



## MODULE SPECIFICATION

Part 1: Information			
Module Title	Introduction to Filmmaking		
Module Code	UALAUN-30-1	Level	1
For implementation from	September 2020		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	ACE	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Filmmaking (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
<p>The aim of this module is to enable students to build a solid foundation in technical operations, production processes and craft skills across sound, editing and cinematography. Students also develop a working understanding of the roles, responsibilities and protocols involved in professional film production. Alongside, they explore different forms of content, critically analyzing how stories across factual and fiction genres are enhanced by using appropriate methodologies and techniques. An underlying aim of the module is to enable students to make the transition into higher education and start to take responsibility for their own learning.</p> <p><b>Indicative syllabus</b> The module content initiates students' learning within the Professional, Enterprise and Research pathways embedded in the programme curriculum.</p> <p><b>Professional Pathway</b> Syllabus content:</p> <ul style="list-style-type: none"> <li>• Entry level film production equipment operations and industry standard production processes</li> <li>• Basic craft skills in sound recording, cinematography and editing applied to short project production</li> <li>• Roles and responsibilities within a professional production team; protocols and set etiquette</li> <li>• Self-management and team-working skills</li> <li>• Health and Safety industry standards</li> </ul> <p><b>Research Pathway</b> Syllabus content:</p> <ul style="list-style-type: none"> <li>• Critical analysis of genre, form and aesthetics in the context of content development and production</li> <li>• Creative interpretation and experimentation strategies</li> <li>• Critical analysis skills, verbal and written</li> </ul> <p><b>Enterprise Pathway</b> Syllabus content:</p> <ul style="list-style-type: none"> <li>• Identifying and targeting audiences for film content and conceptualising distribution</li> </ul>

## STUDENT AND ACADEMIC SERVICES

The principle of 'learning through making' is core to the learning strategies of the programme. Students undertake short practical assignments in small groups or individually that enable them to learn to use a range of film equipment and establish a range of key technical and craft skills as well as improving their grasp of production theory and concept development. Team-working is also fundamentally important to the award: these first assignments facilitate students' formation of strong peer 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. The specific assignments will be detailed in the Module Handbook.

Lectures introduce aspects of the syllabus which are expanded on in screenings, seminars and workshops. Technical sessions introduce students to key skills in editing, camera work, sound recording and studio skills. In addition, there are scheduled group tutorials to support project work. A series of 'Festival Days' enables the presentation of completed projects to the whole cohort and the teaching of concepts of audience reception.

An overarching rationale of the programme is to thread professional development and career planning through the whole of the curriculum, so that it is a continuum for students through their three years on the award. The emphasis at level 1 is on enterprise awareness whilst researching and starting to connect to the local and wider media industry in Bristol in order to lay the foundation for future opportunities. At programme level, a wide range of industry Guest Speakers provide case studies to support this activity and this is further enhanced by the opportunity to participate in field trips. Students are briefed on the rationale and requirements in the first semester of the programme, including support mechanisms, such as UWE Careers.

### Part 3: Assessment

#### Assessment strategy

The assessment is designed to demonstrate students' ability to work creatively with industry standard practices and demonstrate a core understanding of creative editing, sound recording/design and cinematography skills. The assessment type has been chosen to enable students to demonstrate achievement across all the learning outcomes of the module and to provide flexibility in selecting appropriate and specific outputs. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students.

#### Formative assessment

During the module, students participate in 'Festival Days' involving live critiques of presented work (their own and others') in which all students will be expected to contribute to the constructive critical evaluation of fellow students' work. Feedback (verbal and/or in writing) from tutors at regular points throughout the module provides students with a clear understanding of their progress and how this can be improved. A formative written test will be taken by students as part of the 'Work Safe' learning in film industry health and safety procedures.

#### Summative assessment

Component A1: Portfolio (100%)

Students produce a Portfolio: guidance as to the approach and detailed requirements for which are fully explained in the Module Handbook. Indicative items are a body of short film projects and supporting materials.

