REPORT

DESIGN OF NEW INTERNATIONAL BA WITH JOINT CURRICULUM

WP 3 Curricula Design & Educational Development
Date: 31st October 2022

filmeu

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European Universities Alliance for Film and Media Arts

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RELEVANCE

Background and general objectives

This curriculum design of a proposed European Joint BA in Film directly stems from the work being carried out in the implementation of FilmEU - European Universities Alliance for Film and Media Arts, a project approved by the EU (European Union) under the "European Universities" initiative Project Ref: 101004047, EPP-EUR-UNIV-2020 European Universities, EPLUS2020 Action Grant and the H2020 project "FilmEU_RIT - Research | Innovation | Transformation" H2020-IBA-SwafS-Support-2-2020, that brings together four European film and media arts schools: Lusófona University from Lisbon, Portugal (ULHT); Baltic Film Media and Arts School, from Tallinn, Estonia (BFM); LUCA School of Arts from Brussels, Belgium; and Dún Laoghaire Institute of Art Design and Technology, from Dublin, Ireland (IADT).

The Alliance name, FilmEU, stems from connecting the terms "Film" and "European" and signals the consortium's ambition to contribute to the positioning of Europe as a key provider of top-level education and research in the creative disciplines while positioning FilmEU as a leader in this field.

Building on more than a decade of successful cooperation, the institutions promoting this proposal all come from Erasmus+ Programme Countries and are key players in driving education, innovation and research in Film and Media Arts within the European Higher Education Area and in promoting the central role the creative and cultural industries can, and should have, in our societies.

Our consortium believes Europe has all the right ingredients to play a key role at an international level in this area, including Europe's unique cultural heritage with respect to many domains of sound. The BA in Film curriculum aligns with FilmEU's vision that media arts lie at the centre of social transformation and economic growth in Europe, which the creative sector can propel in a post-Covid-19 context supported by collaborative well-established networks.

This curriculum proposal for the innovative BA in Film seeks to expand on and strengthen FilmEU's capabilities to achieve its purpose. Importantly, this idea is scalable, extensible, and in accordance with FilmEU's projected expansion from four to eight members in the near future. The suggested design of this BA is also meant to serve as a foundation for the construction of other joint international bachelor's degrees (e.g. animation, sound and music, scenic arts, etc.). The goal of this BA degree is to place graduates at the forefront of the worldwide cinema and screen arts creative sectors. Graduates will be well-equipped to create a wide range of screen content in accordance with worldwide standards of high-quality filmmaking and in response to industry developments.

The audio-visual and screen arts sector comprises the production of cinema feature films, TV drama, TV animation, television and radio documentary and factual programmes, features, entertainment and reality TV programmes, sports, news and current affairs programmes as well

as the production of TV commercials and multimedia projects and all forms of commercially and publicly funded produced content.

The current edition of Price Waterhouse Coopers' Global Entertainment and Media Outlook reveals that total worldwide entertainment and media revenues will rise at a compound annual growth rate (CAGR) of 5.1% over the five years. From US$1.74 trillion in 2014 to US$2.23 trillion in 2019 it has been projected to rise to €US2.6th in 2023. These are global figures but they clearly indicate a robust, positive growth trajectory.

Technology is driving change. Better infrastructure, broadband speeds and lower data rates give people more options to consume content, driving an increase in online media consumption. Social media is now the most used source for news among adults in the 18-34 age group. Content sits at the centre of the entire media value chain and increased competition and global dynamics are driving forces for incredible change and a voracious appetite for new content that works across multiple platforms.

However, the habits and rhythms of people's daily lives do not change as quickly or as radically as we may think. The future is not about the demise of traditional cinema and television in favour of an on-demand world. It is far more complex and interesting. Further fragmentation is expected as audiences are presented with more choice, more personalisation and greater convenience. Regardless of this, people still want to watch, listen and read high quality media content that is relevant to their lives and needs. Consequently this programme of study is designed to carry the traditions of filmmaking using the high-grade production facilities FilmEU has to offer alongside finding new strategies for creating cinematic stories and finding new audiences.

The Joint BA in Film also greatly contributes to other objectives of the European Education Area via its focus on developing: a) automatic recognition of academic qualifications and learning periods abroad; b) mobility as a core feature of its organisational and pedagogical approach; b) a common curriculum; c) a jointly-awarded degree; d) a common calendar and academic procedures; e) a common blended-learning strategy; f) common academic structures; g) common evaluation procedures supported by a common quality assurance approach.

The Joint BA in Film is a new and innovative proposal promoted by a highly experienced consortium and focusing on Film in the creative industries.

The Joint BA in Film is committed to educating a future generation, armed with critical and creative skills needed in a multicultural and inclusive Europe, while uplifting the development of the future FilmEU, which has as main objectives to design a Joint Bachelor degree in the areas of Film. This proposal represents a unique opportunity for the partner institutions to collaboratively design an internationalised Film curricula and pedagogy that articulates with the roll-out of a European University, meaningfully contributing to Europe's ambition to explore further its cultural heritage and its educational traditions and expertise in the arts and creative industries. The cultural, artistic and research outputs that will flow from the Joint BA in Film will

be relevant and reusable at various levels across the knowledge triangle, engaging diverse societal stakeholders at local, regional and international levels.

Additionally, this development will significantly contribute to the Alliance's ongoing work towards developing common mechanisms related to quality assurance, accreditation and recognition of degrees and credits, in order to explore further the opportunities offered by the European Approach for Quality Assurance of Joint Programmes the Alliance is already implementing in the context of the other Erasmus Mundus Joint degrees it is already involved in.

Complementarity with other actions and innovation — European added value

Film schools have a long tradition in Europe tied to educational models of the conservatoires, which were, for the most part, traditionally distinct from the wider academia. The focus on the elements of craft and art-making results in an orientation that was, and continues to be, practical, placing the master/disciple relationship at the heart of the educational process. In the last decades, these institutions have been under a great deal of pressure. The reforms of the Bologna process had far-reaching ramifications by replacing some flexible training regimes with ones that could accommodate the ordered cycle of degrees. Further faced with the need for European Standards compliance, articulated in the "Dublin descriptors" of 2004 and more recently in the European Qualifications Framework (EQF), many of these institutions started transforming themselves by engaging in a process of "academicisation". This resulted in great tension between these institutions' original nature and focus on professional-level training and the much wider mission to which academic institutions are nowadays ascribed.

The result was that many film schools went through a period of turmoil that has greatly hindered their ability to build alliances or experiment with structural changes. Throughout this period, these institutions and many other programs that have emerged inside universities based on similar educational models, have continued to pursue progressive pedagogical approaches supported by their unique heritage, their pragmatic response to individual working methods, and their close connections to students and their work. Yet, many impediments to these HEI activities remain, like legal or institutional constraints that disallow the introduction of the subject as a self-sufficient element of a doctoral degree or concerns over financial viability due to the costly nature of teaching, resulting in pressure for greater massification and a decrease in the intensive use of expensive state-of-the-art technologies.

DESIGN AND IMPLEMENTATION

Consortium members designed several phases in order for us to co-create and successfully execute the results of this design process. The plan included regular online meetings, two in-person summits, a student feedback event, and continuous online drafting sessions.

To develop a unique International Joint Bachelor curriculum based on learning objectives, subject matter, and learning experiences. The team adhered to and recognised the following principles:

Film in its Broadest Sense

The consortium recognised the premise that film was not a limited photochemical process, instead opting to embrace a far larger definition of the domain to encompass the entire spectrum of media arts that a Film School of the 21st century should teach.

Jointness & Co-creation

Given the partners' extensive knowledge of collaborative international provision, it was evident that the programme should be co-created by a group of academic and support professionals from throughout the consortium. On every level, every partner contributed to the proposal's development. The curriculum is intended to incorporate the diverse approaches of each partner while being presented and developed cooperatively.

Diversity

The programme is designed for a diverse community of international students. The objective of the common first year is to "level the playing field" for students from varied cultural and technical backgrounds (without diminishing anyone's cultural heritage). The admissions policy for this Bachelor of Arts will be determined at a later date to promote a robust, diverse student and faculty body. This is a pillar of the future European University.

Self-directed Choice / Empowering Student Led Pathways

One of the primary objectives of every European university is to give students the freedom to pick their own courses of study. This curriculum was developed to provide a solid foundation of study in the first year of the programme, followed by a wide range of choices for students to select the path they wish to take and the manner in which they will complete their studies. The routes may be specialised or aesthetic, and they may capitalise on the strengths and capabilities of each institution. Importantly, in the curriculum design model, we have attempted to strike a balance between providing enough learner flexibility and mobility to allow students to tailor their choice of where and what to study in order to achieve the most meaningful learning outcomes, and allowing the programme to maintain internal coherence and integrity through logical structures and innovative pedagogies.

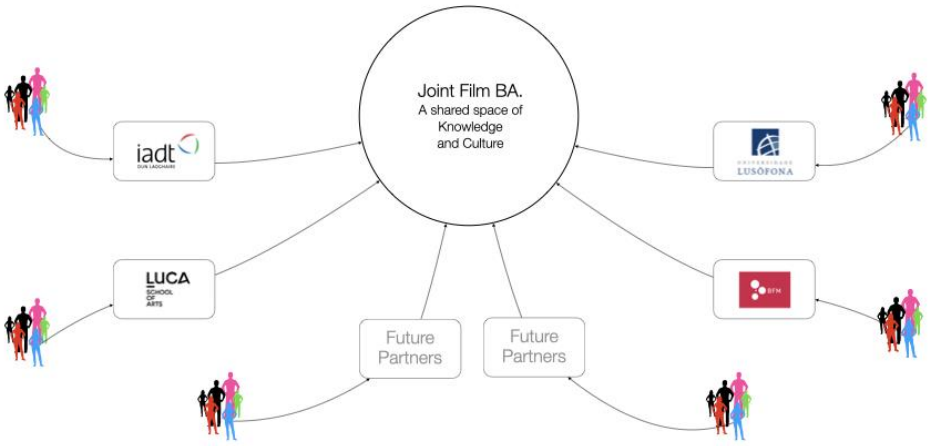

Figure 1 - General Model of Partners

Research Around Harmonisation

The design team made extensive use of WP3's work on harmonisation and reported on in D3.7. In reviewing the programmes of all partner schools, quite a bit of variety in how programmes are named and classified and how various media fields and disciplines are divided or subdivided is evident. Some schools separate film from television; others offer these fields as paths of study within a general film degree. Some schools allow some discipline specialisations such as Cinematography or Sound at the bachelor's level, though this is currently the exception rather than the rule. The spine of this curriculum is built around the core creative, contextual and technical competencies common across the partners and extended out to the more idiosyncratic approaches afforded at each campus.

Full Participation in Mobility

Physical mobility will be the fundamental approach used throughout the programme. In semesters 1 and 2 staff mobility only is intended. Physical mobility for each student is integral for semesters 3-6. The choice of each semester will be created to utilise each institute's inherent strengths, be they staffing, institutional specialisations or access to specific resources, e.g. volumetric cinema facilities, immersive sound labs, multi-camera studios etc.
We also engage with digital mobilities (virtual and hybrid), to allow for greater inclusivity of both staff, students and invited experts/guest lecturers. A significant portion of the shared syllabus will be delivered in virtual / hybrid mode. This will also align with the FilmEU Hub and shared VLC, currently being designed by the consortium members. The FilmEU Hub is a digital and physical infrastructure to manage, support and facilitate learning and research across all the campuses of FilmEU. This infrastructure is a key differentiating aspect of FilmEU since it crystallises its positioning in the multidisciplinary field of artistic creation and experimentation, while reinforcing its international and cooperative dimensions.

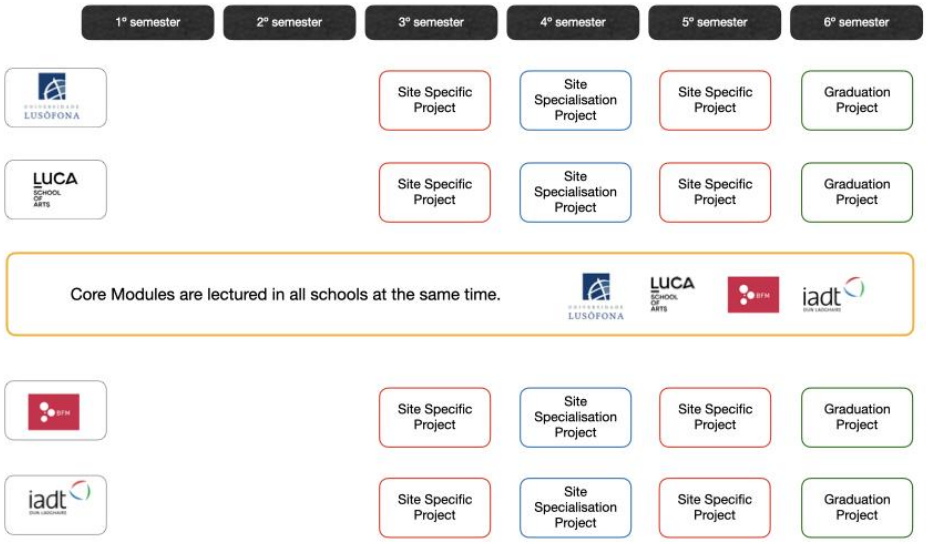

Figure 2 - Core Vs Site or Specialism Specific Modules

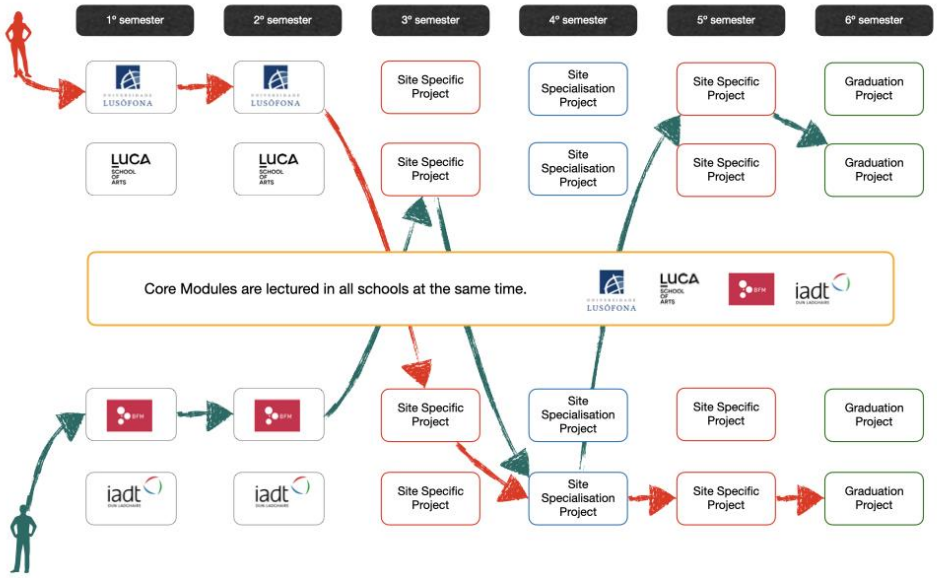

Figure 3 - Example of Mobility

Built on the Samsara Model

Samsara is the name of the pedagogical framework initiated and implemented by FilmEU and encompasses the principles, learning theories, methodologies, and approaches to learning and teaching. In Buddhism, samsara is often defined as the endless cycle of birth, death, and rebirth. In literal terms, the Sanskrit word samsara means "flowing on" or "passing through." The name reflects our holistic and iterative approach to film and media arts education. Samsara proposes that artistic teaching, learning, research, and production are practice-based, collaborative endeavours that engage ethically and actively with societal problems through the creative use and mediation of technology. At FilmEU, we believe that people learn best when they are making meaningful creative work together, on equal terms. Therefore, the theoretical foundation of the Samsara pedagogical framework is built upon three primary and deeply connected theories of how people learn: Constructivism, Social Constructivism, and Constructionism. Constructivist theories propose that knowledge is actively constructed through direct experience rather than passively absorbed or transmitted. Social constructivism takes constructivism a step further with the concept that knowledge is constructed through interaction with others. Constructionism is known primarily for its application in science education and as such considers deeply the role tools and technology play in learning. Constructionism differs from constructivism primarily in its emphasis on making and experiential learning. It proposes that knowledge is constructed through the creation of a “public entity” or meaningful artefact that others will see, use, or critique.

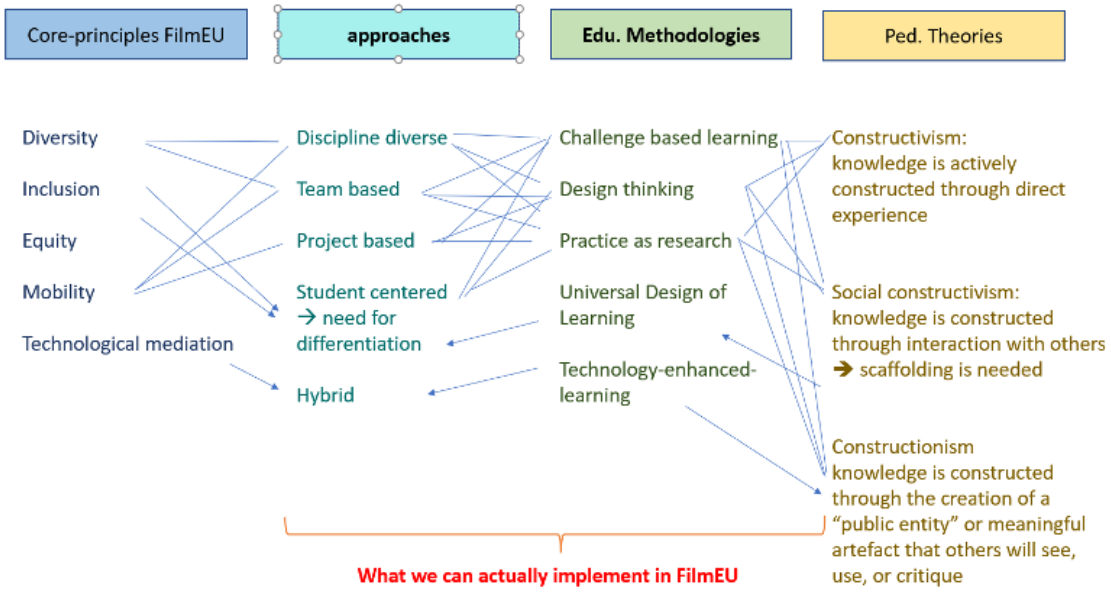

Figure 4 - Samara Implementation

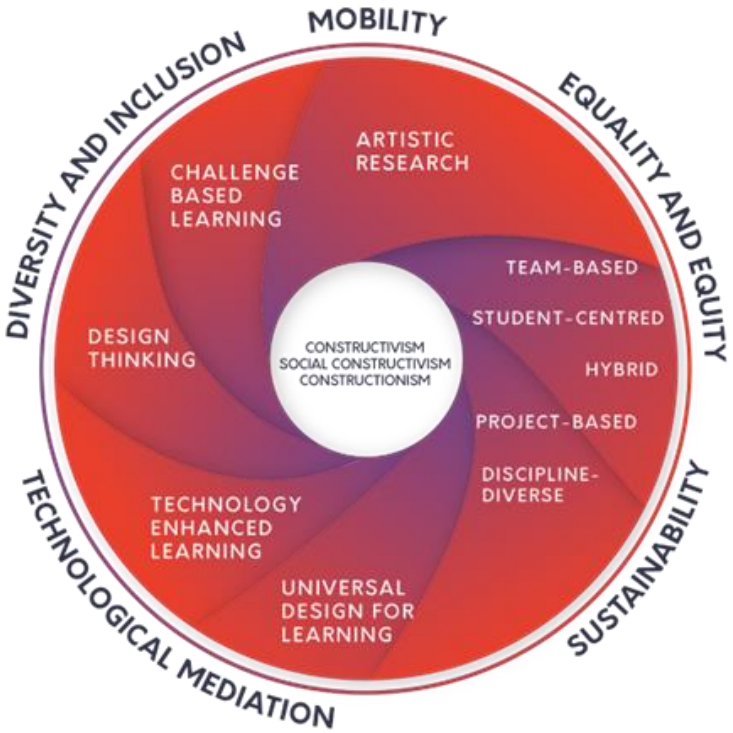

Figure 5 - FilmEU Samsara Pedagogical Framework (2021.12.01)

The Samsara framework has been designed to foster excellence, innovation, and collaboration in audio-visual artistic higher education. The methods selected and the goals we hope to achieve with Samsara emerged from an investigation into the conditions and practices underpinning contemporary film and media arts higher education generally and in our own institutions. We have identified the following **SEVEN** goals for Samsara:

Figure 6 - SEVEN goals for Samsara

For further information on the Samsara model please see FilmEU Deliverable D2.2 Handbook on Pedagogical Strategies and Guidelines.

Types of learning

In the domain of Audio-visual Arts (film and media arts), the learning goal for students is to learn to recognise and create the key images and sound elements that will be the building blocks necessary to create coherent and effective audio-visual output. To that end, these students will need to acquire sufficient understanding of the grammar and vocabulary of film within the broader context of film and art history, and in relation to social context, while receiving hands-on training in the use of equipment and dedicated tools and applications. Such theoretical and contextual background, combined with acquired skills, provides the backbone for producing

impactful and effective output e.g., projects and assignments leading up to hopefully successful professional careers. We cannot discard, nor will we choose to opt out of a certain amount of trial and error, especially since in this creative process, the young audio-visual artist will be articulating his or her original style and approach to this new language. As with every language, the key elements must be learned through a teaching process that has as step-by-step logic. Without that process, a student could know 'words' but be unable to apply them in the service of delivering a clear message. He or she would remain illiterate. We therefore need effective teaching with a strong link between process and content, while at the same time identifying diverse types of modules and clear learning objectives to lead us through the process.

