

**MODULE SPECIFICATION**

| Part 1: Information       |                                   |                    |                       |
|---------------------------|-----------------------------------|--------------------|-----------------------|
| Module Title              | Designing Screen Fiction          |                    |                       |
| Module Code               | UALAUQ-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  |
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| <p>The aim of this module is to enable students to deepen their understanding of the theory and practice of mise-en-scène with a particular focus on establishing the principles and practice of production design in a studio context.</p> <p>Students analyse of how the 'frame' is constructed to make meaning and support the narrative intentions of the scene. They develop an aesthetic sensibility through the exploration of a range of films, enabling them to recognize how creative design choices express the vision of a film and correspond with its genre. They explore the specific skills required of the director, cinematographer, sound designer and production designer and the way in which collaboration of a range of departments is required to work professionally. Students examine the industry context for and professional standards of production design. They develop practical skills in art direction, set building, props, costume and make-up and apply these to production. Consideration of materials' use and other aspects of sustainable development are highly relevant to production design and this module will enable students to reflect on the importance of these issues and start to employ strategies for sustainable film production.</p> <p><b>Indicative syllabus</b></p> <ul style="list-style-type: none"> <li>• Principles and elements of mise-en-scène: set design, lighting, treatment of space, composition of shot and camera movement within the scene, make-up, hair, costume and acting styles</li> <li>• Film analysis: design and style choices in relation to thematic and narrative intentions; the relationship of design to genre and of genre to audience engagement</li> <li>• The art, craft and skills required for studio set building, lighting, costume, make-up and hair design</li> <li>• The ethical use of production design materials</li> <li>• The art, craft and skills of audio-visual design:</li> <li>• The art, craft and skills of directing, including: blocking, working with actors and techniques for creating performance</li> <li>• Strategies for creating time, space, emotion and mood</li> <li>• Safe studio working practices and risk assessment</li> </ul> |

Alongside, students extend the skills developed in the first semester by formulating ideas, developing shooting scripts and working up pre-production plans for a range of projects that, in production, will enable them to put into practice the teaching and learning developed in the module. They also carry out independent research and further reading and viewing pertinent to their role and relevant aspects of production and film theory.

Lectures introduce aspects of the syllabus which are expanded on in screenings, seminars and workshops. Technical workshops develop further skills in directing, cinematography, lighting, sound design and production design. There are group tutorials to support project work and access to 'office hour' individual pastoral tutorials. A final teaching day enables the presentation of completed projects to the whole cohort for the purpose of a live critique with reference to academic theory, industry context and professional practice.

### 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 production design and associated production and studio working skills. In addition, it facilitates the development of critical film analysis and critical reflection in relation to professional practice. The assessment strategy also enables the assessment of both individual and group work. It will be possible to weigh the balance of the individual students' contribution to the Final Film via the materials submitted in the Individual Portfolio and their engagement with Professionalism this may allow for marks to vary from individual to individual. This strategy ensures a balance between process and product, and also between the crucial elements of teamwork and individual contribution.

#### Formative assessment

During the module, students participate in seminar discussions and 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: Final Film (60%)

Component A2: Individual Portfolio (30%)

Component A3: Professionalism (10%)

Detailed guidance for each element is fully explained in the Module Handbook. Indicatively:

- The Final Film (group mark) should demonstrate a high level of creative skills in the team's technical approach to all areas of the production including story-telling, editing, sound design, camera, production design and production management.
- The Individual Portfolio (individual mark) will consist a selection of supporting materials such as relevant film research and analysis, research, planning and development appropriate to the student's specific crew role. The Portfolio will also provide proof of professionalism demonstrated throughout the pre-production, production, and post-production process.
- Professionalism (individual mark) will be evidenced via the Final Film and Individual Portfolio and informed by observed engagement with the teaching and learning and peer evaluation.