#### Assessment criteria (as related to learning outcomes)

Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of research and creative development applied to developing understanding of industry contexts and short projects (LO3, LO4, LO5)
- **Audience Engagement and Storytelling:** the level of audience interest created in short projects through successful narrative structure and audio visual storytelling (LO5)
- **Craft and Technical Skills:** the level of skill applied to operation of equipment and associated techniques (LO1, LO2, LO3)
- **Professional Practice:** the level of engagement with teamwork, communication, production protocols and safe working practice (LO2, LO3, LO4, LO6)
- **Contextual Understanding and Critical Analysis:** the level of ability to apply contextual understandings to short projects and critical evaluation (LO2, LO3, LO4)

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Identify final timetabled piece of assessment (component and element)	Component A1																												
% weighting between components A and B (Standard modules only)	A:		B:																										
	100%																												
<b>First Sit</b>																													
<b>Component A</b> (controlled conditions) <b>Description of each element</b>				<b>Element weighting</b>																									
1. Portfolio				100%																									
<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>																									
1. Portfolio				100%																									
<b>Part 4: Teaching and Learning Methods</b>																													
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Use entry level film production equipment and apply basic craft skills in directing, sound recording, cinematography and editing to the production of short projects;</li> <li>2. Recognise and practice roles and responsibilities within a production team;</li> <li>3. Explain and utilize principles of industry standard production processes, protocols and set etiquette;</li> <li>4. Identify, apply and critically analyse basic concepts of genre, form and aesthetics in the context of content development and production;</li> <li>5. Research and creatively develop short projects for an identified audience;</li> <li>6. Apply health and safety principles to production in studio and on location.</li> </ol> <p>All assessed through Component A1.</p>																												
Key Information Sets Information (KIS)	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="5" style="text-align: left;"><b>Key Information Set - Module data</b></th> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </thead> <tbody> <tr> <td colspan="4"><i>Number of credits for this module</i></td> <td style="text-align: center;">30</td> </tr> <tr> <th>Hours to be allocated</th> <th>Scheduled learning and teaching study hours</th> <th>Independent study hours</th> <th>Placement study hours</th> <th>Allocated Hours</th> </tr> <tr> <td style="text-align: center;">300</td> <td style="text-align: center;">72</td> <td style="text-align: center;">228</td> <td style="text-align: center;">0</td> <td style="text-align: center;">300</td> </tr> </tbody> </table>				<b>Key Information Set - Module data</b>										<i>Number of credits for this module</i>				30	Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	300	72	228	0	300
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Total Assessment	<p>The table below indicates as a percentage the total assessment of the module which constitutes a;</p> <p><b>Written Exam:</b> Unseen or open book written exam  <b>Coursework:</b> Written assignment or essay, report, dissertation, portfolio, project or in class test  <b>Practical Exam:</b> Oral Assessment and/or presentation, practical skills assessment,</p>																												

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practical exam (i.e. an exam determining mastery of a technique)

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

### Reading List

The following list is indicative and will up-dated for publication as a reading list on <http://readinglists.uwe.ac.uk> and in the Module Handbook and as an on-line list on Blackboard.

#### Core Reading

Barnwell, J. (2008) *The Fundamentals of Filmmaking*. Lausanne: AVA Academia.  
 Brown, B. (2014) *The Filmmaker's Guide to Digital Imaging*. Oxford: Focal Press.  
 Emm, A. (2002) *Researching for Television and Radio*. London: Routledge  
 Katz, S.D. (1991) *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Amsterdam: Gulf Professional Publishing.  
 Reisz, K. (2010) *Technique of Film Editing*. Reissue of 2nd ed. Oxford: Focal Press.  
 Marland, J. (2010) *The Language of Filmmaking*. Lausanne: AVA Academia.  
 Van Emden, J. (2004) *Presentation Skills for Students*. London: Palgrave.  
 Yewdall, D. (2012) *Practical art of motion picture sound (3<sup>rd</sup> Ed)*. Oxford: Taylor Francis Ltd. (e-book) (Essential reading for all students interested in sound production. Covers every stage of the production process. Should also be essential reading for all producers and directors. Paperback copy includes sample files for production exercises.)