After reviewing the curricula of all partner schools, we identified 4 main module types that they all have in common, regardless of content or domain. We also included preferred modes of presentation within each module type.

Faculty General Subjects: FGS are modules that are offered to a wide range of students within a specific BA or MA level. The main objective of these courses is to provide students with a broad frame of reference about the societal and cultural contexts in which they will work. Each of these courses also provides students with content-related handles that will help them to connect this content to their own field, in our case audio-visual arts. As such, FGS prepare students for the fact that, as creators, they are also citizens and must learn to think about the role they will play within a diverse and changing society.

Domain Theory: Domain Theory modules are offered to a limited range of dedicated students within a specific BA or MA level and within a specific domain. The main objectives are focused contextualisation to be implemented in assignments or projects, or further explored within the Domain labs (3).

Domain labs: Domain labs build on the theories and contextual insights of FGS (1) and Domain theory (2), providing dedicated skills and practical follow-up.

Assignments / projects: Assignments and projects are the culmination of the learning process and the point where the knowledge, insights, and skill of FGC (1), Domain theory (2), and Domain labs (3) converge into a single creative audio-visual (sub)output, to be evaluated or assessed. Since the process can be spread out over one or more terms, close monitoring by a coach or facilitator is desirable.

Capacity building at a local level

The European Union is a space shared and shaped by different nations. At the core of the union are a set of fundamental common values. Pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail and transcend national or state identity. If those values represent communalities, the EU is also a space characterized by diversity, by plural cultures and history.

In FilmEU we embrace the common values, and we also embrace diversity and differences as something that enriches the alliance. The identities of each school, each city, and each country, creates a space where culture and knowledge are shared. What makes it unique is the sum of the individual identities of each school, and the culture and history of each nation.
The mission of a Joint BA in Film is to give access not to a school but to a European shared space of knowledge, like if each school would be a door that opens itself to European Cinema and a European ideal within a context of plurality.

By embracing diversity, this joint degree provides the student with a learning experience that will place him/her in contact with the cultural diversity that is embodied in the alliance. Furthermore, it enables a pedagogical offer in which the characteristics of each of the schools are optimised through a set of options that are available to students, allowing them to choose which school they want to attend at each stage of their education. The choice is motivated by the definition of projects that are differentiated according to the characteristics of each school. This model capacitates each school to optimise its offer according to its qualities, equipment's and technological infrastructure. For the student, this model represents the possibility of exploring contexts of personal interest, the opportunity to get to know different realities, and to explore different types of cinematic or audio-visual projects.

A Focus on European Cinema

There is a historical paradox, that the hegemony of Hollywood, which Europe is struggling to compete with, originates from Europe. Not only the film art itself, but also the roots of the success of Hollywood are embedded in Europe. At the crossroads at the dawn of film history, in language-pluralistic Europe, film took a direction of an art. At the same time in Hollywood, due to the huge sale potential that the homogenous language provided, it took the direction of a business.

Paradoxically, all what makes Hollywood cinema so effective now, has European origin. The pluralism of European cinema was mixed with the agility of business-minded approach during the Hollywood Golden Era which allowed US film industry to capitalise the European-rooted concepts and grow into a hegemony that spread all over the world.

Now, when the big streaming platforms have all noticed the value of pluralism and are reaching out globally to produce unique local content that can be sold on a global scale, it is time to reclaim the origins of European film to raise again as a global producer of audiovisual works and capitalise its own history that gave birth to cinema in the first place.

Highlighting National Cinema with a Wider Lens

We explicitly investigate European film as a core component of the program. It is also a fundamental that we explore national cinema at each school; however, we would like to broaden this concept to include national, regional, immigrant, and diasporic media in order to represent a modern Europe and diversify and decolonize the curriculum.

METHODOLOGY

Co-creation Online and In-person

This curriculum was designed by a core team of academics from Work Package 3. Other academics and support staff who were not directly involved with the FilmEU Project assisted us at each of the points indicated below.

October 2021-January 2022 – Regular online meetings, open discussions, considering outputs from Harmonisation team.

February 2022 – In person summit* (Lisbon, Portugal). Agreement on general principals of the joint programme including graduate attributes, programme learning outcomes, core competencies, initial mobility concept.

February 2022 In-person* student consultation and feedback

February 2022-August 2022 Regular online meetings implementing and iterating the agreed core programme.

September 2022 – In person* summit – finalising the curriculum plan, agreeing campus specific module titles.

September 2022 – October 2022 – Regular online meetings completing the curriculum.

* Each in-person event was scheduled to coincide with another FIlmEU event in order to maximize productivity while minimizing environmental effect. We met in September 2022 during the Annual Student Pilot Ideation Event. This enabled us to make use of professors and students who were present at the event. Similarly, we timed the start of two combined MA programs in September to capitalize on the availability of instructors attending.

Designing the Student

The purpose of the European Joint BA in film is to provide an intrinsic motivational learning environment, embracing control, curiosity, challenge and fantasy in which faculty, staff, and students can reflect on audio-visual works of predecessors while creating their own collaborative projects with adequate knowledge of communication and entrepreneurial skill and at best engaged in society. Therefore, students applying should acknowledge that this BA is beyond the scope of present 'traditional offerings' within a 6-pack approach or other existing programs. Students as ‘curators’ are opting for this Joint BA in film because it offers audio-visual solutions to future challenges in future formats, re-imagining transdisciplinary audio-visuals and breaking down traditional discipline walls: e.g. photography, animation, film and game design. Students who have successfully completed their secondary education are eligible to apply for admission.

The Graduate

The graduate in the Joint BA in Film needs to acquire certain skills and abilities but also attitudes and approaches, which are not simply taught but developed, at best co-created through meaningful experiences during the processes of learning. Based on their own unique path, chosen both in modules and location, starting at the 3rd through the 6th semester of the Joint BA in film, students will be shaped by their personal reflections on the disciplines and domains. Still we identify common components in the attributes: 1.Having the necessary artistic skills to design and/or realize, under supervision, a personal project within the broad range of the visual arts, 2.Having the necessary knowledge, skills and insights as regards material, form, handling, concepts, function and contents of the chosen medium, 3.Having and continually developing knowledge and insight in the societal, cultural, artistic, historical and international context of the visual arts and the artistic practice, 4.Developing and perfecting a critical and research-driven attitude as regards designs and/or realizations resulting from visual experiments and research, emotion and intuition, 5.Having an inquisitive and reflective attitude as a starting point for the development of a personal visual language, 6 Understanding the specifics of personal designs and/or realizations and communicating about them in an appropriate way to a critical audience, 7.Organizing a personal project, in consultation with others.

GRADUATE ATTRIBUTES

Personal

- Original, creative, curious.
- Have a point of view.
- Always developing their own voice and individual approaches to their personal practice.
- Articulate coherently verbally and on paper
- Collaborate, lead and follow (depending on the day and the role).
- Creative problem solvers
- Resilient and constructively self-critical
- Able to communicate complex ideas effectively
- Have an ability to research and self-motivate in the pursuit of their educative and artistic and career goals

Technical

- Understand story & sequences.
- Plan and produce a simple shoot
- Light a simple set-up
- Record Location sound
- Edit a sequence and mix audio
- Understand health, safety and risk assessment.
- Work in a sustainable practice
- Understand copyright and intellectual property
- Have certain craft skills / technical skills necessary to realise complex film media projects.

- Always aware of what and who is new and exciting in the field. Understand the craft and technology of filmmaking. Be aware of future development/ innovations.

Community & Contextual

- Know and understand the cultural and contextual history and contemporary environment the work in. More specifically in European Cinema and how it reflects on their own cinematic traditions.
- Know and have interacted with the European film and media industries.
- Have an awareness of social, economic, political, and ethical issues.
- An openness to innovative ideas and an ability to access and explore the traditions of drama and image making .
- An understanding of the responsibility of the artist in relation to society

Diversity in the Student Body

The program and its curriculum reflect a contemporary social, ethical and cultural attitude. By incorporating diversity as a core element, by creating room for discussion and by stimulating the students to bring their own voice forward in both theoretical classes and projects, we aspire to create a stimulating environment that will stimulate the students intellectually, creatively, socially, and personally. The individual learning experience and student-led pathways, the mobility design and student support services will also strengthen this.

Harmonisation not Homogenisation

Our aim is to harmonise the curricula offered the participating institutions without sacrificing the unique and context-based identity of each programme. The FilmEU programme should therefore “teach local” but from an integrated perspective that reflects the shared Learning Outcomes and Educational Outcomes. Each HEI operates within its specific local learning and cultural context and this diversity should be reflected in the final programme. This requires that we capitalise on and harmonise diverse local assets and unify these in a harmonious collaboration, exploring common ground in specific modules within local contexts.

Recognising the tension between standardisation (the formalising of a process) and contextualisation (the need to adjust that process depending on cultural or country-specific factors) is an important aspect to consider when designing joint programmes.

Designing the Pathways

In the design of this joint degree the option is to adopt balance between standardisation and contextualisation procedures. It is believed that the combination of both can provide a fulfilling learning experience.

Standardisation is important because it grants consistency in the students' education regardless of the institutions they will attend throughout their degree. Contextualisation enables the student to come into touch with different settings depending on the school, city or country in which they are located every semester. This is one of the distinctive aspects of a joint degree. The learning path is designed to allow the student to move between schools while maintaining a consistent pedagogical framework. The possibility of moving between schools provides the student with the opportunity to get acquainted with different locations. Being there, circulating, allows relevant socio-cultural knowledge to be discovered. Furthermore, each school has its own specific context. A set of skills, methods, equipment or technologies that are different across schools. The consortium gathers a range of options that would be hard to accommodate by a single institution.

The aim is to design a framework that allows each institution to optimise its pedagogic offer and that gives the student the opportunity to participate in defining his/her educational path. The design measures of this Joint Degree include a set of measures based on these principles. They aim to strengthen the consistency of the pedagogical process between the schools by defining what should be done by all the institutions. At the same time values each school experience and context by creating different project typologies across the consortium. The student has the freedom to choose from a wide range of options. The student is empowered to participate in his own learning experience.

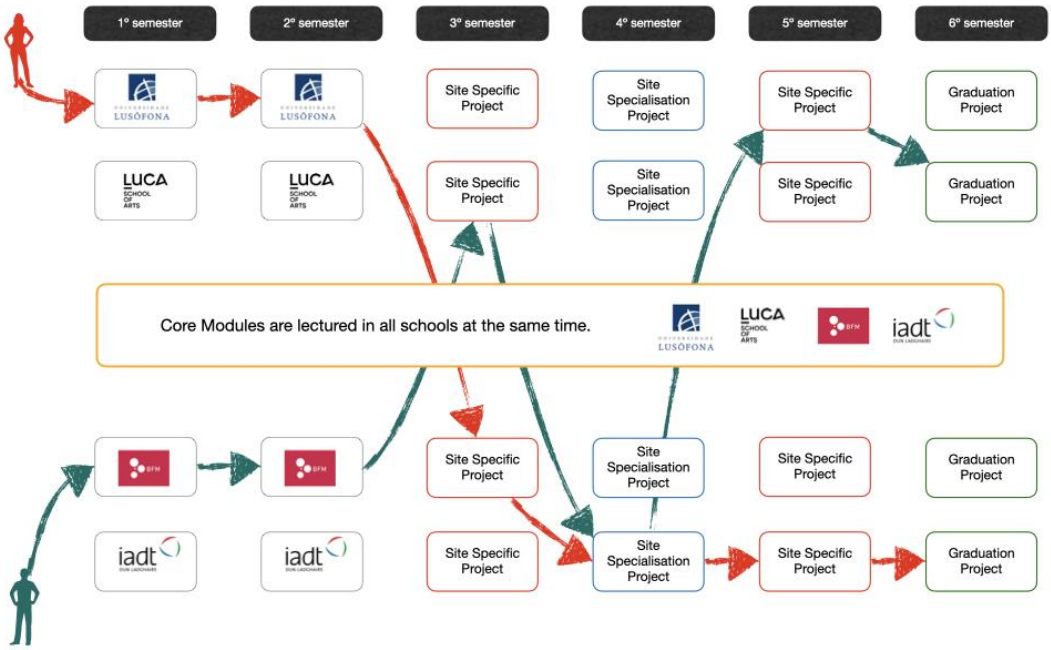

Figure 7 - Example Student Mobilities

The principal standard measure is the implementation of a common set of modules which are regarded as core to the program learning outcomes. These modules include theory in the field of film and media arts, with emphasis on European cinema. Technical and artistic skills and craft modules. Socio-cultural context modules which include sustainability and entrepreneurship. And artistic research modules. These modules will be offered in all schools simultaneously and account for at least half of the credits of a semester.

A complementary consistency enhancing measures, is that there shouldn't exist student mobility in the first year of the degree. The student joins the degree from one of the institutions and takes the first year at that institution. Student mobility will be possible in the second and third year. In the first year, teachers and staff mobility is promoted to progressively integrate the student into contact with the other institutions. Modules in blended mode are also promoted and should be combined with informal activities of project sharing between schools. Students should feel part of a bigger whole.

The principal measure to local context of the experience is the implementation of Site-Specific Project modules. These are project development modules, which exist in semesters 3, 4 and 5. The semester 4 Site-Specific Project module enables specialisation in a specific craft: Writing, Directing, Producing, Cinematography, Editing or Sound. These Site-Specific Project modules are different across institutions. Each can design a project that matches its characteristics. The range of options contributes to expand on different creative exploitations of the medium. The students are empowered with a choice because they will choose a challenge from one of the schools. The project is the motivation for the decision. The process of student mobility is motivated by learning goals and includes contact with the socio-cultural context of the different cities and different countries.

For the student the path through the programme is transparent. He or she enters the degree via one of the Universities and takes the first year in that institution. During the first year he or she gains access to other schools and other students through teacher mobility and blended modules. From the second year onwards, the student can choose to spend a semester in another institution. In order to make the choice consistent and motivated, each school offers the student one or more challenges in the shape of projects. The student must then choose the type of project that enables him/her to have a differentiated pedagogical experience. The student can define his/her personal profile through this selective process. Such a profile will enable the student to be culturally and creatively developed in a truly European framework.

Programme Learning Outcomes

The Minimum Intended Programme Learning Outcomes (MIPLOs) for the Joint BA in Film are below and reflect the component areas of research, story, process, craft, team and attribute. Upon successful completion of the programme, the graduate should be able to demonstrate the following: (The MIPLOs are grouped thematically reflecting creativity, critical analysis, skills, and research, process and leadership competencies)

- LO1 Have a critical and reflective awareness of the historical, cultural and aesthetic context for their work. (R)
- LO2 Research independently and have a knowledge of research methodologies and resources. (R)
- LO3 Generate original and authentic stories and innovate and experiment across genres. (S)
- LO4 Exercise judgement in choosing material and media appropriate to project parameters, briefs and audience. (P)
- LO5 Organise, plan and execute projects through all stages of production up to final delivery. (P)
- LO6 Command a specialist craft area and display a competence in other craft areas. (C)
- LO7 Produce quality work that is increasingly ambitious, imaginative and unique. (C)
- LO8 Communicate ideas clearly and effectively through visual, verbal and written means. (C)
- LO9 Experiment with new technologies and emerging forms of storytelling. (C)
- LO10 Collaborate in and lead interdisciplinary creative teams. (T)
- LO11 Work to the highest standard in their interpersonal and professional conduct including legal, ethical and ecological practices. (A)
- LO12 Evidence an informed social, cultural and global consciousness in their creative practice. (A)
- LO13 Reflect on the successes and failures of their practice and how this will influence their future career. (A)
- LO14 Articulate an understanding of European cultures and traditions beyond their chosen domain. (A)
- LO15 Understand the inherent impact on sustainability in their work and be able to calculate and mitigate this impact. Be able to highlight best and work practices. (A)

The learning outcomes are aligned with the European Approach for Quality Assurance of Joint Programmes:

Level [ESG 1.2]
The intended learning outcomes align with the corresponding level in the Framework for Qualifications in the European Higher Education Area (FQ-EHEA), as well as the applicable national qualifications framework(s).

Disciplinary field
The intended learning outcomes should comprise knowledge, skills, and competencies in the respective disciplinary field(s). Achievement [ESG 1.2]

The programme should be able to demonstrate that the intended learning outcomes are achieved.

Regulated Professions

If relevant for the specific joint programme, the minimum agreed training conditions specified in the European Union Directive 2005/36/EC, or relevant common trainings frameworks established under the Directive, should be considered.

IMPACT

On industry/ Employment

Each partner consults extensively with film, television and media professionals, both individuals and representatives of industry bodies and production companies, including the new generation of producers, many of them relatively recent graduates from our programmes.

Numerous industry reports have identified that there is ongoing and increasing demand within the industry for more training and education opportunities, both from the perspective of ensuring a supply of suitably qualified new entrants to the sector and in respect of those already working the sector seeking to maintain, upgrade, or acquire new skills and expertise. This demand encompasses existing access to training and learning opportunities, of which the sector would like to see more, and the development of training and education in new skills.

In addition, the issue of convergence the term describing the fact that a range of content types (audio, video, text, pictures) and services are now distributed over different digital networks (fixed broadband, mobile, satellite, cable, digital terrestrial) to a wide range of devices (televisions, computers, tablets, phones, etc.). A clear driver for change in the industry has been the shift to the digital environment. Digital technology has affected almost all industries dramatically and indeed everyday life. The Creative Skills Europe report identifies the digital environment as a key trend affecting the AV sector in Europe, suggesting that the multiplatform, converged, digital environment is the most important aspect of the "new reality".

This BA address these issues and integrates them into the traditional film practices.

On Student Experience

In designing opportunities for a joint curriculum, the student experience must be central to its design and implementation. Each student should be allowed to choose an individual learning experience within their chosen field and the programmes provided. This process must embed mobilities as a core component of a student's educational journey, introducing new opportunities for the learner as well as new choices for an expanded educational experience. For a joint programme to work, and for the process to allow fluid mobilities (be they virtual or physical) it is important the process is simple to access, that the partner HEI's have clear and consistent processes that are user friendly to access and to complete, both for students and staff within the programmes. Communication will be key for its implementation on a practical level. It will need to be communicated to prospective students, conceptually as well as in practical terms. This in turn should enhance the appeal of the programme being offered. Additional student supports should be implemented from an early phase. For example, the option of linguistic supports ahead of a mobility should be implemented.

Film education in the 21st Century

Those who undertake the study of film or media art must not only master multiple artistic and technical skills but also learn how to create processes and sequences that construct meaning through text, image, sound, time, and interaction and then culminate these skills to express themselves (Wollen, 1998; Kaplan, 2010). The technical complexity of understanding these structures and elements means that film and media art students are predisposed to learn techniques, often limited to technology and equipment. The teaching of film production, for example, including the use of a camera, editing tools, programming languages, digital technologies, and so on are all skills to which students quickly adhere and relate naturally. However, learning how to construct meaning, although one of most important tasks that filmmakers and media artists must master, is neither easily apprehended nor easily explained. Thus, another challenge that concerns us is how Samsara will pedagogically support the process of teaching students how to construct meaning through cinematic and audio-visual communication while also considering emergent digital practices. The learning theories described above—Constructivism, Social Constructivism, and Constructionism—have profoundly influenced artistic practice, education, and research, most markedly since the mid-1990s in response to the monumental technological and social transformations which have taken place and continue to affect society. Samsara has embraced FIVE key pedagogical methodologies that practicalize these theories for the 21st century: Artistic Research (AR), Challenge Based Learning (CBL), Design Thinking (DT), Technology Enhanced Learning (TEL), and Universal Design for Learning (UDL).

Sustainability in Film and Film Education

FilmEU takes its responsibilities to sustainability seriously. In Dublin, June 2022 during the FilmEU summit, the Academic Council, on behalf of the member HEIs affirmed the following actions as a collaborative first step:

1. We will develop micro-credential courses to certify green consultants for the film and media industries following Creative Europe, EU and national recommendations
2. We will embed sustainability explicitly in our undergraduate and postgraduate programmes teaching students how to calculate the environmental impact of their productions.
3. By the end of 2022 we will audit our joint MA production reducing their impact and by 2024 at the latest all production in our schools will be calculated by trained students reducing impact where possible.
4. We will set Environmental Sustainability as the FilmEU Challenge for 2022/23. In that pilot we will test our sustainability practices.
5. We will continue improve the sustainability of our campuses as a priority.
6. We will explore work / life balance in our programmes and production.
7. We will examine the sustainability of our future mobilities and prioritise sustainable mobility practices.
8. We will endeavour to reduce the impact of our media and data footprint.
9. We will share our best practices with other HEIs including GEECT and CILECT schools.
10. We will offset by doing - raising awareness, improving our communities and reaching out to other communities.

This curriculum aligns to FilmEU's stated priorities and specifically addresses numbers 1,2,3,7. Sustainable production is explored in a discreet module in semester 2 and will be embedded in all further project modules.

Entrepreneurship & Innovation in the Creative Industries

FilmEU acknowledges that innovation and entrepreneurial thinking will become core competencies in all university programmes across the European Educational Area. FilmEU have partnered with Aalto University on an EIT HEI funded project C-Accelerate. C-Accelerate is focused on increasing the innovation and entrepreneurial capacity in higher education in the fields of the arts and creative practices. All project partners are deeply involved in developing and promoting entrepreneurial activity and seek to also put this at the centre of the future European University. The embedded modules in this curriculum will be updated as the pedagogical outputs from C-Accelerate become available.

