



# Course Handbook

## **MA Film Production**

### **2018/19**

School of Journalism, Media and Performance



Please read this Handbook in conjunction with the University's Student Handbook.

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## 1. Welcome to the course

“I have worked with the students of the University of Central Lancashire on two large scale productions and found them to be exceptionally professional, hardworking and mature in their approach to the working environment. Their punctuality, initiative, dedication and ability to deal with pressure could not be faulted.”

*Derrin Schlesinger, Producer, 'This is England', 'Four Lions', 'Babylon'*

Welcome to the MA Film Production! The above quote (Alongside many other such endorsements) relates to the success of our undergraduate and post-graduate students over the last 5 years. UCLan Film Production students have been Oscar nominated in 2014 and won the Royal Television Society awards numerous times in recent years. MA Film Production documentaries and narrative drama films have been screened nationally and internationally with great success. With Post-graduates from all over the world, the course combines a friendly 'family' approach to teaching and learning, underpinned by rigorous technical, practical and theoretical provision.

The MA Film Production continues and expands this success into a programme that is both challenging and exiting. You will be reading this because you have an already impressive portfolio of work, a track record of experience in professional film production or an excellent degree in a film production related field of work.

The MA Film Production combines the theory and practice of film production in both narrative and documentary forms and aims to broaden your knowledge and skills base and challenge your concepts of film production with all its conventions, techniques, debates and most of all, future possibilities. We hope you are as excited, as we are to join our group of experts, artists, academics and students in our purpose built Media Factory for the duration of your study.

Please keep this handbook throughout your course, as it will be a useful reference and answer many questions. Of course, your tutor will be pleased to help you with any further questions that arise and to advise you on how to get the best from the programme.

Good luck!

Linda Sever

## 1.1 Rationale, aims and learning outcomes of the course

This course runs parallel with the Undergraduate Course, BA (Hons) Film Production.

MA Film Production integrates the theory and practice of Film Production across two distinct fields, Documentary Production and Narrative Film Production, which will lead to an award of MA Film Production. It sits alongside 3 other MAs within the Media Practice Programme: MA Television and Media, MA Photography and MA Scriptwriting, providing students with the opportunity to work alongside other disciplines and to share ideas and resources. The courses aim to provide graduates with a comprehensive portfolio of creative work, as well as the technical, theoretical and critical insight needed to become cutting-edge practitioners.

The MA Film Production builds on the successful BA (Hons) Film Production and BA (Hons) Screenwriting with Film, TV and Production. It has been developed to cater for a wide range of film-making interests and is aimed at those wishing to pursue a career in film production, related areas of the cultural and creative industries, or academic research. You will be introduced to research methodologies relevant to this level and will cover a range of issues facing professionals working in this field. The course also involves a series of lectures by visiting practitioners and industry professionals.

By the end of your course you will be able to produce challenging work suitable for a professional output. The course is delivered through a variety of methods including one-to-one tutorial guidance, and workshops and seminars, which develop critical and theoretical approaches to filmmaking practices.



**1.2 Course Team  
Name**

**Responsibility**

**Room N°**

**Telephone N°  
(01772 89\*\*\*\*)**

John Holloway  
Head of School of  
Journalism,Media and  
Performance

[JHolloway@uclan.ac.uk](mailto:JHolloway@uclan.ac.uk)

ME 330

ext 3901

John Aitken

Division Leader

ME 332

ext 4797

[JAitken@uclan.ac.uk](mailto:JAitken@uclan.ac.uk)

Linda Sever

MA Course Leader

ME 201

ext 3196

[Lsever@uclan.ac.uk](mailto:Lsever@uclan.ac.uk)

Ian Crook

BA Course Leader

ME201

ext 3309

[Icrook@uclan.ac.uk](mailto:Icrook@uclan.ac.uk)

Stephen Place

Senior Lecturer

ME 201

ext 3199

[Splace@uclan.ac.uk](mailto:Splace@uclan.ac.uk)

Peter Wobser

Senior Lecturer

ME 201

ext 3814

[Pwobser@uclan.ac.uk](mailto:Pwobser@uclan.ac.uk)

Mandy Langton

Lecturer

ME 201

ext 3198

[Mlangton1@uclan.ac.uk](mailto:Mlangton1@uclan.ac.uk)

Chris Leonard

Lecturer

ME 201

ext 2377

[Cleonard2@uclan.ac.uk](mailto:Cleonard2@uclan.ac.uk)

### 1.3 Expertise of staff

MA Film Production is delivered by the Creative Skillset approved Film Production team which has undergone a rigorous accreditation procedure to ensure that all staff, methods, equipment and teaching and learning activities are in-line with current industry practice. The Film Production team has a core of experienced academics and industry practitioners with track records in their relevant fields. This is accompanied by a number of specialist teachers for certain disciplines and current high profile industry professionals for coaching and workshop sessions, plus expert technicians for equipment inductions and training.

