

# Course Specification - BA (Hons) Filmmaking



## 1. General information

UCAS code	W610
Course / Award Title	BA (Hons) Filmmaking
Awarding Institution	Leeds Arts University
Institution at which course is delivered	Leeds Arts University
Professional Accreditation (if applicable)	N/A
Relevant QAA Benchmark(s)	Art & Design 2017
Date of most recent review/approval (for new courses)	December 2017
Date of next review	2021-22

Awards	Credits	Duration	Mode of study
BA (Hons) Filmmaking	360 (180 ECTS)	3 years	FT
BA Filmmaking*	300 (150 ECTS)	3 years	FT
DipHE in Filmmaking*	240 (120 ECTS)	2 years	FT
CertHE in Filmmaking*	120 (60 ECTS)	1 year	FT
*Exit award only			

## 2. Course Aims

This course aims to provide you with:
<ul style="list-style-type: none"><li>• A range of technical and creative skills in filmmaking by nurturing imagination and talent through student centred teaching and learning;</li><li>• The professional skills to meet aspirations through the delivery of high quality practice led learning experience in a stimulating studio environment, appropriately resourced;</li><li>• The ability to be responsive to industry by providing appropriate learning, resources and challenges to reflect the changing conditions, practices and values of professional filmmaking environments;</li><li>• Learning through experimentation and risk taking, differentiating practice through critical exploration of production and processes that challenge standard filmmaking conventions;</li><li>• A critical account and exploration of film history, theory and culture to appropriately contextualise and frame practice through analytical thinking, evaluation and performance;</li><li>• Engagement in practice externally within authentic learning and develop knowledge and skills through challenges and rigours of real world briefs and problems;</li><li>• The ability to use practical and intellectual skills for independent, professional filmmaking practice, higher study at MA level employment in a range of professional settings;</li><li>• The skills and knowledge to apply, consolidate and extend your learning in different contextual frameworks, situations and commercial environments, both within the field of Moving Image and within appropriate professional and entrepreneurial contexts.</li></ul>

### On successful completion of the course, you will be able to:

- Use risk taking to produce original, innovative films and integrate appropriate processes, techniques and technology;
- Identify and select a range of appropriate specialist skills to apply to practice within different, shifting, variable and unpredictable fields of production, industry, and professional environments;
- Defend and contextualise creative practice processes and choices through sound judgement and critique of theory and subject knowledge;
- Formulate a professional approach to the design of filmmaking projects, using robust research collection methods, analysis and evaluation;
- Generate creative ideas and stories through application of research, written and production practice;
- Integrate collaboration to support, expand and improve the development and possibilities of the creation of ideas, practices and production methods;
- Provide an appraisal of film history and apply concepts and knowledge to the production of ideas and practice;
- Critique and defend the cultural practices, values, politics and ideologies inherent within film practice;
- Relate industry and professional practice processes to developing knowledge, skills and working methods to support employability.

## 3. Distinctive Features

### Distinctive features of the course:

We are distinctive as we approach learning from the perspective of an artist immersed in practice, where knowledge is constructed through action and demonstrated through performance. There are opportunities for students to work with students in other course areas, such as music, advertising and fashion branding to develop knowledge that is not limited by subject discipline. As a arts university, opportunities for collaboration across our courses provide us with a distinct opportunity to develop a wider understanding of the possibilities of creative practice that is not limited by subject, but provides routes, methods and innovation in our approach to practice and employment.

Central to the course is story. Across all modules our approach is to try new methods; promote risk taking, experimentation, critical evaluation and exploration to discover and develop new ways of telling stories that help reveal the complexities of the human character. Story is a theme that guides the course across everything it tries to achieve, story acts as the motivation for filmmakers to take action, story is what connects skills, knowledge, practice and performance. What students do on the course and their actions are designed to explore and use a range of conceptual and practical methods to tell stories.

Resources provide ways to explore and present stories by giving students creative control of high quality resources that will accurately create stories through detail in picture quality and colour.