Advancements in Technology – Collaboration across disciplines

The curriculum reflects an open attitude towards audiovisual arts. In the 21st century, the cinema is only one of the places where people watch audiovisual arts. By incorporating an interdisciplinary attitude towards film, such as the attention for hybrid cinema and various formats, displays and platforms beyond the cinema screen, it will make students acquainted with audiovisual work and authors who challenge(d) dominant conceptions. This is present in theory and practical classes.

In addition, in several modules attention is paid to new technologies (such as digital previsualisation for audiovisual production or transmedia storytelling), the importance of social media and streaming platforms. This should enable the students to collaborate across disciplines, use new technologies as well as media & media platforms in all phases, from research over (pre/post)production and distribution strategies.

Bridging Theory and Practice

This joint BA fills an important pedagogical gap in terms of what a film degree can provide by conferring its students both technical and theoretical skills. Film degrees across Europe often tend to focus heavily on technical fields, paying less attention to film theory, what frequently leads to difficulties at masters and PhD levels. Then again, students enrolled in traditional film studies generally lack practical know-how. We ignore this conservative divide between "film studies" and "filmmaking", by proposing to break the wall between "those who think" and "those who make" and working transversally and across all curricular units to provide the critical thought and theory that potentially contributes towards technical innovation. Our aim is to empower students with the knowledge of film theory and the skills in film practice that will enable them to bridge both areas and approach theoretical and practical work within the field with confidence.

Contributes to the European cultural cohesion

Existing EU treaties encourage cooperation between Member States and support actions to develop the spread of knowledge about peoples' cultural heritage. The Joint BA in Film spans many domains (Film, TV, Fiction, Documentary, Sound, Technology) all of which are essential components of our cultural heritage. The Joint BA in Film addresses the importance of the European agenda on culture in the age of globalisation by immersing students in a cross-cultural tapestry of the above-mentioned domains through internationalisation in four key areas:

student body - both within the program and cross-pollinating with local students, resulting in a systemic multi-cultural shift that begins in the program, reaches across campuses, and ripples outward to families and communities through cultural exchange. In addition, the scholarship-driven nature of the program enables underserved communities in Europe and beyond to gain access to graduate studies in an international setting, removing barriers to learning.

faculty - academic cooperation within the EU, working across borders to develop a unified curriculum and share methodologies that result in innovative educational practises and policies that extend beyond this programme.

researchers - engaging with one another across borders, but also bringing international students under their research umbrellas, offering diverse perspectives.

mobility (physical & virtual) - students, faculty and administrators develop increased global perspectives and personal enrichment via international experience.

Ethical Practice

Ethical compliance is perceived as essential to obtain pedagogical excellence and relevance. Ethical evaluation will be paramount, not solely in conformity with the European legal framework but most importantly as a mean to contribute to the quality of the learning experience. This joint degree will honour the application of ethical practice as an integral part of its pedagogical proposal, across all teaching methodologies. We will honour the fundamental ethical principles and legislation for European Higher Education. All activities developed will include an ethical dimension that follows the guidelines established by H2020.

Sharing of technology resources

The design of this joint degree enables the valorisation of technological resources of the consortium as well as of each institution individually.

The proposed pedagogical model assumes that student mobility occurs through the selection of a project from one of the institutions. Each institution can define the type of project to develop on site, enabling each institution to optimise its technological resources in how the projects are created and made accessible to the students.

Students benefit because they have freedom of option, they can define their training profile, they can access the best that each school has at their disposal.

For the consortium, this joint degree provides integration with the various labs under development in the FilmEU Hub and access to the system for management and sharing of media and information in the cloud that is being implemented.

Specialisation between partners / Challenging aesthetic norms of individual colleges

The joint degree is designed with the forementioned balance between standardisation and contextualisation.

On the one hand, the joint degree and the mobility program are built upon the DNA of the partners. The program profits of the diverse characteristics of each partner. As such, there are multiple focusses present: the cultural and creative industry, an interdisciplinary and artistic focus, media arts as well as the multidisciplinary crafts needed in audiovisual arts. This is reflected in the diversity of the site specific projects, but also in the variety of the core modules. On the other hand, this collaboration also challenges all partners to transcend their own legacy.

The core modules are designed as joint modules, bringing together accents and central values of the different colleges, and by teaching these modules locally, into each partners' educational approach. The design of the site specific projects and the pathways also stimulated the institutions to incorporate new focal points and to design these in a more flexible way than in a linear curriculum of one campus.

OUT OF SCOPE

The following subjects were considered outside the scope of this report, but we wish to highlight to the challenges and complexities that will be involved in solving them.

Funding

There is currently no financing structure in place to support this type of initiative. In an ideal world, Erasmus Mundus funds would be made available. In the event that this is not possible, a large increase in "conventional" Erasmus mobility funds may be made available and earmarked for transnational programmes.

Admission

Work on a Joint Admissions procedure that would work for this programme is ongoing in another FilmEU WP.

Fees

Fee arrangements differ greatly amongst HEIs. A local fee system might be devised once the overall financial picture is apparent.

Joint Quality Assurance

WP9, in collaboration with our affiliated partner EQ Arts, is establishing a consortium-wide strategy to QA that will be used by this initiative.

SEMESTER OVERVIEW

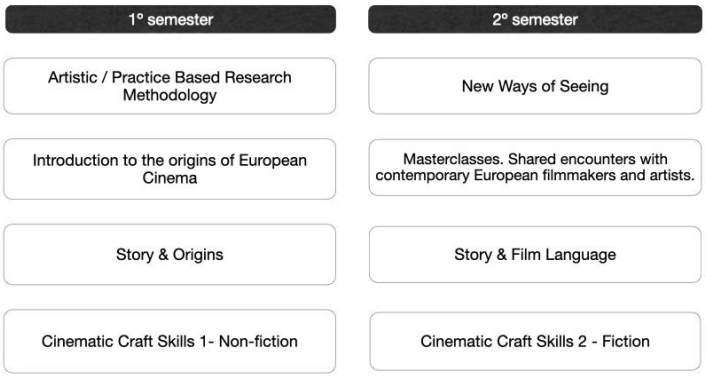

Figure 8 - Semester 1 and 2 Module Catalogue

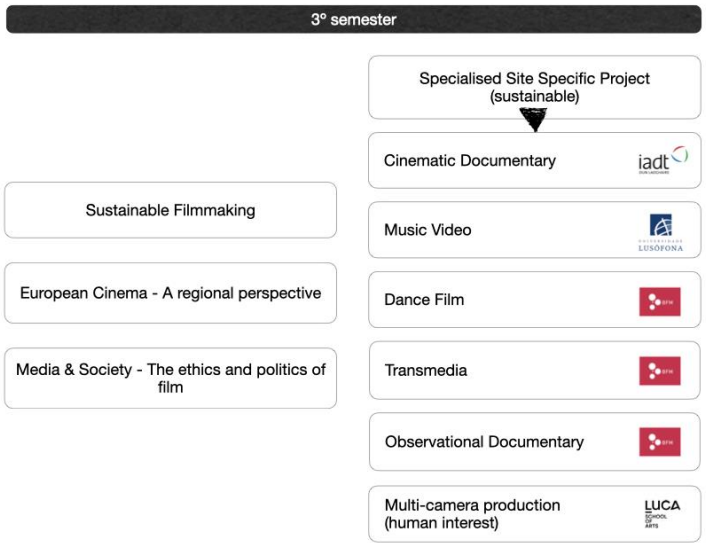

Figure 9 - Semester 3 Module Catalogue

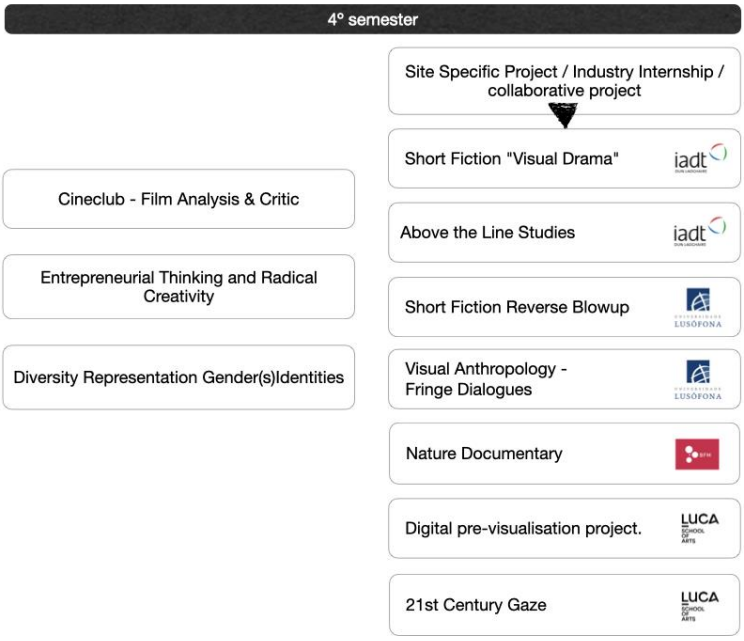

Figure 10 - Semester 4 Module Catalogue

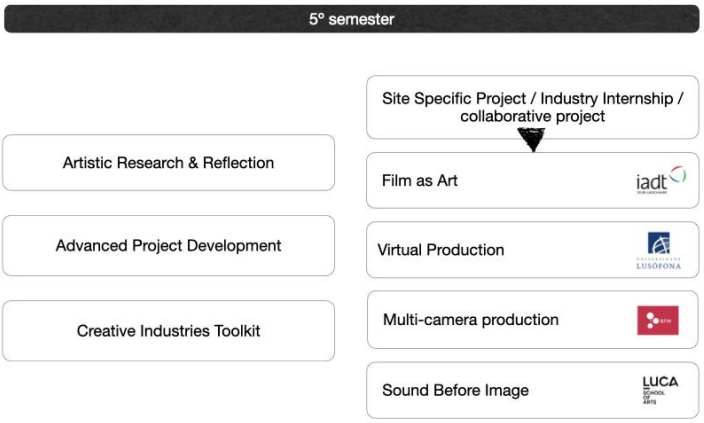

Figure 11 - Semester 5 Module Catalogue

Figure 12 - Semester 6 Module Catalogue

MODULES OUTLINE

This is a three stage Level 8 programme of study. It comprises 36 modules, 240 ECTS and is delivered over three years as follows;

	Module Title	Credits
	Semester 1	
1.1	**Artistic and Practice Based Research**	5 ECTS
1.2	**Introduction to the origins of European Cinema**	5 ECTS
1.3	**Story and Origins**	5 ECTS
1.4	**Cinematic Craft Skills – Non Fiction**	15 ECTS
	Semester 2	
2.1	**New Ways of Seeing**	5 ECTS
2.2	**Masterclass: Shared Encounters with Contemporary European Filmmakers & Artists**	5 ECTS
2.3	**Story and Film Language**	5 ECTS
2.4	**Cinematic Craft Skills 2 - Fiction**	15 ECTS
	Semester 3	
3.1	**Sustainable Filmmaking**	5 ECTS
3.2	**European Cinema**	5 ECTS
3.3	**Media and Society – The Ethics and Politics of Film**	5 ECTS
	Specialised Site Specific Project (sustainable)	
3.4.1	**Cinematic Documentary**	15 ECTS
3.4.2	**Music Video**	15 ECTS
3.4.3	**Dance Film**	15 ECTS
3.4.4	**Transmedia**	15 ECTS
3.4.5	**Multi Camera Production (Human Interest)**	15 ECTS
3.4.6	**Observational Documentary**	15 ECTS
	Semester 4	
4.1	**Cineclub – Film Analysis & Critic**	5 ECTS
4.2	**Entrepreneurial Thinking and Radical Creativity (C-Accelerate)**	5 ECTS
4.3	**Diversity Representation Gender(s) Identities**	5 ECTS
	Site Specific Project	
4.4.1	**Short Fiction (Visual Drama)**	15 ECTS
4.4.2	**Nature Documentary**	15 ECTS
4.4.3	**Short Fiction Reverse Blow Up**	15 ECTS
4.4.4	**Visual Anthropology - Fringe Dialogues**	15 ECTS
4.4.5	**Digital previsualisation project.**	15 ECTS
4.4.6	**21st Century Gaze**	15 ECTS
4.4.7	**Above the Line Studies**	15 ECTS

	Semester 5	
5.1	**Artistic Research and Reflection**	5 ECTS
5.2	**Advanced Project Development**	5 ECTS
5.3	**Creative Industries Toolkit**	5 ECTS
	Site Specific Project	
5.4.1	**Film as Art**	15 ECTS
5.4.2	**Multi Camera Production**	15 ECTS
5.4.3	**Sound before Image**	15 ECTS
5.4.4	**Video Production**	15 ECTS
	Semester 6	
6.1	**Artistic Research and Writing**	10 ECTS
6.2	**Graduation Project**	20 ECTS

The delivery of programme elements in blocks provides students with an opportunity to integrate knowledge and skills across the learning span and to repeat planning, research and analytic processes.

1.1 Module Title: Artistic and Practice Based Research

1.1.1 Headline Information

This module will enhance the students´ critical and creative thinking and their communication skills by familiarising students with the basis of academic artistic research. It will enable students to bridge the gap between practical and theoretical perspectives in film and media. Furthermore, engaging the students in contemporary debates on the social, cultural and political role of film, media arts and arts.

Semester	Stage	Module Code	Module Credits	Credit Unit
1	1		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module are to: • Give students an overview of film and media arts and research in these disciplines • To provide students with the right tools to sustain reasoning and develop writing work of academic standard • Enable students to bridge the gap between practical and theoretical perspectives in film and media. • Engage the students in contemporary debates on the social, cultural and political role of film, media arts and arts • Enhance students Critical and Creative Thinking and their communication skills • Focus on the First Year Experience and help students to get to know each other and the FilmEU program and philosophy

<table>
<tr><td></td><td>

- Support the transition to level 8 study

</td></tr>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>

On successful completion of this module, the learner will be able to:

1. Engage with contextual and critical ideas and debates in relation to film and media.
2. Build an appreciation of the symbiotic relationship between theory and practice in film and media.
3. Produce scholarly work based on research, in line with standard academic research formats and practices.
4. Demonstrate critical perspectives and sustained thoughts on issues and frameworks in the field of film and media.
5. Work transversally and critically across different aesthetic perspectives.

</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>

This module's learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
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</table>

</td></tr>
<tr><td>Module Content,</td><td>

Indicative Module Content

- What is research in film and media arts
- Basics of research on an academic standard. Moving away from simple descriptive writing into a more analytical and critical style.
- A view on various outputs for their research in film and media arts.
- Practical and theoretical perspectives in film and media as intertwined. Creating relationships between the practice of film and media and theory in film and media.
- Contemporary debates on the social, cultural and political role of film, media arts and arts.

</td></tr>
<tr><td>Reading Lists</td><td>Essential and Recommended Reading</td></tr>
<tr><td></td><td>

- Practice as Research – Approaches to Creative Arts Enquiry, Edited By Estelle Barrett and Barbara Bolt, 2010 I. B. Taurus and Co Ltd

</td></tr>
</table>

	• Practice-led Research, Research Led Practice in the Creative Arts, Edited by Hazel Smith and Roger T. Dean, 2009, Edinburgh University Press
	Secondary and Supplementary Reading/Viewing
	• Practice as research in the Arts – Principles Pedagogies, Resistances, Edited by Robin Nelson, 2013, Palgrave Macmillan

1.2 Module Title: Introduction to the origins of European Cinema

1.2.1
An Introduction to European Cinema from the birth of cinema to the end of World War II from technological, esthetical, cultural and political point of view. Module offers students an overview about the inception and development of cinema, its development in Europe and its influence on rest of the world.

Semester	Stage	Module Code	Module Credits	Credit Unit
1	1		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
40	**0**	**0**	**20**	**40**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To explore historical and technological context that enabled the birth of photographic image and moving images. • To understand how early cinema was perceived and used in its inception and how it evolved into a new art form. • To introduce students to the developments and tendencies, aesthetic and stylistic trends in fiction and nonfiction cinema, from a technological, esthetical, cultural and political point of view from the birth of cinema to the 1940s. • To understand and analyse films in a broader context • This module aims to enable the learner to demonstrate an understanding of European cinema in the context of history and art from the beginning of Cinema to Second World War.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Contextualise key European films, directors and film movements within the history of cinema, art and history
2. Relate the historic framework to the current state of the art and identify the main tendencies of the future.
3. Understand and point out the creative and technical features of films
4. Produce work based on research, in line with standard academic research formats and practices and demonstrate film analysis skills.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td></tr><tr><td>2</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td>X</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content

The Module is a series of lectures and seminars about European Film History.

It offers the student an opportunity to understand and contextualise European cinema in the context of World cinema history and art.
This includes:

• The beginning of cinema. From photography to moving images.
• Pre-First World War European Silent cinema.
• Cinema after First World War. Development of cinema language.
• German expressionisms & Soviet montage
• Surrealism & Avant Garde cinema.
• 1930s and invention of Sound. French Poetic realism.
• European filmmakers and its influence on Hollywood in the 1920-1940s.
• European cinema during World War Two. Propaganda Cinema.</td></tr>
<tr><td>Reading Lists</td><td>Essential and Recommended Reading</td></tr>
</table>

- Richard Abel, “Encyclopedia of Early Cinema”. 2010, Routledge.
- Geoffrey Nowell- Smith “The Oxford History of World Cinema”. 1996, Oxford University Press.
- Ian Roberts, “German Expressionist Cinema: The World of Light and Shadow”. Wallflower Press, 2008.
- Dudley Andrew ”Mists of Regret”. Princeton University Press , 1995.
- Siegfried Kracauer “From Caligary to Hitler: a Psychological History of German Film”. Princeton University Press, 2004.
- David Welch, “Propaganda and the German Cinema, 1933-1945". I.B. Tauris, 2001.

Secondary and Supplementary Reading/Viewing

- A Trip to the Moon (French: Le Voyage dans la Lune).1902. Directed by Georges Méliès
- The Cabinet of Dr. Caligari (Das Cabinet des Dr. Caligari).1920, Directed by Robert Wiene
- Battleship Potemkin (Броненосец Потёмкин). 1925.Directed by Sergei M. Eisenstein.
- Metropolis.1927. Directed by Fritz Lang.
- The Passion of Joan of Arc (La passion de Jeanne d'Arc).1928.Directed by Carl Th. Dreyer.
- Man with a Movie Camera.(Человек с киноаппаратом). 1929. Directed by Dziga Vertov.
- Un Chien Andalou. 1929. Directed by Luis Buñuel.
- M. 1931.Directed by Fritz Lang.
- Vampyr. (Vampyr - Der Traum des Allan Grey). 1932. Directed by Carl Th. Dreyer.
- L’Atalante. 1934. Directed by Jean Vigo.
- Grand Illusion (La Grande Illusion).1937. Directed by Jean Renoir
- Rome, Open City (Roma città aperta). 1945. Directed by Roberto Rossellini
- From Caligari to Hitler: German Cinema in the Age of the Masses. 2014. Directed by Rüdger Suchsland’s 2014

1.3 Module Title: Story and Origins

Lead Institution: [IADT]

1.3.1.
Storytelling in film is rooted in the human need to tell stories. This module offers students a chance to explore the origins, history and variety of the storytelling traditions from which film emerges.

Semester	Stage	Module Code	Module Credits	Credit Unit
1	1		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To engage the student in the art and craft of storytelling. • To encourage the student to reflect on the purpose and value of telling stories and to apply such reflection to their own work. • To develop a critical perspective on the purpose and value of telling stories. • To develop an understanding of various perspectives on the origins of story. • To encourage students to develop a critical awareness of the elements of story. • To develop the student's storytelling skills and practice.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Situate filmmaking in the broader tradition of storytelling.
2. Demonstrate an ability to identify and critically evaluate various theories on the origin and value of storytelling.
3. Appraise the various elements that constitute a story.
4. Articulate the purpose and value of the stories they intend to tell.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
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<tr><td>3</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content

The Module offers the student an opportunity to engage with the storytelling tradition, reflecting on the origins and meaning of story and offers students an opportunity to write and tell stories.

The Module offers a mix of practical workshops, exercises and projects, and traditional lecture-based learning.
The Module begins with a series of workshops exploring the sources and elements of storytelling. Students will be encouraged to tell personal stories as they are introduced to the story elements of character, setting, plot, conflict and resolution.