### 1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



### 1.5 Administration details

Course Administration Services provides academic administration support for students and staff and are located in the following hubs which open from 8.45am until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

#### Allen Building

Medicine

Dentistry

telephone: 01772 895566

email: [AllenHub@uclan.ac.uk](mailto:AllenHub@uclan.ac.uk)

#### Harris Building

Lancashire Law School

Humanities and the Social Sciences

Centre for Excellence in Learning and Teaching

telephone: 01772 891996/891997

email: [HarrisHub@uclan.ac.uk](mailto:HarrisHub@uclan.ac.uk)

#### Foster Building

Forensic and Applied Sciences

Pharmacy and Biomedical Sciences

Psychology

Physical Sciences

telephone: 01772 891990/891991

email: [FosterHub@uclan.ac.uk](mailto:FosterHub@uclan.ac.uk)

#### Computing and Technology Building

Art, Design and Fashion

Computing

Journalism, Media and Performance

Engineering

telephone: 01772 891994/891995

email: [CandTHub@uclan.ac.uk](mailto:CandTHub@uclan.ac.uk)

### **Greenbank Building**

Sport and Wellbeing

Management

Business

telephone: 01772 891992/891993

email: [GreenbankHub@uclan.ac.uk](mailto:GreenbankHub@uclan.ac.uk)

### **Brook Building**

Community, Health and Midwifery

Nursing

Health Sciences

Social Work, Care and Community

telephone: 01772 891992/891993

email: [BrookHub@uclan.ac.uk](mailto:BrookHub@uclan.ac.uk)



### **1.6 Communication**

The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

We may on occasion contact you by other means such as SMS message, telephone or social media networks, but the only 'official' contact method is your UCLan email.

### **1.7 External Examiner**

The University has appointed an External Examiner to your course who helps to ensure that the standards of your course are comparable to those provided at other higher education institutions in the UK. The name of this person, their position and home institution can be found below. If you wish to make contact with your External Examiner, you should do this through your Course Leader and not directly. External Examiner reports will be made available to you electronically. The School will also send a sample of student coursework to the external examiner(s) for external moderation purposes, once it has been marked and internally moderated by the course tutors. The sample will include work awarded the highest and lowest marks and awarded marks in the middle range.

The external examiner is Mr. John Mateer from the University of York, if you need to contact Mr. Mateer please arrange to do so through the school office.

## 2. Structure of the course



### 2.1 Overall structure

The course is delivered over three semesters for full time students and during the course you will take nine modules, adding up to a total of 180 credits. Please note that some modules are 'double' or even 'triple' modules.

Please see the attached programme specification.

### 2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module.

Please see the attached programme specification.



### 2.3 Course requirements

The course comprises of 5 modules. You must pass all 5 modules over the duration of the course to get the MA classification. There are so called 'exit awards' for students finishing the course before all modules are finished, please refer to the Approved Programme Specifications for the particulars of these.

### 2.3 Module Registration Options

Discussions about your progression through the course normally take place in February each year (Part-time only). It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

### 2.4 Study Time

#### 2.4.1 Weekly timetable

Your weekly timetable will be provided through the student portal. A teaching scheme with an envisaged class content per week will be handed out/emailed to you at the beginning of each module. Please be mindful that short term change may occur and check your email for those as they may not be visible on the on-line timetable. Many of our 'add-on' workshops may be held on location or in specialist workshop spaces which may also not show on the on-line timetable, so please make sure you check back with us regularly.

#### 2.4.2 Expected hours of study

20 credits is a standard module size and equals 200 notional learning hours.





The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study. We appreciate that Film Production will occasionally demand peaks of higher hour count in some weeks, but we strive to make up for that in others. Likewise, not all workshops and location ‘dry runs’ are for all students and therefore, outside classroom activities are announced each week before they are happening.

### 2.4.3 Attendance Requirements

You are required to attend all timetabled learning activities for each module unless otherwise notified. Notification of illness or non-attendance of a session should be made to the relevant module tutor (see Section 1.2 for the contact details of the relevant member of staff) or the Course Leader as a part of your professional conduct. All exceptional requests for leave of absence must be made to the Course Leader. Non-authorised extended periods of absence will require a doctor’s note (over three days).