To promote ideas and innovation, our approach to teaching and learning uses design thinking. This allows for discussion and debate, group critique, prototyping, experimentation and a use of empathy to solve problems. Debate and conversation is central to our small class sizes and provide opportunities for student centred learning.

## 4. Course Structure

### 4a. Module Framework

Level 4 - Introduction, Knowledge & Exploration	Credit Points	ECTS	Learning Hours
LAUFIM401 - Storytelling	30	15	300
LAUFIM402 - Making Movies	30	15	300
LAUFIM403 - Filmmaking Style and Technique	30	15	300
LAUFIM404 - Lights, Camera, Action	30	15	300
Level 5 - Production and Specialisation	Credit Points	ECTS	Learning Hours
LAUFIM501 - Sound and Vision	30	15	300
LAUFIM502 - Researching the Real	30	15	300
LAUFIM503 - Documentary Filmmaking	30	15	300
LAUFIM504 - Commercial and Creative Filmmaking	30	15	300
Level 6 - Professional and Independent	Credit Points	ECTS	Learning Hours
LAUFIM601 - Adventures in the Screen Trade	60	30	600
LAUFIM602 - Framing the Filmmaker	60	30	600

#### 4b. Course Map / Structure

Level 4 - Level 4 provides an introduction to filmmaking practice and focuses on four main areas: technical skills, process, screen narrative and exploration and experimentation.			
Semester 1		Semester 2	
<b>Storytelling (LAUFIM401)</b> 30 Credits  The module explores story and provides context through analysis of a number of key films from cinema history. Students will develop skills in ideas development, creative collaboration, presenting stories, writing screenplays and script development.	Assess	<b>Filmmaking Style and Technique (LAUFIM403)</b> 30 Credits  The focus of this module is narrative film and storytelling through film analysis and reading. Students study film history in the context of practice to provide a critical awareness of how story is developed through the frame, performance and juxtaposition.	Assess
<b>Making Movies (LAUFIM402)</b> 30 Credits  This module introduces filmmaking process, practice skills, production planning and health and safety. The module provides an introduction to studio spaces, locations, technical equipment and resources. Students work in collaboration on a range of disciplines, informed by hands on practical instruction and film critique.	Assess	<b>Lights, Camera, Action (LAUFIM404)</b> 30 Credits  Stories are developed through script and brought to the screen by the use of technology, but to make a story for the screen there must be a technical and creative vision. This module provides an introduction to film theory and how to read a film.	Assess
120 credits (60 ECTS credits)		Certificate of Higher Education (Exit Award)	

Level 5 -
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Level 5 provides a focus on creativity, specialist skills and organisation. In the second year of the course contextualisation of practical work is supported by cinema history and theory and students are expected to work more independently on self-initiated projects.

Semester 1		Semester 2	
<p><b>Sound and Vision</b> (LAUFIM501) <i>30 Credits</i></p> <p>The focus of this module is on developing new skills and experimenting with process and techniques to explore advanced methods of filmmaking, develop strong specialisations within specific production roles. The module areas such as colour grading, sound design, production design and production management.</p>	Assess	<p><b>Documentary Filmmaking</b> (LAUFIM503) <i>30 Credits</i></p> <p>The documentary genre provides a way of thinking how factual stories are told for the screen and how to develop skills that capture the action. Documentary filmmaking is a popular area of production both with filmmakers and audiences. This module explores documentary film through production.</p>	Assess
<p><b>Researching the Real</b> (LAUFIM502) <i>30 Credits</i></p> <p>The skills of the documentary maker expand from technical production to an understanding of community and culture and how stories are situated in the real world. The skill of the storyteller is to collect and present visual information in accurate, factual, informative and engaging ways that become personal to makers, subjects and audiences. This module explores story development, ethics, research methods and collection for documentary makers.</p>	Assess	<p><b>Commercial and Creative Filmmaking</b> (LAUFIM504) <i>30 Credits</i></p> <p>This module focuses on the production and communication skills needed for commercial filmmaking, exploring adverts, music videos and a live brief. The module supports the creative and technical elements of the course and explores new ways and methods in identifying how to commercialise skills and apply them across a broader range of productions, approaches and narratives.</p>	Assess
120 credits (60 ECTS credits)		Diploma of Higher Education (Exit Award)	

