



**CORPORATE AND ACADEMIC SERVICES**

**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Professional Production				
Module Code	UALAKX-60-M	Level	M	Version	1
Owning Faculty	Arts, Creative Industries and Education	Field	Lens and Moving Image		
Contributes towards	MA Wildlife Filmmaking				
UWE Credit Rating	60	ECTS Credit Rating	30	Module Type	Project
Pre-requisites	n/a		Co- requisites	n/a	
Excluded Combinations	n/a		Module Entry requirements		
Valid From	September 2012		Valid to	September 2018	

<b>CAP Approval Date</b>	1 June 2012
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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"> <li>1. Apply a range of standard and specialist professional skills and editorial knowledge to produce wildlife media production (Component A1 &amp; A2);</li> <li>2. Act independently in planning, implementing and producing a substantial piece of production to a professional level, demonstrates effective organisational and creative problem-solving skills (Component A1 &amp; A2);</li> <li>3. Present completed work which effectively demonstrates the realisation of narrative concepts, an appreciation of relevant ethical responsibilities and addresses target audiences and channels of distribution (Component A1);</li> <li>4. Critique the work produced (their own and others') demonstrating a high level of editorial and aesthetic judgement, contextual knowledge and understanding (Component A2);</li> <li>5. Undertake a range of production and technical craft roles and achieve an appropriate level of performance with reference to relevant professional standards (Component A1);</li> <li>6. Demonstrate an ability to work well and safely in teams through their craft contributions to colleague's productions with reference to relevant professional standards (Component A1 &amp; A2);</li> <li>7. Synthesise and apply editorial knowledge within a production and practical context demonstrating a sophisticated understanding of narrative, genre, production process, editorial policy, ethical codes, commercial /business context, creative realisation and audience (Component A1 &amp; A2);</li> <li>8. Demonstrate consolidated plans for the future directions of their own work in relation to professional media practice, including effective self-promotional materials (Component A1 &amp; A2);</li> </ol>

	<p>9. Reflect on the outputs and actions arising from their mentor relationship and the value of this form of industry training (Component A1 &amp; A2).</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"> <li>• Demonstrate the ability to deal with complex ethical and professional issues and make informed judgements on issues not addressed by current and/or ethical codes or practices.</li> <li>• Evidence of an entrepreneurial approach through development, production to distribution, including development of a marketing plan</li> <li>• Substantially achieve a range of technical, production and generic performance statements based on the following Skillset NOS: Production (Film &amp; TV) 2005; Directors 2003; Sound 2009; Camera 2008; Lighting for Film &amp; Television 2006; Editing 2007; Contribute to good working relationships (Skillset NOS X1); Contribute to the quality and productivity of the production process (Skillset NOS X6); Conduct an assessment of risks in the workplace and ensure own actions reduce risks to Health and Safety (Skillset NOS X3 and X3.5); Skillset NOS: Law &amp; Compliance for Broadcasting 2010</li> </ul>
Syllabus Outline	<p>The aim of this module is for students to make a natural history film or creative media production that demonstrates the acquisition and synthesis of relevant skills and understandings developed through the programme, and which reflects their industry aspirations.</p> <p>Students will be expected to work through the phases of final pre-production (producing final treatments, scripts, shot lists and storyboards), detailed production planning, filming, post-production and delivery, developing their production and craft skills through this intensive production experience.</p> <p>As well as delivering their own project, students will be required to work on other productions in a craft capacity (e.g. camera, sound, editing). The 'final major project' will be accompanied by extensive documentation covering all aspects of production, including the commercial, marketing and potential distribution aspects.</p>
Contact Hours/Scheduled Hours	<p>The scheduled contact hours will be 6 days or approximately 36 hours encompassing all teaching activity as outlined below.</p>
Teaching and Learning Methods	<p>There will be a limited programme of lectures covering filming, postproduction and delivery requirements supported by a series of master classes, specialist technical instruction by negotiation. The main form of teaching will be the individual supervision of projects by tutors and other staff.</p> <p>In addition, students will receive three sessions with their mentor, one during pre-production, one during post-production (most likely at rough cut stage) and an exit interview focussed around their professional aspirations.</p> <p>Additionally specialist master classes, workshops and visits (for example to T shed to explore the directing and key planned shots), and shadowing on UK technical shoots (limited opportunity) will form part of the teaching and learning for the module if appropriate. Full details of these specific opportunities will be dependent on industry scheduling and so may change for each cohort.</p> <p><b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, demonstration, practical classes, workshops; fieldwork; external visits = 36 hours</p> <p><b>Independent learning</b> includes hours engaged with essential reading, assignment preparation and completion etc. = 564 hours</p>
Reading	<p>Any <b>core reading and viewing</b>, including specialist resources supplied by BBC</p>

