University of the
West of England
BRISTOL

MODULE SPECIFICATION

Part 1: Information			
Module Title	Introduction to Filmmaking		
Module Code	UALAUN-30-1	Level	1
For implementation from	September 2017		
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
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.

Indicative syllabus
- Entry level film production equipment operations and industry standard production processes
- Basic craft skills in sound recording, cinematography and editing applied to short project production
- Roles and responsibilities within a professional production team; protocols and set etiquette
- Critical analysis of genre, form and aesthetics in the context of content development and production
- Creative interpretation and experimentation strategies
- Critical analysis skills, verbal and written
- Self-management and team-working skills

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 final teaching day enables the presentation of completed projects to the whole cohort for the purpose of a live critique. This reflects on the quality of the short projects as well as teams' performance in the context of filmmaking theory and practice.

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 level 2, students are supported to develop an enterprising mind-set and as part of this must undertake a period of work-integrated learning. At L3, students' entrepreneurial capability is underpinned via the development of a professional portfolio, including business plans and self-promotional materials. 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 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.

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 (LO1, 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, LO7, LO9)
- **Contextual Understanding and Critical Analysis:** the level of ability to apply contextual understandings to short projects and critical evaluation (LO2, LO3, LO4, LO8)

Identify final timetabled piece of assessment (component and element)	Component A1	
	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%

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%

Part 4: Teaching and Learning Methods

Learning Outcomes	On successful completion of this module students will be able to: 1. Use entry level film production equipment and apply basic craft skills in sound recording, cinematography and editing to the production of short projects; 2. Recognise and practice roles and responsibilities within a production team; 3. Explain and utilize principles of industry standard production processes, protocols and set etiquette; 4. Identify, apply and critically analyse concepts of genre, form and aesthetics in the context of content development and production; 5. Research and creatively develop short projects for an identified audience; 6. Apply professionalism to all aspects of the production process; 7. Demonstrate clear and effective communication, both in verbal and written forms; 8. Reflect on and critically evaluate the production process and outputs; 9. Apply health and safety principles to production in studio and on location. All assessed through Component A1.
Key Information Sets Information (KIS) Contact Hours Total Assessment	**Key Information Set - Module data** *Number of credits for this module* 30 See table below. The table below indicates as a percentage the total assessment of the module which constitutes a; **Written Exam**: Unseen or open book written exam **Coursework**: Written assignment or essay, report, dissertation, portfolio, project or in class test **Practical Exam**: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	✅

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. A classic book on storyboarding. 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 (3rd 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._ 2nd Edition. Beverly Hills: Silman-James Press. This is essential reading, particularly The Rule of Six and Dragnet 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. Lipman, D. (1995)_The Storytelling Coach: How to Listen, Praise, and Bring Out People's Best._ Little Rock, AR: August House Insights into peer evaluation Newton, D. and Gaspard, J. (2001) _Digital Filmmaking 101. Studio City, CA:_ Michael Wiese Productions. Stump, D. (2014), _Digital cinematography: fundamentals, tools, techniques, and workflows._

ACADEMIC SERVICES

	Focal Press: New York. http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2374827 Good review of relatively current equipment and techniques. Keating, P. 2014, *Cinematography.* London: I. B. Tauris. http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2326668 Musburger, R (2010) *Single Camera Video Production*, Oxford: Focal Press. Oldham, Gabriella, ed., *First Cut: Conversations With Film Editors*. Berkley, Los Angeles and London: University of California Press. See in particular interviews with Tom Rolf (pp. 119-130), Barry Malkin, Barry (pp. 323-339), and also Paul Hirsch, Merle Worth. https://shootingpeople.org/home A community of film-makers. Thompson, R. (2009) *Grammar of the Shot.* 2nd ed. Oxford: Focal Press. Thompson, R. (2009) *Grammar of the Edit.* 2nd ed. Oxford: Focal Press. **On-line resources** http://www.bfi.org.uk/sightandsound Reviewing a huge range of film content http://www.bfi.org.uk/about-bfi The British Film Institute website. Some great educational and research content.