A series of lectures introducing propositions and theories about the origins and meaning of story.
Students will be introduced to the emergence of explanatory myth and the transition from myth to story.
Students will be introduced to Aristotle’s concept of Catharsis and the proposition that storytelling is a way of managing excess emotions.
Students will be introduced to the political and ethical dimensions of story.
Students will be introduced to other perspectives on story such as story and time, story and child psychology, story and memory, story and autobiography, story and identity.</td></tr>
</table>

Reading Lists	Essential and Recommended Reading

- Enright, Anne, ed., The Granta Book of Irish Short Story, Granta Books , 2011
- Bettleheim, Bruno, The Uses of Enchantment, Knopf, New York, 1976
- Booker, Christopher, Seven Basic Plots – Why we tell stories, Continuum Books, New York, 2004
- Bellantoni, Patti: If it's purple, someone's gonna die: the power of colour in visual storytelling. London, Focal Press: 2005
- Chatwin, Bruce, The Songlines, Vintage, UK, 1987
- Gottschall, Jonathan, The Storytelling Animal – How Stories Make Us Human, Mariner Books, New York, 2012
- Kermode, Frank, The Sense of an Ending, Oxford Uni. Press, NY, 1966
-
- Gornick, Vivian, The Situation and The Story, Farrar, Straus and Giroux; 1st edition (October 11, 2002)
- King, Stephen, On Writing, Hodder Paperbacks, 2012
- Kaufmann, Walter, Tragedy and Philosophy, Princeton University Press, 1968
- Kearney, Richard, On Stories, Thinking in Action series, Routledge, 2001.
- Malone, Alicia. Backwards and in Heels: The Past, Present And Future Of Women Working In Film (Women in Film, Film Studies, Film Theory, and Readers of The Female Gaze) USA 2017
- McKee, R. Story. New York: Methuen Press. (1997)
- McCann, Colm, Letters to a young Writer, Random House, 2007
- O'Connor, Frank, The Lonely Voice: A Study of the Short Story, Melville House Publishing, 2004 (original 1964)
- Phillips, Adam, On Translating a Person, essay from collection Promises, Promises: Essays on Literature and Psychoanalysis, Faber and Faber, 2002
- Tierno, M. Aristotle's Poetics for Screenwriters: Storytelling Secrets from the Greatest Mind in Western Civilization. London: Hyperion.
- Yorke, John, How Stories Work and Why We Tell Them, Penguin books, London, 2015
- Vogler, C. The Writers Journey. London: Michael Wiese Productions. (1992)

Secondary and Supplementary Reading/Viewing
• https://www.ted.com/talks/andrew_stanton_the_clues_to_a_great_story?language=en • https://www.nyfa.edu/student-resources/7-essential-ted-talks-storytelling/ • https://www.ted.com/talks/chen_hou_leneisa_parks_the_art_of_storytelling • https://www.podcasts.ie • Hyperlinks: • How to Write a Short Story From Start to Finish • 10 Steps to a Great Read • Kurt Vonnegurt's 8 Tips • 5 Secret Tips to Writing a Successful Short Story • Screenings • Myth and Monsters, Dir. Daniel Kontur, Netflix, 4 part documentary series, 2017 • Protagonist, Dir. Jessica Yu, Documentary, Diorama Films, 2007 • Stories we Tell, Dir. Sarah Polley, Documentary, NFB Canada, 2012 • https://www.writing.ie/resources/really-uuseful-links-for-writers-radio-drama/ • https://www.npr.org/2018/11/15/662070097/starting-your-podcast-a-guide-for-students?t=1580982895602 • https://downloads.bbc.co.uk/writersroom/scripts/radious.pdf • IADT Library Film, TV & Animation resources https://iadt.libguides.com/film • Linked In Learning https://www.linkedin.com/learning/

1.4 Module Title: Joint Cinematic Craft Skills – Non-Fiction

1.4 This module introduces students to the key technical skills of camera, sound (recording and mixing) and editing. Observing the world through a camera lens. Developing an individual project where the student presents a microfilm that depicts a real event. The development is sustained by observation. Throughout the process the learning of the craft and skills is developed. The focus crafts are camera (single operator), sound capture and mixture (basic Level), editing (basic Level).

Semester	Stage	Module Code	Module Credits	Credit Unit
1	1		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to key technical skills on camera, sound recording and mixing, and editing. • To apply the technical skills in an individual practical project. • To develop a critical framework within which students can begin to establish a coherent relationship between theory and practice. • To conceive and create a small filmic project. • To learn how to analyse and discuss the project development between pairs and with teachers. • It is equally important to develop students' capacity for research and independent critical thinking.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Operate camera equipment and accessories.
2. Have basic knowledge of lightning and how to use lighting equipment.
3. Know the principles of visual and film language.
4. Operate sound recording equipment.
5. Operate sound editing and mixing software.
6. Operate editing software.
7. Know post-production workflows.
8. Conceive, develop and create an audio-visual project.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>5</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>6</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>7</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>8</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Indicative Module Content,</td><td>The Module offers the student an opportunity to engage with the craft of filmmaking. They will do so by developing three of the principal filmmaking crafts: camera, sound and editing. The students will learn how to use equipment and software, learn procedures and techniques, and they will be challenged to have an artistic and creative approach.

For camera the focus is on single handed camera with an introduction to camera crew model. In Sound, the basics of field recording and sound mixing. Editing focus on software, techniques, and procedures. Editing principles and visual language for storytelling.

The process of learning the crafts it’s based on learning through project development. Integrated with the crafts learning process, and running in parallel, the module offers the students a challenge of creating an individual non-fiction short film. The project is developed across</td></tr>
</table>

	sequential stages that imply research, media creation, presentations, discussions, and dialog. The Module offers a mix of practical workshops, an integrated project, pitch presentations and traditional lecture-based learning.
Reading Lists	**Essential and Recommended Reading**
	Brown, Blain (2002) Cinematography Theory and Practice Image Making for Cinematographers, Directors, and Videographers. Focal Press *Dancyger, Ken (2002) – The Technique of Film and Video Editing, Focal Press, Usa.* RUMSEY, Francis, McCORMICK, Tim (2009), *Sound and Recording*, Oxford, FocalPress-Elsevier.
	Secondary and Supplementary Reading/Viewing
	HOLMAN, T. (2012), *Sound for Film and Television*. Taylor & Francis. *Mascelli, Joseph V. (1998)- The Five C's of Cinematography_ Motion Picture Filming Techniques -Silman-James Press* RABIGER, Michael (2003) - Directing, Film Techniques and Aesthetics, (3rd edition). Focal Press, USA Thompson, *Roy* (2007) *Grammar of Edit*, Focal Press, USA.

2.1 Module Title: New Ways of Seeing

Lead Institution: ULHT

2.1.1
This module will make students aware of various formats, displays and platforms beyond the cinema screen. It will make students acquainted with audio-visual work and authors who challenge(d) dominant conceptions. Cross and interdisciplinary works will be contextualised and broaden the students´ view on audio-visual work and arts.

Semester	Stage	Module Code	Module Credits	Credit Unit
2	1		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to key events and issues in the history of transdisciplinary audio-visual media • To introduce students to key movements and changes in contemporary audio-visual work and arts • To stimulate students to concern different points of view in transdisciplinary research. • To stimulate students to bring forward their own engagement with a variety of formats and platforms. • To learn students to analyse ideas and information and come to their own original conclusion.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs:</td><td>On successful completion of this module, the learner will be able to:
1. Engage with contextual and critical ideas in relation to hybrid film and transdisciplinary audio-visual work and arts
2. Build an appreciation of the work that challenges dominant forms and/or conceptions
3. Demonstrate a working knowledge of historical and current issues and frameworks in the interdisciplinary field of audio-visual work and arts
4. Talk about their own relationship with hybrid media before a group</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td></tr><tr><td>3</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td>X</td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content
• History of transdisciplinary audio-visual media: from experimental silent film over expanded cinema to social media today
• Overview of interdisciplinary art & artists: from surrealism over Fluxus to artist film
• Video-art, mass-media and contemporary media</td></tr>
<tr><td>Reading Lists</td><td>Essential and Recommended Reading</td></tr>
</table>

- Curtis, D. (2021). Artists' film. London, Thames & Hudson.
- London, B. (2021). Video art : the first fifty years. London ; New York, New York, Phaidon Press Limited.
- Marchessault, J. and S. Lord (2007). Fluid screens, expanded cinema. Toronto ; Buffalo, University of Toronto Press.
- Murphy, J. and L. Rascaroli (2020). Theorizing film through contemporary art : expanding cinema. Amsterdam, Amsterdam University Press.
- Papazian, E. A. and C. Eades (2016). The Essay Film – Dialogues, Politics, Utopia; Wallflower Press
- Rees, A. L. (2011). Expanded cinema: art, performance, film. London, Tate.
- Rees, A. L. A History of Experimental Film and Video – From the Canonical Avant-Garde to Contemporary British Practice; BFI – Palgrave.
- Rogers, H. and J. Barham. (2017.)The Music and Sound of Experimental Video; Oxford University Press
- Vassilieva, J. (ed.). (2015) Beyond the Essay Film-Subjectivity, textuality and technology; Film Culture in Transition.

2.2 Module Title: Shared Encounters with Contemporary European Filmmakers & Artists

Lead Institution: BFM

2.2 Headline Information

Masterclasses and practical workshops with different industry professionals to expand and deepen the knowledge of different skillsets in the industry. Classes will cover different areas of film making and art and will explore their connections to each other.

Semester	Stage	Module Code	Module Credits	Credit Unit
2	1		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
50	**0**	**0**	**25**	**25**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to different working methods of contemporary European filmmakers and artists • To broaden the knowledge in different areas in the production of audio-visual content. • To give students understanding of different departments and how they relate to other areas and specializations • To develop already existing skills further and teaching the standards of the industry.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Understand the tools artists and filmmakers use in their work.
2. Use presented methodologies in their own work.
3. Develop their own working methods based on shared examples and experiences.
4. Build an appreciation of the symbiotic relationship between different areas in art and filmmaking.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module enables the learner to develop a deeper understanding about various aspects that relate to filmmaking.

This module’s learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
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</td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content

Different Masterclasses will cover the following areas
• Building story. From inception to working idea.
• Producing and distributing in Europe and beyond.
• Cinematographers' previsualization, prep and working methods.
• Directors approach to building story world and working with actors.
• Actors' perspective and methodologies in Film art.
• Production Design principles and working relationships with other departments.
• Tools and approaches in Animation.
• Working in Contemporary Art world.
• Impact of Sound Design and Music to Film.
• Using Visual effects to enhance the story.</td></tr>
</table>

Reading Lists	Essential and Recommended Reading
	• Gábor Szabó, HCA "FILMISH_BOOK - The Language of Camera" 2021, Published by Gábor Szabó • Film Directing Fundamentals: See Your Film Before Shooting. Nicholas Proferes. 2008. • Directing Actors: Creating Memorable Performances for Film & Television. Judith Weston. Michael Wiese Productions, 1999. • Film Directing Shot by Shot: Visualizing from Concept to Screen. Steven D. Katz. Michael Wiese Productions, 1991. • Screenwriting: The Sequence Approach. Paul Gulino. Bloomsbury Academic, 2004 • The Art Direction Handbook for Film. Michael Rizzo. Taylor & Francis, 2005.
	Secondary and Supplementary Reading/Viewing

2.3 Module Title: Story and Film Language

Lead Institution: ULHT

2.3 Headline Information about the Module

This discipline promotes the student's engagement with European cinematography. From a theoretical perspective, the central topic to be developed is film language and storytelling. This includes the comprehension of narrative processes and narrative structures. It also includes as core knowledge the usage of film language as a storytelling tool. Knowledge will be applied in practice through the creation of a film essay in which a film is analysed. The selected films should be related to local or regional cinematography.

Semester	Stage	Module Code	Module Credits	Credit Unit
2	1		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The aims and objectives of this module is • To develop knowledge on how to tell a story through moving pictures. • To know, understand and analyse narrative strategies and structures. • To use film language and a storytelling tool. • To develop a critical framework on narrative cinema. • To develop a critical framework and establish a coherent relationship between theory and practice. • To conceive and create a film essay.

<table>
<tr><td></td><td>

- To learn how to analyse and discuss the project development between pairs and with teachers.
- It is equally important to develop students' capacity for research and independent critical thinking.

</td></tr>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>

On successful completion of this module, the learner will be able to:

1. Identify and apply filmic narrative strategies.
2. Identify and apply film language to narrative films.
3. Critically analyse fiction films from a narrative and aesthetical perspective.
4. Conceive, develop, and create an audio-visual project.

</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>

This module's learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
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</td></tr>
<tr><td>Module Content,</td><td>

The Module offers the student an opportunity to engage with how a fiction film is created through narrative and film language.
Aspects regarding narrative will be central. They include narrative structures, narrative linearity versus narrative nonlinearity, conflict, character development and agency, and verisimilitude. The student should be able to differentiate typical 3 act narratives from alternative narratives.
Along with narrative the students will learn how film language works and how it relates to narrative in fiction films. The student will be encouraged to have a critical approach on the aesthetical aspects of film language.
The knowledge will be applied through the development of a film essay.
The project is designed to capacitate a student to expose critical analysis on the theme using audio-visual language.
The Module is based on traditional lecture-based learning. But includes an integrated project, pitch presentations and artic creation and reflection.

</td></tr>
</table>

Reading Lists	Essential and Recommended Reading
	• KATZ, Steven (1991) - Film Directing: Shot by Shot: Visualizing from Concept to Screen. Michael Wiese Productions, USA.
	Secondary and Supplementary Reading/Viewing
	• NELMES, Jill (2007) - An Introduction to Film Studies, Routledge, USA. • RABIGER, Michael (1998) - Developing Story Ideas. Focal Press, USA • Branigan, Edward (1984). Point of view in the cinema: a theory of narration and subjectivity in classical film. New York: Mouton • Price, Brian (2017). Classical storytelling and contemporary screenwriting. London: Routledge
Other information and Learning resources	• Dancyger, Ken; Rush, Jeff (2007). Alternative scriptwriting: successfully breaking the rules. Oxford: Focal Press • RABIGER, Michael (2003) - Directing, Film Techniques and Aesthetics, (3rd edition). Focal Press, USA • THOMPSON, Roy (1998) - Grammar of the Shot. Focal Press, USA • Macdonald, Ian W. (2013). Screenwriting poetics and the screen idea. New York: Palgrave

2.4 Module Title: Cinematic Craft Skills 2 - Fiction

Lead Institution: ULHT

2.4 Headline Information about the Module Through the exploration of two exercises, Sound without Image and Image without Sound, students are invited to reflect on film narrative language. These exercises are developed in groups and seek to develop the crafts for fiction film creation. The focus crafts are production, camera, lighting, sound, and editing.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
2	1				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to key technical skills on Production, camera, lighting, sound recording and mixing, and editing. • To apply the technical skills in team based practical projects. • To develop a critical framework within which students can begin to establish a coherent relationship between theory and practice. • To conceive and create two small filmic projects. • To learn how to analyse and discuss the project development between pairs and with teachers. • To know and apply film language in fiction projects. • To develop students' capacity for research and independent critical thinking.					

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Operate camera equipment and accessories designed for filming fiction projects.
2. Light a set for a fiction project.
3. Utilise the principles of visual language.
4. Record, manipulate and process sound for a fiction project.
5. Successful implement post-production workflows.
6. Know and apply principles of film language on fiction projects.
7. Conceive, develop, and create fiction film projects.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>5</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>6</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>7</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content,</td><td>The Module offers the student an opportunity to engage with the craft of filmmaking. They will do so by developing several of the principal filmmaking crafts: production, camera, lighting, sound, and editing. The students will learn how to use equipment and software, learn procedures and techniques, and they will be challenged to have an artistic and creative approach.

For camera the focus is on camera crew model. Lightning for a film set. In Sound, the basics of field recording on set and sound mixing. Editing focus on software, techniques, and procedures. Editing principles and visual language for fiction.

The process of learning the crafts it’s based on learning through project development. Integrated with the crafts learning process, and running in parallel, the module offers the students a challenge of creating two team-based fiction short film projects. The project is developed across sequential stages that imply research, producing, presentations, discussions, and dialog.</td></tr>
</table>

	The Module offers a mix of practical workshops, two integrated projects, pitch presentations and traditional lecture-based learning.
Reading Lists	**Essential and Recommended Reading**
	• *Alton, John . Painting with light. Berkeley: U. Calif. Press.(1995)* • *Eve Light (2010), The Complete Film Production Handbook, London: Focal Press* • *Dancyger, Ken (2002) – The Technique of Film and Video Editing, Focal Press, USA.* • FARNELL, Andy (2010), *Designing Sound*, Massachusetts, MIT Press. • *Schreibman, Myrl (2011), The Indie Producers Handbook: Creative Producing from A to Z Random House Digital (e-book).*
	Secondary and Supplementary Reading/Viewing
	• *Box, Harry. Set Lighting Technicians: film lighting equip. Boston: Focal Press (2002)* • Crittenden, Roger (1995) *Film and Video Editing*, Routledge. • Crittenden, Roger (2006) *Fine Cuts: The art of European Film Editing*, Focal Press. • Reisz, Karel; Millar, Gavin, (2010) The Technique of Film Editing (2nd Edition), Focal Press. • SONNENSCHEIN, David (2001), *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, Studio City, Michael Wiese Productions. WYATT, Hilary, Amyes, Tim, (2005), *Audio Post-Production for Television and Film: an introduction for technology and techniques*, Oxford, Focal Press-Elsevier.

3.1 Module Title: Sustainable Filmmaking

Lead Institution: IADT

3.1.1 Green filming, commonly referred to as sustainable filmmaking, is the idea of making audio-visual projects in the most resource-conserving manner possible. Since reducing and offsetting carbon emissions is the major goal here, it is necessary to identify and maximize the important contributing variables.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
3	2				5	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**		**Proctored practical Project**	**Professional Practice**	**Other** (include detail)	**Total**
50%	**50%**					**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is To introduce students to the concept of sustainable filmmaking and their role in promoting it. It enables them to understand the environmental impact of the film and media industries and their own productions.					
Minimum Intended Module Learning Outcomes (MIMLOs	On successful completion of this module, the learner will be able to: 1. Know and understand the UNs Sustainable Development Goals (SDGs) 2. Define the SGS that apply to the film and media industries and their own work. 3. Calculate the impact of a given production and have a basic knowledge of environmental management system (EMS) 4. Create a mitigation plan for a given production.					

	5. Understand how they can promote sustainability through their stories and depictions.
Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs	This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1															X
2															X
3									X		X				X
4					X		X				X				
5													X		X

Module Content	**Indicative Module Content**

- UN Sustainability Goals.
- The environmental and societal impact of the Cultural and Creative Industries.
- The role of the individual in sustainability.
- Basic knowledge of the structure and tasks of an environmental management system (EMS).
- Minimum requirements and guidelines for sustainable audio-visual productions.
- Action fields/hotspots in a production, including CO2 calculations.
- Communicating and putting corrective steps into action.
- Project reporting and CO2 balance sheets.

Reading Lists	**Essential and Recommended Reading**

- Bakøy, Eva, et al. Building Successful and Sustainable Film and Television Businesses: A Cross-National Perspective. Intellect, 2017.
- Brereton, Pat. Essential Concepts of Environmental Communication: An A-Z Guide. Routledge, 2022.

Secondary and Supplementary Reading/Viewing

	• The United National Sustainability Goals - https://sdgs.un.org/goals • An Inconvenient Sequel • Years of Living Dangerously • Before the Flood • Cowspiracy • The 11st Hour • Don’t Look Up

3.2 Module Title: European Cinema

Lead Institution: IADT

3.2 Headline Information about the Module In this module learners are introduced to the historical and theoretical foundations in the area of European film. The students will study closely at the national cinemas of the school in which they attend. In this respect "national" cinema includes regional, diasporic and immigrant cinema. It will look at the major European film movements and how they influenced modern cinema as they relate to the social, historical, and cultural settings of European cinema following World War Two.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
3	2				5	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • The module aims to develop an historical and theoretical basis, appropriate to this level, for undertaking research in the field of European cinema. The student will examine the social, historical and cultural contexts for European Cinema after World War Two, looking at national, diasporic and immigrant cinema in order to decolonise and diversify references presented.					
Minimum Intended Module Learning	On successful completion of this module, the learner will be able to: 1. Engage with contextual and critical ideas in relation to film. 2. Articulate and contextualise the social, historical and cultural contexts for European Cinema					

<table>
<tr><td>Outcomes (MIMLOs</td><td>3. Assess the traditions of European cinema in a modern context as it relates to national, diasporic and immigrant cinema
4. Examine modern European cinema within current cultural, social and political influences.
5. Apply primary and secondary research skills to produce an effective essay.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module enables the learner to demonstrate advanced skills, knowledge and competencies in European cinema; the social, historical and cultural contexts for European Cinema after World War Two.

This module’s learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>3</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td></tr>
<tr><td>4</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td></tr>
<tr><td>5</td><td>X</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Module Content</td><td>Indicative Module Content

• The rise of Neo-realism in post-World War II Italy.
• France and the birth of the Nouvelle Vague and the emergence of the auteur.
• Other European film traditions – birth of Nordic Cinema etc. Soviet Cinema etc.
• To explore Post World War II German film and focusing on the Oberhausen Manifesto of 1962 and the emergence of the New German Cinema of the sixties and seventies.
• Dogme movement.
• European cinema and genre.
• Influence of European cinema tradition and movements on modern European cinema.</td></tr>
</table>

Reading Lists	Essential and Recommended Reading
	• Bazin, Andre. *What Is Cinema?* Volume II, University of California Press, 2004. Print. • Elsaesser, Thomas. *European cinema face to face with Hollywood*. Amsterdam: Amsterdam University Press, 2005. Print. • Ezra, Elizabeth. *European cinema*. Oxford: Oxford University Press, 2004. Print.
	Secondary and Supplementary Reading/Viewing
	• Austin, Guy. *Contemporary French cinema: an introduction*. Manchester: Manchester University Press, 1996. Print. • Bondanella, Peter E. *Italian cinema: from neorealism to the present*. 3rd ed. New York: Continuum, 2003. Print. • Cardullo, Bert, *Andre Bazin and Italian Neorealism*, Continuum International Publishing 2011 • Marcus, Millicent Joy. *Italian film in the light of neorealism*. Princeton, New Jersey: Princeton University Press, 1986. Print. • Marie, Michel, and Richard John Neupert. *The French new wave: an artistic school*. Malden, MA: Blackwell Pub., 2003. Print • **Viewing Material** • *Material is supplied by each school to represent a diverse selection of viewings.*

3.3 Module Title: Media & Society – The Ethics and Politics of Film

3.3.2 Headline Information about the Module

Film, as any art, always reflects society, be it directly or indirectly. This is the most obvious in documentary, where there is supposed to be a direct link to the world around us (past, present or future). But even fiction or animation films that appear to be totally fictive, relate to society. Film often triggers the viewer's imagination, broadens its horizons and becomes a part of her/his cultural capital. As such, film plays an important role in both individual and social identity construction.

This course not only wants to make filmmakers aware of this, but also engage them to apply an ethos in their own practice.

