

ADFM5018

Learn to Love Solitude



Gothic Dream Landscapes

MODULE HANDBOOK

2021-2022

Learn to Love Solitude (ADFM5018)

Overview

At the heart of a good story there is character – in fact some would say that a great story is always about character and the complexities and intimacies of the human condition that it reveals within the context of the stories we tell. In the **Learn to Love Solitude** module, you will investigate notions of the self, silence and solitude whilst being challenged to respond to a series of questions such as ‘what is the difference between ‘aloneness and loneliness?’ or ‘what does it mean to be (a) human?’ Exploring a range of ideas from the society of the spectacle and the urban diversions of the attention economy through to bucolic encounters with ecocriticism and the call of the wild, you will take these ideas and explore answers to these searching questions in the form of original stories created from a range of established genre codes and conventions. Central to the module is the engagement with a number of key literary works that through close readings and visualisations will provide a gateway into a deeper exploration of the themes of the human condition such as desire, loneliness and solitude.

Highlights

- Exploring the Gothic aesthetic and its relation to the human psyche
- Investigating the world of dreams through Jungian archetypes and the collective unconscious
- Finding visual metaphors - solitude and the self — character strengths/psychopathologies
- Exploring creative approaches to storytelling through specialism focus
- Negotiating cinematic space - landscapes - psychogeography – filming the Sublime
- Audiovisual aesthetics – the sound image in context

Level 5 module – 20 credits

Assessment - 100% - Portfolio (10 elements)

Teaching is by lecture, seminar and, where appropriate, hands-on workshop.

Module Tutor

Rob Jones (robert.jones1@uwtsd.ac.uk)

Technician/Demonstrator

Kylie Boon (kylie.boon@uwtsd.ac.uk)

Please make an appointment with your tutor for a tutorial if you have additional questions not covered in the sessions. If you need to consult the course team urgently, please email the staff member concerned. Additional support times / production surgery will be indicated on your timetable. The room will be available at this time and there will be a member of staff available for support and to answer questions.

Module Outline

AIM(S)

- To challenge students to respond to set stimuli.
- To experiment with different narrative and aesthetic forms.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Respond and create a series of film ideas.
- Experiment and defend the use of aesthetic and narrative decisions made during film practice.
- Deconstruct and reconstruct ideas into practice.

INDICATIVE CONTENT

- Tarkovsky
- Experimenting with form
- Research as practice
- Creative problem-solving

The following software/hardware may be used on this module:

Adobe Spark, Premiere, InDesign, After Effects, Microsoft Word, PowerPoint

ASSESSMENT

Assessment Component 1

(Tick one)

☐ Written exam ☒ Coursework ☐ Practical

Mode of assessment	Volume	Weighting
Portfolio	10 elements	100%

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

Assignment Task

[See Assignment Brief for full details]

Overview – The Unexplained - The Environment as Emotional Landscape

In the **Learn to Love Solitude** module, you will investigate the relation between character and the exterior world (the cinematic environment) can help to express the interior world of the self and psyche – and in particular how this can convey the emotion of isolation and alienation through to the sensation of oneness (with oneself and environment). Continuing with this semester's theme of The Unexplained, **your two scenes/sequences should be built around key moments for the main character and explore range of emotions related to the self and solitude – eg. loneliness/isolation/alienation/oneness/realisation.** There is no need to get caught up in a huge backstory for these test scenes – it is more about experimenting with and carefully considering how different filmmaking techniques can affect storytelling. Central to the module is the engagement and close readings of a number of key texts that through research, close readings and visualisations will provide a gateway into a deeper engagement with the themes of the human condition such as desire, loneliness and solitude.

The Task: Portfolio

You are required to produce and submit an 8-10-minute portfolio that provides evidence of your engagement with the themes of the module. Your portfolio should be made up of a series of short exercises (based on the field studies or your own) and commentaries that document the development of a number of story ideas, visual research and experimentation with film form around the Learn to Love Solitude theme of the environment as emotional landscape.

Submissions

Every student must submit the compulsory element along with any one of the optional elements.

Compulsory: Two 1-2-minute contrasting scenes (5-minutes max in total) OR two 2-3 page screenplays.