Strategy	<p>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 <b>further reading and viewing</b>, will be made available through relevant channels as above.</p> <p>Students are expected to identify additional <b>further reading and viewing</b> 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.</p> <p>In terms of <b>access and skills</b>, 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.</p>
Indicative Reading List	<p>The following list is offered to provide the validation panels 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, such as the module handbook.</p> <p><b>Industry Books</b></p> <p>Birmingham, A. (2003), <i>Location Lighting for Television</i>. Oxford, Focal Press.  Levinson, L. (2010) <i>Filmmakers and Financing, Business Plans for Independents</i>, 6th ed. Oxford: Focal Press.  Llewellyn, S. (2003) <i>A Career Handbook for TV, Radio, Film, Video and Interactive Media</i>. 2nd Ed. London: Skillset.  Reisz, K. (2010) <i>Technique of Film Editing</i>. Reissue of 2nd ed. Oxford: Focal Press.  Russell, E. (2008) <i>The Fundamentals of Marketing</i>. Lausanne: AVA Academia.  Pearlman, K. (2009) <i>Cutting Rhythms: Shaping the Film Edit</i>. Oxford: Focal Press.  Rabiger, M. (2009) <i>Directing the Documentary</i>. 5th ed. Oxford: Focal Press.  Rosenthal, A. (2007) <i>Writing, Directing and Producing Documentary Films and Videos</i>. 4th ed. Carbondale: Southern Illinois University Press.  Sonnenschein, D. (2001) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Studio City, CA: Michael Wiese Productions.  Wheeler, P. (2001) <i>Digital Cinematography</i>. Oxford: Focal Press.</p> <p><b>BBC Assets</b></p> <p>The BBC will provide a range of viewing and documentation assets.</p>

Part 3: Assessment	
Assessment Strategy	The summative assessment is as follows:

Students are required to submit a project and production folder for assessment which will include the outcomes of the phases of final pre-production and delivery. Additionally, students are required to submit a 3,000 – 4,000 word project evaluation which will enable them to demonstrate the acquisition of industry standard critical evaluation and reflective skills appropriate for this specialist field.

Component A, 1: Project & Production Folder 70%

Component A, 2: Critical Evaluation (3-4000 words) 30%

These two elements will 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.

All assessment judgements refer back to the learning outcomes for the module.

Assessment Criteria	Relating to Learning Outcomes
1. Demonstrate the ability to synthesise complex understandings and information from a broad-range of sources to produce sophisticated and market-informed media content relevant to this specialist field.	1, 2, 3, 4, 5, 6, 7
2. Demonstrate the ability to operate independently in this specialist professional field, developing and successfully managing planning, production and critical evaluation processes.	1, 2, 3, 4, 5, 7, 8
3. Demonstrate awareness of, and ability in a range of relevant specialist professional roles.	1, 2, 4, 5, 6, 7, 8
4. Demonstrate the ability to work productively in a team.	4, 5, 6, 7
5. Quality of the storytelling, creative realisation and presentation in the project work.	1, 2, 3, 7
6. Demonstrate the ability to analyse clearly, and evaluate the professional experience of the project work in relation to contemporary issues in wildlife media production, critical debates, resource and operational issues and individual professional practice.	2, 4, 7
7. Demonstrate ability to consolidate plans for future directions.	2, 3, 5, 6, 8, 9

Identify final assessment component and element	<b>Component A2</b>	
% weighting between components A and B (Standard modules only)	<b>A:</b>	<b>B:</b>
	<b>100%</b>	
<b>First Sit</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1. Project and production folder	70%	
2. Project Evaluation (3,000 – 4,000 words)	30%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1.		
2.		

<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1. Project and production folder	70%	
2. Project Evaluation (3,000 – 4,000 words)	30%	
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1.		
2.		
If a student is permitted an <b>EXCEPTIONAL RETAKE</b> of the module the assessment will be that indicated by the Module Description at the time that retake commences.		