You must remember that the University has a responsibility to keep information up to date. Please inform us immediately of any change of address. The School has an additional responsibility to monitor the attendance of some international students under the Visas and Immigration (UKVI) Points Based System (PBS) system. For these students they **MUST** attend their course of study regularly; under PBS, UCLan is obliged to tell UKVI if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly. Students can monitor their attendance record through myUCLan.

## 3. Approaches to teaching and learning

### 3.1 Learning and teaching methods

The main ‘philosophy’ of the course is ‘learning on the job’, or experiential learning. As such we have several strands of Learning and Teaching methods outlined in the attached programme specification. They comprise briefly of:

**Methodologies** – You will be introduced to a range of methodologies for research and image making during the course and study through a practice-based approach and will be actively engaged in problem solving in order to sharpen your perception and ideas through strategic experimentation. Modules are designed to ensure that in the earlier part of the course you will be able to explore a range of approaches, from which you will be able to build your own in-depth practice.

**Issues and Ideas** –The modules will introduce you to a range of key issues and ideas relevant to your own practice. Through these modules you will explore a range of critical theories relevant to practitioners working in your area and will develop an in depth knowledge in to your own subject. The exploration of ideas through your practice will be applied throughout the course with the integration of theory and practice being one of the aims of the programme.

**Contexts** - Opportunities will exist for you to apply skills learned on the course to situations outside of the academic institution. You will undertake projects that involve contact with outside organisations. Contextual studies modules will introduce you to a range of contexts within which you may produce work. These modules will include lectures by visiting speakers

focusing on the issues faced within their own area of industry. This will also give you the opportunity to have your own practice reviewed by practitioners and industry professionals. At the centre of the programme is the notion of you taking control of your own learning

### 3.2 Study skills

The School and the course team support the development of study skills.

There are a variety of services to support students and these include

WISER <http://www.uclan.ac.uk/students/study/wiser/index.php>



### 3.3 Learning resources

#### 3.3.1 Learning Information Services (LIS)

Extensive [resources](#) are available to support your studies provided by LIS – library and IT staff. Take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

#### 3.3.2 Electronic Resources

LIS provide access to a huge range of electronic resources – e-journals and databases, e-books, images and texts.

### 3.4 Personal development planning

Your PDP starts at the very beginning of the course and you will be guided by your personal and/or module teacher in a group session. You will be given the relevant guidelines to enable you to plan ahead, keep track of your progress, flag up any issues ahead and so on. There is plenty material available through the 'I' and on-line, but your personal tutor will be able to help with your PDP throughout your three years here.

## 4. Student Support



### 4.1 Academic Advisors

Students will be allocated an academic advisor during induction, and will be given their contact details for making an appointment.

If you are experiencing any personal problems or have concerns related to your academic work, the academic advisor should be your first point of contact. The primary aim of an academic advisor is to support their tutees' studies, and to enhance their overall experience at the University. If the academic advisor cannot help directly with a problem, they will be able to refer students on to specialist support.

Your academic advisor will arrange to see you normally once per semester (twice in semester 1) in order to monitor and assist your development.

### 4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk) - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

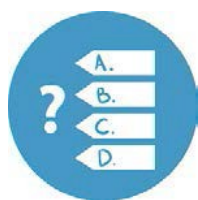
Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, [disability@uclan.ac.uk](mailto:disability@uclan.ac.uk)

### 4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website:

<http://www.uclansu.co.uk/>

## 5. Assessment



### 5.1 Assessment Strategy

Generally our assessment strategy requests you to give presentations, complete practical work (films, exercises etc.), submit final pieces on-line, write essays and evaluations and submit electronic versions of journals or diaries.

### 5.2 Notification of assignments and examination arrangements

Each module will have a different set of components for you to complete. The details of each component are explained in great detail at the beginning of the module, and re-iterated throughout the classes. We will send you an assignment brief, outlining the particulars for each module. Your contact person for these should be the module teacher, not your personal tutor. (As your personal tutor may not teach a module in question) Most modules will have timetable and assignment brief information published on the Blackboard system, but individual copies will be sent to you as well.

### 5.3 Referencing

For written work such as essays and dissertations, the university has adopted the Harvard style of referencing. If you choose modules that require academic writing, your module tutor will point you in the right direction to get help with this if you need it. There are countless resources in the library, classroom sessions with 'wiser' (see guidance and support) and many booklets published on-line.

