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| Module code: MOD000341 | Version: 2 Date Amended: 27/Jan/2020 |
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| 1. Module Title |
| 16mm Filmmaking |

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| 2a. Module Leader |
| Neil Henderson |

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| 2b. School |
| Cambridge School of the Creative Industries |

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| 2c. Faculty |
| Faculty of Arts, Humanities, Education and Social Sciences |

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| 3a. Level |
| 5 |

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| 3b. Module Type |
| Standard (fine graded) |

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| 4a. Credits |
| 15 |

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| 4b. Study Hours |
| 150 |

| 5. Restrictions | | | |
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| Type | Module Code | Module Name | Condition |
| Pre-requisite: | MOD007413 | Creative Moving Image | Compulsory |
| Co-requisites: | None | | |
| Exclusions: | None | | |
| Courses to which this module is restricted: | BA(Hons) Film and Media, BA(Hons) Writing and Film, BA(Hons) Drama and Film | | |

LEARNING, TEACHING AND ASSESSMENT INFORMATION

6a. Module Description

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

6b. Outline Content

- Technical inductions in working with film - Presentation of idea for film project - Screening and critique of work - Critical essay - Consideration of the relationship of film to photography and video.

6c. Key Texts/Literature

The reading list to support this module is available at: <https://readinglists.aru.ac.uk/>

6d. Specialist Learning Resources

A designated space/dark room. 16mm film cameras. Steenbecks, tape splicers, Light meters. 16mm projector Video/DVD player. 35mm slide projector. Screening theatre/cinema.

7. Learning Outcomes (threshold standards)

| No. | Type | On successful completion of this module the student will be expected to be able to: |
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| 1 | Knowledge and Understanding | Investigate through practice and discursive writing the aesthetics and terminology of the photomechanical process. |
| 2 | Knowledge and Understanding | Address critically the intentions and objectives of 16mm film work in the broader communicative and cultural domains. |
| 3 | Intellectual, practical, affective and transferrable skills | Display creative and technical skills in the conventions and practices of lighting for film, editing, shooting and composition and in the operation of film cameras, steenbecks and film splicing. |
| 4 | Intellectual, practical, affective and transferrable skills | Draw on and synthesize a range of approaches addressed in the module and throughout the field to produce work in this medium. |

| 8a. Module Occurrence to which this MDF Refers | | | | |
|--|------------|---|----------|------------------|
| Year | Occurrence | Period | Location | Mode of Delivery |
| 2024/5 | ZZF | Template For Face To Face Learning Delivery | | Face to Face |

| 8b. Learning Activities for the above Module Occurrence | | | |
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| Learning Activities | Hours | Learning Outcomes | Details of Duration, frequency and other comments |
| Lectures | 12 | 1-4 | 3hr session per week combining lecture and workshop. |
| Other teacher managed learning | 24 | 1-4 | 3hr session per week combining lecture and workshop. |
| Student managed learning | 114 | 1-4 | Researching, shooting, and editing. |
| TOTAL: | 150 | | |

| 9. Assessment for the above Module Occurrence | | | | | |
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| Assessment No. | Assessment Method | Learning Outcomes | Weighting (%) | Fine Grade or Pass/Fail | Qualifying Mark (%) |
| 010 | Practical | 3-4 | 80 (%) | Fine Grade | 30 (%) |
| 16mm Film: 1-3 minutes | | | | | |
| Assessment No. | Assessment Method | Learning Outcomes | Weighting (%) | Fine Grade or Pass/Fail | Qualifying Mark (%) |
| 011 | Coursework | 1-2 | 20 (%) | Fine Grade | 30 (%) |
| Commentary and Evaluation: 1000 words | | | | | |

In order to pass this module, students are required to achieve an overall mark of 40% (for modules at levels 3, 4, 5 and 6) or 50% (for modules at level 7*).

In addition, students are required to:

(a) achieve the qualifying mark for each element of fine graded assessment as specified above

(b) pass any pass/fail elements

[* the pass mark of 50% applies for all module occurrences from the academic year 2024/25 – see Section 3a of this MDF to check the level of the module and Section 8a of this MDF to check the academic year]