MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Professional Practice in Creative Documentary				
Module Code	UALATC-60-M	Level	M	Version	2
Owning Faculty	ACE	Field	Lens and Moving Image		
Contributes towards	MA Documentary Production				
UWE Credit Rating	60	ECTS Credit Rating	30	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2018		Valid to	September 2023	

CAP Approval Date	

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: 1. Apply a range of specialist professional skills and editorial knowledge to produce a creative documentary (Component A); 2. Act independently in planning, implementing and producing a substantial piece of production to a professional level, demonstrating effective organisational and creative problem-solving skills (Component A); 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 A); 4. Critique the work produced (their own and others') demonstrating a high level of evaluation, editorial, aesthetic judgement, contextual knowledge and understanding (Component A); 5. Undertake a range of production and technical craft roles and achieve an advanced level of performance with reference to relevant professional standards (Component A); 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 A); 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 A); 8. Demonstrate consolidated plans for the future directions of their own work in relation to professional documentary and factual media production, including effective self-promotional materials (Component A);

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9. Reflect on the outputs and actions arising from their mentor and tutor relationship and the value of this form of industry and academic training (Component A);

In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> the following:

- 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.
- Evidence of an entrepreneurial approach through development, production to distribution, including development of a marketing plan.
- Substantially achieve a range of technical, production and generic performance statements based on the following Skillset NOS: Production (Film & TV) 2005; Directors 2003; Sound 2009; Camera 2008; Lighting for Film & 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 & Compliance for Broadcasting 2010.

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<td>Syllabus Outline</td>
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The aim of this module is for students to make a documentary film on the spectrum of , factual productions that demonstrates the acquisition and synthesis of relevant skills and understandings developed through the programme, and which reflects their industry aspirations. The minimum and maximum durations of the production will be specified in the module handbook.

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. They will evidence advanced technical skills in their final portfolio.

The 'final major project' will be accompanied by extensive documentation covering all aspects of production, including the commercial, marketing and potential distribution aspects. Students will also be asked to reflect of their final submission in an extended critical evaluation.

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<td>Contact Hours</td>
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The scheduled contact hours will be approximately 36 hours encompassing all teaching activity as outlined below.

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<td>Teaching and Learning Methods</td>
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Most of the contact in this semester will be in personal or group tutorials with the programme leader and other industry professionals, where appropriate, where progress will be monitored and discussions over the filming

A limited programme of lectures covers filming, postproduction and delivery requirements. The bulk of teaching is the individual supervision of projects by tutors and other staff, supported by specialist technical instruction by negotiation.

Students may undertake industry recognised training (such as in AVID editing) or attend festivals such as the Sheffield Documentary Festival.

In addition, students receive up to 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.

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	Specialist master classes, workshops, training visits and work shadowing 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. **Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, practical classes, workshops; fieldwork; external visits = 36 hours **Independent learning** includes hours engaged with essential reading, assignment preparation and completion etc. = 564 hours
Key Information Sets Information	Not required.
Reading Strategy	**Core readings** Any essential reading will be indicated clearly, along with the method for accessing it or be referred to texts that are available electronically or in the Library. Module guides will also reflect the range of reading to be carried out. **Further readings** Further reading will be required to supplement the set text and other printed readings. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, 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 from the academic literature. **Access and skills** The development of literature searching skills is supported by a Library seminar provided within the first semester. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify such 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 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 and viewing will be available via other more frequently updated mechanisms. Levinson, L. (2010) *Filmmakers and financing, business plans for independents*, 6th ed. Oxford: Focal Press. Llewellwyn, S. (2003) *A career handbook for TV, radio, film, video and interactive media.* 2nd Ed. London: Skillset. Reisz, K. (2010) *Technique of film editing.* Reissue of 2nd ed. Oxford: Focal Press. Russell, E. (2010) *The fundamentals of marketing*. Lausanne: AVA Academia. Pearlman, K. (2009) *Cutting rhythms: shaping the film edit*. Oxford: Focal Press. Rabiger, M. (2009) *Directing the documentary.* 5th ed. Oxford: Focal Press. Rosenthal, A. (2007) *Writing, directing and producing documentary films and videos*. 4th ed. Carbondale: Southern Illinois University Press. Sonnenschein, D. (2001) *Sound design: the expressive power of music, voice and sound effects in cinema.* Studio City, CA: Michael Wiese Productions. Wheeler, P. (2001) *Digital cinematography.* Oxford: Focal Press.

Part 3: Assessment

Assessment Strategy	The summative assessment is as follows: Component A : Portfolio 100% 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. 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. Knowledge and Understanding Demonstrate the ability to synthesise complex understandings and information from a broad-range of sources to produce sophisticated and market-informed creative documentary relevant to this specialist field. Advanced understanding and application of storytelling techniques and conventions, creative realisation and presentation in the project work. Demonstrate ability to consolidate plans for future directions;	1, 2, 3, 4, 5, 6, 7,8
2. Intellectual skills Demonstrate the ability to analyse clearly, and evaluate the professional experience of the project work in relation to contemporary issues in documentary and factual media production, critical debates, resource and operational issues and individual professional practice.	1, 2, 3, 4, 5, 7, 8
3. Professional and practical skills Demonstrate an advanced ability in a range of relevant specialist professional roles. Demonstrate the ability to operate independently in this specialist professional field, developing and successfully managing pre-production, production, post -production and critical evaluation processes Demonstrate the ability to work productively in a team of peers, mentors or tutors.	1, 2, 4, 5, 6, 7, 8, 9
4. Transferable skills	4, 5, 6, 7, 9

	To analyse and evaluate complex ideas and strategies in written and verbal form. To reflect on their, and their peers, performance and suggest areas for improvement. To work in teams effectively, managing relationships with peers, contributors and superiors. To meet deadlines, manage budgets and schedules and be resilient through stressful situations.	

Identify final assessment component and element	Component A, element 1	

	A:	**B**:
% weighting between components A and B (Standard modules only)	**100**	

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.(etc)	

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.(etc)	

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.

STUDENT AND ACADEMIC SERVICES

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First CAP Approval Date		30th May 2013			
Revision ASQC Approval Date *Update this row each time a change goes to ASQC*	20/08/2018	Version		2	*Link to RIA 12719*