### 5.4 Confidential material

On rare occasions, the subject matter of your work may contain sensitive, confidential material that you may not be able to publish or show in public. This should not stop you from undertaking such work, but you need to inform your module tutor in the first instance if this is the case so that we can get the right amount of support in place for you.

### 5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to

check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

## 6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



## 7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give. In addition to the on-going discussion with the course team throughout the year, there are a range of mechanisms for you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

We are proud of the fact that UCLan Film Production is changing frequently due to student input. We have regular staff and student liaison meetings where we discuss in minute detail issues that students flag up. Assignment deadlines, equipment booking procedures, technical specification, even what types of equipment we purchase are all based on student input. This is very important to us and keeps us ahead of the curve for a good learning experience for you.

### 7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

## 8. Appendices

### 8.1 Programme Specification(s)

#### UNIVERSITY OF CENTRAL LANCASHIRE

##### Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

**Sources of information on the programme can be found in Section 17**

<b>1. Awarding Institution / Body</b>	UCLAN
<b>2. Teaching Institution and Location of Delivery</b>	UCLAN Preston Campus
<b>3. University School/Centre</b>	School of Journalism, Media and Performance
<b>4. External Accreditation</b>	N/A
<b>5. Title of Final Award</b>	MA Film Production
<b>6. Modes of Attendance offered</b>	Full Time
<b>7. UCAS Code</b>	
<b>8. Relevant Subject Benchmarking Group(s)</b>	Media & Communication
<b>9. Other external influences</b>	N / A
<b>10. Date of production/revision of this form</b>	April 2018

##### 11. Aims of the Programme

To develop in students an in-depth, specialist knowledge and mastery of techniques relevant to Film Production and a sophisticated understanding of concepts, debates and techniques at the forefront of the discipline.

To develop transferable skills of critical reflection, independent research and project management and development.

To provide a flexible course that will enable students to demonstrate a comprehensive understanding of techniques appropriate to their own practice.

To enhance students' potential for a career by encouraging students to take a proactive and self-reflective role in working and to develop professional relationships with others.

To develop skills that will enable students to proactively formulate ideas and to develop, implement and execute plans and to critically and creatively evaluate current issues, research and contemporary practice in film production.

## 12. Learning Outcomes, Teaching, Learning and Assessment Methods

### A. Knowledge and Understanding

- A1.)** Express a critical awareness of issues, debates and professional contexts in relation to their own creative practice
- A2.)** Formulate and develop a rigorous independent academic research project on a selected topic
- A3.)** Apply contextual understanding of production processes to a practical project
- A4.)** Exhibit mastery in the exercise of intellectual abilities appropriate to film production.
- A5.)** Apply extended production knowledge to conceptually challenging moving image work.
- A6.)** Apply a wide spectrum of both primary and secondary research methods to a professional production project.

### Teaching and Learning Methods

The main mode of delivery will be workshops, tutorial and seminar-based sessions, group sessions requiring students to present their planned, collaborative practical or critical projects, a mid-point progress report and final presentations and/or screenings. Apart from technical workshops, all sessions will incorporate critical elements, reflecting on Students practice. Students will also lead sessions with (formative, non-assessed) presentations of portfolio and collaborative project work. Individual tutorials will be used to guide students on their individual and group projects and their critical development. Advice will be given as to the type of project the students should undertake together, taking into account plans for their individual professional development.

### Assessment methods

Assessment will typically require the submission of practical work (written or visual), presentations and supporting documentation.

### B. Subject-specific skills

- B1.)** Deploy advanced film based production disciplines to professional moving image work
- B2.)** Demonstrate the ability to utilise advanced technology to aid production values and quality output
- B3.)** Work in professional, pre-defined contemporary production groups in an assigned capacity.
- B4.)** Demonstrate mastery in creatively utilising advanced technology and concepts to aid production values and quality output.
- B5.)** Contribute creatively and professionally, in pre-defined roles, to advanced high quality moving image work to exacting standards.
- B6.)** Produce a short narrative film of negotiable length to a professional standard suitable for public broadcast/screening.

B7.) Apply high standards of practical, technical skills and well-developed analytical skills and an ability to produce effective and imaginative work, meeting exacting criteria

#### **Teaching and Learning Methods**

Highly structured practical seminars and workshops will guide students through the complexity of professional production, aided by guest lectures, seminars and tutorials.