Semester	Stage	Module Code	Module Credits	Credit Unit
3	2		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to ethics. • To encourage reflection on the role of audio-visual media in shaping the ethical and moral development/ education of individuals and society. • To recognise contemporary ethical challenges in film. • To develop a critical framework within which students can begin to establish a coherent relationship between theory and practice.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Engage with contextual and critical ideas in relation to film and ethics.
2. Demonstrate a working knowledge of current and historical issues and frameworks in the field of ethics and film.
3. Evaluate different filmic approaches to ethical questions
4. Position themselves on the role of ethics in cinema in contemporary society.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td>X</td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content
• Introduction to contemporary ethics
• Approaches to media ethics; aims and principles
• Film, emotion, identification
• Moving image and affect
• Telling stories: challenges for filmmakers
• Telling stories: whose, how, for whom
• New media ethics: Ethical revolution. The shape of future ethics.</td></tr>
<tr><td>• Reading Lists</td><td>• Essential and Recommended Reading</td></tr>
<tr><td></td><td>• Meretoja, H., C. Davis and H. Meretoja (2017). Storytelling and ethics : literature, visual arts, and the power of narrative. New York ; London, Routledge.
• Nichols, B. (2016). Speaking truths with film: evidence, ethics, politics in documentary. Oakland, University of California Press.
• Ward, S. J. A. and ProQuest (2011). Ethics and the media : an introduction. Cambridge Cambridge University Press.</td></tr>
<tr><td></td><td>• Secondary and Supplementary Reading/Viewing</td></tr>
<tr><td></td><td></td></tr>
</table>

3.4.1 Module Title: Cinematic Documentary

Lead Institution: IADT

3.4.1 Headline Information about the Module.
This serves as an introduction to producing short documentaries. While enrolled at their home university, students will be expected to conduct preliminary research about the politics, folklore, history, customs & traditions, stories, etc. of the country they are intended to study in. Once they have reached their destination, they will propose a number of prospective short documentary concepts before settling on one. They will then collaborate with local professors and students to refine their concept before preparing, shooting, editing, and presenting the finished work to an audience. Students can select from the following options: Once the final ideas have been chosen, the student make select one of the following areas: research, production, direction, sound, camera, or editing may be required.

Semester	Stage	Module Code	Module Credits	Credit Unit
3	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is This module enables the learner to demonstrate advanced skills, knowledge and competencies in the research and creation of a narratively led short documentary film. Students produce a project comprising of a significant short documentary in their preferred medium together with a critical production report.

Minimum Intended Module Learning Outcomes (MIMLOs	On successful completion of this module, the learner will be able to: 1. Research, produce & direct a short documentary. 2. Systematically apply the practical discipline specific skills & technical abilities required for location lighting, camera operation, sound recording & editing. 3. Estimate and effectively manage the technical, material, and human resources needed for a team-based production. 4. Devise a strategy to distribute and promote a short film for film festivals and online distribution. 5. Analyse and critique the various documentary modes. 6. Assess work of the major documentary filmmakers who have contributed to the form
Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs	This module enables the learner to demonstrate advanced skills, knowledge and competencies in in the research and creation of a narratively led short documentary film. Students produce a project comprising of a significant short documentary in their preferred medium together with a critical production report. This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1					X		X		X						
2						X									
3										X					
4								X	X						
5		X													
6		X													

Module Content	**Indicative Module Content** The module is focused on enabling the learner to produce and direct a short narrative lead documentary to a high standard.

Learners are instructed in the autonomous skills and methodologies required for producing a short documentary up to final delivery and dissemination across various platforms.

These include two strands – content creation and technical competencies.

Content creation should include the following core areas:

- Idea research and development,
- Storytelling and narrative skills
- Documentary making
- Location production skills

Technical competencies include:

- Location audio recording,
- Lighting and single camera operation
- Post-production picture and sound
- Final delivery of film packages.

Reading Lists	**Essential and Recommended Reading**
	Lindenmuth, Kevin, J. *The Documentary Moviemaking Course.* London: Methuen Drama, 2010. Nichols, Bill. *Introduction to Documentary*. 3rd Ed. Bloomington: Indiana University Press, 2017. Rosenthal, Alan. *Succeeding as a Documentary Filmmaker: A Guide to the Professional World*. Southern Illinois University Press. 2011. Aufderheide, Patricia. *Documentary Film: A Very Short Introduction*, OUP, 2007. Bruzzi, Stella. *New Documentary*, 2nd Ed., Routledge, 2006. Chapman, Jane. *Issues in Contemporary Documentary*, Polity Press, 2009. Winston, Brian. *The Documentary Film Book*, BFI, 2013.
	Secondary and Supplementary Reading/Viewing
	Best Documentaries - recommendations https://www.theguardian.com/film/2016/mar/27/50-best-documentaries-alex-gibney-joshua-oppenheimer-james-marsh Errol Morris http://www.errolmorris.com This Changes Everything, Naomi Klein https://www.youtube.com/watch?v=Rqw99rJYq8Q YouTube http://www.youtube.com/

http://www.volta.ie
Aitken, Ian, ed. *The Concise Routledge Encyclopaedia of the Documentary Film*, Routledge, 2013.
Aston, Gaudenzi & Rose. *I-Docs: The Evolving Practices of Interactive Documentary*, Wallflower Press, 2017.
Chanan, Michael. *The politics of Documentary*, BFI, 2007.
Cousins, Mark & Macdonald, Kevin. *Imagining Reality: The Faber Book of Documentary*, Faber & Faber, 2011.
De Jong, Knudsen & Rothwell. *Creative Documentary Theory and Practice*, Routledge, 2013
Grant, Barry & Sloniowski, Jeannette, eds. *Documenting the Documentary: Close Readings of Documentary Film and Video*, 2nd
Hicks, Jeremy. *Dziga Vertov: Defining Documentary Film*, I.B. Taurus, 2007.
Kahana, Jonathan, ed. *The Documentary Film Reader: History, Theory and Criticism*, OUP, 2016.
Magagnoli, Paolo. *Documents of Utopia: The politics of Experimental Documentary*, Wallflower Press, 2015.
Renov, Michael, ed. *Theorizing Documentary*, Routledge, 1993.
Renov, Michael. *The Subject of Documentary*, University of Minnesota Press, 2004.

3.4.2 Module Title: Music Video

Lead Institution: ULHT

3.4.2 Headline Information about the Module.

A music video is a video of variable length, that integrates a music song or music album with imagery that is produced for promotional or musical artistic purposes. Music videos use a wide range of styles and contemporary video-making techniques, including animation, live-action, documentary, and non-narrative approaches such as abstract film. In this curricular unit the students develop a music video, organized in creative teams, and for a specific musical band or artist. The focus of the project development is anchored on the creative a conceptual development connected to an experience of producing and working along with an actual music artist.

Semester	Stage	Module Code	Module Credits	Credit Unit
4	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To apply technical and artistic skills in a team based practical project. • To know the history of music videos. • To know the work of reference creators. • To understand music video language and aesthetics. • To train editing techniques applied to music videos. • To conceive, produce and edit a music video. • To work with a musician, artist or band. • To pitch and discuss creative projects.

<table>
<tr><td></td><td>

- To learn how to analyse and discuss the project development between pairs and with teachers.
- To develop students' capacity for research and independent critical thinking.

</td></tr>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>

1. Conceive, develop, and make a music video.
2. To be able to work creatively with a band or artist.
3. To present concepts and pitch creative projects.
4. To work creatively within a team.
5. To research the field of work and to apply the research in project development.

</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>

This module's learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
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<tr><td>Module Content,</td><td>

The Module offers students the opportunity to create a music video. They will do so in a step-by-step project in which they will respond to a set of challenges. The project is a de facto music video, this means each team of student must relate with a band or artist and produce a music video for that band or artist.
The students are accountable for the ideas and the conceptual development, though it must be pitched in class and discussed with the artist or band.

History, aesthetics and language of the music video.

History.
1 - Television, music and early artistic approaches - Beatles, Pink Floyd and David Bowie.
2 - Before and after MTV, music video as a television genre.
3 - The music video on the internet and social networks - New models of production, creation and dissemination.

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	Aesthetics. 1 - The music video as a conceptual and artistic object. 2 - The music video and experimentation. 3 - The music video and narrative. 4 - The music video and visual effects, magic and Michel Gondry. 5 - A disruptive language as a design model. Language. 1 - Image. 2 - Editing. II - Conceive and produce. 1. Creative processes for creating music videos. 2. Artistic elements of music video production. 3. Pitching of visual concepts applied to music videos. 4. Mentoring of project development.
Reading Lists	**Essential and Recommended Reading**
	AA.VV. (2013) Music/Video: Histories, Aesthetics, Media. London: Bloomsbury. Marks, C. & Tannenbaum, R. (2011) I Want My Mtv: "the uncensored story of the music video revolution. London: Penguin Books. SCHWARTZ, L. et al. (2007). Making Music Videos. New York: Billboard Books. WILLIAMS, K. (2003). Why I Still Want My MTV. New Jersey: Hampton Press. VERNALLIS, C. (2004)– Experiencing Music Video: Aesthetics and Cultural Context, New York, Columbia University Press.
	Secondary and Supplementary Reading/Viewing
	AA.VV. (2005) On Air: The Visual Messages and Global Language of MTV (org.) Robert Klanten, Briga Meyer, Cristián Jofré. Berlin: Die Gestalten Verlag. HANSON, M. (2006). Reinventing Music Video. Hove: Rotovision, RAILTON, D. & Watson, P. (2015) Music Video and the Politics of Representation. Edinburgh: Edinburgh University Press.

3.4.3 Module Title: Dance Film

Lead Institution: BFM

3.4.3 Headline Information about the Module This module explores the relationship between filmmaking and choreography. How different filmmaking techniques can be used to enhance dance. Students will learn about the working processes of choreographers and modern dance approaches. Through workshops and screenings, they will explore the relationship between camera and dance and the difference between filmed stage shows and choreography staged for camera. Students will up with choreographers and dancers in following areas: production, direction, sound, camera and editing.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
3	2				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**	**Professional Practice**	**Other** (include detail)	**Total**	
100%					**100%**	
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to the relationship between movement, choreography and filmmaking. • To develop students' ability to understand, interpret and contextualize dance and into a symbiotic audio-visual piece.					
Minimum Intended Module Learning	On successful completion of this module, the learner will be able to: 1. Understand basic concepts of dance and choreography 2. To understand the relationship and synergy between dance and filmmaking					

<table>
<tr><td>Outcomes (MIMLOs</td><td>
3. Present and pitch their idea to the panel
4. To understand different ways dance has and can be used in cinema
5. Produce audio-visual dance piece in collaboration with choreographers
6. Devise a strategy to distribute and promote dance film for film festivals
</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>
This module enables the learner to demonstrate advanced skills, knowledge and competences in the research and creation of a short Dance Film.
This module’s learning outcomes specifically align with the following IPLOs:

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<tr><td>Module Content,</td><td>
Indicative Module Content
This module gives students to explore the possibilities between camera, music, sound and choreography. The module consists of seminars, masterclasses, assignments and team-based final work.

Students are instructed in specifics of choreography and dance. They will learn about basic tools that dancers and choreographers use to tell stories and how these can interpreted to film.

Development and history of dance and its different representations in film will be covered. Differences between recorded stage performance and dance film, that is designed for cinema.

Students will be then divided into filmmaker and choreographer teams who will pitch their concepts. By individual teamwork and mentoring in classes students will develop their projects and produce Dance Films.

Module Structure
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	Module consists of around 6 hours per week direct contact with additional time for supervised and self-directed project work. Learners are instructed in skills and methodologies required for producing a dance film up to final delivery and dissemination across various platforms. These include two strands – content creation and technical competencies. Content creation should include the following core areas - cooperation with choreographers and dancers - idea research and development - storytelling and narrative skills - location scouting skills - distribution strategies Technical competencies include: - audio and music preparation before the shoot - lighting and shooting single or multicamera set up - Editing, colour grading and sound mixing - final delivery of film packages
Reading Lists	**Essential and Recommended Reading**
	Erin Brannigan, Dancefilm: Choreography and the Moving Image 1st Edition , Oxford University Press; 1st edition, 2011 Judy Mitoma , Envisioning Dance on Film and Video Routledge; 1st edition, 2003 Jack Anderson “Ballet & Modern Dance: A Concise History” Princeton Book Company, 2020. Nancy Reynolds, Malcolm McCormick “No Fixed Points: Dance in the Twentieth Century”. Yale University Press, 2021. Mark Bruce “On Choreography and Making Dance". Oberon Books, 2018.
	Secondary and Supplementary Reading/Viewing
	Maya Deren “A Study in Choreography for Camera" (1945) Peter Greenaway *“Rosa”* (1992) choreography by Anne Teresa De Keersmaker Eduard Lock “Amelia La la la Human Steps” (2003) Lloyd Newson “DV8 - The Cost of Living” (2008) Thierry De Mey “Rosas danst Rosas” (1997) Pontus Karl Johan Lidberg “Rain” (2007)

3.4.4 Module Title: Transmedia

Lead Institution: BFM

3.4.4 Headline Information about the Module Overview of the theories of transmedia storytelling. introduces the practice of transmedia and gives historical overview of terms related to the communication across media of transmedia storytelling. Building from general theories to the specific examination of practices and models applicable to different sub-areas of transmedia.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
3	2				10	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To deepen the expertise of students of planning and managing a multiplatform transmedia production in terms of content production, creative planning and technical requirements. • To support the study of theories of transmedia storytelling. • Provide analytical models applicable to transmedia narratives. • To explore how different media texts can serve as tools to support different fields.					
Minimum Intended Module Learning	On successful completion of this module, the learner will be able to: 1. Define and characterize transmedia storytelling 2. Use theoretical approaches to transmedia practices. 3. Understand the potential of transmedia storytelling applied to different fields.					

<table>
<tr><td>Outcomes (MIMLOs</td><td>4. Analyse and understand transmedia narratives.
5. Develop and produce a transmedia project.
6. Understand the audience's positioning in relation to the texts making a cross-media production.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:

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<tr><td>Module Content,</td><td>Indicative Module Content

Students will:
• Plan a crowdsourced transmedia concept for different platforms and media.
• Develop user-driven concept.
• Write the story lines.
• Design the visual brand.
• Plan the marketing strategy.
• They will learn to produce a pilot of their transmedia concepts for 2-4 platforms using their crowd sourced and their own material.
• They will also write a transmedia production bible and format description.</td></tr>
<tr><td>Reading Lists</td><td>Essential and Recommended Reading

R.Pratten, Getting Started in Transmedia Storytelling: A Practical Guide for
Beginners. CreateSpace Independent Publishing Platform, 2011.
Tosca, S., & Klastrup, L. (2019). Transmedial Worlds in Everyday Life: Networked Reception, Social Media, and Fictional Worlds. Routledge.
Freeman, M., & Gambarato, R. R. (Editors.). Routledge, 2018.
I. Ibrus & C.A. Scolari (editors) “Crossmedia Innovations. Texts, Markets, Institutions”. Peter Lang GmbH, Frankfurt, 2012.</td></tr>
</table>

	M. Freeman & "Proctor (editors) "Global convergence cultures: transmedia earth". 2018, Routledge. H. Jenkins, Convergence Culture: Where Old and New Media Collide. New York & London: New York University Press, 2006.
	Secondary and Supplementary Reading/Viewing
	C.H. Miller. Digital Storytelling: A Creator's Guide to Interactive Storytelling. Burlington, MA: Focal Press, 2004 A. Phillips, A Creator's Guide to Transmedia Storytelling: How to Captivate and Engage Audiences across Multiple Platforms. McGraw-Hill Professional, 2012

3.4.5 Module Title: Multi Camera Production (Human Interest)

Lead Institution: LUCA

3.4.5 Headline Information about the Module .

This course consists of two separate thematic entities based on the techniques and workflow within a studio environment comprising the disciplines of production, directing, editing, script, single -and multicamera, Sound, lighting and data-handling. The first entity is the production of a **human interest talk show-format** from the research desk, pre-production, live production leading up to broadcast / output of a TV show. It involves shooting on location and editing human interest stories to be included within the broadcast. The second entity is the production of a hosted cooking show or fiction within the studio environment, again documented with images and stories filmed on location and edited to fit within the live show. During the course, students will experience the overall workflow and all disciplines while focussing on their own discipline and designated role within a live production crew.

Semester	Stage	Module Code	Module Credits	Credit Unit
3	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is: • To develop technical competencies e.g. editing, production, shooting management, image mixing, studio camera, data-managing, shading, lighting and sound. • To train creative skill in terms of content: e.g. directing, 1st AD, floormanager, producer.

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- To familiarise oneself with the organisational procedures and crew responsibilities essential to multicamera Television Studio production in a simulated 'live-broadcast' environment.
- To introduce the students to periodical program management and engaging with the public to produce an audience-specific program for broadcast or narrowcast.

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<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>

On successful completion of this module, the learner will be able to:

1. Preproduce a multicam production show with a specific assigned topic and format within the realm of non-fiction content.
2. Adopt creative choices to deliver qualitative content within the multicam environment.
3. Produce a multi-cam production show in collaboration with fellow students in several required domains e.g. camera, shading, directing, sound, videomixing.
4. Communicate in a correct way, considering the hierarchy associated with the function and role in the team.
5. Show critical reflection and independently integrate feedback from lecturers into improving his individual function within the group work.
6. Operate safely, effectively and correctly the dedicated professional equipment in the studio within the student's designated role.
7. To explain the correct operation and use of the multicamera equipment present to assist his or her peers.

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<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>

This module's learning outcomes specifically align with the following IPLOs:

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Module Content,	**Indicative Module Content** • This course consists of 2 separate thematic entities based on the techniques and workflow within a studio environment comprising the disciplines of production, directing, editing, script, single -and multicamera, Sound, lighting and data-handling. • The first entity is the production of a human interest talkshow-format from the research desk, pre-production, live production leading up to broadcast / output of a TV show. It involves shooting on location and editing human interest stories to be included within the broadcast. The 2nd entity is the production of a hosted cooking show or fiction within the studio environment, again documented with images and stories filmed on location and edited to fit within the live show. • During the course, students will experience the overall workflow and all disciplines while focussing on their own discipline and designated role within a live production crew.
Reading Lists	**Essential and Recommended Reading**
	Jacobson, M. (2010), Mastering multicamera techniques. From preproduction to Editing and Deliverables. Routledge Owens, J. (2019), Television production. Routledge Compesi, R.J. Gomez, J.S. (2018) Introduction to Video Production, Studio, Field, and Beyond. Routledge
	Secondary and Supplementary Reading/Viewing

3.4.6 Module Title: Observational Documentary

Lead Institution: BFM

3.4.6 Headline Information about the Module Introduction to the theory and practice of documentary filmmaking. From developing an idea and outline the script together with knowledge of drawing up strategies for production. Students will team up in following areas: production, direction, sound, camera and editing.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
3	1				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To give an overview of core concepts and principles of developing and producing documentaries. • To understand and use tools to create non-interrupted observation documentary about real-life people and events. • To develop students' facility with the professional language of film and visual culture, in relation to the field of documentary					
Minimum Intended Module Learning Outcomes (MIMLOs	On successful completion of this module, the learner will be able to: 1. Understand the nature and language of Cinéma vérité and observational documentaries. 2. Present and pitch their idea to the panel.					

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3. Apply the practical discipline specific skills & technical abilities required for location lighting, camera operation, sound recording & editing.
4. To differentiate Observational documentary approach from other non-fiction genres.
5. Understand theoretical concepts of producing and directing non-fiction films.
6. Prepare and produce an observational documentary project.
7. Devise a strategy to distribute and promote a short film for film festivals.
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<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>
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<tr><td>Module Content,</td><td>
Indicative Module Content

The module begins with a series of seminars, masterclasses and assignments. Course is designed to offer students theoretical knowledge and practical understanding of basic principles of creating documentaries from its inception up to the film distribution. It gives an experience how to develop an idea and outline the script together with knowledge of drawing up strategies for production. Learner will learn the tools of Observational documentary and will produce a short documentary to a high standard.

Learners are instructed in skills and methodologies required for producing a short documentary up to final delivery and dissemination across various platforms.
</td></tr>
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	These include two strands – content creation and technical competencies. Content creation should include the following core areas - idea research and development, - storytelling and narrative skills - documentary making - location production skills - distribution strategies Technical competencies include: - location audio recording, - lighting and single camera operation - Editing, colour grading and sound design - final delivery of film packages.
Reading Lists	**Essential and Recommended Reading**
	Sheila Curran Bernard “Documentary Storytelling. Making stronger and more dramatic nonfiction films”. (2nd Edition). Focal Press, 2007. Michael Rabiger “Directing the Documentary” (Fifth Edition). Focal Press 2009. Alan Rosenthal “Writing, Directing, and Producing Documentary Films and Videos”, Third Edition. Southern Illinois University Press, 2002. Documentary Editing: Principles & Practice, 2nd edition by Jacob Bricca ACE, Routledge, 2023.
	Secondary and Supplementary Reading/Viewing
	Mekas, Jonas. Anti 100-years of Cinema Manifesto. (http:// jonasmekas.com/diary/?p=1658) Niney, François; Pelechian, Artavazd. 2000. Montage with Images that Don't Exist: Interview with Artavazd Pelechian. A journal Discourse Vol. 22, No. 1, SCREENING ETHNICITY (Winter 2000), pp. 94-98 Published by: Wayne State University Press Direct Cinema. Interviews with Richard Leacock and D.A. Pennebaker. Films: The Lumiere Brothers “Workers Leaving the Lumière Factory”, “Arrival of a Train at a Station” Robert Flaherty “Nanook of The North”, 1922 Walther Ruttmann “Berlin, Symphony of a Great City”, 1927

	Jean Vigo “À propos de Nice”, 1930 John Grierson. Drifters, 1929 Edgar Morin, Jean Rouch “Chronicle of a Summer” (“Chronique d'un été), 1961 Frederic Wiseman. “High School”, 1968 Albert Maysles, David Maysles, Ellen Hovde, Muffie Meyer. “Gray Gardens” 1975 Andres Sööt “Jaanipäev“ (St John’s Day), 1978 Tamara Kotevska, Ljubomir Stefanov “Honeyland”, 2019.