Level 6 - The final year of the course takes your own negotiation of individual interests and aims as an emerging practitioner as its central theme in the learning and teaching dialogue between you and the tutorial staff. The focus of this year is on becoming a specialist film practitioner that is informed by an awareness of cinema history, and the development of skills and how they can be used commercially.					
Semester 1		Assess	Semester 2		Assess
<b>Adventures in the Screen Trade</b> (LAUFIM601) <i>60 Credits</i>  The module develops students critical thinking about their practice and their specialisation within filmmaking. Students explore their practice in the context of industry and study areas that focus on distinct areas of the industry, techniques or film history. Research supports a creative film proposal, where students must provide an outline for a large project in semester 2, providing a portfolio that contains written and practice work.			<b>Framing the Filmmaker</b> (LAUFIM602) <i>60 Credits</i>  This module provides the opportunity to produce an independent final project, where students can focus on a chosen practice discipline(s). The module explores filmmaking practice and provides an outlet for students to apply and showcase contextual knowledge, creativity, filmmaking skills and techniques developed across the duration of the course.		
120 credits (60 ECTS credits)			BA (Hons) Filmmaking (Exit Award)		
*Students who fail to complete 360 credits but have accumulated no fewer than 300 credits will be awarded an Ordinary degree.					

## 5. Level Learning Outcomes

Learning is assessed at each level of the course. As you progress, the focus of learning and teaching progresses from equipping you with the necessary skills (Level 4), through to how those skills and ideas are integrated and developed (Level 5), to how you are enabled to consolidate and apply the synthesis of your knowledge, skills and theory in practice skills - both as the culmination of your studies and as you emerge as an independent filmmaking professional (Level 6). The expectations of how you articulate your learning become increasingly demanding at each level of study and align the UK Framework for Higher Education Qualifications descriptors.

The following level outcomes define what you should have achieved on completion of each level of study. Within individual modules, the learning that helps you achieve these outcomes is articulated through the module expectations (see section 5).

<b>Level 4</b>
By the end of Level 4 you will be expected to:
Knowledge of the underlying concepts, principles and practices associated with the cultural practice of film, and an ability to evaluate and interpret these within the context of production.
Recognition of own capabilities and demonstrate engagement in developing skills and activity through guided self-direction.
Recognition of how to communicate and collaborate with others and identify factors that affect team performance.
The ability to summarise and reference film discourse and use appropriate language and terminology through methods of self-reflection.

An ability to present, evaluate and interpret qualitative data, in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of film and filmmaking practice.
The ability to operate in a range of varied but predictable film practice contexts and environment that require the use of a specified range of techniques and information sources.
The ability to work with limited autonomy, under direction or supervision, within defined guidelines and takes responsibility for the nature and quality of outputs.
Identifies a well-defined focus for enquiry, plans and undertakes investigative strategies using a limited and defined range of methods, collects data from a variety of sources, and communicates results effectively in an appropriate format.
Works effectively with others and recognise the factors that affect team performance and uses interpersonal and communication skills to clarify tasks and identify and rectify issues across a range of teams and in a range of contexts.
Demonstrates awareness of ethical issues and is able to discuss these in relation to personal, cultural and professional beliefs and values.