#### **Assessment methods**

Assessment will typically require the submission of practical work (written or visual), presentations and supporting documentation.

### **C. Thinking Skills**

C1.) Participate and engage with contemporary discourses, and articulate practice within a broader critical and theoretical context related to debates in their subject area

C2.) Critically explore current issues, research and contemporary practice

C3.) Proactively formulate ideas and to develop, implement and execute plans by which to evaluate these

C4.) Critically evaluate and document advanced, professional production processes

C5.) Critically evaluate, reflect upon and document advanced, complex professional production processes.

C6.) Critically evaluate and document advanced, complex professional and conceptually challenging production processes in written and oral form.

C7.) Critically challenge contemporary production trends and techniques.

C8.) Deploy a range of professional writing skills, including narrative structures, styles and techniques relevant to the fiction or documentary format.

#### **Teaching and Learning Methods**

The integration of practice and theory is central to the MA. Theory should not be simply illustrated in the practice nor become a prescribed straitjacket that students must adhere to. Theory of Practice seminars and lectures within the practical modules, guest lectures, professional development modules and theory lectures all centre around current debates and practices that inform the creative industries and enhance employability and intellectual ability.

#### **Assessment methods**

Assessment will typically require the submission of practical work (written or visual), presentations and supporting documentation.

### **D. Other skills relevant to employability and personal development**

D1.) Demonstrate the ability to handle complex, technically challenging production processes



D2.) Apply advanced collaborative, professional and employability skills relevant to their own and related contextual practices.

D3.) Employ a proactive and self-reflective role in working and to develop professional relationships with others

D4.) Demonstrate the ability to handle complex, creative and technically challenging and unpredictable production situations.

### **Teaching and Learning Methods**

Centres on study through practice; students will be actively engaged in a process of sharpening their perception and ideas through strategic experimentation and professional project management. This emphasis is paired with a very strong leaning towards the disciplined, production management based professionalism expected from post graduates in the creative industries. Students will be given the opportunity to experiment and to develop the confidence to make creative and imaginative choices, whilst keeping focussed on industry practice and discipline.

### **Assessment methods**

Assessment will typically require the submission of practical work (written or visual), presentations and supporting documentation.

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level Seven	AV4012	Research Methods	30	<b>Postgraduate Certificate in Film Production</b> Requires 60 credits at level 7
	AV4021	Advanced Production Processes & Techniques	30	
	AV4130	Professional Production Practice	30	<b>Postgraduate Diploma in Film Production</b> Requires 120 credits at level 7
	AV4036	Film Production Projects	30	<b>MA in Film Production</b> Requires 180 credits at level 7
	AV4045	Film Production Major Project	60	
<b>15. Personal Development Planning</b>				
<p>Personal Development Planning (PDP) is a key aspect of the film production course at UCLan. PDP is integrated within all modules across the course. PDP helps to define and focus student's educational and professional aims and goals; it will assist students to consider how they can engage with the learning opportunities the course offers to achieve personal career and professional objectives. This course consists of modules with fixed syllabi that together enable students to gain the knowledge and develop the skills essential to be a successful practitioner. However the course is designed to allow students to choose or negotiate many aspects of their learning in ways, which are appropriate</p>				

to their abilities, learning preferences and vocational intentions. This is referred to as a student-centred learning approach. When coupled with the self-monitoring and evaluation of PDP, students find that study shifts from a tutor-led/teaching activity to a personally defined learning experience. This is close to the way many independent filmmakers operate and the terms reflective practitioners or thinking artist describe the kind of graduate we expect students to become.

## 16. Admissions criteria

(including agreed tariffs for entry with advanced standing)

*\*Correct as at date of approval. For latest information, please consult the University's website.*

Entry to the course is by application form and satisfactory completion of an interview with a portfolio of previous work or a show reel of film/moving image work. We may on occasion ask applicants to complete a small film project as part of the application process.

Normally a 2:1 in a film production related BA (Hons) degree from the UK or equivalent (non-UK) qualification. Consideration will be given to alternative BA (equivalent) qualifications to applicants with creative industries' work experience.

Applications from individuals with non-standard qualifications, relevant work or life experience will be considered. For details of those offered by the University please contact Course Enquiries, Tel: 01772 892400.

The University will consider applications for prior learning (certificated or experiential) that fulfil some of the learning outcomes of a course for admission with credit to an appropriate point on that course. Students can apply either before or after they commence the course.

Students applying for this programme must have a minimum level of proficiency equal to IELTS 6.5 or equivalent.

