University of the West of England
BRISTOL

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Preparing for Production					
Module Code	UACAKW-30-M	Level	M	Version	1	
Owning Faculty	Arts, Creative Industries and Education	Field	Cultural and Media Studies			
Contributes towards	MA Wildlife Filmmaking; Postgraduate Diploma Wildlife Filmmaking					
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project	
Pre-requisites			Co- requisites			
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	On successful completion of this module students will be able to: 1. Initiate, develop and present suitable ideas for a wildlife media production, demonstrating a critical understanding of a range of knowledge and understanding gathered through the modules (e.g. commercial drivers, production expertise, ethical concerns, narrative structures, programming genre, media platforms, contemporary audiences and methods of distribution) (Component A); 2. Critically review, consolidate and extend individual knowledge and skills practices as necessary to complete a substantial media production (Component A); 3. Demonstrate a thorough understanding of a range of standard and specialist production processes and research methods (Component A); 4. Identify and utilize a range of information literacy skills, research techniques and sources in developing a proposal to a viable project, demonstrating an advanced ability to gather, collate, synthesise, edit and present research material (Component A); 5. Demonstrate a through engagement with the process of pre-production through an intensive period of pre-production scripting, prototyping and planning (Component A);

	6. Engage with the management, organisation and documentation of a production process in a professional manner, communicating effectively with peers, senior colleagues and specialists (Component A); 7. Contextualise and critically reflect on existing creative work within the field of media production (Component A); 8. Demonstrate the development of career and employability plans, including evidence of outputs and actions arising from their mentor relationship (Component A). In addition the educational experience will explore, develop, and practise <u>but not formally discretely assess</u> the following • Demonstrate a developing knowledge and understanding and performance ability pertaining to a selection of production and technical craft roles (based on the following Skillset NOS: Production (Film & TV) 2005, Senior Producers 2003, Directors 2003, Sound 2009, Camera 2008, Lighting for Film & Television 2006, Editing 2007, Post-production 2010)
Syllabus Outline	The purpose of this module is to enable the student to prepare to undertake their 'final major project' by undertaking a focussed research study which applies the knowledge and contextual understandings explored through the modules so far. Students will formulate and develop a wildlife media production, demonstrating advanced research and creative development methods, and a thorough application of the principles of narrative design and a particular programming genre as well as all aspects of production planning, from development to distribution. In addition, they will undertake extensive craft skills training across specialist roles.
Contact Hours/Scheduled Hours	The scheduled contact hours will be 24 days or approximately 144 hours encompassing all teaching activity as outlined below.
Teaching and Learning Methods	Students will undertake a specialist research study to underpin their idea for a 10' (maximum) natural history film and / or digital media production. Students will apply narrative, ethical, production and commercial principles learned to date to their own project within this module as well as responding to other teaching about production. Lectures and seminars as well as talks by industry professionals to enable students to develop their directing, producing and production management skills. The content of these will include subjects such as: ● Narrative design and development; the editorial line ● Sequence building: Developing research and idea into a film sequence as part of the film with reference to film/series style, genre, format; basic shots and use of storyboards ● Story architecture: visual story-telling, sound, music, commentary ● Writing the final treatment and shooting script ● Using scripts in the field The students' development process will be supported through regular seminars facilitating peer feedback and constructive critical analysis, individual and group tutorials and sessions with the industry mentors. Preparation for production will be supported by an extensive range of workshops designed to help develop students' technical skills and craft techniques **Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops = 144 hours. **Independent learning** includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. = 146 hours