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




Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of imagination of narrative and design ideas and a correlation between research and concept development (LO1, LO2, LO3)
- **Audience Engagement and Storytelling:** the level of effective use of narrative and design across the elements of production to engage audiences intellectually and emotionally (LO2, LO7)
- **Craft and Technical Skills:** the level of control over the realisation of mise-en-scene choices and effective use of audio-visual and production techniques (LO4, LO6)
- **Professional Practice:** the level of effective collaborative team working to achieve all aspects of production and the confident use of transferable and communication skills (LO2, LO6, LO8)
- **Contextual Understanding and Critical Analysis:** the level of ability to situate and evaluate work in the broader context of production design and film production (LO1, LO7)

Identify final timetabled piece of assessment  
(component and element)

Component A2

## ACADEMIC SERVICES

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| % weighting between components A and B (Standard modules only)     |  | A:                                       | B:                    |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
|  |  | 100%                                     |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
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| First Sit  |  |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| Component A (controlled conditions)<br>Description of each element |  | Element weighting<br>(as % of component) |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| 1. Final Film  |  | 60%                                      |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| 2. Individual Portfolio  |  | 30%                                      |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| 3. Professionalism   |  | 10%                                      |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| Resit (further attendance at taught classes is not required)       |  |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| Component A (controlled conditions)<br>Description of each element |  | Element weighting<br>(as % of component) |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| 1. Individual Negotiated Portfolio                                 |  | 100%                                     |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
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| Part 4: Teaching and Learning Methods                              |  |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| Learning Outcomes  | On successful completion of this module students will be able to:<br><br><div><div>1. Research and critically evaluate historic and contemporary film practice and practitioners in relation to aesthetic and design choices (A2);</div><div>2. Initiate creative ideas for production and develop engaging 'shooting scripts' for an identified genre and audience (A1, A2);</div><div>3. Undertake art direction, applying production design principles, an aesthetic sensibility and professional skills to short film projects (A1);</div><div>4. Demonstrate technical control over the realization of mise-en-scène choices (A1);</div><div>5. Show initiative, working effectively as individuals and as part of a production team, and evidence of professional and personal management skills (A1, A2, A3);</div><div>6. Synthesise understanding of different media production methodologies and technologies, though the production of a short film (A1, A2);</div><div>7. Critically analyse how different design choices affect the audience experience, situating their own work in an industry context (A2);</div><div>8. Communicate their ideas effectively, visually, verbally and in writing (A1, A2);</div><div>9. Apply appropriate safe and sustainable working practices in the production context (A1).</div></div><br>In addition, this module will explore but not discretely assess:<br><br><div><div>• How the performance of actors contributes to the mise-en-scène and the overall effectiveness of the film.</div></div> |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| Key Information Sets Information (KIS)                             | <div><div>Key Information Set - Module data</div><table><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td colspan="6">Number of credits for this module</td></tr><tr><td></td><td></td><td></td><td></td><td>30</td><td></td></tr><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>Hours to be allocated</td><td>Scheduled learning and teaching study hours</td><td>Independent study hours</td><td>Placement study hours</td><td>Allocated Hours</td><td></td></tr><tr><td>300</td><td>72</td><td>228</td><td>0</td><td>300</td><td></td></tr><tr><td></td><td></td><td></td><td></td><td></td><td></td></tr></table></div>  |  |                       |                 |   |  |  |  |  | Number of credits for this module |  |  |  |  |  |  |  |  |  | 30 |  |  |  |  |  |  |  | Hours to be allocated | Scheduled learning and teaching study hours | Independent study hours | Placement study hours | Allocated Hours |  | 300 | 72 | 228 | 0 | 300 |  |  |  |  |  |  |  |
|  |  |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
| Number of credits for this module                                  |  |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
|  |  |  |                       | 30              |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |
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| 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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| Contact Hours  |  |  |                       |                 |   |  |  |  |  |                                   |  |  |  |  |  |  |  |  |  |    |  |  |  |  |  |  |  |                       |   |                         |                       |                 |  |     |    |     |   |     |   |  |  |  |  |  |  |

