will gain confidence to determine your potential contribution to the creative industries, finding the courage to use artistic solutions and produce unique and original work.

Health and Safety: You will enhance your awareness of health and safety guidelines and apply them in professional settings.

Collaboration and Team Working: You will develop a positive attitude when working with others in a respectful, organised and collaborative manner.

Organisation: You will advance your project and time management skills

Learning Outcomes

LO #	Learning Outcome Name	Learning Outcome Description	Assessment Criteria Category
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1	Technical	Demonstrate the technical requirements of the production process that lead to a successful delivery of a filmed project	PROCESS
2	Collaboration	Analyse interpersonal skills and self-discipline to support working within diverse teams to deliver a successful project	COLLABORATION
3	Communication	Demonstrate a command of diverse professional, effective communication and presentation skills	None
4	Professionalism	Demonstrate a professional and personal progression of learning throughout all processes	ORGANISATION
5	Research	Analyse resources and research methodologies that inform critical contextual debates in film and television studies	RESEARCH
6	Analysis	Analyse critical texts and discourse to formulate a reasoned argument and offer evidence for your claims	None
7	Innovation	Analyse the creative elements required for development and effectively resolve challenges throughout the production process of a narrative or factual project	INNOVATION
8	Industry	Demonstrate a command of your chosen specialism in response to creative, ethical, economic and social contexts of real-world film and television cultures and industries	INDUSTRY

Assessment Methods

Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed	Compulsory or Compensatable
AR	Submission of Final Narrative or Factual Project	40	CLO: 1 , 4 , 5 , 7	Compulsory
PW	Presentation on the Production of the Final Project	60	CLO: 1 , 2 , 4 , 7 , 8	Compulsory

The following codes for assessment methods apply	
AR	Artefact (a made object)
PW	Presentation of Work

Modes of delivery

Module Target Learner Hours: 600	
Activity	Hours
Tutorial	18
Project supervision	18
Guided independent study	564

Indicative list of resources

Ascher, S, and Pincus, E. (2073) <i>The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age</i> :2073. 4th edition.
Bordwell, D., & Thompson, K., Smith, J. (2020), <i>Film Art : An Introduction</i> , New York, McGraw Hill Education
Bosma, Peter, (2075) <i>Film Programming: Curating for Cinemas, Festivals, Archives</i> , New York: Wallflower, Columbia University Press
Brown, B, (2072) <i>Cinematography: Theory and Practice: Image making for Cinematographers and Directors [With DVD]</i> . United Kingdom: Focal

Press.

Cleve, B, (2078) *Film Production Management*, NY, USA, Focal Press

Campany, David (Ed.), (2007), *The Cinematic – Documents of Contemporary Art*, London, The Whitechapel Gallery/The MIT Press

Curtis, David, (2007), *A History of Artist Film & Video in Britain*, London BFI

Dancyger, Ken. (1999), *The World of Film and Video Production: Aesthetics and Practices*. Thomson Wadsworth

Dmytryk, Edward, (2018) , *On Film Editing: An Introduction to the Art of Film Construction*, London, Focal Press

Figgis, Mike (2007) *Digital Filmmaking*, London: Faber & Faber

Gross, Lynne S. and Ward, Larry W. (2004) *Digital Moviemaking*: Thomson Wadsworth.

Katsz, S., (1991), *Film Directing Shot By Shot*, USA, Michael Wiese Productions

Kenworthy, C (2073), *Master Shots Volume 3:The Director's Vision:700 Set-ups, Scenes and Moves for Your Breakthrough Movie: Vol. 3*, United States: Michael Wiese Productions,

Mac Kendrick, A, (2004) *On Filmmaking: An introduction to the craft of the director*, London, Faber & Faber

Malone, Alicia, (2018), *The Female Gaze – Essential Movies Made By Women*, USA, Mango Publishing

Ondaatje, Michael, (2002), *Walter Murch – The Conversations*, London, Bloomsbury

Rabinger, M, (2014) *Directing the Documentary*, Waltham, USA, Focal Press, 6th Edition

Rhodes, G., Springer, J.P., (2006), [Docufictions: Essays on the Intersection of Documentary and Fictional Filmmaking](#), USA, McFarland Spring

Rose, Gillian, (2016), *Visual Methodologies: An Introduction to researching &with Visual Materials*, London, Sage Publishing

Rush, Michael, (2007), *Video Art*, London, Thames & Hudson

Uroskie, Andrew V, (2014), *Between The Black Box & The White Cube*, USA, University of Chicago Press

Sider, L, Freeman ,D & Sider ,J, Eds (2003) *Soundscape: The School of Sound Lectures*,1998-2001,New York: Wallflower, Columbia University Press

Schreibman, M (2013) *The Film Director Prepares: A complete guide to directing for film & TV*: NY, Lone Eagle Publishing

Weinstein, A, (2017) *Directing for the Screen*, Waltham, USA, Focal Press, Seattle, USA, Michael Wiese Productions

Named Awards

Course
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