### Asian School of Media Studies

- Graduate Degree from a recognized university / A student who can demonstrate ample Work Experience
- Aptitude Test
- Personal Information
- English Score 50 %

## 17. Key sources of information about the programme

- [www.uclan.ac.uk](http://www.uclan.ac.uk) (general information)
- MA Film Production Fact sheet
- UCLan prospectus

## 18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																							
				Knowledge and understanding							Subject-specific Skills							Thinking Skills							Other skills relevant to employability and personal development		

				A1	A2	A3	A4	A5	A6	B1	B2	B3	B4	B5	B6	B7	C1	C2	C3	C4	C5	C6	C7	C8	D1	D2	D3	D4	
LEVEL 7	AV4012	Research Methods	Comp		X												X	X											
	AV4021	Advanced Production Processes & Techniques	Comp			X				X										X					X				
	AV4130	Professional Production Practice	Comp				X											X											
	AV4036	Film Production Projects	Comp	X					X		X	X								X		X			X	X	X	X	
	AV4045	Film Production Major Project	Comp					X	X				X	X	X	X	X						X	X					

**Note:** Mapping to other external frameworks, e.g. professional/statutory bodies, will be included within Student Course Handbooks

## 19. LEARNING OUTCOMES FOR EXIT AWARDS:

A. Learning outcomes for the award of: **Postgraduate Certificate** (Requires 60 credits at Level 7)

For this Exit Award students should have attained the following learning outcomes:

A1.) Express a critical awareness of issues, debates and professional contexts in relation to their own creative practice

A2.) Formulate and develop a rigorous independent academic research project on a selected topic

A3.) Apply contextual understanding of production processes to a practical project

B1.) Deploy advanced film based production disciplines to professional moving image work.

B6.) Produce a short narrative film of negotiable length to a professional standard suitable for public broadcast/screening.

B7.) Apply high standards of practical, technical skills and well-developed analytical skills and an ability to produce effective and imaginative work, meeting exacting criteria

C1.) Participate and engage with contemporary discourses, and articulate practice within a broader critical and theoretical context related to debates in their subject area (AV4010)

C2.) Critically explore current issues, research and contemporary practice.

C3.) Proactively formulate ideas and to develop, implement and execute plans by which to evaluate these.

C4.) Critically evaluate and document advanced, professional production processes.

D1.) Demonstrate the ability to handle complex, technically challenging production processes.

D2.) Apply advanced collaborative, professional and employability skills relevant to their own and related contextual practices.

D3.) Employ a proactive and self-reflective role in working and to develop professional relationships with others

B. Learning outcomes for the award of: **Postgraduate Diploma** (Requires 120 credits at Level 7)

For this Exit Award students should have attained the following learning outcomes:

A1.) Express a critical awareness of issues, debates and professional contexts in relation to their own creative practice.

A2.) Formulate and develop a rigorous independent academic research project on a selected topic.

A3.) Apply contextual understanding of production processes to a practical project.

A4.) Exhibit mastery in the exercise of intellectual abilities appropriate to film production.

A6.) Apply a wide spectrum of both primary and secondary research methods to a professional production project.

B1.) Deploy advanced film based production disciplines to professional moving image work.

B2.) Demonstrate the ability to utilise advanced technology to aid production values and quality output.

B3.) Work in professional, pre-defined contemporary production groups in an assigned capacity.

B6.) Produce a short narrative film of negotiable length to a professional standard suitable for public broadcast/screening.

B7.) Apply high standards of practical, technical skills and well-developed analytical skills and an ability to produce effective and imaginative work, meeting exacting criteria

C1.) Participate and engage with contemporary discourses, and articulate practice within a broader critical and theoretical context related to debates in their subject area.

- C2.) Critically explore current issues, research and contemporary practice.
- C3.) Proactively formulate ideas and to develop, implement and execute plans by which to evaluate these.
- C4.) Critically evaluate and document advanced, professional production processes.
- C5.) Critically evaluate, reflect upon and document advanced, complex professional production processes.
- C8.) Deploy a range of professional writing skills, including narrative structures, styles and techniques relevant to the fiction or documentary format.

- D1.) Demonstrate the ability to handle complex, technically challenging production processes.
- D2.) Apply advanced collaborative, professional and employability skills relevant to their own and related contextual practices.
- D3.) Employ a proactive and self-reflective role in working and to develop professional relationships with others.
- D4.) Demonstrate the ability to handle complex, creative and technically challenging and unpredictable production situations.