Code: UPCAFJ-30-2 Title: Video Media **Version: 1.1**

Level: 2 **UWE credit rating:** 30 **ECTS credit rating: 15**

Module type: project

Owning Faculty: Creative Arts **Field:** Culture & Media Studies **Field Leader:** J Arthurs

Faculty Committee approval: Quality & Standards **Date:** 13 May 2009

Valid from: Sept 2014 **Discontinued from:**

Pre-requisites: UACPAD-30-1 Introduction to Digital Media; UPCPRE-30-1 Anatomy of Film

Co-requisites: None

Excluded combinations: UPCAF5-30-2 Film Forms

Learning outcomes:

At the end of this module, students will have

- a critical understanding of contemporary video media, and key debates about moving image media, technocultural change and the shifting relationships between the domestic, professional, activist and artistic spheres, and between production and consumption (assessed through Elements 1, 2, 3 and 4 of Component A);

- developed a critical and creative moving image practice, drawing on appropriate techniques and theoretical enquiry (assessed through Elements 1 and 3 of Component A)

- developed their experience of teamwork, time management, project management, oral and written presentation (assessed through Elements 2 and 3 of Component A)

- further developed their critical self-evaluation of their creative practice (assessed through Element 4 of Component A)

Syllabus outline:

1. Historical and theoretical introduction to the study of moving image technologies and production, to explore the contemporary contexts of change in video media production, distribution and consumption in everyday, industrial, creative, avant-garde and activist contexts. To introduce methods for analysing and criticising moving image media forms and practices.

2. The production of individual and group video media projects that critically and creatively explore and challenge the ideas and methods introduced in 1. above.

Teaching and learning methods:

The course is taught through lectures, screenings, workshops and tutorials. Lectures cover topics in both practice and theory illustrated by an appropriate selection of short films and extracts. Workshop assignments and group projects will be closely linked to the theoretical issues introduced in the lectures. Workshops and tutorials are conducted in groups. A media instructor assists the lecturer.

Reading Strategy

The module handbook will make clear which readings are essential each week. A printed module reader containing all essential readings will be made available to each student; these readings will also be available online, wherever possible. Some further readings will also be referred to in lectures and listed on Blackboard, but students will also be expected to find their own further reading in support of their particular projects. Advice on finding sources will be provided on Blackboard and in seminars and tutorials. Blackboard will also provide links to digital readings and e-resources. All recommended readings will be available via the library, and held on appropriate loan periods. Where necessary, photocopies of a range of relevant readings will be held in the library's Short Loan collection.

Indicative Reading List: (see guidance notes)

The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.

Cubitt, Sean *Videography: video media as art and culture* (London: Macmillan 1993)

Dovey, Jon *Freak Show: first person media and factual television* (London: Pluto Press 2000)

Elwes, Catherine, *Video Art: a guided tour* (London: I.B. Taurus: 2005)

Jenkins, Henry, *Convergence Culture: where new and old media collide* (New York & London: New York University Press 2008)

Le Grice, Malcolm, *Experimental Cinema in the Digital Age* (London: BFI 2001)

Lister, Dovey, Giddings, Grant & Kelly, *New Media: a critical introduction* (2nd edition), London: Routledge 2009

Manovich, Lev, *The Language of New Media*, (Cambridge MA: MIT Press)

Renov, Michael (ed.), *Resolutions: Contemporary Video Practices*, (Minneapolis: University of Minnesota Press, 1996)

Shaw, Jeffrey & Weibel, Peter (eds), *Future Cinema: the cinematic imaginary after film*, (Cambridge MA: MIT Press 2003)

Wayne, Mike, *Theorising Video Practice*, (London: Lawrence & Wishart, 1997)

Wells, Paul, *Understanding Animation*, (London: Routledge, 1998)

Assessment

ATTEMPT 1

First Assessment Opportunity

Component A

Description of each element Element weighting

1 individual portfolio 30%

2 group presentation 10%

3 group project & workbook 45%

4 evaluative essay 15%

Second Assessment Opportunity (further attendance at taught classes is/is not required)

Component A

Description of each element Element weighting

1 individual portfolio 40%

2 project and workbook 45%

3 evaluative essay 15%

SECOND (OR SUBSEQUENT) ATTEMPT: Attendance at taught classes is not required.

Specification confirmed by ....Date ....

(Associate Dean/Programme Director)