<b>Level 5</b>
By the end of Level 5 you will be expected to:
Knowledge and critical understanding of well-established principles and processes inherent in filmmaking practice, and of the way in which they have developed.
An ability to apply underlying concepts and principles of filmmaking outside of the context in which they were first studied, including, where appropriate, the application of those principles in an industry and employment context.
Knowledge of the main methods of enquiry in film production relevant to methods of practice, and the ability to evaluate critically the appropriateness of different approaches to solving problems in the field of filmmaking.
How to use feedback from a range of sources to adapt own actions to reach a desired aim and review impact through continuous self-reflection and presentation.
An awareness of working with, and the exploration, of establish theories, apply and defend the use of concepts within practice.
Skills that enable them to produce film with limited supervision and direction, and accept responsibility for achieving personal and group outcomes.
Personal responsibility and appropriate codes of conduct when dealing with employers, crew, clients and performers.
The ability to interact effectively within a team, giving and receiving information and ideas and modifying responses and practice where appropriate.
An understanding of the limits of knowledge and production skills, and how this influences analyses and interpretations based on that knowledge.
Adapts interpersonal and communication skills to a range of situations, audiences and degrees of complexity.
Collects and synthesises information to inform a choice of solutions to problems in unfamiliar contexts.

Level 6
By the end of Level 6 you will be expected to:
A systematic understanding of key aspects of film theory and filmmaking, including acquisition of coherent and detailed knowledge, at least some of which is at, or informed by, the forefront of defined aspects of the discipline.
An ability to deploy accurately established techniques of analysis and enquiry within filmmaking.
An understanding of the values inherent within the cultural production of film.
The ability to manage learning, and to make use of scholarly reviews, collect data, and primary and secondary sources (for example, refereed research articles and/or original materials appropriate to the discipline).
conceptual understanding that enables the student: <ul style="list-style-type: none"> <li>to devise and sustain arguments, and/or to solve problems, using methods, process, ideas and techniques, some of which are at the forefront of a discipline</li> <li>to describe and comment upon particular aspects of current research and practice within professional filmmaking</li> </ul>
Acts with minimal supervision or direction within agreed guidelines, taking responsibility for accessing support and accepting accountability for determining and achieving personal and/or group outcomes.
Has a systematic understanding of the knowledge base of film production skills, techniques and methods, and is able to demonstrate current understanding of specialist areas in depth.
Applies knowledge in unfamiliar contexts, synthesising ideas or information to generate novel solutions to produce and present a body of work or practice that is coherent and resolved.
Seeks and applies new techniques and processes to own performance and identifies how these might be evaluated and used within methods and processes of production.

Course Level Qualification Descriptors are derived from the FHEQ 2014 and the SEEC Credit Level Descriptors for Higher Education 2016.

## 6. Module Expectations

Learning is expressed within the individual module specifications as **what you are expected to do**. These **module expectations** are described in subject-relevant language, and are drawn from the Subject Benchmark for Art and Design February 2017

The broad/high level expectations below are relevant to, and are embedded within, all modules to enable you to plot your development as you progress through each level of the course. However, some of them will be more relevant in particular modules and will be prioritised appropriately.

In the modules specifications, these expectations are expressed in language appropriate to the module content and the learning outcomes for each level of study. All learning and teaching activities are planned with these expectations in mind and assessment tasks are designed to enable you demonstrate what you have learned in that context.

Therefore in supporting you in fulfilling the level learning outcomes, the module expectations will reference:

