



This creative filmmaking course incorporates multiple approaches to filmmaking, critical thinking, research skills and technical experimentation. Students will have access to high-end and high-speed digital cameras, and Super 8 and 16mm film cameras. They can also make use of our professional studios, edit suites and moving image workshop.

With strong links to the moving image sector, students benefit from work experience placements at renowned organisations and contact with staff who are actively working within the industry.

From conception, ideas and creative strategies of engagement, through pre-production and planning, to the innovative creation of bespoke film projects, this course provides the key skills for industrial film production and key professional roles in the industry. It also gives a comprehensive understanding of the creative practice involved in filmmaking.

Students will analyse and explore film specialisms, including directing, cinematography, editing, sound recording and production design to find their own unique career path.

Level 5 (Year 2)

At this level, students will undertake projects with the opportunity to shoot and process 8mm and 16mm film, use archive, green screen and high-speed video. They will work in groups developing pitches for ambitious productions collaborating with professional actors, developing character and script, and shooting on location. Through the production of these films, students will be encouraged to identify their strengths and explore specialist areas of interest.

Updated April 2026/PJW

Entry requirements:

- GPA of 2.75 or above (out of 4.0) or equivalent
- Acceptance is dependent upon review of a portfolio. See <https://www.kingston.ac.uk/visitingstudents/studyabroad/applying/> for information about portfolios.

Pre-requisites: successful completion of introductory (level 4) filmmaking

Taught at: Penrhyn Road and Knights Park campuses

Key to Module Descriptors and Suitability:

- **1** - Indicates module is suitable for students on Study Option 1 (whole year)
- **2** - Indicates module is suitable for students on Study Option 2 (Autumn/Fall)
- **3** - Indicates module is suitable for students on Study Option 3 (Spring)

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

MODULE CODE	LEVEL	TITLE	SUITABILITY KEY
TP5004	5	Exploring Film	1, 3
TP5005	5	Working with Actors	1, 2
TP5006	5	The Personal Camera	1, 3
HA5103	5	Critical Issues in Filmmaking: Research & Practice	1, 2

Module Code: TP5004
Module Title: Exploring Film
Credits: <ul style="list-style-type: none"> • Full Year: 8 US, 15 ECTS • Single Semester: 4 US, 7.5 ECTS
Level: 5
Prerequisites: prior study/practice in filmmaking at university level
Suitability: <ul style="list-style-type: none"> • Study Options 1 or 3 • Must be studied with TP5005, TP5006 and HA5103 for Study Option 1 • Must be studied with TP5006 for Study Option 3

Study Option 1 = Whole Year
 Study Option 2 = Autumn
 Study Option 3 = Spring

Content:

This module encourages students to think closely and practically about the relationship between audience, technique and meaning.

At the heart of this module is the idea that technical processes – the way someone chooses to make their film – has a huge and inevitable impact on what their film means (its emotional and aesthetic significance). In mainstream narrative cinema, filmmakers create an aesthetic that is appropriate to the story unfolding onscreen through subtle decisions such as the choice of a certain film stock for its colour palette, a particular lens for its effect on perspective, a camera movement or style of lighting: thinking carefully and creatively about these questions of technique is an integral part of the filmmaking process. This is especially so with experimental cinema, whose practitioners often allow a technical process to become highly visible and even dictate the form of the work in order to explore a particular idea.

The module is divided into four strands: **Archive and Creative Reuse, Altered Spaces, Analogue and Soundscapes**. A student's films should reflect how your engagement with at least one of your strands informs or is informed by your storytelling.

This module will also develop Future Skills through engagement with Explore.

➤ **Autumn Semester Topics:**

- Analogue Film Idea Development
- Use of Bolex cameras and shooting with natural light on 16mm cameras
- Chemical processes involved in developing film
- Soundscape: use of recording and design as storytelling mode
- Developing project ideas in groups
- Editing
- Shooting/project development

➤ **Spring Semester Topics:**

- Creative Use of Archive
- Altered Spaces: After Effects
- Altered Spaces: High-Speed Camera Workshop
- Altered Spaces: Virtual Production
- Altered Spaces: Green Screen
- Preparation for Explore experience

Teaching: weekly 6-hour lectures/workshops

Assessment:

➤ **Study Option 1:**

- Portfolio of work (100%):

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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- Personal Development Plan (4-5 pages)
- Audio-visual essay submitted as video or audio or similar (6-10 minutes)
- Study Option 3:
 - Audio-visual essay submitted as video or audio or similar (3-5 minutes in duration) (100%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: TP5005

Module Title: Working with Actors

Credits: 8 (US), 15 (ECTS)

Level: 5

Prerequisites: prior study/practice in filmmaking at university level

Suitability:

- Only runs in the Autumn semester
- For Visiting Students for Study Options 1 or 2
- **Must be studied with TP5004, TP5006 and HA5103 for Study Option 1**
- **Must be studied with TP5004 for Study Option 2**

Content:

In this module, there is an emphasis on performance and the interplay between dramaturgy and cinematic space.

