

**CDA4 Programme Design Template
Module specification (with KIS)**



University of the
West of England

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Professional Practice 2: Developing Craft Skills				
Module Code	UACAKQ-15-2	Level	2	Version	1.1
Owning Faculty	Arts, Creative Industries and Education	Field	Cultural and Media Studies		
Contributes towards	BA (Hons) Filmmaking and Creative Media				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2013	Valid to	September 2019		

CAP Approval Date	1 June 2012 24 June 2013
--------------------------	-----------------------------

Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Define creative intentions and manage own goals through the production of a personal action plan and timetable (Component A); 2. Deepen knowledge of appropriate skills, attributes, creative tools, processes and techniques within chosen areas of craft specialism (Component A); 3. Experiment with new techniques and working processes, evaluating with reference to creative intentions and contextualising in relation to specific industry practices, activities, roles and practitioners (Component A); 4. Write a professional profile that promotes individual areas of interest and expertise, demonstrating knowledge of industry roles and employer expectations (Component A); 5. Document, reflect upon and communicate learning through an online portfolio that that speaks to a specific industry audience, demonstrating an understanding of processes, roles, activities, histories and trends involved in their practice (Component A); 6. Comment upon, evaluate and constructively critique their own work and the work of other students, demonstrating an understanding of the intentions of the maker, with clear reference to relevant industry practices, histories and

	<p>creative principles (Component A);</p> <p>7. Apply sound editorial judgement to presentational materials, demonstrating an awareness of audience (Component A);</p> <p>In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> the following:</p> <ul style="list-style-type: none"> • Present work to a live audience of peers and tutors within a professional “sandpit” environment. • Consider the relevance of their chosen area/s of craft study as examples of possible areas of research in which students might locate their independently chosen study for the L3 Module <i>Filmmaking and Creative Media Dissertation</i>.
Syllabus Outline	<p>Students will work towards the production of a number of mini craft studies in one or two chosen specialist areas, providing them with an opportunity to deepen their knowledge of industry roles, activities and processes.</p> <p>In addition to developing their own portfolio, students will be expected to support and critique the work of other students in seminar groups and online. This activity will encourage students to further understand the relationship between craft areas of specialism. In addition, the process of peer-evaluation will help students to acquire a creative and analytical vocabulary for describing and evaluating specific creative activities.</p> <p>Throughout the module, the emphasis will be on the development of individual craft skills and the communication of these skills to an audience of peers and tutors. The intention is to advance technical skills, stimulate creativity and prepare students for professional environments akin to creative practice “sandpits” or “writers’ rooms”.</p> <p>This approach allows students to explore and increasingly focus their personal career aspirations, identifying opportunities offered directly or indirectly by the industry.</p> <p>An overarching rationale of the whole award to thread work experience planning and professional development through the curriculum. All students will be expected to pick up at least fifteen working days of work experience, work placement and/or work engagement from the end of L2 which will then be assessed in L3. These days should be arranged outside the teaching schedule so they do not conflict with students’ attendance at the taught programme.</p> <p>Tutorial sessions in this module will allow staff to monitor students’ progress in regard to the work experience element of the programme. Students may meet with their assigned tutor to discuss proposals on an individual or group basis up to, and during, the placement/s itself.</p>
Contact Hours/Scheduled Hours	<p>Module delivery will be based on approximately 60 hours of scheduled contact time as below.</p>
Teaching and Learning Methods	<p>A series of skills workshops and practical exercises will enable students to learn technical and practical skills appropriate to multiplatform production.</p> <p>The learning encourages and equips students with the skills to develop professional networks for peer-based learning and support.</p> <p>This process is supported through a series of tutorials and lectures that will equip students to develop their own trajectories of skills development and experimentation.</p> <p>Formative feedback mechanisms are: At the start of the module students will attend a workshop and will be asked to define goals for their mini-studies. They will form peer groups and will be given a structure for offering constructive criticism and receiving feedback in an “action group” setting.</p> <p>Students will work towards the production one or two mini craft studies in a chosen</p>

area of specialism and will be given continuous formative feedback from tutors and other students on their progress. Where relevant, this will also include consideration and discussion of the formation of students' possible proposals for the L3 *Filmmaking and Creative Media Dissertation*.

At key points in the module, students will present their work to tutors and peers and will receive formative feedback on both the content and the communication strategies used. During these sessions, students will be expected to criticise the work of other students online and to provide evidence of continued engagement with their peers.

Key Information Sets Information

Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.

Key Information Set - Module data				
Number of credits for this module				15
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
150	60	90		150

The table below indicates as a percentage the total assessment of the module which constitutes a -

- Written Exam:** Unseen written exam, open book written exam, In-class test
- Coursework:** Written assignment or essay, report, dissertation, portfolio, project
- Practical Exam:** Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:	
Written exam assessment percentage	0%
Coursework assessment percentage	100%
Practical exam assessment percentage	0%
	100%

Reading Strategy

Any **essential reading** will be indicated clearly, along with the method for accessing it, e.g. students may be expected to purchase a set text, be given a study pack or be referred to texts that are available electronically, or in the Library. An online Module handbook will also reflect the range of reading to be carried out.