Optional (choose one of the following):

- **Cinematographer's submission** - Research, comp analysis, test footage and other preparatory work exploring specific camera techniques with Voiceover examining your choices and decision-making process (3-5 minutes).
- **Sound designer's submission** - Research, comp analysis, test footage and other preparatory work exploring specific sound design techniques with Voiceover examining your choices and decision-making process (3-5 minutes).
- **Screenwriter's submission** – Preparatory written work for screenplay (research, draft scenes, character work), screenwriting technique analysis examining 2-3 comparable scenes using original screenplay pages from existing films (750 words or a 3-minute video with Voiceover).
- **Post-production submission** - Research, comp analysis, test footage and other preparatory work exploring specific post-production techniques with Voiceover examining your choices and decision-making process (3-5 minutes)
- **Director's submission** - Research, comp analysis, test footage and other preparatory work exploring specific techniques with Voiceover examining your choices and decision-making process (3-5 minutes)
- **Non-specialism route** – Research, comp analysis, test footage and other preparatory work exploring specific techniques with Voiceover examining your choices and decision-making process (3-5 minutes)

Feedback

Feedback Date 20 days after the date of assessment

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance. Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between lecturers and students in formal classes.
- Direct questions and responses from teachers inside and outside formal classes.
- Email correspondence between teachers and students.
- Interactions between students and teachers using the module message board on Moodle.
- Informal comments and responses to pitches and presentations in classes.
- Comments and annotations added to written submissions, such as essays and reflective journals.
- Formal written feedback in response to assignments recorded on the summative
- Assessment module feedback forms.
- You will have an opportunity to discuss your feedback with your tutor.
- Feedback will be returned on assessed work within 20 working days of submission.

MODULE TIMETABLE

**** You will be expected to conduct non-assessed tasks as part of your development on this module. This may include filming outside of the classroom environment. ****

Module Evaluation

At the end of this module, you will be asked to complete a module evaluation form. Please refer to the anticipated learning outcomes when making your evaluation.

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SCHEME OF WORK

This scheme of work is indicative and subject to change

	Dates		Lecture/Seminar	Location
1	Week 1 22 nd November	morning	The Gothic Aesthetic Exploring Dreams	DTC-VH/online
2		afternoon		
3	Week 1 24 th November	morning	Gothic Interiors States of Mind Uncanny – Interior Landscapes	DTC-VH/online
4		afternoon		
5	Week 2 29 th November	morning	Gothic Exteriors Solitude and the Sublime	DTC-VH/online
6		afternoon		
7	Week 2 1 st December	morning	Gothic Dream Landscapes Cinematic Landscapes of the Mind	DTC-VH/online
8		afternoon		
9	Week 3 6 th December	morning	Gothic Dreams Production Sound of the Gothic	DTC-VH/online
10		afternoon		
11	Week 3 8 th December	morning	Gothic Dreams Production	DTC-VH/online
12		afternoon		
	10 th Dec – Jan 4 th		CHRISTMAS BREAK	
13	Week 4 Jan 4 th	morning	Portfolio Post Production	IQ Tech Rooms/online
14		afternoon		
15	Week 4 Jan 6 th	morning	Portfolio Post Production	IQ Tech Rooms/online
16		afternoon		
	Week 4 Jan 7 th		Assignment Submission Hand In	online

MODULE RESOURCES**Reading List:**

Module Code	ADFM5014	
Module Title	Learn to love solitude	
Classification	Reading List entry	Electronic*
Essential	Rabiger, M & Hurbis-Cherrier, M. (2020) Directing: Film Techniques & Aesthetics (6 th Edition). Oxford: Focal Press.	☐
Essential	Weston, J. (2014) Directing Actors: Creating Memorable Performances For Film And Television (2 nd Edition). Los Angeles: Michael Wiese.	☐
Further	Bowen, C. and Thompson, R. (2017) Grammar Of The Shot (4 th Edition). Oxford: Focal Press.	☐
Further	Proferesa, N. (2017) Film Directing Fundamentals (4 th Edition). Abingdon: Routledge.	☐
Further	Rabiger, M. (2014) Directing The Documentary (6 th Edition). New York: Routledge.	☐
Further	Rooney, B. and Belli, M. L. (2016) Directors Tell The Story: Master The Craft Of Television And Film Directing (2 nd Edition). New York: Routledge.	☐
Essential	Tarkovsky, A. (1986) Andrey Tarkovsky: Sculpting in time: reflection on the cinema. London: Bodley Head	☐