



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Professional Practice 1: Introduction to Filmmaking & Creative Media				
Module Code	UACAKH-15-1	Level	1	Version	1
Owning Faculty	Arts, Creative Industries and Education	Field	Cultural and Media Studies		
Contributes towards	BA (Hons) Filmmaking and Creative Media; BA (Hons) Filmmaking and Creative Media with Animation				
UWE Credit Rating	15	ECTS Credit Rating	7.5	Module Type	Project
Pre-requisites	None		Co- requisites	None	
Excluded Combinations			Module Entry requirements		
Valid From	September 2012		Valid to	September 2018	

CAP Approval Date	1 June 2012
--------------------------	-------------

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. Understand and analyse their responsibilities as learners in an HE environment, develop their information literacy skills and use a range of learning resources; (Component A, 1); 2. Identify source material for research, exploring and using appropriate methods of investigation (Component A, 1); 3. Begin to develop their knowledge and awareness of the professional context of their subject, including the scope and range of roles and opportunities; (Component A, 1); 4. Begin to develop an independent critical awareness of their own practice and identify and analyse appropriate historical and contemporary practices and debates (Component A, 1); 5. Initiate ideas for media production through a range of creative processes; (Component A, 1); 6. Produce media work through effective teamwork; (Component A, 1); 7. Begin to test and use appropriate methods of documentation and presentation, communicating ideas visually, verbally and in writing; (Component A, 1); 8. Begin to develop solid critical analysis skills, including commenting constructively on the work of their peers; (Component A, 1).

	<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"> • Recognise the importance of professional attitudes, especially time-management, to their progress as students, and in the workplace.
Syllabus Outline	<p>The aim of this module is to enable students to make the transition into higher education and to start to take responsibility for their own learning;</p> <p>Equipping the students with strategies to explore their own creative potential and develop a reflective approach to recording their personal and professional development is a strong emphasis, along with research methodologies, which also underpins both successful study and media production. So, the teaching and learning (via library workshops and the practical work outlined below) enables students to explore a range of methods for investigating, recording and utilizing source material.</p> <p>Students undertake a portfolio of short practical assignments in small groups that enables them to learn to use a range of media production tools, improve their grasp of production theory and concept development, as well as introducing a range of key technical and craft skills.</p> <p>Team-working is of fundamental importance to the whole award and a key aim of these first assignments is to help cohere the cohort and facilitate students' formation of strong peer creative working relationships, which will underpin their project work over the three years. They also support discussion and interaction in relation to wider aspects of creative practice, professional attitudes and learning skills.</p> <p>The specific assignments will be expanded upon in the Module Handbook and may include: a short film edited 'in camera' exploring genre and audience and a TV studio 'as live' magazine item; a reflective audio-visual document.</p> <p>An overarching rationale of the whole award to thread work experience and professional development through the whole of the curriculum, so that it is a continuum for students through their three years on the award. All students will be expected to pick up at least fifteen working days (120 hours) of work experience, work placement and/or work engagement through the first two and a half years of the award. These days should be arranged outside the teaching schedule so they do not conflict with students' attendance at the taught programme.</p> <p>Work experience can be made up of more than one placement, although individual placements should be of a substantial enough time to enable the student to <u>experience</u> rather than <u>observe</u> the workplace. The choice of placement is subject to staff approval. It is negotiated and documented to specify the location and duration of the placement along with any additional information to be agreed, such as the student's role and possible remuneration, support available within the workplace and the timing and nature of the activity that the student will be engaged in. Work experience is summatively assessed at the end of the first semester of L3 in the module <i>Professional Practice 3: Work Experience and Future Directions</i>.</p> <p>Formative assessment on the development of students' work experience and professional practice progress and documentation will be made throughout Level 1 and Level 2. This will take place in the <i>Professional Practice</i> modules and additionally in L1 during <i>Creating Screen Fiction</i> and in L2 during <i>Documentary Research and Practice</i> in GDP sessions, personal tutorials and via peer feedback in group seminars.</p> <p>Expectations of students at each of these staging posts will be clearly outlined in a Work Experience Handbook and Workbook (part of the Professional Practice File introduced in <i>Professional Practice 1: Introduction to Filmmaking and Creative Media</i>) that will travel with the students through their UG degree.</p> <p>In this module, students will be briefed on the rationale and requirements of the work</p>