Reading Strategy	Any **core reading and viewing**, including specialist resources supplied by BBC partners, will be indicated clearly, along with the method for accessing it, e.g. students may be given a print study pack or referred to texts that are available electronically or in the Library. Detailed reading and viewing lists, including recommended **further reading and viewing**, will be made available through relevant channels as above. Students are expected to identify additional **further reading and viewing** relevant to their chosen topic for themselves. They will be required to read and view widely using the library catalogue, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests. In terms of **access and skills**, library sessions are offered to support the development of literature and moving image and other media searching. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify appropriate resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.
Indicative Reading List	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, CURRENT advice on readings will be available via the module handbooks. Altman, R. (1992) *Sound Theory, Sound Practice*. London: Routledge. Angelini, S. (2006) *The Researcher's Guide: Film, Television, Radio and Related Documentation Collections in the UK*. London: British Universities Film & Video Council. Block, B. A. (2008) *The Visual Story: Creating the Visual Structure of Film*, *TV and Digital Media*. Oxford: Focal Press. Braverman, B. (2010) *Storytelling with HD Cameras*. Oxford: Focal Press. Davies, A. (2007) *The Film Finance Handbook: How to Fund your Film.* London: Netribution. Fleming, C. (2002) *The Radio Handbook*. 2nd ed. London: Routledge. Hoffman, A. (2003) *Research for Writers*. 7th ed. London: A&C Black. Honthaner, E.L. (2010) *The Complete Film Production Handbook*. 4th ed. Oxford: Focal Press. Jones, C. (2006) *The Guerilla Film Maker's Handbook*. 3rd ed. London: Continuum. Lees, N. (2010) *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch*. London: A&C Black. Lee-Wright, P. (2010) *The Documentary Handbook*. London: Routledge. Murch, W. (2001) *In the Blink of an Eye. 2*nd ed. Beverly Hills, CA: Silman James Press. Peacock, S. (2010) *Colour*. Manchester: Manchester University Press. Quinn, E. and Counihan, J. (2006) *The Pitch*. Oxford: Focal Press. Robinson, A. (2009) *Writing and Script: a Very Short Introduction*. Oxford: Oxford University Press. Thirkell, R. (2010) *C.O.N.F.L.I.C.T: An Insider's Guide to Storytelling in Factual/Reality TV and Film*. London: Methuen Drama. **On-line Resources** http://www.bbc.co.uk/radio4/progs/listenagain.shtml http://www.filmsound.org/ http://www.soundportraits.org/ www.kays.co.uk www.theknowledgeonline.com www.theproductionguide.co.uk www.whitebook.co.uk http://bobnational.net/ **BBC Assets** The BBC will provide a range of viewing and documentation assets.

Part 3: Assessment	
Assessment Strategy	The summative assessment is as follows: Component A, 1: Portfolio 100% Students are required to submit a portfolio for assessment which will include the outcomes of set tasks throughout the module. Examples of the specific tasks to be included in the portfolio will be clearly defined in the Module Handbook. These may include: - A poster presentation and/or - A pitch and/or - Production Tasks These have been designed to enable students to develop and demonstrate for the purposes of assessment their acquisition of the skills, knowledge, understandings and experiences that will enable them to meet the learning outcomes for the module. These forms of assessment enable the student to build and demonstrate their developing professional skills in communicating their work and ideas in appropriate professional formats.

Assessment Criteria	Relating to Learning Outcomes
1. Demonstration of understandings of the professional requirements of pre-production, production processes and research methods in the specialist field of Wildlife Filmmaking;	1, 2, 3, 4, 5, 6
2. Demonstration of advanced skills in production research, including collation and synthesis of material, contextualisation and consideration of ethical responsibility;	1, 3, 4
3. Evidence of ability to independently and effectively manage the pre-production process to a professional standard, including research, planning, organisation, communication and resource management;	1, 2, 3, 4, 6
4. Effective presentation and pitch of a suitable ideas for production;	1, 4, 5, 7
5. Demonstration of a comprehensive understanding of relevant markets, audiences and strategies for dissemination;	1, 2, 3, 7
6. Demonstration of an advanced understanding of narrative structure and genre through intensive scripting and/or prototyping;	1, 2, 5, 7
7. Evidence of development of a portfolio of relevant creative, technical, editorial and production skills as a basis for successful completion of a substantial media production;	2, 3, 5, 6
8. Evidence of research, and critical self- and peer-evaluation informing the development of the students' practice in this specialist field.	2, 3, 5, 6, 7, 8

Assessment Strategy

Identify final assessment component and element	Component A		
% weighting between components A and B (Standard modules only)	**A:** **100**	**B**:	

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Portfolio	100%
2.	
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	
2.	

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%
2.	
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	
2.	

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.