

NEW MODULE PROPOSAL FORM**PART 1 - Module Details**

Title of Proposed New Module: (NB. 30 Character Limitation must be adhered to)	Experimental Film & Filmmaking
Module to be Replaced (where applicable): (Including Existing Module Code)	NA
Programme(s) Affected: (Please ensure all appropriate programme leaders have been consulted)	Filmmaking & Screenwriting Level 10 option
School:	BCI
Divisional Programme Board (s):	A&M
Name of Module Co-ordinator:	TBC
New Module to Come into Effect from:	SEPTEMBER 2024 T1
External Subject Expert Consulted: (written verification to be appended) - This can either be an independent external subject expert or an existing external examiner	Name: Dr Alex Nevill
	Designation: Programme leader & SL
	Institution/Employer: School of Art/Edinburgh University
External Subject Expert Commentary:	
<p>Its brilliant that you're responding to student feedback and introducing these new level 10 modules. They both seem like great additions to the course that will help to broaden student's study options and potentially support new ways of working beyond conventional short film production. The learning outcomes and mode of assessment for both modules seem appropriate to me, and the reading lists are great too.</p> <p>I have one small note about the title/terminology of "Avant Garde and Experimental Film". Avant garde would suggest a specific movement and group of filmmakers working in the early 20th century. I wonder if simply calling the module experimental film could give more flexibility to incorporate other types of practice and more contemporary forms of non-narrative cinema here too, which seems to be the goal based on the module description? Of course, this is just a suggestion though and I completely support the module either way!</p> <p>Response from PL : Thank you for taking the time to review the new modules - I really appreciate that & yes, completely agree about the title (in fact I had already changed it to Experimental Film & Filmmaking to better integrate theory and practice, so I hope that works for you too!) I will put your comments to the board tomorrow.</p>	

<p>Stakeholder consultation <i>Proposal should consider view of relevant stakeholders including students:</i></p>

PART 2 - AUTHORISATION

Approval By:	Date of Completion:
Divisional Programme Board(s) /Agreed by DPB Chair	
School Board	<i>(via completed spreadsheet - provisional)</i>
School Master Module Spreadsheet Updated <i>(by identified School Administrator)</i>	<i>(by 31 March annually)</i>
Forwarded to Module Structure Database Administrator <i>(in Student Administration by School Administrator)</i>	<i>(by 31 March annually) (via completed spreadsheet)</i>
Lodged on PSMD Catalogue <i>(by identified School Administrator)</i>	<i>(by 31 March annually)</i>

Completed forms should be retained by the School.

Guidance Note

- (i) All proposed new modules must have a 'New Module Proposal Form' (NMPF) appended to the module descriptor prior to agreement by the DPB.
- (ii) **Part 1 of this form should be completed by the proposed Module Co-ordinator** for each proposed new module.
- (iii) The Module Co-ordinator should liaise with the DPB Chair to seek DPB Approval.

Date of submission of form: _____

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- (iv) New modules forming part of a new programme proposal will be considered as part of the formal validation process (but a NMPF must still be appended). DPB(s) must still be consulted to ensure other provision is not compromised.
- (v) **Part 2 of this form should be completed by the identified School Administrator(s)** (who receives this form following approval of the module). The identified Administrator(s) are responsible for maintaining the **School Master Module Spreadsheet** (this spreadsheet shall be signed off by the School Board on an annual basis).
- (vi) The deadline for approval of all modules is **31 March** for those which are to be introduced in Term 1 of the following academic session. New modules for introduction in Terms 2/3 must be approved no later than 15 September.
- (vii) This form must be saved as a **Word document**.

University of the West of Scotland

Module Descriptor

Session: 24/25

Title of Module: Experimental Film & Filmmaking			
Code:	SCQF Level: 10 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business & Creative Industries		
Module Co-ordinator:	Dr Gill Jamieson		
Summary of Module			
<p>This module provides students with an opportunity to develop and make short experimental films, utilising alternative or innovative filmmaking techniques and practices. The module combines theory and practice, encouraging students to explore the contribution of groundbreaking experimental filmmakers to film as an art form, whilst applying some of the key conceptual and critical ideas in their own filmmaking practice.</p> <p>This module aims to provide an understanding of how to apply experimental ideas, concepts and approaches within the context of creating a short film. We will explore, discuss and deconstruct historical and contemporary films and filmmakers using regular screenings to showcase innovative approaches to experimental and avant garde filmmaking.</p> <p>Students are encouraged to experiment with film form and expression in workshops and seminars and to effectively communicate ideas about their own filmmaking practice that contextualises their outputs within broader debates about art, culture and film</p> <p>Expand your creativity with the Experimental Filmmaking module. Push the boundaries of what filmmaking can be by exploring conceptual filmmaking. Broaden your filmmaking knowledge and understanding by blurring the lines between art and cinema. Create a niche audio-visual project for your filmmaking portfolio that expands on conventional filmmaking traditions. Explore alternative ideas, new technologies, formats and means of production, and consider a variety of dissemination and distribution strategies for your film projects.</p> <p>The learning strategies used within the module include: experiential learning, where you learn through the process of experimenting and reflecting on your own work. Learning may be individualised and we encourage students to draw on their personal experiences, influences and individuality whilst developing concepts for their experimental films.</p> <p>Workshops and seminars introduce key theories, principles and practices from historical experimental filmmakers. These discussions ensure students are familiar with the historical developments shaping the evolution of cinema from a global perspective. Students are expected to participate in discussions and analysis of historical and contemporary filmmakers, art and films and to attend relevant film screenings.</p> <p>Studio Experiments will allow you to experiment with alternative filmmaking techniques, linking practices and theories developed in lectures to your own practice-based research.</p> <p>Workshops and seminars will give you an opportunity to contextualise your influences, present your experiments and work in progress films, whilst giving an opportunity to discuss your projects and to give and receive feedback from your peers.</p> <p>Film Festival/Gallery Visits will enable you to become a consumer of creative and innovative filmmaking and</p>			

consider where your work sits within current distribution practices.