4.1 Module Title: Cineclub - Film Analysis & Critic

Lead Institution: BFM

4.1 The course aims to teach students a variety of film techniques through screenings, meetings with filmmakers and analysis as a working method for a practical filmmaker, film journalist & critic.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
4	2				5	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**		**Proctored practical Project**	**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to new films and filmmakers. • To give opportunities for students to engage and learn directly from the filmmakers. • To introduce the students to the various forms of film criticism. • To introduce students to a variety of film techniques through practical film analysis, and film analysis as a working method for a practical filmmaker					
Minimum Intended Module Learning	On successful completion of this module, the learner will be able to: 1. Analytically examine individual parts of a film and take the conclusions of observation into account in one's independent filmmaking process. 2. Theoretically and analytically discuss films.					

<table>
<tr><td>Outcomes (MIMLOs</td><td>3. Understand critical forms that are used when writing about film.
4. Use knowledge and tools required to be able to write about film.
5. Is acquainted with the history, general practice and developments of film criticism.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module's learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>2</td><td>X</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>3</td><td></td><td>X</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>4</td><td></td><td></td><td>X</td><td>X</td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>5</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content

• Difference between Film Criticism, Film Analysis and Film Review
• Overview of Academic Film Criticism
• Overview of Contemporary Film Criticism
• Aggregators and writing forms
• Film screenings of various films and genres
• Meetings, interviews and roundtables with filmmakers
• Screenings and written assignments
• Film criticism and analysis roundtables</td></tr>
<tr><td rowspan="3">Reading Lists</td><td>Essential and Recommended Reading</td></tr>
<tr><td>Rick Altman "Film/Genre". BFI, 1999.
Dudley Andrew "Concepts In Film Theory". 1984, Oxford: Oxford University Press.
Daniel Arijon "The Grammar of the Film Language". 1976, Silman-James Press.
David Bordwell "Narration in the fiction film". 1985, University of Wisconsin Press.
Jeffrey Geiger, R. L. Rutsky "Film Analysis". 2005, W. W. Norton & Company.
Jarmo Valkola "The Audiovisual Mode of Orchestration: Cognitive Analysis of Cinema". 2021, LAP Lambert Academic Publishing.</td></tr>
<tr><td>Secondary and Supplementary Reading/Viewing</td></tr>
</table>

	Steve James “Life Itself” (2014) Rob Garver “What She Said: The Art of Pauline Kael”, 2018. Gerald Peary “For the Love of Movies: The Story of American Film Criticism” (2009)

4.2 Module Title: Entrepreneurial Thinking and Radical Creativity (C-Accelerate)

Lead Institution: IADT

4.2 This module examines how to embrace ambiguity, complexity, and uncertainty. How to break down disciplinary silos. How to lead radical creativity and what is it? It will empower students to co-create creative projects and transform them into a coherent business proposition in the context of the creative industries.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
4	2				5	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	(This module is being developed as part of the EIT HEI C-Accelerate Project and will be completed Q1 2023) Learners will develop the abilities to envision, create, and introduce morally and commercially sustainable solutions to difficult societal concerns through theoretical investigations and practical experiences. It emphasizes how design, design thinking, and design processes can be used to enhance entrepreneurial thinking. It also discusses the advantages and difficulties of fostering an entrepreneurial mindset and culture within an established industry. The course's primary focus is on					

<table>
<tr><td></td><td>entrepreneurial processes and practices within the cultural and creative industries

By the end of the course the student should be able to understand the fundamentals of transforming a concept into a business plan and adapting that plan in the context of a digital distribution media environment. All core concepts related to management and marketing should be acquired and applied in the context of creative industries.</td></tr>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Engage in radical creativity and co-create concepts for creative projects.
2. Adapt a creative project into a coherent business plan.
3. Demonstrate an entrepreneurial mindset.
4. Assess the current landscape of creative industries and potential opportunities within this context and within other sectors.
5. Demonstrate skills of research, planning, needs assessment, marketing, fundraising and financial planning to be effective in creative-sector careers
6. Prepare an online / digital showcase to market and promote their work to potential employers</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>2</td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>3</td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
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<tr><td>5</td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>6</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
</table>
</td></tr>
</table>

Module Content,	**Indicative Module Content** **The Entrepreneurial Mind-set** • Key traits of an entrepreneur. • What is radical creativity? • Challenges and opportunities for creative entrepreneurs. • Getting started with design thinking + adopting the right mindset • Understanding the difference between innovation in companies and innovation in projects. **The Entrepreneurial Eco-System** • Eco-systems and their importance • Eco-systems for film ad media, digital economy • Case studies in eco-systems. • Relevant polices and funding opportunities. • Identifying a gap in the market or problem worth solving. • Social and ethical behaviour in business and entrepreneurship **Entrepreneurial Action** • Idea generation • Idea communication • Idea refinement • Feasibility Analysis • Career planning and development. • Design and preparation of an online portfolio.
Reading Lists	**Essential and Recommended Reading**
	Burns, P. (2018) *New Venture Creation: A Framework for Entrepreneurial Start-ups*, 2nd Ed., Palgrave Seminega, I. M. (2015). *The creative entrepreneur*. Blue Ash, OH: Fons & Porter. Loy, A. and Aaegeson, T. (2018). *Creative Economy Entrepreneurs: from startup to success*. Creative Startups.
	Secondary and Supplementary Reading/Viewing
	Blundel, R., Lockett, N., Wang, C. (2017), *Exploring Entrepreneurship*, 2nd Ed., SAGE Publications Ltd. Branagan, A. (2019), *The Essential Guide to Business for Artists and*

Designers, Bloomsbury
Bridge, S. and O'Neill, K. (2012), *Understanding Enterprise: Entrepreneurship and Small Business*, Palgrave
Cohen, E. (2019), *Brutally Honest – Business Strategies to evolve your creative business*, Bookseller's Daughter
Granet, K. (2011), *The Business of Design : Balancing Creativity and Profitability*, Princeton Architectural Press
Haine, C. (2019), *Business and Entrepreneurship for Filmmakers : Making a Living as a Creative Artist in the Film Industry*, Routledge
Levy, J. (2015), *UX strategy: how to devise innovative digital products that people want*. Sebastopol: O'Reilly.
Osterwalder, A. and Pigneur, Y. (2010), *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*, John Wiley & Sons

4.3 Module Title: Diversity Representation Gender(s) Identities

Lead Institution: ULHT

4.3 Headline Information about the Module
This module will transcend the dominant perspectives in film and media arts by providing students with an open view on fringe perspectives in the field. Students will have the opportunity to get familiar with different voices and debate on such topics as diversity, representation, identities. Students will be able to engage with filmmakers underrepresented until now and will also be encouraged to bring forward films and filmmakers to this collective learning experience.

Semester	**Stage**	**Module Code**	**Module Credits**	**Credit Unit**
4	2		5	ECTS

Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)					
Continuous Assessment	**Supervised Project**	**Proctored practical Project**	**Professional Practice**	**Other** (include detail)	**Total**
100%					**100%**

Module Aims and Objectives	
Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to gaps in the classical canon and film history. • To explore recent research and studies that expand the predominant white male perspective. • To acquire a knowledge of the role of female filmmakers and collaborators. • To acquire a knowledge of film history outside of the Western hemisphere.
Minimum Intended	On successful completion of this module, the learner will be able to:

<table>
<tr><td>Module Learning Outcomes (MIMLOs</td><td>1. Contextualise the challenges in diversity and representation in film and media.
2. Expand their knowledge of non-western film and media.
3. Expand their knowledge of non-male film and media.
4. Use dissent and discussion as a tool for empowering the own as well as other / others' voices.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module's learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content
• Expanding film and media history: a historical look at gender and diversity in film history.
• Women pioneers in silent film.
• The decline of women filmmakers: social context, production context, censorship.
• Author cinema, the male gaze and dominance.
• Moving back in the picture(s): contemporary female filmmakers.
• Gender bias, gender representation - an overview of LGBTQ+ representation.
• Today's changes and challenges, including the view of underrepresented groups.
• Guest lectures by a diverse group of speakers and guests.</td></tr>
<tr><td>Reading Lists</td><td>Essential and Recommended Reading</td></tr>
<tr><td></td><td>Chadwick, W. and F. Frigeri (2020). Women, art, and society. London, Thames and Hudson.
Mulvey, L. (2019). Afterimages: on cinema, women and changing times. London, Reaktion Books.
O'Hara, H. (2021). Women vs Hollywood: the fall and rise of women in film. London, Robinson.</td></tr>
</table>

4.4.1 Module Title: Short Fiction (Visual Drama)

Lead Institution: IADT

4.4.1 This module provides the student with an opportunity to critically investigate the aesthetic qualities and expressive power of non-dialogue driven films and develop a creative approach to the manipulation and control of the audio, visual and temporal qualities of the medium. It also affords students an opportunity to focus and refine their skills in specific craft disciplines and to establish higher levels of critical and creative control in these areas.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
2	4				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
90	**0**	**80**	**30**	**100**	**0**	**300**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
40%	**60%**					**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is This module is about short narrative film development and production. Exploring research strategies, narrative theory and technique it will provide students with creative strategies to enhance the initiation and development of story concepts. Students will achieve greater understanding of the stages of story development and the process of proposing projects, whilst develop an insight into the nature of content and an understanding of the characteristics that define different type's drama. It allows students to focus and refine their skills in specific craft disciplines.					

Minimum Intended Module Learning Outcomes (MIMLOs	On successful completion of this module, the learner will be able to: 1. Apply research strategies to investigate and develop concepts. 2. Advance concepts through the development process from first draft to shooting script and articulate a proposal verbally and digitally noting key aesthetic and practical concerns. 3. Contribute effectively to a pre-production team, working in a collaborative, professional, ethical and inclusive manner. 4. Analyse a script relative to their assigned sub-domain 5. Utilise a range of competencies in working with actors and crews. 6. Work as a member of a collaborative team and perform sub-domain appropriate crewing positions on location based shoots. 7. Employ appropriate on-set etiquette when working and be able to use appropriate terminology. 8. Evaluate the risks associated with a production and draw up a comprehensive risk assessment prior to the undertaking. 9. Critique the process and finished film and be able to synthesize new approaches for the future.
Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs	This module facilitates the learner to acquire and demonstrate skills, knowledge and competencies in casting, prepping and shooting drama films on location. It expands on existing knowledge and skills, and it provides opportunities and encouragement for the learner to evolve and apply their personal creativity and aesthetics. This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1		X	X												
2					X										
3										X					
4		X													
5								X							
6										X					
7											X				
8				X											
9													X		

Module Content	**Indicative Module Content** • Narrative structure and story time • The time line in pictures and sound • Ellipses, speed control, flash forward, audio and image • Expressive qualities of sound and image revisited. • New media Art, the artists perspective • Traditional and new technologies. • Quality of image and audio reflect a point in time. • Style, content and form Project Work For the first part of this module students undertake personal research and experimentation and identify areas of particular interest that they would wish to elaborate on. Each student presents their initial thinking and findings along with a brief outline of a proposal. Students respond one another's presentations and form small groups. Each group will comprise a director and cinematographer and sound person. Projects are developed and pitched to a panel. XXX projects are then selected on the basis of the strength of the concept, the challenges they present and learning opportunities they afford a production team. Full production teams are formed around each proposal. The students undertaking the module will choose an area of craft specialisation (Script, Production, Direction, Cinematography, Sound or Editing). Students will work closely with the tutors in these areas. Each group will attend demonstrations, workshops and tutorials specific to their craft discipline.
Reading Lists	**Essential and Recommended Reading**
	Rabiger, Michael. *Developing story ideas*. 4 ed. Boston: Focal Press, 2000. Print. Cooper, Patricia, and Ken Dancyger. *Writing the short film*. 3rd ed. Burlington, MA: Elsevier/Focal Press, 2005. Print. Landry, Paula. *Scheduling and Budgeting Your Film a Panic-Free Guide*. Burlington: Elsevier Science, 2011. Print. Weston, Judith. *Creating Memorable Performances for Film and Television* Abushwesha, Farah. Rocliffe Notes: A Guide to Low Budget Filmmaking 2019 London, Focal Press: 2005

	Brown, B. Cinematography Theory and Practice: image making for cinematographers and directors. 3rd Ed. Oxon: Routledge, 2016. Visualizing from Concept to Screen. Wiese Productions, Michael, 2019. Sonnenschein, D. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema LA: 2001 Sub-domain specific texts as provided by tutor.
	Secondary and Supplementary Reading/Viewing
	Block, Bruce A. *The visual story: creating the visual structure of film, TV and digital media*. 2nd ed. Amsterdam: Focal Press/Elsevier, 2008. Print. Trigonis, John T. *Crowdfunding for filmmakers: the way to a successful film campaign*. Studio City, CA: Michael Wiese Productions, 2013. Print Barnwell, Jane. Production Design for Screen: Visual Storytelling in Film and Television. London: Bloomsbury: 2017.

4.4.2 Module Title: Nature Documentary

Lead Institution: BFM

4.4.2 Headline Information about the Module – a short paragraph about the module. Theory and practice of the Nature documentary filmmaking process. Module will provide knowledge about concepts, genres and methodologies in the production of nature documentaries. Students will team up in the following areas: research, production, direction, sound, camera and editing.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
4	2				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To give an overview of history and genres of Nature Documentary • To develop tools and skills to produce a Nature Documentary					
Minimum Intended Module Learning Outcomes (MIMLOs	On successful completion of this module, the learner will be able to: 1. Understand different approaches and genres within Nature documentary field 2. Understand the tools used for preparing and shooting Nature documentaries 3. Apply the practical discipline specific skills & technical abilities required for location lighting, camera operation, sound recording & editing. 4. Tell a non-fictional nature documentary story through film language. 5. Produce a nature documentary film					

	6. Devise a strategy to distribute and promote a short film for film festivals.
Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs	This module enables the learner to demonstrate advanced skills, knowledge and competencies in in the research and creation of Nature documentary film. This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1		X													
2	X			X					X						
3						X									
4					X		X								
5					X						X				
6				X											

Module Content	**Indicative Module Content** Learner will learn the tools of Nature documentary and will produce a short nature documentary to a high standard. The module begins with a series of seminars, masterclasses and assignments related to the specifics and genres of Nature documentary. Course is designed to offer students theoretical knowledge and practical understanding of basic principles of creating nature documentaries from its inception up to the film distribution. Learner will learn the tools of Nature documentary and will produce a short documentary to a high standard. Learners are instructed in the autonomous skills and methodologies required for producing a short documentary up to final delivery and dissemination across various platforms. Content creation and technical competencies should include the following core areas : - idea research and development, - storytelling and narrative skills - nature documentary making - production skills

	- location scouting and location strategies - camera operation - on field and location audio recording - post-production picture and sound - final delivery of film packages.
Reading Lists	**Essential and Recommended Reading**
	"How to Make Science and Nature Films: A guide for emerging documentary filmmakers". 2015, CreateSpace Independent Publishing Platform Sean Arbabi "The Complete Guide to Nature Photography: Professional Techniques for Capturing Digital Images of Nature and Wildlife". Amphoto Books , 2011. Joel Sartore, Heather Perry "National Geographic Photo Basics: The Ultimate Beginner's Guide to Great Photography". 2019, National Geographic. Chris Palmer, Jane Goodall "Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom". 2010, Counterpoint. Madelaine Westwood, Piers Warren "Conservation Film-making: How to make films that make a difference". 2015, Wildeye.
	Secondary and Supplementary Reading/Viewing
	James Algar "Grand Canyon" (1958) Jacques Cousteau & Louis Malle "The Silent World" (Le Monde du silence) (1956). Rein Maran "Tavaline rästik" (1978) Werner Herzog "Fata Morgana" (1971) Luc Jacquet "March of the Penguins" (2005) Werner Herzog "Encounters at the End of the World" (2007) Joosep Matjus "The Wind Sculpted Land" (Tuulte tahutud maa), 2018

4.4.3 Module Title: Short Fiction Reverse Blow Up

Lead Institution: ULHT

4.4.3 Headline Information about the Module.
Students are challenged to observe and identify possible narratives stemming from a network of elements that connect them to the world and dialogue with each other. These materials are created by the students in response to a sequence of challenges. Challenges are designed to follow the different stages of project development, and to create a dialog between students and teachers. As the process develops the students conceive and produce a short film.
Through the development the students are trained in advanced knowledge on three specializations, Cinematography, sound and editing.

Semester	Stage	Module Code	Module Credits	Credit Unit
3	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • Operate advanced cinematography equipment. Digital film cameras, gear grip and lighting equipment. • Avanced lighting techniques for film production. • Advanced visual aesthetics for fiction film. • Operate advanced equipment for sound recording on set. • Advanced techniques of audio post-production. • Advanced notions of sound aesthetics for fiction film. • Advanced knowledge of editing workflows and editing software.

<table>
<tr><td></td><td>

- Advanced editing techniques.
- Editing theory and aesthetics.
- Know and apply principles of film language on fiction projects.
- Conceive, develop, and create fiction film projects.
- Research for fiction film development.

</td></tr>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>

On successful completion of this module, the learner will be able to:

1. Operate advanced cinematography equipment.
2. Use advance set lightings techniques for a fiction project.
3. Operate advanced sound recording equipment.
4. Use advanced post-production workflows.
5. Complete a project development cycle and create a film base of this.
6. Utilise advanced post-production software for film and sound editing.

</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>

This module's learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
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<tr><td>Module Content</td><td>

The module offers the student an opportunity to engage with the craft of filmmaking. They will do so by individually developing one of three possible specializations, cinematography, sound or editing. The students will learn how to use equipment and software, learn procedures and techniques, learn advanced notions on language and aesthetics, and they will be challenged to have an artistic and creative approach.

For cinematography the focus is on advance film equipment. Cameras, gear, grip and lightning equipment. In Sound, advanced techniques and equipment for recording on set and sound mixing. Editing will focus on advanced software, techniques, and procedures. All three specializations will develop knowledge and critical spirit in film language and film aesthetics.

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</table>

	The process of learning the crafts it's based on learning through project development. Integrated with the crafts learning process, and running in parallel, the module offers the students a challenge of creating a fiction short film project. The project is developed across sequential stages that imply research, producing, presentations, discussions, and dialog. The Module offers a mix of practical workshops, two integrated projects, pitch presentations and traditional lecture-based learning.
Reading Lists	**Essential and Recommended Reading**
	Christopher Beach, "**A hidden history of film style**: cinematographers, directors and the collaborative process", University of California Press, 2015 *Dancyger, Ken (2002) – The Technique of Film and Video Editing, Focal Press, Usa.* Kets, M. v. (2018). **The emotions of a lens** - A study of the perception of cinematography. Ghent: Skribis. Patrick Keating, **"Cinematography"**, Rutgers university Press, 2014 Bordwell, David – **On the History of Film Style** Harvard University Press 1997 Cambridge Massachusetts ISBN 0-674-63429-2 PAPER BACK Pearlman, Karen (2016) Cutting Rhythms: Intuitive Film Editing, Focal Press. Murch, Walter (2001) *In the Blink of an Eye: A Perspective on Film Editing*, Siman-James Press. Crittenden, Roger (2006) *Fine Cuts: The art of European Film Editing*, Focal Press. Eisenstein, Sergei (1957), The Film Sense, Meridien Books. Eisenstein, Sergei (1969), Film Form: Essays in Film Theory, HMI Books. GOTTLIEB, Gary, (2007), ***Shaping Sound in the Studio and Beyond: audio aesthetics and technology***, Boston, Thompson Course Technology.
	Secondary and Supplementary Reading/Viewing
	Nadia Bozak, "**Light, camera, natural resources: The cinematic footprint**", Rutgers 2012 David E. Elkins (1996)- **The Camera Assistant's Manual** - USA - Focal Press Samuelson's, David (1984) ***Motion Picture Camera Techniques*** - London - Focal Press Stump, D. (2014). ***Digital Cinematography*** - *Fundamentals, Tools, Techniques and Workflows.* New York: Focal Press. Reisz, Karel; Millar, Gavin, (2010) The Technique of Film Editing (2nd Edition), Focal Press.

4.4.4 Module Title: Visual Anthropology – Fringe Dialogues

Lead Institution: ULHT

4.4.4 Headline Information about the Module

In this module students will become familiar with theories and applications of visual anthropology. The work of a plethora of celebrated European filmmakers is a statement of how thriving and creative film can be when it's not bound by artificial divisions between fields of work. In this module, students will learn how to address spaces and subjects that are out of their familiar/comfortable zone. A great emphasis will be placed on learning from authors and subjects out of the mainstream. Students will be encouraged to analyse the politics and practices of representation by doing practical fieldwork using as framework gender and ethnography concepts. The focal point is to bring to light stories of people and spaces that are usually invisible. The centre-of-attention will be studying regional cinematic traditions as well as cross-cultural media, using film and photography as and for research.

Semester	Stage	Module Code	Module Credits	Credit Unit
4	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The aim of this module is: • To provide an overview of current perspectives and methods in visual anthropology.

- To introduce students to diverse materials in anthropology of art and photography, ethnographic film and cinema studies.
- To encourage a direct and sustained engagement with visual forms of communication as tools for understanding anthropological concepts.
- To develop an anthropological grasp of the politics and practices of representation.

