

MASTER OF FILM STUDYGUIDE 2017 - 2018

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Semester 1: 'Subjectivity'

Focus, goals, most important intended learning outcomes

The first semester, under the heading of 'subjectivity', focusses on a retrospection of your artistic and intellectual trajectory and on the examination of your intentions, with respect to both your professional practice and the programme. It starts with an introduction programme that is aimed at getting to know each other, the staff, the course and the Film Academy. The general introduction concludes with a workshop, 'From idea to project through research' that will take you, at great speed, through the process of the two years of the course, by working on all the aspects relevant to get 'from idea to project through research'. The remaining workshops of this semester deal with the main focus of this semester, but also with developing your method of archiving or documenting, training your presentation skills and learning how to organize your work and research process. All of these workshops have practical components, taking your research questions and project ideas as a starting point. Apart from these workshops there are regular lectures - see under 'master of film lecture series' on the website for an idea of the broad range of speakers that are invited -, individual sessions with mentors, collective feedback moments and time to work on your own.

Focus of this semester are the following final qualifications

- 1a. the student has the capacity to understand, develop and creatively express his/her subjective identity
- 1b. the student has developed an awareness of context and position

The level of proficiency of the final qualifications in this first semester are stated as follows. The student can:

- articulate and communicate his/her artistic/intellectual trajectory (through retrospection)
- articulate and communicate his/her artistic/intellectual intention
- position him, - or herself in relevant (artistic) fields
- document and archive
- creatively express him- or herself

Workshops

- **Acting Class**
Hidde Simons

This workshop combines getting to know each other with offering you tools for establishing creative, collaborative relationships with people you work with. The focus is on acting: acting yourself and using each other as actor you'll find out what works and what doesn't in terms of direction and communication.

- **From idea to project through research (A subjective journey)**
Eyal Sivan

This seminar/workshop acts as an introduction to the entire two years' journey of the MA program of Artistic Research in and through Cinema. It exposes the process you will go through in the next two years and includes an open discussion on the topics and goals of the four semesters of the course. It will evolve around the first semester's focus: intention and subjectivity.

- **Documentation and Publication (Your research blog as a tool in the research process)**
Harma Staal

This workshop deals with setting up and managing an online research environment, in the form of a personal research blog. Its target is to represent the process of the researcher's artistic research.

- **Post Research I (Approaches for post-research and beyond)**
Floris Paalman

This workshop deals with methods for post-research, articulating motivation, and aims. The techniques provided will enable you to analyse your work, to reflect upon the way it developed, its implications, and how it might be positioned in a broader field.

- **Editing as Storytelling (On structuring versus structure)**
Menno Boerema

This is a workshop intended to use editing as storytelling of a process and of material. It is not about applying a structure. Editing is more than montage, it is a form of storytelling. It is about organizing material, describing it, distinguishing primary from secondary material, making choices, building an archive and structuring. Editing is about letting a structure emerge.

- **Drive View Quest (On drive and intention)**
Jellichje Reijnders

This workshop is about subjectivity and tracking an inner urge. It's a key quest to finding an actual drive and an overall subtext. You will be exploring meta relevance: relating one's quest to relevant tendencies in culture, film, media, arts, society and a general perception. You will be navigating fields of orientation and constructing an accurate framework.

By tuning intentions, articulating view and voice and anticipating effects.

- **From the personal to the universal**
 (Auto-Ethnographic and Collaborative Strategies)
Laurent van Lancker

This workshop will develop the notion of Subjectivity both in the direction of Auto-Ethnography and that of Collaborative strategies. Inter-subjective relations between the maker, subject and spectator will be highlighted with some film examples. The notion of multiple subjectivities and 'subjectivity with(out) presence' will also be discussed.

- **Point of views of the city - The PAPA way**
Lino Hellings

To be announced

- **Presentation Techniques (A subjective journey)**
Pol Eggermont

This workshop is about how to present oneself and one's reflections? Compact, clear, using visual material, as well as presenting it live on stage in front of a live audience.

Mentor sessions

You will have regular one-on-one tutorial sessions with your mentor to discuss your progress. Who will act as your personal mentor will be decided at the beginning of the course, after consultation with you.

Individual working time

The semester includes time for you to work individually on your research and project.

Feedback sessions

This unique method allows a whole new attitude toward professional group working through giving and receiving feedback on each other's research or works in process, while expanding the edge boundaries of the process of learning.

Master Lecture Series

Every three weeks the Master invites a filmmaker, visual artist, theatre maker, philosopher or scientist to come and give a lecture for both master students and other interested professionals.

Exam 1

Purpose / goal of the exam
 The purpose of this exam is to discuss and assess the progress you've made in the first semester of the master's course with regard to your research / project and your artistic development. Like the semester as a whole, the focus of the exam is on 'subjectivity' and relates specifically to two of the four sets of final qualifications:

- 1a. the student has the capacity to understand, develop and creatively express his / her subjective identity
- 2a. the student has developed an awareness of context and position

Semester 2: 'Methodology'

Focus, goals, most important intended learning outcomes

The second semester, 'methodology', is designed for you to do preliminary research, frame your project and define your method. With that in mind, it consists mainly of workshops focusing on different artistic research methodologies. Among these are workshops on 'research through making', 'knowledge gathering', 'the essay film' and 'writing as a research tool'. Like in the first semester, there are also lectures, mentor sessions, feedback moments and of course individual working time. At the end of the second semester you will have a detailed working plan for your second year research topic and the project that's related to it.