	<p>experience module, the mechanisms of support for finding and undertaking placements, the system of approving placement proposals, and health and safety considerations. Students will be assigned a tutor who will then be available to discuss proposals on an individual or group basis up to, and during, the placement/s itself.</p> <p>To launch this activity, students undertake a group project to research aspects of the local media industry and position themselves in relation to their findings by means of setting up, designing and organizing an on-line site of their research findings. In this way, students become quickly familiar with the local media industry landscape. Key resources for this task will include the Alumni database and the Bristol Media network. This particular brief is also designed to test basic research, interviewing and group working skills and is presented to the students as part of an ongoing professional development programme that will continue throughout their three years at UWE. A group tutorial is used to monitor and support progress.</p> <p>Other activities supported by the UWE Careers include information about placement and career development opportunities, volunteering etc. that students can participate in during their studies. The Professional Practice File is also introduced in this module. This consists of evidence of the assignments, lectures, discussions and activities included in the module which students are required to respond to. It provides a place for students to collate and reflect on the material and ideas they are finding and being introduced to through the module. It supports the production of their short evaluative statement. The journal may take the form of a physical document, or digital "blog".</p>
<p>Contact Hours/Scheduled Hours</p>	<p>Contact hours for this module will be approximately 50 hours as per the activity below.</p>
<p>Teaching and Learning Methods</p>	<p>This module will draw on a range of study skills support opportunities such as embedded study skills sessions within the curriculum, plus current university-wide strategies such as the Graduate Development programme, personal tutoring and peer assisted learning, including opportunities for peer assessment.</p> <p>Formal teaching includes lectures on research and creative strategies, workshops in team work and personal professional development and briefing sessions dealing with the requirements of and guidance for completing the practical assignments. In addition, there is tutorial support for the group project brief and access to 'office hour' individual pastoral tutorials. A final teaching day enables the presentation of completed projects to the whole cohort.</p> <p>Technical workshops introduce students to key skills in editing, camera work, sound recording and TV studio skills whilst a number of short field trips connect students to local media resources.</p> <p>The emphasis of the assessment is on creating student engagement with the subject and its professional context, encouraging students to become reflective and collaborative producers of media work and fostering the documentation of research and process more than the quality of the outcomes of the practical assignment work.</p> <p>To this end, some of the short group practical assignments undertaken via timetabled workshops will be formatively assessed. Formative feedback will be given in short group sessions at the end of the exercise.</p> <p>Students are expected to undertake around 60 hours group and individual practice (equivalent to two days a week for five weeks) connected to the assignments, the remaining 40 hours to be spent in independent study, such as reading, personal professional journal work and including completing the individual short evaluative statement for the hand-in requirement.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop: 50 hours</p>