A. Knowledge, understanding	A.1 Employ resources, techniques, methods, materials, technologies and tools associated with filmmaking practice with skill and imagination while observing appropriate industry, legal and ethical responsibilities.
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and skills	A.2 Articulate, synthesise and generate knowledge and understanding, attributes and skills in effective ways in the contexts of film history, theory and practice, employability and enterprise, and preparation for further study, research and personal development.
	A.3 Demonstrate an understanding of the role and impact of copyright, intellectual property and ethics within the process of script, film and moving image development and distribution.
	A.4 Evaluate the social, cultural economic, and political values and histories from which film and practice institutions have emerged.
B. Processes and practices	B.1 Demonstrate the processes linking pre-production, production, distribution, circulation, reception and analysis of film production.
	B.2 Identify key production processes and professional practices relevant to film practice, and ways to conceptualise creativity and authorship.
	B.3 Work within and develop skills taking into account professional and occupational codes and practices, cultural, values, methods and processes of production and distribution and reception.
	B.4 Employ production skills and practices to challenge or advance existing forms and conventions and to innovate.
	B.5 Experiment, as appropriate, with forms, conventions, languages, techniques and practices.
C. Filmmaking specific skills, knowledge and understanding	C.1 Generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively as self-initiated activity and/or in response to set briefs.
	C.2 Employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and production.
	C.3 Select, experiment with and make appropriate use of materials, processes, technologies and environments showing understanding of quality standards and attention to detail.
	C.4 Demonstrate knowledge in the ways which specific practices, contexts, modes of production, stories, themes and genres and their attendant technologies make possible different kinds of aesthetic effects and forms.
D. Intellectual and cognitive skills	D.1 The critical, contextual, historical, conceptual, economic, social environmental and ethical dimensions of film criticism and history, and film production, and art and design in general.
	D.2 The filmmaker's relationship with audiences, clients, markets, environments, users, consumers, participants, co-workers and co-creators within a professional environment.
	D.3 The implications and potential for film production presented by the key developments of current and emerging media and technologies, and of inter and multi-disciplinary approaches to contemporary practice in art and design.
E. Research, information and academic skills	E.1 Source and research relevant material, assimilating and articulating relevant findings.
	E.2 Navigate, select, retrieve, manipulate, manage and evaluate the accuracy and reliability of information from a variety of sources.
	E.3 Innovation, creativity and enterprise: the ability to generate, develop and communicate ideas; manage and exploit IP; gain support and deliver successful outcomes.
	E.4 Deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach.



	E.5 Engage critically with major thinkers and debates within the field, putting them to productive use.
	E.6 Collate, critically evaluate and understand a variety of research material within and beyond academic literature.
<b>F. Personal, Professional and Enabling Skills</b>	F.1 Enquire into their discipline, their place within that discipline, and the motivation to advance it.
	F.2 Recognise own capabilities and demonstrate engagement in developing skills and activity through guided self-direction.
	F.3 Recognise how to communicate and collaborate with others and identify factors that affect team performance.
	F.4 Study independently, set goals, manage workloads and meet deadlines.
	F.5 Anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.
	F.6 Analyse information and experiences, and formulate independent judgements.
	F.7 Articulate ideas and information comprehensibly in visual, oral and written forms and communicate and present ideas to audiences.
	F.8 Use feedback from a range of sources to adapt own actions to reach a desired aim and review impact through continuous self-reflection and presentation.
	F.9 Work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity.

## 7. Teaching, Learning and Assessment Strategies

### 7a. Teaching and Learning

Throughout your course of study, the following methods of learning and teaching are used. The Module Specifications detail the particular learning and teaching strategy appropriate to the module and content.

Learning and teaching is student centred on the course, and work is contextualised through student screenings, presentations, group crits, seminars and tutorials. The course has a focus on providing students with situated learning by placing the student experience within the context of practice. In addition, this is supported by authentic learning and assessments that are either set, or seek to reproduce projects, briefs and tasks that would normally be found within industry and professional practice.

### 7b. Learning Technology

The course uses a number of resources including the eStudio VLE and a range of methods for communication. In addition, digital and information literacy is supported across the course and research skills, and by the library. Digital skills are developed in year 1 and students use a range of skills to access and select appropriate methodologies, and applying information literacy skills to interpret, analyse, evaluate and collect information.

The use of computers and technology is a vital part of the workflow of the digital filmmaker. Students are supported in the use of relevant learning technologies as part of their study.