Minimum Intended Module Learning Outcomes (MIMLOs

On successful completion of this module, the learner will be able to:

1. Identify and define key concepts in visual anthropology.
2. Distinguish the key approaches and aims of ethnographic filmmaking.
3. Apply anthropological analysis to visual social phenomena.
4. Speak and write clearly about concepts, methods, theories as these apply in visual anthropology.
5. Produce visual work that demonstrates ethnographically informed attention to social life.

Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs

This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1		X													
2		X													
3												X			
4								X							
5					X		X								

Module Content

Indicative Module Content

To make students acquainted with visual anthropology as a sub-field of anthropology providing them with knowledge and understanding of its methods and tools in tangible and intangible culture documentation, media analysis, ethnographic research, as well as creation of meanings in visual forms of communication.

To familiarise students to the role of photography and film as a visual data carrier. Different photographic and cinematic methods used in anthropometric research will be viewed.

Special attention will be devoted to three video and photographic methods: photo and film documentation, photo and film elicitation and photo and video essay.

	Students will have to work on individual video projects using one of the methods and/or theories viewed during the course. Students will have to present their own video project using their own images, as well as adding textual/their own analysis.
Reading Lists	**Essential and Recommended Reading**
	Eriksen, Thomas H. (2015) Small Places, Large Issues: An Introduction to Social and Cultural Anthropology. (Pluto Press). Franz Boas (1940) Race, Language and Culture. London: The Free Press, MacMillan Publishing. Hendry, Joy, (Palgrave, 3rd edition, 2017) An Introduction to Social Anthropology: Sharing Our Worlds. Palgrave, 3rd edition. Mcclancy, J. (2002) Exotic No More: Anthropology on the Front Lines. University of Chicago Press. Leach, E. R. (1971) Rethinking Anthropology. University of London: The Athlone Press. Monaghan, J. and P. Just. (9th edition, 2000). Social and Cultural Anthropology: A Very Short Introduction. OUP. Firth, R. (ed). (1957) Man and Culture: An Evaluation of the Work of Bronislaw Malinowski. London: Routledge & Kegan Paul.
	Secondary and Supplementary Reading/Viewing
	Balzani, M. and N. Besnier. (2016) An Introduction to Social and Cultural Anthropology. Routledge. Delaney, C. (2004). An Experiential Introduction to Anthropology. Blackwell. Eriksen, T. H. (2015). Small Places, Large Issues: An Introduction to Social and Cultural Anthropology. Pluto Press. Herzfeld, M. (2001). Anthropology, Theoretical Practice in Culture and Society. Blackwell. Douglas, M. (1975). Implicit Meanings. London & Boston: Routledge & Kegan Paul.

	Asad, T. (ed). (1973) Anthropology & the Colonial Encounter. London: Ithaca Press.
Other information and learning resources	**Films** • The Human Pyramid 1961, 90 min. Jean Rouch • Mammy Water 1953, 19 min. Jean Rouch • Pescherecci 1958, 11 min. Vittorio De Seta • Dead Birds 1963, 84 min. Robert Gardner • Jaguar 1968, 110 min. Jean Rouch • N!ai, the Story of a !Kung Woman 1980, 59 min. John Marshall, Adrienne Miesmer • Trás-os-Montes 1976, 111 min. Margarida Cordeiro, António Reis • Ana 1982, 115 min. Margarida Cordeiro, António Reis • River Rites 2011, 11 min. Ben Russell • Descendant 2022, 109 min. Margaret Brown

4.4.5 Module Title: Digital Previsualisation Project

Lead Institution: LUCA

4.4.5 Headline Information about the Module This course encourages students to explore the opportunities of virtual previsualisation for audiovisual productions without having to incur the costs of actual production and increasing the creative power.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
4	2				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**		**Proctored practical Project**	**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims** and **objectives** of this module are: • To virtually ideate with different staging and art direction options such as lighting, camera placement and blocking. • To implement adequate tools during the previsualisation process. • To use visual storytelling, professional pre-visualisation techniques and personal observation to generate and test ideas and stories. • To select, test and make appropriate use of materials and methods, from a full range of digital and analogue animation techniques.					

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able:
1. To generate original ideas and develop them through to completion, independently or collaboratively, in response to set briefs or as self-initiated projects.
2. To interpret a brief and give a creative response to it, working individually or in a team, working across a range of creative industries.
3. To identify and define complex problems and generate creative solutions from a range of sources.
4. To select, test and make appropriate use of materials and methods, from a full range of digital and analogue animation techniques.
5. To use visual storytelling, professional pre-visualisation techniques and personal observation to generate and test ideas and stories.
6. To complete original work with autonomy, with minimal supervision or external direction.
7. To discuss your work in a professional manner and produce and present detailed and coherent project pitch documents.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>5</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>6</td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>7</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content,</td><td>Indicative Module Content
• A comprehensive and flexible range of techniques and concepts in film pre-production, production and post-production.
• 3D animation tools such as Maya1 or Blender2 provide creators with tools for animating characters, environment and cameras, and test different lighting hence providing resources for executing the planning process.</td></tr>
</table>

	• Production flow insights: Creating visualizations in the system into three phases: scene preparation, realtime animation and video export.
Reading Lists	**Essential and Recommended Reading**
	Kadner, N (2019). The virtual production field guide. Epic Games https://www.fxguide.com/ https://www.perforce.com/resources/vcs/game-engine-overview?utm_term=trendemon
	Secondary and Supplementary Reading/Viewing

4.4.6 Module Title: 21st Century Gaze

Lead Institution: LUCA

4.4.6 Headline Information about the Module

Whose story do you tell & how? Telling a story today also reflects (in)directly the time of creation. In this module, this will be made explicit. Some of the challenges are related to the approach (the relation subject – director, point-of view in the storytelling), the chosen subject (representation), its visual language as well as its presentation and distribution. This module will also include working with / for social media and other platforms.

In this module, students will develop their authorial attitude as audiovisual artists, and develop their own artistic signature. The project should attest a personal style, own voice and a singular imagination.

Semester	Stage	Module Code	Module Credits	Credit Unit
4	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To introduce students to key issues and challenges of representation in contemporary society. • To develop students' capacity for critical thinking and acting on representation. • Produce an individual audiovisual work that reflects a critical stance on representation.

Minimum Intended Module Learning Outcomes (MIMLOs

On successful completion of this module, the learner will be able to:

1. Engage with contextual and critical ideas in relation to film and representation.
2. To transcend the personal point of view in creating audio-visual media.
3. To apply knowledge and practice of more diversity in the audiovisual field.
4. To reflect and act upon societal impact by creating audiovisual content.
5. To conceptualise a production from a point of view that differs from one's own.
6. To produce an audiovisual work from a point of view that differs from one's own.
7. To produce an audiovisual work for social media or other contemporary, digital platforms.

Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs

This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	X														
2							X								
3												X			
4													X		
5													X		
6					X										
7									X						

Module Content,

Indicative Module Content

Lectures with examples from both contemporary and historical audiovisual media will be organised focusing on a contemporary approach of representation in film and media arts, with the following topics:

- Approach (the relation subject – director, point-of view in the storytelling).
- Subject and issues of representation.
- The challenge of representation and visual language, presentation and distribution.
- Working with / for social media and other platforms.

	Students will also engage in the preproduction and production of a short (max. 5') audiovisual work for social media or digital platforms.
Reading Lists	**Essential and Recommended Reading**
	Chateau, D. (2011). Subjectivity : filmic representation and the spectator's experience. Amsterdam, Amsterdam University Press. Mulvey, L. and A. Backman Rogers (2015). Feminisms : diversity, difference and multiplicity in contemporary film cultures. Amsterdam, Amsterdam University Press.
	Secondary and Supplementary Reading/Viewing

4.4.7 Module Title: Above the Line Studies

Lead Institution: IADT

4.4.7 This module provides the student with the opportunity to deep dive into the process and procedures usually referred to a "above the line" on a media project. Devising, writing, packaging, pitching, casting and pre-visualising, etc.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
2	4				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
90	**0**	**80**	**30**	**100**	**0**	**300**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
40%	**60%**					**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is This module is about narrative film development, packaging, re-production and marketing. Essentially, it's a deep dive into all of the creative practices that take place before and after the production of a particular project. The roles of Writer, Director and Producer are concentrated on. Exploring research strategies, narrative theory and technique it will provide students with creative strategies to enhance the initiation and development of story concepts. Students will achieve a greater understanding of the stages of story development and the process of proposing projects, whilst developing an insight into the nature of content and an understanding of the characteristics that define different					

<table>
<tr><td></td><td>type's drama. It allows students to focus and refine their skills in the specific craft disciplines of Writing, Directing and Producing.</td></tr>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Apply research strategies to investigate and develop concepts.
2. Construct a plan for a film and present and pitch a production proposal.
3. Exercise appropriate judgement when appraising scripts and be able to determine the resources needed to realize the project, referring to cost and time implications.
4. Interrogate a range of traditional and new media techniques and identify areas where experimentation could be employed to extend the possibilities of the medium.
5. Articulate a solid knowledge of a specific craft discipline and produce a body of work that explores this discipline.
6. Develop, pitch, previsualise, cast and create a marketing plan.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module facilitates the learner to acquire and demonstrate skills in specific disciplines. It explores important creative relationship between the writer, director and producer.

This module's learning outcomes specifically align with the following IPLOs:

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<tr><td></td><td colspan="15">PLO Number</td></tr>
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<tr><td>6</td><td></td><td></td><td>X</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td></tr>
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<tr><td>Module Content</td><td>Indicative Module Content

For the first part of this module students undertake personal research and experimentation and identify areas of particular interest that they would wish to elaborate on. Each student presents their initial thinking and findings along with a brief outline of a proposal. Ideas are not restricted to duration as they will not be realised within this module.</td></tr>
</table>

	Students respond one another's presentations and form small groups. Each group will comprise a director, writer and producer. Projects are developed, packaged and pitched to a panel. The students undertaking the module will choose an area of craft specialisation (Script, Production, Direction. Students will work closely with the tutors in these areas developing their specialised skills. Each group will attend demonstrations, workshops and tutorials specific to their craft discipline.
Reading Lists	**Essential and Recommended Reading**
	Rabiger, Michael. *Developing story ideas*. 4 ed. Boston: Focal Press, 2000. Print. Cooper, Patricia, and Ken Dancyger. *Writing the short film*. 3rd ed. Burlington, MA: Elsevier/Focal Press, 2005. Print. Landry, Paula. *Scheduling and Budgeting Your Film a Panic-Free Guide*. Burlington: Elsevier Science, 2011. Print. Weston, Judith. *Creating Memorable Performances for Film and Television* Abushwesha, Farah. Rocliffe Notes: A Guide to Low Budget Filmmaking 2019 London, Focal Press: 2005 Brown, B. Cinematography Theory and Practice: image making for cinematographers and directors. 3rd Ed. Oxon: Routledge, 2016. Visualizing from Concept to Screen. Wiese Productions, Michael, 2019. Sonnenschein, D. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema LA: 2001 Sub-domain specific texts as provided by tutor.
	Secondary and Supplementary Reading/Viewing
	Block, Bruce A. *The visual story: creating the visual structure of film, TV and digital media*. 2nd ed. Amsterdam: Focal Press/Elsevier, 2008. Print. Trigonis, John T. *Crowdfunding for filmmakers: the way to a successful film campaign*. Studio City, CA: Michael Wiese Productions, 2013. Print Barnwell, Jane. Production Design for Screen: Visual Storytelling in Film and Television. London: Bloomsbury: 2017

5.1 Module Title: Artistic Research and Reflection

5.1 Headline Information about the Module
This module will familiarise students with different research methodologies in film and media arts. Students will be empowered to formulate their own personal research questions, as well as applying relevant research methods. Taught as seminars, regular group debates will stimulate them to discuss, formulate and reformulate questions, ideas and reflections. This module will therefore prepare the students for their graduation research project.

Semester	Stage	Module Code	Module Credits	Credit Unit
5	3		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • Introduce students to examples of artistic research in film and media arts. • Become aware of artistic research as a field of investigation that can address issues of a broader cultural, social and economic significance. • To familiarise students with personal artistic research questions. • Prepare students for their graduation project.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Formulate their own artistic research questions;
2. Apply research methodologies in a consistent way;
3. Develop a plan and timing for their own research graduation project;
4. Develop their own research form and format in relation to their graduate project.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td>X</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td>X</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content</td><td>Indicative Module Content
• lectures and talks given by the lecturers and invited artists
• Seminars in which the students present and discuss their own artistic research projects</td></tr>
<tr><td>Reading Lists</td><td>Essential and Recommended Reading</td></tr>
<tr><td></td><td>Assis, P and L. D´Errico (2019). Artistic Research – Charting a Filed in Expansion; Rowman and Littlefield International Ltd
Barrett, E. and B. Bolt (2014). Practice as research : approaches to creative arts enquiry. London, I.B. Tauris.
Biggs, M. and H. Karlsson (2012). The Routledge companion to research in the arts. London, Routledge.
Borgdoff, H., P. Peters and T. Pinch (2020) Dialogues Between Artistic Research and Science and Technology Studies; Routledge
Damásio, M. J., É. Faleiro Rodrigues, D. O’Toole and M. Coegnarts (2021). Mapping Artistic Research: Opportunities and Challenges. FilmEU.
Varto, J. (2018). Artistic Research: What is it? Who does it? Why? Aalto University Publication series</td></tr>
<tr><td></td><td>Secondary and Supplementary Reading/Viewing</td></tr>
<tr><td></td><td></td></tr>
</table>

5.2 Module Title: Advanced Project Development

5.2 Headline Information
This module is about short form project development. Exploring research strategies, narrative theory and technique it will provide students with creative strategies to enhance the initiation and development of fiction, non-fiction story concepts and other short form projects. Students will achieve greater understanding of the stages of development and the process of proposing projects, whilst develop an insight into the nature of content and an understanding of the characteristics that define different type's content.

Semester	Stage	Module Code	Module Credits	Credit Unit
5	3		5	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
20%	**80%**				**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is The aim of this module is to enable students to research, devise and present a coherent "production ready" proposal. This module affords students an opportunity to focus and refine their skills in specific craft disciplines and to establish higher levels of critical and creative control in these areas. The module promotes proactive approach on the part of the student, high levels of practical skills application, openness to experimentation and an insight into current trends and developments.
Minimum Intended	On successful completion of this module, the learner will be able to:

<table>
<tr><td>Module Learning Outcomes (MIMLOs</td><td>
1. Engage with contextual and critical ideas in relation to film and animation.
2. Build an appreciation of the symbiotic relationship between theory and practice in animation
3. Produce scholarly work based on research, in line with standard academic research formats and practices
4. Demonstrate a working knowledge of current and historical issues and frameworks in the field of animation and film.
</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>
This module's learning outcomes specifically align with the following IPLOs:
<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>3</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>4</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td></tr>
</table>
</td></tr>
<tr><td>Module Content</td><td>
Indicative Module Content

Key areas encountered:

Concepts, context and contemporary practice.
Working in the short form, case studies.
Money and outcome.
Industry trends - demands / niches / stylistic developments.
Commercial viability, marketing and distribution
Research strategies and personal organization
Designing the project brief – content, audience, territory, duration, and format.
Development – content, style and form
Collaborating with other disciplines.
Enlisting talent.
Legal issues.
Production pack design, contents, standard lay out and formats, balancing visual to text information.
Pitching technique

Students are encouraged to reflect on the concerns of their area of specialization when identifying concepts.
The students undertaking the module will choose an area of craft specialization (e.g. Script, Production, Direction, Cinematography, Sound or Editing). Students will work closely with the tutors in these areas.
</td></tr>
</table>

	For the first part of this module students undertake personal research and experimentation and identify areas of particular interest that they would wish to elaborate on. 6-pack teams are formed and present their initial thinking and findings and develop a brief outline of a proposal. Each group will attend demonstrations, workshops and tutorials specific to their craft discipline. Project proposals are development with a high level of input from the specialized areas. Projects are developed and pitched to an international panel. "Traditional" film drama are strictly limited to 10 minutes. Non-fiction and other formats are by negotiation with local tutors**.**
Reading Lists	**Essential and Recommended Reading**
	Directing: Book, Stephen. *Book on Acting: Improvisation Technique for the Professional Actor in Film, Theater & Television*. Los Angeles: Silman-James Press, 2002. Print. Comey, Jeremiah. *The Art of Film Acting: a Guide for Actors and Directors*. Oxford: Focal Press, 2002. Print. Meisner, Sanford, and Dennis Longwell. *Sanford Meisner on Acting*. New York: Vintage Books, 1987. Print. **Production:** Dowd, Tom, Michael Niederman, Michael Fry and Josef Steiff. *Storytelling Across Worlds: Transmedia for Creatives and Producers.* Focal Press. 2013. Print. Finance, Charles and Susan Zwerman. *The Visual Effects Producer: understanding the Art and Business of VFX.* Oxford: Focal Press. 2010. Print. Ulin, Jeffrey. *The Business of Media Distribution: Monetizing Film, TV and Video Content in an online World.* 2nd ed. Focal Press. 2013. Print. **Camera:** Hirchfeld, Gerald. *Image Control: Motion picture and video camera filter and lab techniques*. 2nd ed. USA: ASC Press. 2005. Print. Holway, Jerry and Lauie Hayball. *The Steadicam Operators Handbook*. 2nd ed. Oxford. Focal Press. 2012. Print. Katz, Steven. *Film Directing Cinematic Motion*. 2nd ed. CA: Michael Wiese Productions.2004. Print. Malkiewicz. Kris. *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers*. 1986. Print.

Nykvist, Sven, Bernado Bertolucci and Marcello Mastoianni. *Making Pictures: A Century of European Cinematography*. USA: Harry N Abrams Publishing. 2003. Print.
Schaefer, Denis and Larry Salvato. *Masters of Light: Conversations with Contemporary Cinematographers*. CA: University of California Press. 2013. Print.
Wheeler, Paul. *High Definition Cinematography*. 3rd ed. Focal Press. 2009
Film:
Side by Side. Directed by Christopher Kenneally. 2012
Sound:
Beck, Jay. *Lowering the Boom – Critical Studies in Film Sound.* USA: University of Illinois. 2008. Print.
Chion, Michael. *Film a Sound Art.* USA: Columbia.
Gorbman, John, Claudia Vernallis, and Carol Vernallis. *The Oxford Handbook of New Audio-visual Aesthetics.* NY: Oxford University Press.2013. Print.
Rumsey. Francis. *Spatial Audio. Oxford,* Focal Press. 2001. Print.

Editing:
Hullfish, Steve. *The Art and Technique of Digital Color Correction*. 2nd ed. Focal Press. 2012
Oldham, Gabriella. *First Cuts 2 – More Conversations with Film Editors.* CA: University of California Press. 2012. Print.
Ondaatje, M. *The Conversations: Walter Murch and the Art of Editing.* Film Knopf Publishing.
Orpen, Valerie. *Film Editing The Art of the Expressive.* London: Wallflower Press. 2003. Print.

Secondary and Supplementary Reading/Viewing

As supplied by local team.

5.3 Module Title: Creative Industries Toolkit

Lead Institution: IADT

5.3 Headline Information about the Module – **The aim of this module is to help creative practitioners prepare for the commercial world. Students will work on understanding commercial contracts, writing business plans, and construct a long-term business and career objectives.**						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
5	3				5	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module are • Allow the learner to explore the basic principles of business and entrepreneurship in the context of their creative practice. • Introduce learners to the practice of entrepreneurship as it relates to creative practitioners with a focus on developing new ventures and career development within the Creative Industries and beyond. • Provide learners with the skills and knowledge needed to interpret contracts; create business plans and develop sustainable business and career strategies.					

Minimum Intended Module Learning Outcomes (MIMLOs

On successful completion of this module, the learner will be able to:

1. Examine key principles and skills needed for successful career planning and business development
2. Create a business plan for new creative ventures.
3. Demonstrate skills in research, planning, needs assessment, marketing, fundraising and financial planning to be effective in creative-sector careers
4. Assess the current landscape of creative industries and potential opportunities within this context and within other sectors.

Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs

This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1		X													
2				X							X				
3		X			X										
4		X							X						

Module Content

Indicative Module Content

- Introduction to business processes and entrepreneurship.
- Key traits of an entrepreneur.
- Challenges and opportunities for creative entrepreneurs.
- Understanding the wider context of the discipline. What types of businesses are in operation? What are their business models?
- Case studies.
- Relevant polices and funding opportunities.
- Identifying a gap in the market or problem worth solving.
- Business planning. Business model canvas.
- Strategy- Hiring; resources; building a sustainable business.

Reading Lists

Essential and Recommended Reading

Burns, P. (2018) New Venture Creation: A Framework for Entrepreneurial Start-ups, 2nd Ed., Palgrave

Seminega, I. M. (2015). The creative entrepreneur. Blue Ash, OH: Fons & Porter.

Loy, A. and Aaegeson, T. (2018). Creative Economy Entrepreneurs: from startup to success. Creative Startups.

Secondary and Supplementary Reading/Viewing

Blundel, R., Lockett, N., Wang, C. (2017), Exploring Entrepreneurship, 2nd Ed., SAGE Publications Ltd.
Branagan, A. (2019), The Essential Guide to Business for Artists and Designers, Bloomsbury
Bridge, S. and O'Neill, K. (2012), Understanding Enterprise: Entrepreneurship
and Small Business, Palgrave
Cohen, E. (2019), Brutally Honest – Business Strategies to evolve your creative business, Bookseller's Daughter
Granet, K. (2011), The Business of Design : Balancing Creativity and Profitability, Princeton Architectural Press
Haine, C. (2019), Business and Entrepreneurship for Filmmakers : Making a Living as a Creative Artist in the Film Industry, Routledge
Levy, J. (2015), UX strategy: how to devise innovative digital products that
people want. Sebastopol: O'Reilly.
Osterwalder, A. and Pigneur, Y. (2010), Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers, John Wiley & Sons.