#### Recommended for Student Purchase

Brown, B. (2012) *Cinematography : theory and practice : imagemaking for cinema*. New York: Focal Press.  
<http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2110846a>  
 The bomb of cinematography books  
 Figgis, M. (2007) *Digital Filmmaking*. London: Faber and Faber.  
 Fantastic insights from pioneering UK feature film director; short!  
 Mamet, D. (1992) *On Directing Film*. London: Faber and Faber.  
 Fantastic insights from one of Hollywood's most respected screenwriter/directors: short!  
 Murch, W. (2001) *In The Blink of An Eye: A Perspective on Film Editing*. 2<sup>nd</sup> Edition. Beverly Hills: Silman-James Press.  
 This is essential reading, particularly The Rule of Six and Dagnet chapters.

#### Further Reading

Artis, A. (2008) *The Shut Up and Shoot Documentary Guide*. Oxford: Focal Press  
 Bermingham, A. (2003) *Location Lighting for Television*. Oxford, Focal Press.  
 Brown, B. (2014) *Digital cinematography : fundamentals, tools, techniques, and Workflow*. New York: Focal Press  
<http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2374827>  
 Crittenden, Roger (1995) *Film and Video Editing*. 2nd Ed. London: Blueprint.  
 Grove, E. (2009) *Beginning Filmmaking 100 Easy Steps from Script to Screen*, London: A&C Black  
 Jones, C. (2006) *The Guerrilla Film Maker's Handbook*. New York: Continuum.  
 Kadis J. (2012) *The Science of Sound Recording (e-book)*. Oxford: Taylor and Francis Ltd. Chapters 6 & 7 provide accessible and in-depth analyses of the physics and methodologies relating to sound capture and processing.

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	<p>Lipman, D. (1995) <i>The Storytelling Coach: How to Listen, Praise, and Bring Out People's Best</i>. Little Rock, AR: August House</p> <p>Insights into peer evaluation</p> <p>Newton, D. and Gaspard, J. (2001) <i>Digital Filmmaking 101</i>. Studio City, CA: Michael Wiese Productions.</p> <p>Stump, D. (2014), <i>Digital cinematography: fundamentals, tools, techniques, and workflows</i>. Focal Press: New York.</p> <p><a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2374827">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2374827</a></p> <p>Good review of relatively current equipment and techniques.</p> <p>Keating, P. 2014, <i>Cinematography</i>. London: I. B. Tauris.</p> <p><a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2326668">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2326668</a></p> <p>Musburger, R (2010) <i>Single Camera Video Production</i>, Oxford: Focal Press.</p> <p>Oldham, Gabriella, ed., <i>First Cut: Conversations With Film Editors</i>. Berkley, Los Angeles and London: University of California Press.</p> <p>See in particular interviews with Tom Rolf (pp. 119-130), Barry Malkin, Barry (pp. 323-339), and also Paul Hirsch, Merle Worth.</p> <p><a href="https://shootingpeople.org/home">https://shootingpeople.org/home</a></p> <p>A community of film-makers.</p> <p>Thompson, R. (2009) <i>Grammar of the Shot</i>. 2nd ed. Oxford: Focal Press.</p> <p>Thompson, R. (2009) <i>Grammar of the Edit</i>. 2nd ed. Oxford: Focal Press.</p> <p><b>On-line resources</b></p> <p><a href="http://www.bfi.org.uk/sightandsound">http://www.bfi.org.uk/sightandsound</a></p> <p>Reviewing a huge range of film content</p> <p><a href="http://www.bfi.org.uk/about-bfi">http://www.bfi.org.uk/about-bfi</a></p> <p>The British Film Institute website. Some great educational and research content.</p>
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First CAP Approval Date	1 February 2017			
Revision ASQC Approval Date	22 May 2019	Version	1 2	<a href="#">Link to RIA 12105</a> <a href="#">Link to RIA 12968</a>