	<p>Independent learning includes hours engaged with essential reading, assignment preparation and completion etc. These sessions constitute an average time as indicated in the table below: 100 hours</p>
<p>Reading Strategy</p>	<p><u>Essential reading</u> will be issued as an on-line Module Reader. This is collection of key extracts from texts which comprise an introduction to the practical study of filmmaking and creative media. These may be supplied as printed copies or made available electronically via Blackboard.</p> <p>In addition, students will be expected to undertake <u>further reading and viewing</u> from a list of texts and resources chosen especially to support the module, listed in the Handbook and revised annually. These include the full texts of the key extracts in the Module Reader. These will help develop students' understanding of the key topics and we will recommend they explore a selection in whole or in part.</p> <p>Most resources should be available in the campus library or electronically via the web but exceptionally they may not be and this will be indicated in the Module Handbook.</p> <p>Formal opportunities for students to develop their library <u>access and information skills</u> will be provided within the induction period and via the GDP. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</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. However, as indicated above, CURRENT advice on readings will be available via the module handbooks.</p> <p>Books</p> <p>Angell, R. (2009) <i>Getting into Films and Television</i>. Revised and updated 9th ed. Oxford: How To Books.</p> <p>Artis, A. (2008) <i>The Shut Up and Shoot Documentary Guide</i>. Oxford: Focal Press.</p> <p>Berger, J. (1972) <i>Ways of Seeing</i>. London: BBC/Penguin Books.</p> <p>Chater, K. (2002) <i>Research for Media Production</i>. 2nd ed. Oxford: Focal Press.</p> <p>De Grunwald, T. (2008) <i>Dude, Where's My Career? The Guide for Baffled Graduates</i>. Chichester: Summersdale Publishers Ltd.</p> <p>Emden, J. Van (2010) <i>Presentation Skills for Students</i>. 2nd ed. Basingstoke: Palgrave Macmillan.</p> <p>Figgis, M. (2007) <i>Digital Filmmaking</i>. London: Faber.</p> <p>Fleming, C. (2002) <i>The Radio Handbook</i>. 2nd ed. London: Routledge.</p> <p>Glynne, A. (2008) <i>Documentaries and How to Make Them</i>. Harpenden: Creative Essentials.</p> <p>Goldman, W. (1999) <i>Adventures in the Screen Trade: a Personal View of Hollywood and the Screenwriting</i>. London: Abacus.</p> <p>Greene, R. (2004) <i>Internet Art</i>. London: Thames and Hudson.</p> <p>Kirk, R. and Hunt, A. (1999) <i>Digital Sound Processing for Music and Multimedia</i>. Oxford: Focal Press.</p> <p>Lyver, D. (2001) <i>Basics of the Video Production Diary</i>. Oxford: Focal Press.</p> <p>Mamet, D. (1992) <i>On Directing Film</i>. London: Faber.</p> <p>Marland, J. (2010) <i>The Language of Filmmaking</i>. Lausanne: AVA Academia.</p> <p>Moore, N. (2006) <i>How to Do Research: a Practical Guide to Designing and Managing Research</i>. London: Facet.</p> <p>Nichols, B. (2002) <i>Introduction to Documentary</i>. Bloomington IA: Indiana University Press.</p> <p>Priest, S. (1996) <i>Your Research Project: a Step by Step Guide for the First Time Researcher</i>. London: Sage.</p> <p>Singleton, R. (1986) <i>Filmmaker's Dictionary</i>. Los Angeles CA: Lone Eagle Publishing.</p>

Web Resources

www.bristolmedia.co.uk - Bristol Media
www.creativeengland.co.uk - Creative England
<http://www.businesslink.gov.uk/bdotg/action/home?site=106> - Business Link in the South West
www.creativeskillset.org
<http://bobnational.net/> Box of Broadcasts

Part 3: Assessment

Assessment Strategy

The summative assessment is as follows:

Component A, 1: Portfolio 100%

Group and individual assignments set as assessed briefs to be achieved in independent study time will form part of the summative assessment. Here it will be possible to weigh the individual students' effort and contribution to the group assignments via the quality of the research and process of documentation of process that will also form part of the portfolio requirement.

Full guidance as to the contents of the Portfolio is contained in the Module Handbook.

Assessment Criteria	Relating to Learning Outcomes
1. Commitment to building a portfolio of creative, technical and editorial production skills.	1, 4, 5
2. Understanding of professional production practices.	1, 2, 3, 4, 5, 6, 7
3. Show awareness of professional attitudes, and standards in their work, and their approach to working processes.	1, 2, 3, 5, 7
4. Demonstration of an ability to develop and respond to a range of creative strategies.	3, 4, 5,
5. Effectively using a variety of methods to research and record information and relate this to their subject area and the professional environment.	1, 2, 6
6. Present and discuss their ideas clearly and communicate them effectively using a range of methods.	2, 3, 4, 5, 6, 7, 8

Identify final assessment component and element	Component A1	
% 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. Portfolio	100%	
Component B Description of each element	Element weighting (as % of component)	
1.		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Portfolio	100%	
Component B Description of each element	Element weighting (as % of component)	
1.		
<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>		