Students will be pitching ideas for films that can be achieved within the timeframe and with the resources available. They can either pitch to shoot in one of the Moving Image Studios, at an external location sourced by students, or both. Two actors will be assigned to each group. A total of ten films will be produced, with each student role-assigned following the selection process. During the process, students will gain experience working on a set relative to their specific role(s).

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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Topics/activities:

- Cinematography, lighting, sound and post-production through a series of workshops
- Character and script development through readings and analysis
- Directing actors' workshops through collaboration with professional actors
- Professional skills in running a set and role assignment via group collaboration
- Negotiation and time management skills through project work
- Collaborative pitching and presentation skills through pitching tutorials and in-class pitching
- Team work and co-ordination through project work
- Evaluation of your individual contribution to a team via self-reflection and peer assessment

Teaching: weekly 6 hours of lectures and workshops

Assessment:

- Group Film 5-7 mins (70%)
- Portfolio: individual research folder (1000 words) and self- and peer evaluation (500 words) (30%)

Note: methods of assessment and weighting are indicative only and maybe subject to change

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Module Code: TP5006

Module Title: The Personal Camera

Credits: 8 (US), 15 (ECTS)

Level: 5

Prerequisites: prior study/practice in filmmaking at university level

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

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Suitability:

- Only runs in the Spring semester
- Study Options 1 and 3
- **Must be studied with TP5004, TP5005 and HA5103 for Study Option 1**
- **Must be studied with TP5004 for Study Option 3**

Teaching: weekly six-hour lectures and tutorials

Content:

This module will encourage students to engage with wider social and cultural issues through the prism of personal experience and produce films that embody under-represented perspectives. Students will explore reflexive, sensory and ethnographic approaches to filmmaking and global cinema. Lecturers will help students navigate their journey through this exciting field of filmmaking and develop their own audio-visual language to express your ideas.

In teams of 2-4 students, students will produce films that address social, cultural or environmental issues and challenge the mainstream narrative. It is a key stipulation that students cannot use in-vision interviews in their films. Instead, they will have to explore alternative production methods to embody their participants' voices in their projects.

Alongside the film, students you will write a research document which explores the artistic, political and social context of their practice and critically evaluates the wider significance of their work.

Assessment:

- 5-7 min non-fiction film (in teams of 2-4 students) (50%)
- 1,500-word critical analysis (50%)

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Module Code: HA5103

Module Title: Critical Issues in Filmmaking: Research & Practice

Credits:

- Full Year: 8 US, 15 ECTS
- Semester: 4 US, 7.5 ECTS

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

Level: 5

Prerequisites: prior study/practice in filmmaking at university level

Suitability:

- Study Options 1 and 2
- **Must be studied with TP5004, TP5005 and TP5006 for Study Option 1**

Building on the thematic and historical context introduced in prior study, this module enables students to create a theoretical framework within which to investigate and understand some of the critical issues affecting the practice and interpretation of contemporary filmmaking. With a close focus on analysis of key case studies, a series of lectures, seminars, workshops, tutorials, and group and individual screenings inform and support students' own emerging research interests and the development of independent visual and academic research skills common to both the historical and theoretical study of film and practice of filmmaking. With reference to important concepts and primary texts that have informed the development of film theory, students will acquire the knowledge and analytical skills to build a framework within which to engage with the critical contexts in which filmmaking operates today. They will also develop research methods appropriate to the study and practice of their discipline.

➤ **Overall Topics:**

- Intentionality and critical reading
- Suture and absorption
- Movement image
- Cinematography and the time-filled image
- Spaces of cinema: encounter and affect
- Third cinema and cultural resistance: filmmaking against the grain
- Authorship, subjectivity and articulation of the diaristic voice
- Structuring meaning via narrative,
- Film as discourse
- The politics of documentary form: who is speaking?
- Urban visions: reality and representation in the city on film
- Filmmaking techniques and the production of meaning
- Reconfiguring the social contract: collaborators and audience
- Plundering the archive: appropriation and re-presentation
- Post-cinema
- Film writing
- Critical thinking skills
- Critical writing skills
- How to write a research proposal

➤ **Autumn Semester:**

Study Option 1 = Whole Year
Study Option 2 = Autumn
Study Option 3 = Spring

- Film language and form
- Tom Gunning's *Cinema of Attractions*
- Ed Branigan's *What is a Camera?*
- Documentary, Fiction Distinction
- Diaries, Portraits, Autobiographies

➤ **Spring Semester:**

- Feminism and Cinema
- Marxism and Cinema
- Philosophy and Ontology of Film
- Cinema and its Approaches

Teaching: weekly two-hour lectures and seminars

Assessment:

Study Option 1:

- 2,500-word essay (50%)
- 2,500- word research journal (50%)

Study Option 2:

- 2,500-word essay (100%)

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