Focus of this semester are the following final qualifications

- 2a. has mastered his/her own method(s) after reviewing existing methods
- 2b. is able to initiate and steer a process of research and production

This means that the student can:

- frame his field of research or production
- find and express his method (in view of other possible methods)
- undertake preliminary research, gather theoretical knowledge & provide 'evidence' for it
- articulate a research, project and production proposal
- defend the relevance of his research and project
- critically review his ongoing process
- creatively express himself

Workshops

- **Method(s) and methodology (Introduction to methods of artistic research through and in cinema)**
Eyal Sivan

This seminar/workshop acts as an introduction to the second semester (focused on methodology) of the MA programme of Artistic Research in and through Cinema. It evolves around the idea that when it comes to artistic research, the method of work constitutes part of each one's artistic identity.

- **Thinking through filming (Using the process of making as an engine to develop your research)**
Albert Elings and Eugenie Jansen

This workshop offers a practical look on how the very act of making film (be it shooting, preparing or editing) can be a tool to find out more about your own way of working and seeing the world. From this practice we try to find possible personal methods with which you can engage your research question.

- **Transformation Techniques (Writing and analysis of the written as a tool for / method of artistic research)**
Maya Rasker

Transformation Techniques raises the question how we recognize the autobiographical as raw material for the expression of thought, ideas and vision; how to make the distinc-

tion between 'private' material and elements with the potential to serve strong, eloquent story telling.

- **Audio-Visual Experiment 'The Flaneur'**
Michel Schöpping

In this workshop we will experiment with and discover the possibilities of a multi-faceted relation between image and sound. And we will research the different possibilities to express oneself with sound in terms of 'source', 'place', 'time' and 'meaning'.

- **Pre-Research (From Research Method to Concept)**
Floris Paalman

To do research for a project, four issues are of particular importance: motivation, the discourse in which the project can be positioned, the project's specific aim within that discourse (cast as a central question or artistic statement) and the method to achieve that aim. During the workshop pitches, discussions, and demonstrations will be interchanged. Central to the programme is experimentation with formats in which a project (ideas, plan) can be developed and communicated; (peer) feedback is an integral part of this.

- **Essay Film (Let's not make a giraffe. Why 'structured playfulness' is not self-contradictory - or is it?)**
Sander Blom

This workshop will allow you to explore the boundaries of the seemingly boundary-less essay film. In

first collectively formulating a definition – primarily by stating what it is not – it will become clear why this form is an appropriate vessel for the ‘thinking aloud’ that artistic research requires.

- **Out of Control**
Vesna Petrisin

This workshop offers an overview of a range of methods for research in science as well as in non-Western and alternative epistemologies, in order to help develop a personal method that best supports individual artistic research and practice.

- **Experiencing, experimenting, planning (From methodology to a working plan through experimentation)**
Eyal Sivan

This seminar/workshop acts as a space to conclude semester 2 focused on research method(s) and methodology as well as an introduction to the third term evolving around experience / experimentation.

Mentor sessions

You will have regular one-on-one tutorial sessions with your mentor to discuss your progress.

Individual working time

The semester includes time for you to work individually on your research and project

Master Lecture Series

Every three weeks the Master invites a filmmaker, visual artist, theatre maker, philosopher or scientist to come and give a lecture for both master students and other interested professionals.

Exam 2

Purpose / goal of the exam

The purpose of this exam is to assess whether you’ve passed year 1 and can go on to year 2 of the Master’s course. Like the semester as a whole, the focus of the exam is on ‘methodology’ and relates specifically to one of the four sets of final qualifications:

- 2a. the student has mastered his/her own method(s) of research after reviewing existing methods
- 2b. the student is able to initiate and steer a process of research and production

Semester 3: 'Experimentation'

Focus, goals, most important intended learning outcomes

The third semester focuses on the execution or 'production' of the research and project plan that you presented at the end of year 1 by means of 'experimentation' and 'exploration'. To do this, you can use a budget, that allows you to pay collaborators, rent equipment, travel or do whatever is necessary for your research and project to be brought to a good end. You also have a small budget to contact and pay external advisors, who can act as specific coaches for your research and/or project. Guidance from your mentor continues, but focuses less on the content than on the overall progress. A three to four-week period, towards the end of the semester is reserved for workshops on conceptualization and communication (as first preparation for the final presentation in semester 4) and peer feedback sessions.

