University of the
West of England
BRISTOL

MODULE SPECIFICATION

Part 1: Information			
Module Title	Specialist Practice		
Module Code	UALAV4-15-3	Level	3
For implementation from	September 2017		
UWE Credit Rating	15	ECTS Credit Rating	7.5
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 support students as they focus on a specific specialist area of the filmmaking process in line with their career ambitions. Students choose a pathway (for example, cinematography, sound, directing, writing, producing, production design, interactive design, editing, colour grading, theoretical practice) and create a personal action plan and timetable for making an individual body of work in their chosen specialist area. Alongside practical work, they undertake academic research and investigate industry contexts to support the development of their practice and identification of career opportunities.

The ethos is one of creative experimentation and risk-taking in order to encourage students to deeply engage with the potential of a chosen practice. However, there is also a strong emphasis on the mastery of high-level skill/s. Students will create an individual body of work that can be used in their portfolios, show reel or online presence.

A short series of lectures, seminars and screenings support students' understanding of their own work within a contemporary context by showcasing and discussing inspirational examples of contemporary film and media practice that expand on a variety of approaches to and theories and methods of creative production. Students develop and undertake a plan of work supported by a specialist tutor. By agreement, students may continue to develop a project not green-lit in *Production 1* as part of their specialist practice. A range of advanced level workshops is on offer to enable students to further develop their skills and techniques in relation to professional requirements. In addition, technical support is offered to students during production.

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 body of work as well as the individual's professional performance in the context of academic critique and industry practice.

Part 3: Assessment

Assessment strategy
The assessment type enables the student to demonstrate achievement across all the learning outcomes of the module. It has been chosen to enable students to combine a range of outputs supported by the teaching and learning as well as enable reflective learning in relation to practice. 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
Regular individual tutorials are set up with specialist tutors to monitor progress and offer formative assessment, advice and support. Group seminars may be used to allow students to present work in progress to their tutors and their peers. This activity will enable students both to test their ideas on an audience and to continue to develop their skills within a context of academic and professional practice critique.

Summative assessment
Component A1: Portfolio (100%)

Guidance as to the approach to and the detailed requirements for the Portfolio are fully explained in the Module Handbook. Indicative items include: a body of work, supporting materials, such as relevant research, a journal (either written or in the form of an on-line blog), 'live' evaluation of the work (as part of a summative critique).

Assessment criteria (as related to learning outcomes)
Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of advanced research and creative development as applied to a specialist area; the work should convey a sense of experience and discovery (LO2, LO3, LO5)
- **Audience Engagement and Storytelling:** the extent to which awareness of an industry audience is applied to the development, production and presentation work (LO6);
- **Craft and Technical Skills:** the level of execution of skills in line with standards of industry practice (LO3, LO4);
- **Professional Practice:** the level of professionalism in planning, self-management and initiative, negotiation and communication (LO1, LO5, LO6, LO7);
- **Contextual Understanding and Critical Analysis:** the level of ability to judge work in progress and critically evaluate it at completion, situating practice within wider film and media production, professional practice and academic critique (LO6, LO7).

Identify final timetabled piece of assessment (component and element)	Component A1	
% weighting between components A and B (Standard modules only)	**A:**	**B:**
	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. Define creative intentions and manage own goals through the production of a personal action plan and timetable;
	2. Deepen knowledge of appropriate skills, attributes, creative tools, processes and techniques within chosen areas of craft specialism through research;
	3. Experiment with new techniques and working processes, evaluating with reference to creative intentions and placing in the context of specific industry practices, activities, roles and practitioners;
	4. Demonstrate a relevant and advanced skills base in a chosen specialism to a standard equal to filmmaking industry practices;
	5. Use creative problem solving techniques to directly inform their development in a specific area;
	6. Document, reflect upon and communicate learning through a portfolio that that speaks to a specific industry audience, demonstrating an understanding of processes, roles, activities, histories and trends;
	7. Apply discriminating editorial judgment to presentational materials, demonstrating an awareness of audience.
	All assessed through Component A1.
Key Information Sets Information (KIS) **Contact Hours**	**Key Information Set - Module data**

Key Information Set - Module data

Number of credits for this module				15	
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
150	36	114	0	150	✅

Total Assessment	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)

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

Reading List	A comprehensive resources guide across a range of specialisms 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. The following list, as an example, is indicative for cinematography.
	Further Reading
	American Cinematographer.
	Available in the Library. Up to date techniques and stories from the coalface of current film

production.

Brinkmann, R. (2008) *The art and science of Digital Compositing,* Morgan Kaufmann Publications: the U.S.

Bizony, P. (2001) *Digital Domain: the leading edge of digital visual effects*, Arnold: London.

Definition Magazine.

A journal reviewing the latest in camera an optical technology.

Malkiewicz, K. (1992) *Film lighting : talks with Hollywood's cinematographers and gaffers.* New York: Fireside.

http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a1773669

Misek, R. (2010) 'The 'Look' and How to Keep It: Cinematography, Postproduction and Digital Colour' in *Screen,* vol. 51, no. 4, pp. 404-409.

https://screen-oxfordjournals-org.ezproxy.uwe.ac.uk/content/51/4/404

Peacock, S. (2010) *Colour*. Manchester: Manchester University Press.

Schaefer, D. (1984) *Masters of light. Conversations with contemporary cinematographers*. Los Angeles: University of California Press.

http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a777935

Particularly the chapter on Vittorio Storaro

Wood, A. (2011) 'Digital afx: digital dressing and affective shifts in Sin City and 300', *New Review of Film and Television,* 9(3), 283-295.

Wright, S. (2008) *Compositing Visual Effects: Essentials for the Aspiring Artist*. Focal Press: Oxford, UK.

Zerb.

The magazine of the Guild of Television Camera-people. Reviews and articles by currently working DoPs and Lighting Cameramen and women.

On-line resources

http://blog.abelcine.com/

Abelcine is a major US rental company. It regularly produces video reviews of cameras, lenses and other bits of technology as well as technical workshops.

http://www.theasc.com/site/

The American Society of Cinematographers website. Louder version of the British society, but worth a look at their website for current trends.

https://bscine.com/

The British Society of Cinematographers website. Check out the Vimeo feed in the gallery section for a great series of interviews with leading cinematographers.

https://www.cinema5d.com/

A good resource for latest developments in pro-sumer technology and DSLRs.

http://www.gtc.org.uk/

The Guild of Television Camera-men and women website.

http://www.provideocoalition.com/

A useful website for latest equipment and trends.

http://www.reduser.net/forum/forum.php

A great blog site for all things cinematic, not just Red cameras.

http://rogerdeakins.com/

Roger Deakins' own site, (Coen Brothers, *Skyfall* etc.) Roger is one of the world's best cinematographers and in his blog is most generous in sharing his thoughts on all things cinematic.

http://www.xdcam-user.com/alisters-blog/

xdcam user is Alistair Chapman's educational blog on all things cinematic. Very useful posts on equipment and understanding workflow etc.

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Revision CAP Approval Date		Version	*1*	*Link to RIA 12105*