### 7c. Engagement Strategy

A range of sessions will be timetabled throughout the academic year and will include:

<b>Lectures / presentations:</b>	To introduce and explore key practices, principles and theories relating to module content, study tasks and the broader concerns of the discipline.
<b>Seminars:</b>	To introduce, discuss and embed key practices, principles and theories relating to module content, study tasks and the broader concerns of the discipline.
<b>Studio workshops:</b>	To provide a structured approach to practical, conceptual and professional skills development in response to set module content, set briefs and study tasks.
<b>Central resource inductions / Workshops:</b>	To introduce, develop and support individual technical skills, practical knowledge and production skills.
<b>Peer reviews:</b>	To introduce, develop and support peer led formative feedback, reflective practice and communication skills relating to module content, individual practice and assessment requirements
<b>Group critiques / tutorials:</b>	To provide student lead group discussions, critical reflection and formative feedback at key stages within the module and in response to module content, set briefs and study tasks.
<b>Individual tutorials:</b>	To provide an opportunity for individual discussion, formative feedback, workload management and action planning in response to module content, set briefs and study tasks.
<b>Studio / workshop development:</b>	To provide timetabled opportunities for independent practical development, studio/workshop access, collaboration and individual research activities in response to set briefs and study tasks.
<b>Independent study:</b>	To individual and autonomous approaches to research, development and the professional understanding of individual creative concerns, technical skills and module content.

## 7d. Assessment and Feedback Strategies

The assessment of the modules is holistic. All material presented for assessment is taken as a whole and a single mark is given. Undertaking the staged tasks in the learning & teaching will encourage your acquisition of the skills and attributes expected for your graduate progress.

The aim of assessment is to inform you of your individual progress as you work through the course. Feedback is an essential element of assessment. You will be provided with written summative feedback on all of your module assessments at the end of each module. You will partake in continuous evaluation within the teaching and learning on the course, developing skills in reflection and dialogue and receive continuous formative feedback from the teaching staff and peers. Both summative and formative feedback approaches are designed to meet the ‘assessment for learning’ and ‘feedforward’ values espoused in the UK Quality Code. All the modules on this course contain formal formative feedback sessions using the assessment ‘fields’ where you will receive written feedback on your progress to meet this developmental aim. Assessment also continually ensures that you are meeting the required academic standards for the award.

In BA (Hons) Filmmaking, your performance of what you have learnt as a practitioner, artist, maker, thinker, researcher and learner is expressed through the work you produce with any investigations, transcripts, research studies and test pieces you undertake in support of this. Leeds Arts University assessment strategy regards ‘Performance’ as the key term for the diverse creative outputs submitted in assessment across our provision. Your creative output and performance will demonstrate the extent to which you have learned, developed, assimilated and mediated your knowledge, understanding and skills into appropriate forms for your submission requirements. You will evidence module expectations expressed as ‘what you are expected to learn’ in your submission requirements and then your work will be assessed as follows.

Your work will be assessed holistically through five assessment ‘fields’. These are:

<b>Presentation</b>	That which is seen, by exhibition, portfolio, transcript, performance relevant to tasks set
<b>Process</b>	Evidence of the learning journey through method in haptic, physical practice based and textual applications
<b>Idea</b>	Thought, concept or aim relevant to task, student centred and with clarity of vision
<b>Technical</b>	Quality and/or utility of the technical features employed; demonstration of skill / competence in media relevant to task
<b>Documentation</b>	That which evidences the student's journey in and through research, technical experimentation, and/or creative endeavour. Could include data/reflection/analysis/planning

## 7e. Feedback

Throughout your studies, you will be given feedback-forward on your progress in a variety of forms including:

<b>Formative feedback-feedforward</b>	This may be provided in verbal or written form, given on a one to one basis, or derived from critiques or group sessions. Module Leaders will identify and communicate appropriate methods of formative feedback for each module such as individual verbal feedback, group feedback and critiques, formative tests and exercises and in some cases written feedback.
<b>Summative feedback-feedforward</b>	<p>You will be provided with written <b>summative feedback-feedforward</b> on all of your module assessments at the end of each module.</p> <p>You can normally expect formal summative written feedback on your work within 20 working days of submission.</p>