Focus of this semester are the following final qualifications:
 3a. the student is able to explore by creative experimentation
 3b. the student can open up possibilities of innovation through experimentation

The level of proficiency of the final qualifications in this third semester are stated as follows. The student can:

- set up and organize a process of creative experimental research
- produce and execute research plans
- implement acquired knowledge and gained experimental practice into subsequent production process
- evaluate, communicate and discuss the process and the results of the production/ experiments conducted
- creatively express him- or herself

Workshops

- From experiments to (pre-) production (How to (visually/cinematically) conceptualize my findings?)

Eyal Sivan

This seminar/workshop halfway through semester 3 and is dedicated to your experiments' assessment and to the visual / artistic conceptualization of your project and research. This seminar evolves around questions such as: how to understand the outcomes of each one's experimental research within a wider framework.

- Forms and Formatting (How to communicate and be understood, having form and format as focus points)

Rada Sesic

The aim of this 5-day workshop is to help you choose and develop the appropriate form and format for your project and research findings. It also addresses your ability to self-assess and self-position yourself critically, within the context of your process and your work, and your ability to communicate this to third parties.

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Harma Staal

Mentor sessions

You will have regular one-on-one tutorial sessions with your mentor to discuss your progress.

Individual working time

The semester consists predominantly of time for you to work individually on your research and project

Master Lecture Series

Every three weeks the Master invites a filmmaker, visual artist, theatre maker, philosopher or scientist to come and give a lecture for both master students and other interested professionals.

Exam 3

Purpose / focus of the exam

The purpose of this exam is to decide whether or not your project and research have developed enough for you to start preparing for the final exam and the exhibition in May / June 2016. Like the semester as a whole, the focus of the exam is on 'experimentation' and relates specifically to two of the four sets of final qualifications:

- 3a. the student is able to explore by creative experimentation
- 3b. the student can open up possibilities of innovation through experimentation.

Semester 4: 'Conceptualisation'

Focus, goals, most important intended learning outcomes - semester four

The fourth semester, under the heading of 'conceptualisation', focusses on conceptualising and communicating the results of your research and project and on the preparation of your final exam - using the input of external advisers and your mentor. Towards the middle of the semester another three to four-week period is reserved for a seminar on 'point of view' and practical workshops to prepare for your presentation of project and research. The graduation consists of an oral exam about both your research and your project and a public presentation of both. For practical reasons, the final exam takes place some weeks before the public presentation (the artistic research festival) that is nevertheless part and parcel of the course. You will need to find the appropriate forms to present both process and (temporary) outcomes of your research and your project. Given that the focus of the course is not on production but on experimentation and reflection, it's not necessary to graduate with a finished project. It may make more sense to finish with a project proposal: a detailed proposal for the realization of your project after you've graduated and that you can present to an audience of relevant professionals.

Focus of this semester are the following final qualifications:

- 4a. the student can reflect on and present his/her process and outcome(s)
- 4b. the student has the ability to conceptualize his/her point of view

The level of proficiency of the final qualifications in this fourth semester are stated as follows. The student can

- accomplish his/her research and creative project
- conceptualize and creatively present his/her project or project proposal
- conceptualize and present the research outcome in an appropriate and original form
- demonstrate a subjective understanding of the relation between research and project
- communicate the research process
- creatively express him- or herself

Workshops

- **Point of View - towards graduation** (Conceptualising and exhibiting research outcome(s) and project(s))
Eyal Sivan

This intensive seminar/workshop towards graduation, acts as an introduction to the last months of the MA program 'Artistic Research in and through Cinema'. It takes place at a crucial transitional moment: the upcoming three months will evolve around (post)production of your project(s)' and research outcome(s) and the public communication of these outcomes.

- **Workshop: Truth or Dare II** (Communication, positioning, subjectivity, effectiveness, playfulness)
Aneta Lesnikovska and Rada Sesic

Truth or Dare II is a continuation of workshop I. Its focus lies on helping you explore and define how you will present your project and your research outcome in the final stage of your MA trajectory. Its set up consists of a series of brainstorm and hands-on segments, mashed up with some "field" experiences and examples.

- **Publishing research online** (How to turn the story of your research into an online publication.)
Harma Staal

The aim of the course is to publish (valuable elements of) the artistic

research online.

Not only the final project is worth showing, also the body of knowledge, the experiments you undertook and the methods you developed can be worth publishing. In this short workshop you will turn the research blog upside down and you will bring together the research outcome, your reflections on the process, your methods and everything else that has value for your audience.

Mentor sessions

You will have regular one-on-one tutorial sessions with your mentor to discuss your progress.

Individual working time

Like the third semester, the fourth semester consists mainly of time for you to work individually on your research and project

Master Lecture Series

Every three weeks the Master invites a filmmaker, visual artist, theatre maker, philosopher or scientist to come and give a lecture for both master students and other interested professionals.

Exam 4

Purpose and goal of the exam

The purpose of this exam is to assess whether you have sufficiently acquired the qualifications of the Master's programme in order to graduate. Like the semester as a whole, the focus of the exam is on 'conceptualization and

communication' and relates specifically to one of the four sets of final qualifications:

- 4a. the student can reflect on and present his / her process and its outcome(s)
- 4b. the student has the ability to conceptualize his / her point of view