Further Reading: All students are encouraged to read widely using the library catalogue, a variety of bibliographic and full text databases and Internet resources. Many resources can be accessed remotely. Guidance to some key authors and journal titles available through the Library will be given in the module handbooks and updated annually. Assignment reference lists are expected to reflect the range of reading carried out. Given the contemporaneous nature of the rapidly changing technologies that govern media convergence, it will also be essential that students engage with a range of online resources in order to cite and reference their own research and

	<p>students will be advised of a range of critical web resources.</p> <p>Access and Skills</p> <p>Students are expected to be able to identify and retrieve appropriate reading. This module offers an opportunity to further develop information skills introduced at Level 1. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</p> <p>Methods of accessing and utilising these web resources are formally taught in the early stages of the module as fundamental techniques of the production research process.</p>
<p>Indicative Reading List</p>	<p>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. CURRENT advice on additional reading will be available via the module handbooks or Blackboard pages.</p> <p>Bermingham, A. (2003), <i>Location Lighting for Television</i>. Oxford, Focal Press.</p> <p>Box, H. (2003) <i>Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution</i>. 3rd ed.</p> <p>De Grunwald, T. (2008) <i>Dude, Where's My Career? : The Guide for Baffled Graduates</i>. Summersdale Publishers Ltd.</p> <p>Glassman, A. (1992 - DVD) <i>Visions of light: the Art of Cinematography</i>.</p> <p>Hoffman, A. (2003) <i>Research for Writers</i>. 7th ed. London: A&C Black</p> <p>Holland, P. (2000) <i>The Television Handbook</i>. 2nd Ed. London: Millerson, G. (1999) <i>Lighting for Television and Film</i>. 3rd ed.</p> <p>Koster, R. (1994) <i>The Budget book for Film and Television</i>. Oxford: Focal Press.</p> <p>Llewellyn, S. (2003) <i>A Career Handbook for TV, Radio, Film, Video and Interactive Media</i>. 2nd Ed. London: Skillset.</p> <p>MacKendrick, A. (2004) <i>On Film-making An Introduction to the Craft of the Director</i>. New York: Faber and Faber.</p> <p>Olson, R. (1998) <i>Art direction for Film and Video</i>. 2nd ed. Oxford: Focal Press. Routledge.</p> <p>Llewellyn, S. (2003) <i>A Career Handbook for TV, Radio, Film, Video and Interactive Media</i>. 2nd Ed. London: Skillset.</p> <p>Ondaatje, M. (2002) <i>The Conversations: Walter Murch and the Art of Editing Film</i>. Bloomsbury Publishing.</p> <p>Oldham, G. (1995) <i>First Cut: Conversations with Film Editors</i>, University of California Press.</p> <p>Peacock, S. (2010) <i>Colour</i>. Manchester: Manchester University Press.</p> <p>Pearlman, K. (2009) <i>Cutting Rhythms: Shaping the Film Edit</i>. Oxford: Focal Press.</p> <p>Reisz, K. (2010) <i>Technique of Film Editing</i>. Reissue of 2nd ed. Oxford: Focal Press.</p> <p>Sharp, E. (2009) <i>How to Get a Job in Television</i>. London: A&C Black.</p> <p>Sonnenschein, D. (2001) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Studio City, CA: Michael Wiese Productions.</p> <p>Travis, M.W. (2002) <i>Directing Feature Films The Creative Collaboration between Directors, Writers, and Actors</i> (also known as <i>The Director's Journey</i> first published 1997). Studio City, CA: Michael Weise Productions</p> <p>Wheeler, P. (2001) <i>Digital Cinematography</i>. Oxford: Focal Press.</p> <p>Worthington, C. (2008) <i>Basics Film-making 01: Producing</i>. Lausanne: AVA Academia.</p> <p>Websites</p> <p>4talent@channel4.co.uk</p> <p>www.bbc.co.uk/jobs</p> <p>www.ccskills.org.uk - Creative and Cultural Skills (Sector Skills Council)</p> <p>www.creativegreenhouse.org.uk</p> <p>www.creativepeople.org.uk</p> <p>www.creativesouthwest.org.uk - Creative Enterprise Gateway</p> <p>www.jobsinbroadcast.co.uk</p> <p>www.jobsunlimited.co.uk</p> <p>www.makeyourmark.org.uk</p> <p>www.media-contacts.co.uk</p> <p>www.media.guardian.co.uk</p> <p>www.monster.co.uk</p>

www.ncge.org.uk - National Council for Graduate Entrepreneurship
 www.nesta.org.uk - National Endowment for Science, Technology and the Arts
 www.shootingpeople.org
 www.skillset.org.uk - the Sector Skills

Part 3: Assessment

Assessment Strategy

The summative assessment is as follows

Component A: Professional Practice Portfolio 100%

Guidance as to the Portfolio materials is contained in the Module Handbook and alongside professional practice may include, for example, a summary research report, evaluative statement and professional profile that references their online portfolio of work.

Assessment Criteria	Relating to LOs
1. Evidence of ability to define creative intentions and manage own goals through the production of a personal action plan and timetable.	1
2. Continuous commitment to research, analyse and deepen knowledge of creative contexts, histories, attributes of and artifacts within chosen areas of craft specialism.	2
3. Ongoing experimentation with new techniques, skills and creative processes	3
4. Written professional profile that promotes individual areas of interest and expertise, demonstrating knowledge of industry roles, practices and employer expectations.	4
5. Documentation, reflection upon and communication of learning through an online portfolio that that speaks to a specific industry audience.	5
6. Commentary, evaluation and constructive critique on their own work and the work of other students, demonstrating an understanding of the intentions of the maker, with clear reference to relevant industry practices, histories and creative principles.	6
7. Application of sound editorial judgement to presentational materials, demonstrating an awareness of audience.	7

Identify final assessment component and element	Component A	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Professional Practice Portfolio	100%	
2.(etc)		
Component B Description of each element	Element weighting (as % of component)	
1.		
2.(etc)		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Professional Practice Portfolio	100%	
2.(etc)		
Component B Description of each element	Element weighting (as % of component)	
1.		
2.(etc)		
<p>If a student is permitted an EXCEPTIONAL RETAKE of the module the assessment will be that indicated by the Module Description at the time that retake commences.</p>		