5.4.1 Module Title: Film as Art

Lead Institution: IADT

5.4.1 **Exploring an experimental method of filmmaking while drawing on the history of European visual art is the goal of this module. The student will explore how to manipulate the interaction between pictures and sound to create new meaning while challenging narrative norms and showing the expressive capabilities of the medium.**						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
5	3				15	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
45	**10**	**45**	**30**	**170**	**10**	**300**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
30%	**70%**					**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module are The **aim** of this module is to explore an experimental approach to filmmaking, mining the tradition of visual art. Challenging narrative conventions and highlighting the expressive power of the medium, the student will examine the relationship between pictures and sound and explore ways of manipulating this relationship to convey new meaning. The student will develop technical problem-solving abilities and refine operational skills in camera, lighting, sound and editing. Areas of exhibition and exploitation will be explored.					

Minimum Intended Module Learning Outcomes (MIMLOs	On successful completion of this module, the learner will be able to: 1. Utilise research skills to develop a personal project brief for a short experimental piece of film work. 2. Experiment with creative approaches and challenge their understanding of the medium. 3. Show clear development in their camera, lighting and directing skills. 4. Manipulate the relationship between pictures and sounds in the editing process. 5. Record and reflect upon the learning process and critically evaluate the finished work, positioning it within the tradition of experimental film-making. 6. Propose diverse modes of exhibition and exploitation.
Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs	This module enables the learner to demonstrate advanced skills, knowledge and competencies an experimental approach to filmmaking and mining the tradition of visual art. Challenging narrative conventions and highlighting the expressive power of the medium, the student will examine the relationship between pictures and sound and explore ways of manipulating this relationship to convey new meaning This module's learning outcomes specifically align with the following IPLOs:
Module Content,	**Indicative Module Content** The module begins with a series of lectures, discussion forums and gallery visits intending to challenge student thinking and encourage a creative approach. Topics include: • Mining the history of visual imagery. • The expressive qualities of images and sounds.

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1		X													
2			X												
3						X									
4						X									
5													X		
6				X					X						

- Defining approaches - exploration and experimentation
- Researching and developing experimental concepts
- Moving beyond commercial cinema's narrative norms
- Alternative narrative strategies – concept, style and form
- Breaking the rules – case studies, discontinuity.
- Installation and space.

Projects:

- Each student is expected to develop a short experimental project.
- Tutorial sessions and technical clinics assist the development and execution of the individual works.
- The module culminates with a group exhibition of project work and presentation of individual project briefs, journals and reflective papers.

Reading Lists	**Essential and Recommended Reading**
	Ramey, Katherine. Experimental Film-making: A Guide to the Experimental Film Processes with Film & Video. London: Focal Press, 2015. Schlemowitz, Joel. Experimental Filmmaking and the Motion Picture Camera: An Introductory Guide for Artists and Filmmakers. New York: Routledge, 2019. Rees, AL. A History of Experimental Film and Video. London: BFI, 2011. Foster, Gwendolyn, Audrey. Experimental Film, The Film Reader. New York: Routledge, 2002. Rogers, Holly. The Music and Sound of Experimental Film. Oxford: OUP, 2017, Mizuta Lippit, Akira. Ex-Cinema: From a Theory of Experimental Film and Video. California: University of California Press, 2012. Alter, Nora, M. Essays on the Essay Film. Columbia: Columbia University Press, 2017. Small, Edward, S. Direct Theory: Experimental Film/Video as Major Genre. Illinois: Southern Illinois University Press, 1995. Corrigan, Timothy. The Essay Film: From Montaigne, After Marker. Oxford: OUP, 2011. Rascaroli, Laura. How the Essay Film Thinks. Oxford: OUP, 2017. Remes, Justin. Absence in Film: The Art of Showing Nothing. Columbia: Columbia University Press, 2019.

	Secondary and Supplementary Reading/Viewing
	www.experimentalfilmmaking.com www.experimentalfilmclub.blogspot.com
Other information and learning resources	http://www.clarelangan.com https://www.labiennale.org/en https://vimeo.com/valtarifilmexperiment IADT Library Film, TV & Animation resources https://iadt.libguides.com/film Linked In Learning https://www.linkedin.com/learning/

5.4.2 Module Title: Multi Camera Production

Lead Institution: BFM

5.4.2 Headline Information about the Module – a short paragraph about the module.
This course introduces to workflow and technique of live and pre-recorded production off Multi-Camera production. During the course, students will experience the overall workflow and all disciplines while focusing on their own discipline and designated role within a live multi-camera production crew. In groups students will learn various aspects and stages from preproduction to recording and final delivery in the disciplines of writing, directing, camera, editing, sound, lighting and data handling.

Semester	Stage	Module Code	Module Credits	Credit Unit
5	3		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To develop technical competencies related to Live TV and Multicamera production • To understand the tools of producing a multi-camera show • To develop students' skills on running a television studio shoot • To develop students' abilities to work as a team in a television studio and enhance their multi-camera skills. • To introduce the students to variety of multicamera shows and set ups, to understand how they are produced

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Understand the tools used in live multi-cam shoots.
2. Understand and work in different production roles within a TV production team.
3. To perform different tasks needed for a multi-camera show production.
4. Produce multi-camera videos or shows.
5. Manage teams and plan
6. Plan, preproduce, produce and communicate projects as its expected in the industry</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module enables the learner to demonstrate advanced skills, knowledge and competences in the research and creation of live TV content.

This module’s learning outcomes specifically align with the following IPLOs:

<table>
<tr><td></td><td colspan="15">PLO Number</td></tr>
<tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr>
<tr><td>1</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>2</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>3</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>4</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
<tr><td>5</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td>X</td><td></td><td></td><td></td><td></td></tr>
<tr><td>6</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr>
</table></td></tr>
<tr><td>Module Content</td><td>Indicative Module Content

During the course students will:

- visit different television studios (TV shows),
- followed by workflow analysis.
- Students will work in teams on different multi-camera exercises.
- Final course work is a live show with pre-recorded content.

The course also requires independent work:

- analysis of professional television studio sets & shoots
- leading a team
- developing and pitching ideas
- preparing a rundown sheet</td></tr>
</table>

	- producing a video clip and graphic
Reading Lists	**Essential and Recommended Reading**
	L.Brown, L. Duthie “The TV Studio Production Handbook”. 2016, I.B.Tauris M. Jacobson, “Mastering multicamera techniques. From preproduction to Editing and Deliverables”. 2010, Routledge. J. Owens. “Television production”. 2019, Routledge A. Utterback, “Studio Television Production and Directing: Concepts, Equipment, and Procedures”. 2015, Routledge
	Secondary and Supplementary Reading/Viewing

5.4.3 Module Title: Virtual Production

Lead Institution: ULHT

5.4.3 Headline Information about the Module

Virtual production is increasingly used in major film productions. The concept of virtual production ranges from high-end professional studios to low budget virtual production simulators. This module covers the main technologies that are part of virtual productions systems. Game engines, Camera Tracking systems, led walls and green screens, studio control rooms.

These core technologies will then enable the students to creatively explore simulators and studio production. The filmmaking aspects of the process, like studio cinematography are also part of the content.

In an academic environment students will develop and execute a cinematic project entirely designed to be produced in a virtual studio. The students will learn the set of expertise required for virtual studio production and the complexity that it entails.

Semester	Stage	Module Code	Module Credits	Credit Unit
5	3		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%				**100%**	

Module Aims and Objectives

Global Aims and Objectives

The **aims and objectives** of this module is

- To introduce students to the concept of virtual production.
- To introduce to students the techniques and technologies of a virtual studio.
- To develop previsualization and simulation in virtual settings.
- To develop a project in a virtual set.
- To develop a critical framework within which students can begin to establish a coherent relationship between theory and practice.
- To conceive and create a small filmic project.
- To learn how to analyse and discuss the project development between pairs and with teachers.
- To develop students' capacity for research and independent critical thinking.

Minimum Intended Module Learning Outcomes (MIMLOs

On successful completion of this module, the learner will be able to:

1. Understand what a virtual set is and what is virtual production.
2. Integrate the creative team of a virtual production.
3. Use virtual simulation systems for planning.
4. Understand what a game engine how it can be used in virtual production.
5. Set up camera tracking systems into a virtual production system.
6. Act as cinematographer in a virtual studio environment.
7. Conceive, develop and create a virtual production project.

Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs

This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1									X						
2										X					
3									X						
4									X						
5						X			X						
6						X			X						
7					X		X								

Module Content	The Module offers the students an opportunity to engage with virtual production systems. The module starts by introducing virtual production systems for pre-visualization. These systems will then be used for planning and simulation. They will also serve as introduction to core technologies. Through these systems students will understand the role of game engines and tracking systems in virtual production. A second part of the module will focus on virtual sets. Virtual production in studio. The components of a virtual set, how they are interlinked, and they can be operated. The work in the studio and the preparatory work. The expertise required to produce in a virtual set. How to light and how to use the camera in a virtual set. The green screen background and the led wall background. The process of learning the crafts it's based on learning through project development. The module offers the challenge of creating a team based virtual production project. The student will work integrated in a larger team with the required expertise. The project is developed across sequential stages that imply research, media creation, presentations, discussions, and dialog. The Module offers a mix of practical workshops, an integrated project, pitch presentations and hand on approach.
Reading Lists	**Essential and Recommended Reading**
	BRINKMANN, Ron. The Art and Science of Digital Compositing. The Morgan Kaufmann Series in computer Graphics, 2ª edição *Denning, P. J., & Tedre, M. (2019). Computational thinking. MIT Press.* Kets, M. v. (2018). The emotions of a lens - A study of the perception of cinematography. Ghent: Skribis. CUBITT, Sean, The Cinema Effect, Cambridge, MIT Press, 2004.
	Secondary and Supplementary Reading/Viewing
	Drew, A. (2019). Spectacular Posthumanism: The Digital Vernacular of Visual Effects. New York: Bloomsbury Publishing Inc. Failes, I. (2016). "Masters Of Fx: Behind the Scenes with Geniuses of Visual and Special Effects". New York: Focal Press. *A.OKUN,Jeffrey ; ZWERKMAN, Susan, The VES Handbook of Visual Effects. Visual Effects Society. Focal Press* *St. CLAIR, Kassia (2016); The Secret Lives of Colour, John Murray.*

5.4.4 Module Title: Sound Before Image

Lead Institution: LUCA

5.4.4 Headline Information about the Module

In a documentary teachers and students often start with the visual approach but in this course, sound precedes the use of image. This is diametrically opposite to the observational approach, finishing the soundtrack before even thinking about image.
This course encourages students to explore the fundamentals of use of sound. Emphasis is given to the understanding and generation of compelling narratives through sound.
Multiple output formats are possible, from single screen to AV installation.

Semester	Stage	Module Code	Module Credits	Credit Unit
5	2		15	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
35	**0**	**0**	**10**	**55**	**0**	**100**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
100%					**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • To develop students' ability to focus on the use of narration in documentary before shooting any image. • To stimulate students to use a conscious point of view in narration. • To provide students confidence in using their own voice. • To familiarize students with sound recording as well as soundscape in audio-visual creation. • To learn students to create sound & soundtrack as essential elements of audio-visual creation.

<table>
<tr><td>Minimum Intended Module Learning Outcomes (MIMLOs</td><td>On successful completion of this module, the learner will be able to:
1. Engage with contextual and critical ideas in relation to sound in documentary and audio-visual work.
2. Produce an audiovisual work with a consistent narration, translating a personal point-of-view to an audience.
3. Use the own voice and sound as the basis for an audiovisual production.
4. Apply recording techniques according to the sound, setting and aspired effect.
5. Produce an audiovisual work with a consistent sound & soundtrack.
6. Finalise a project according to professional standards
7. Present their personal work to a jury, including external members.</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>This module’s learning outcomes specifically align with the following IPLOs:
<table><tr><td></td><td colspan="15">PLO Number</td></tr><tr><td>MLO No.</td><td>1</td><td>2</td><td>3</td><td>4</td><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td><td>12</td><td>13</td><td>14</td><td>15</td></tr><tr><td>1</td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>2</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>3</td><td>X</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>4</td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>5</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>6</td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>7</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td>X</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></td></tr>
<tr><td>Module Content</td><td>Indicative Module Content
Students start the production of this exercise with their voice in their own (mother-tongue) language, in their own accent. The starting point is a text (with speech directions) written and read aloud by the director. This is gradually developed into a soundtrack before the (eventual) use of images. By starting with the sound, students rediscover the impact of text, sound as well as image.

The module includes masterclasses and lectures on:
- Sound recording
- Story development: the personal in first-person film and transcending the individual relevance
- Foley, the use of sound databases</td></tr>
</table>

	- Individual voice coaching Students are given feedback on their story development and sound plan before creating the soundtrack. Only once the soundtrack is locked are students permitted to create and add visuals to support the work. **Project**: • Each student is expected to develop a short documentary project using their own voice • Tutorial sessions and technical clinics assist the development and execution of the individual works. • The module ends with a jury screening of the individual films.
Reading Lists	**Essential and Recommended Reading**
	Chion, M. and C. Gorbman (1999). The voice in cinema. New York, Columbia University Press. Chion, M. and C. Gorbman (2009). Film, a sound art. New York ; Chichester, Columbia University Press. Rascaroli, L. (2009). The personal camera : subjective cinema and the essay film. London, Wallflower.
	Secondary and Supplementary Reading/Viewing

6.1 Module Title: Artistic Research and Writing

6.1 Headline Information about the Module This module will engage the students in a Samsara based research seminar, with Team-based learning at its core. Students will develop written work in carefully formed and managed teams, where problem solving and student peer evaluation will provide frequent and timely feedback. This process will allow students to keep a steady pace in their writing objectives, allowing for a solid collective learning experience. This process will also influence positively their practice-based graduation project.						
Semester	**Stage**		**Module Code**		**Module Credits**	**Credit Unit**
6	3				10	ECTS
Analysis of Required Learning Effort						
Classroom, Lectures and Practical Demonstrations	**Mentoring and Small Group Tutoring**	**Other – technical mentoring**	**Directed E-Learning (Hours)**	**Independent Learning (Hours)**	**Percentage online / blended**	**Total Effort**
35	**0**	**0**	**10**	**55**	**0**	**100**
Distribution of Assessment (within this Module)						
Continuous Assessment	**Supervised Project**	**Proctored practical Project**		**Professional Practice**	**Other** (include detail)	**Total**
100%						**100%**
Module Aims and Objectives						
Global Aims and Objectives	The **aims and objectives** of this module is • To stimulate the student in writing an essay that is relevant for his/her graduation film and contains personal views which he/she can substantiate • To enhance creative, critical thinking. • To develop the student's discursive positioning in relation to his/her own artistic practice.					
Minimum Intended Module Learning	On successful completion of this module, the learner will be able to: 1. Formulate and develop a well-defined question or problem statement as a result of or arising from one's own artistic practice, experience or ambitions;					

Outcomes (MIMLOs

2. Build and use a defensible research method.
3. Identify the sources and literature that are relevant to the problem definition, to read or analyze them accurately and to interpret and process them independently;
4. Coherently synthesize, express and assess existing insights;
5. Develop a critical and personal positioning with respect to the problem;
6. Draw a responsible conclusion from the problem definition, the literature and the analysis of the existing problem.

Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs

This module's learning outcomes specifically align with the following IPLOs:

	PLO Number														
MLO No.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1		X													
2	X	X													
3		X													
4	X														
5	X											X			
6	X						X					X			

Module Content,

Indicative Module Content

- Peer to peer sessions in groups to engage in team based learning
- Fine tuning the personal research question
- Developing a consistent methodology
- Planning & execution of the research plan
- Individual tutoring by a tutor

Reading Lists

Essential and Recommended Reading

Barrett, E. and B. Bolt (2014). Practice as research : approaches to creative arts enquiry. London, I.B. Tauris.
Borgdorff, H. (2006). *The debate on research in the arts*. Vol. 2. Kunsthøgskolen i Bergen.
Biggs, M. and H. Karlsson (2012). The Routledge companion to research in the arts. London, Routledge.
Klein, J. (2017, April 23). *What is artistic research? Journal for artistic research.* https://artistic-research-in-film-conference2021.filmuniversitaet.de/en/
Nelson, R. (2013). *Practice as research in the arts: Principles, protocols, pedagogies, resistances*. Springer.

	Sullivan, G. (2005). *Art practice as research: Inquiry in the visual arts.* Thousand Oaks, CA: Sage.
	Secondary and Supplementary Reading/Viewing

6.2 Module Title: Graduation Project

6.2 Headline Information about the Module
This module is a capstone project and the culmination of the learner's journey on the programme. The project integrates a wide range of skills and knowledge encountered previously on the programme. The resulting project work is a significant portfolio element for the student working as an individual or within a production team.

Semester	Stage	Module Code	Module Credits	Credit Unit
6	3		20	ECTS

Analysis of Required Learning Effort

Classroom, Lectures and Practical Demonstrations	Mentoring and Small Group Tutoring	Other – technical mentoring	Directed E-Learning (Hours)	Independent Learning (Hours)	Percentage online / blended	Total Effort
80	**0**	**0**	**10**	**120**	**0**	**200**

Distribution of Assessment (within this Module)

Continuous Assessment	Supervised Project	Proctored practical Project	Professional Practice	Other (include detail)	Total
20%	**80%**				**100%**

Module Aims and Objectives

Global Aims and Objectives	The **aims and objectives** of this module is • Synthesise the learner's knowledge and skills in their specific field of study through the design and conception, development and creation of an advanced creative project. • Allow the learner to present critical research methodologies and techniques appropriate to the discipline. • Provide learners with an opportunity to demonstrate and evidence rigour, creativity and innovation in the nature of their enquiry and practice; and to design and manage their own creative development to a level 8 standard.
Minimum Intended Module	On successful completion of this module, the learner will be able to:

<table>
<tr><td>Learning Outcomes (MIMLOs</td><td>
1. Formulate an appropriate practice-based proposal including an analysis of the necessary resources for completion in a defined discipline area for the learner's autonomous project
2. Plan and manage the technical, material, and human resources needed to implement and realise a self-directed project
3. Examine relevant applied research findings and insights that will inform and define a professional standard project
4. Design and produce an original creative artefact using appropriate media to address and meet the requirements outlined in their research proposal
5. Assess the results and impact of the research proposal and project outcome(s)
6. Evidence professionalism and a social consciousness in all work.
</td></tr>
<tr><td>Rationale for Inclusion of the Module in the Programme and its contribution to the overall IPLOs</td><td>
The module provides an opportunity for the learner to choose a project topic of their own and allows a significant degree of independence in fulfilling the goals the learner sets for themselves. The resulting project work is a significant portfolio element for the student and is often a means to make inroads into a discipline/professional domain(s) that the student wishes to pursue post-graduation (be that further study or employment).

The module learning outcomes complement and support previous modules at this Stage and therefore contribute significantly to the Learner achieving the Intended Programme Learning Outcomes.

This module's learning outcomes specifically align with the following IPLOs:

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</td></tr>
<tr><td>Module Content</td><td>
Indicative Module Content
• Course introduction, project briefing, agreement of learner contract
• Initial Proposal & Project Plan.
</td></tr>
</table>

	• Conceptual completion and Presentation of proposed project work to staff and peers • Presentation of detailed plan, preliminary research, concepts and strategy • Project production and realisation • Post-production • Final delivery, summative assessment and panel review
Reading Lists	**Essential and Recommended Reading**
	Core Book List Film Abushwesha, Farah. *Rocliffe Notes: A Guide to Low Budget Filmmaking* 2019 Bordwell, David, et al. *Film Art: an Introduction*. McGraw-Hill Education, 2020 Chion, Michel, *Film: a Sound Art (Film and Culture Series)* 2009 Katz, Steve D. Film *Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen*. Wiese Productions, Michael, 2019. Malone, Alicia. *The Female Gaze: Essential Movies Made by Women (Women in Film & Cinema, Women Filmmakers, Feminism and Film)* USA 2018 McKee, Robert, and Brigitte Gauthier. *Story*. Harper Audio, 2006. McIver, Gillian. (2016) *Art History for Filmmakers: The Art of Visual Storytelling*. London, Fairchild Books, 2016 Yorke, John, *How Stories Work and Why We Tell Them*, Penguin books, London, 2015 **Documentary** Aufderheide, P., 2007. *Documentary film: A very short introduction*. Oxford University Press. Bernard, S.C., 2011. *Documentary storytelling: creative nonfiction on screen*. Taylor & Francis. Cousins, Mark & Macdonald, Kevin. *Imagining Reality: The Faber Book of Documentary*, Faber & Faber, 2011. De Jong, Knudsen & Rothwell. *Creative Documentary Theory and Practice*, Routledge, 2013 Elsey, E. and Kelly, A., 2002. *In short: a guide to short film-making in the digital age*. British Film Institute. Murray, J.H. and Murray, J.H., 2017. *Hamlet on the holodeck: The future of narrative in cyberspace*. MIT press. Nichols, Bill. *Introduction to Documentary*. 3rd Ed. Bloomington: Indiana University Press, 2017.
	Secondary and Supplementary Reading/Viewing

Berger, A. (2009). *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches.* 3rd Ed. London:
Sage.
Gaiser, T. J. & Schreiner, A. (2009). *A Guide to Conducting Online Research.*
London: Sage.
Robson, C. (2011) *Real World Research*. 3rd Edition. Oxford: Blackwell.
Wallace, M. and Wray, A. (2011) *Critical Reading and Writing for Postgraduates.* 2nd Ed. London: Sage.

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