## ACADEMIC SERVICES

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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<br/><b>Coursework:</b> Written assignment or essay, report, dissertation, portfolio, project or in class test<br/><b>Practical Exam:</b> Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p> <table><tr><td colspan="4">Total assessment of the module:</td></tr><tr><td></td><td></td><td></td><td></td></tr><tr><td colspan="3">Written exam assessment percentage</td><td>0%</td></tr><tr><td colspan="3">Coursework assessment percentage</td><td>100%</td></tr><tr><td colspan="3">Practical exam assessment percentage</td><td>0%</td></tr><tr><td></td><td></td><td></td><td>100%</td></tr></table>   | Total assessment of the module: |      |  |  |  |  |  |  | Written exam assessment percentage |  |  | 0% | Coursework assessment percentage |  |  | 100% | Practical exam assessment percentage |  |  | 0% |  |  |  | 100% |
| Total assessment of the module:      |   |                                 |      |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |
|                                      |   |                                 |      |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |
| Written exam assessment percentage   |   |                                 | 0%   |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |
| Coursework assessment percentage     |   |                                 | 100% |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |
| Practical exam assessment percentage |   |                                 | 0%   |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |
|                                      |   |                                 | 100% |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |
| Reading List                         | <p>The following list is indicative and will up-dated for publication as a reading list on <a href="http://readinglists.uwe.ac.uk">http://readinglists.uwe.ac.uk</a> and in the Module Handbook and as an on-line list on Blackboard.</p> <p><b>Core Reading</b><br/>Bordwell, K. and Thompson, D. (2010) <i>Film Art: an Introduction</i>. 7th ed. Boston, MA: McGraw-Hill.<br/>Box, H. (2013) <i>Set lighting technician's handbook: film lighting equipment, practice, and electrical distribution</i>. London, Focal Press.<br/>Olson, R. (1998) <i>Art direction for Film and Video</i>. 2nd ed. Oxford: Focal Press.<br/>Rabiger, M. (2003) <i>Directing Film Techniques and Aesthetics</i>. Oxford: Focal Press.<br/>Weston, J. (1996) <i>Directing Actors, Creating Memorable Performances for Film and Television</i>. Studio City, CA: Michael Weise Productions.</p> <p><b>Further Reading</b><br/>Chion, M. (1994) <i>Audio-vision: sound on screen</i>. New York: Columbia University Press.<br/><b>Chapter 2 distinguishes between the three modes of listening, as defined by Chion. Introducing and exploring these concepts at an early stage underpins the 'ear training' that advances our critical relationship with sound. The book also helps students to develop a theoretical taxonomy.</b><br/>Clark, R. (2009) <i>Story of the Scene</i>. London: Methuen.<br/>Cristiano, G. (2008) <i>The Storyboard Design Course: the Ultimate Guide for Artists, Directors, Producers and Scriptwriters</i>. London: Thames and Hudson.<br/>Edgar-Hunt, R. (2009) <i>Basics Filmmaking: Directing Fiction</i>. Lausanne: AVA Academia.<br/>Grove, E. (2009) <i>Beginning Filmmaking: 100 Easy Steps from Script to Screen</i>. London: A&amp;C Black.<br/>Katz, S. (1991) <i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>. Studio City, CA: Michael Wiese Productions.<br/>Keating, P. 2014, <i>Cinematography</i>. London: I. B. Tauris.<br/><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><br/>Landau, D. (2014) <i>Lighting for Cinematography</i>. London: Bloomsbury (Cinotech Guides)<br/><a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2326241">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2326241</a><br/><a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2042018">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2042018</a><br/>Pearlman, K. (2009) <i>Cutting Rhythms: Shaping the Film Edit</i>. Oxford: Focal Press.<br/>Rosenblum, Ralph; Karen, Robert (1979). <i>When the Shooting Stops, the Cutting Begins: A Film Editor's Story</i>. New York: Viking Adult.<br/>A really vivid account of editing from an editor's perspective.<br/>Thompson, L. (2015) <i>Film Light: Meaning and Emotion</i>. Manchester: MUP.<br/>Millerson, G. (2001) <i>Video Production Handbook</i>. Oxford: Focal Press.<br/>Musburger, R. (2010) <i>Single Camera Video Production</i>. Oxford: Focal Press.<br/>Rea, P. and Irving, D. (2010) <i>Producing and Directing the Short Film and Video</i>. 4th ed. Oxford: Focal Press.<br/>Sonnenschein, D. (2001) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>, Century City, LA: Michael Wiese Productions.<br/>First year students should pay particular attention to chapter 8, explaining and exploring the narrative potential inherent in sound design and music.</p> |                                 |      |  |  |  |  |  |  |                                    |  |  |    |                                  |  |  |      |                                      |  |  |    |  |  |  |      |

## ACADEMIC SERVICES

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|  | Travis, M.W. (2002) <i>Directing Feature Films: the Creative Collaboration Between Directors, Writers and Actors</i> (also known as <i>The Director's Journey</i> first published 1997). Studio City, CA: Michael Weise Productions. |
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|----------------------------|-----------------|---------|---|-----------------------------------|
| First CAP Approval Date    | 1 February 2017 |         |   |                                   |
| Revision CAP Approval Date |                 | Version | 1 | <a href="#">Link to RIA 12105</a> |