Module tutors will oversee your experimental filmmaking project and experiments. This means you will be required to meet negotiated project milestones, which may be personal depending on your project goals.

Gallery showcase/screening event will give you opportunity to experience the organisational, planning and curating that form the public presentation of experimental filmmaking work.

Module Delivery Method

Face-To-Face	Blended	Fully Online	HybridC	Hybrid0	Work-Based Learning
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

See Guidance Note for details.

Campus(es) for Module Delivery

The module will **normally** be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)

Paisley:	Ayr:x	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Add name

Term(s) for Module Delivery

(Provided viable student numbers permit).

Term 1	Term 2	Term 3
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements)

These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.

At the end of this module the student will be able to:

L1	Demonstrate knowledge, understanding and appreciation of experimental and alternative filmmaking principles and practices.
L2	Explore alternative approaches to creative filmmaking and identify themes of personal interest and artistic identity.
L3	Conceive and apply creative audio-visual experiments to generate new ideas and approaches to filmmaking.
L4	Critique and reflect on the creative, technical, logistical practices and processes encountered during experimental and alternative filmmaking

L5	Utilise communication skills to communicate experimental and alternative filmmaking techniques and concepts; both verbally and through the written word.	
Employability Skills and Personal Development Planning (PDP) Skills		
SCQF Headings	During completion of this module, there will be an opportunity to achieve core skills in:	
Knowledge and Understanding (K and U)	SCQF Level 10 A critical understanding of core concepts and theories underpinning the development of experimental and avant garde film.	
Practice: Applied Knowledge and Understanding	SCQF Level 10 Practise a range of techniques and approaches to the creation of experimental film form and/or non-mainstream film.	
Generic Cognitive skills	SCQF Level 10 Critically review and consolidate knowledge, skills and practices associated with experimental filmmaking.	
Communication, ICT and Numeracy Skills	SCQF Level 10 Use a variety of ICT packages to develop ideas and explore a range of strategies pertaining to distribution and dissemination of film outputs.	
Autonomy, Accountability and Working with others	SCQF Level 10 Exercise autonomy and initiative by drawing on personal experiences, influences and individuality whilst developing concepts for experimental films.	
Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	Module Title:
	Other:	
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)

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Lecture/Core Content Delivery	18
Tutorial/Synchronous Support Activity	36
Laboratory/Practical Demonstration/Workshop	12
Independent Study	140
	Hours Total 200

****Indicative Resources: (eg. Core text, journals, internet access)**

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

Hjort, M. and MacKenzie, S. (2003) Purity and provocation: Dogma 95. London: British Film Institute.

Grove, E. (2013) Raindance Producers' Lab Lo - To - No Budget Filmmaking. Focal Press.

Garfield, R. (2021) Experimental Filmmaking and Punk: Feminist Audio Visual Culture in the 1970s And 1980s. London: Bloomsbury Publishing Plc.

Jones, C. and Jolliffe, G. (2006) The guerilla film makers handbook. London: Continuum.

Rees, A. L. (1999) A history of experimental film and video: from the canonical avant garde to contemporary British practice. London: BFI Publishing.

Rizzo, M. (2005) The art direction handbook for film. London: Focal Press.

Ramey, K. (2016) Experimental filmmaking: break the machine. New York: Focal Press.

Sitney, P. Adams (1987) The Avant-garde Film: A Reader of Theory & Criticism. Anthology Film Archives

Sitney, P. Adams (2002) Visionary Film: the American Avant-garde, 1943-2000. Oxford University Press.

Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE.

Resources should be listed in Right Harvard referencing style or agreed professional body deviation and in alphabetical order.

(**N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the [Student Attendance and Engagement Procedure](#): Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Students are expected to attend on-campus workshops, lectures and seminars and to regularly engage with resources on the VLE learning platform Aula.

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: [UWS Equality, Diversity and Human Rights Code.](#)

The module is aligned with the University EDI policy.

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	Arts & Media
Assessment Results (Pass/Fail)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
School Assessment Board	Arts & Media
Moderator	Callum Rice
External Examiner	A Nevill
Accreditation Details	ScreenSkills Select
Changes/Version Number	0.1

Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).

Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.

Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type

(e.g. written assignment rather than “essay” / presentation, etc) and keep the detail for the module handbook. Click or tap here to enter text.
Assessment 1 Portfolio of creative work 70%
Assessment 2 Written Assignment 30%
Assessment 3 – Free Text
(N.B. (i) Assessment Outcomes Grids for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed. (ii) An indicative schedule listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Portfolio of Creative work	x	x	x			70	48

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Essay - Written assignment				x	x	30	18

Component 3							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Combined Total for All Components						100%	66 hours

Change Control:

Version Number: MD Template 1 (2023-24)