



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Self-Directed Study in Filmmaking and Creative Media				
Module Code	UACA6N-60-3	Level	3	Version	6
Owning Faculty	Arts, Creative Industries and Education	Field	Cultural and Media Studies		
Contributes towards	BA Hons Filmmaking and Creative Media				
UWE Credit Rating	60	ECTS Credit Rating	30	Module Type	Project
Pre-requisites	Representing Reality UACA7K-40-2; Production Research UACA7H-20-2		Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2012		Valid to	June 2013	

CAP Approval Date	1 June 2012
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <p>Knowledge and Understanding</p> <ul style="list-style-type: none"> i) complete a body of work appropriate for one or more previously identified media platforms(Component A, element 1 & 2); ii) present a body of completed work which effectively addresses the target audiences and channels of distribution previously identified in pre-production (Component A, element 1 & 2); iii) demonstrate awareness of process through an organised presentation of materials (Component A, element 1 & 2); iv) show the effective realisation of their concepts of narrative in the presentation of one or more media artefacts (Component A, element 1 & 2); <p>Intellectual Skills</p> <ul style="list-style-type: none"> v) show the development of an informed and articulate appreciation of their own work and the broader context of media production (Component A, element 1 & 2); vi) demonstrate critical, aesthetic and academic analysis of their own work (Component A, element 1 & 2); vii) demonstrate their understanding of issues of the ethical responsibilities of media producers arising from their project work (Component A, element 1 & 2); <p>Subject/Practical Skills</p> <ul style="list-style-type: none"> viii) carry out a continuous and sustained period of self-directed media production

	<p>(Component A, element 1 & 2);</p> <p>ix) Identify future directions for their own work in relation to media practice (Component A, element 1 & 2);</p> <p>x) apply appropriate media production methodologies in the undertaking of their production activities (Component A, element 1 & 2);</p> <p>xi) Work effectively as a member of a media production team (see below);</p> <p>xii) understand the demands of contemporary practice in the media production industries (Component A, element 1 & 2);</p> <p>Transferable Skills</p> <p>xiii) demonstrate effective communication in verbal, visual and written contexts (Component A, element 1 & 2);</p> <p>xiv) show effective organisational abilities in leading and/or working in a team (Component A, element 1 & 2);</p> <p>xv) show an ability to be adaptable and react creatively to problem-solving issues created by external constraints or contingencies (Component A, element 1 & 2);</p> <p>"In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> the following"</p> <p>xi) work effectively as a member of a media production team;</p>
Syllabus Outline	<p>In this module students are required to undertake and complete a substantial body of work that demonstrates consolidation of their own media practice and critical awareness of contemporary media practice.</p> <p>The module enables students to develop the project work planned in either UAMA6M-40-3 <i>Preparation for Self-directed Study in Filmmaking and Creative Media: A</i> or UAMA6L-20-3 <i>Preparation for Self-directed Study in Filmmaking and Creative Media: B</i>, through production and postproduction to completion.</p> <p>Students are expected to work on one major piece or several shorter pieces during this period. These projects are usually executed in small production teams that mirror professional time-based media production practice. Negotiations regarding the suitability and content of project proposals and each student's individual plan of work are set up in the previous 'preparation' modules and confirmed in the early stages of this module. This process also enables tutors to identify specific skills requirements across the range of projects and arrange additional skills workshops where necessary.</p> <p>The focus of the module is upon the production of a sustained body of creative work balanced by the pragmatic considerations of effective media production. Emphasis is placed upon:</p> <ul style="list-style-type: none"> • the development and realisation of appropriate narrative strategies for the effective communication of ideas to a defined audience • the ability to work creatively with sound and images • the ability to apply critical judgement in order to edit and present ideas in a coherent and expressive narrative form <p>For assessment students are required to present their completed project-work together with appropriate supporting material that helps to communicate the development and realisation of the finished piece/s. Each student is also required to present a 3,000 word critical evaluation that offers a critical analysis of the student's project-work and production and post-production processes. The critical evaluation should also show an understanding of the strengths and weaknesses of the project-work and contextualise it within the wider context of relevant media work.</p>
Contact Hours/Scheduled Hours	48 hours maximum to include all lectures, seminars, tutorials and workshops
Teaching and Learning	The formal teaching for this module mainly consists of a series of briefing lectures to support students understanding of the assessment requirement. In addition, there are

<p>Methods</p>	<p>a small number of advanced specialist technical workshops and master-classes delivered as per student need.</p> <p>Learning is mainly supported through a series of individual and group tutorials and group seminars that run throughout the module. In the early stages of the module, students are required to meet with tutors to confirm their programme of work and to develop a production schedule. This includes practical production planning, the formation of production teams and resource planning. From this point, regular individual tutorials are set up with specialist tutors to monitor progress and offer advice and support. Group seminars are used to allow students to present work in progress to their tutors and their peers. This activity enables students both to test their ideas on an audience and to continue to develop their skills in critical analysis and communication; it also supports continuing cross-media interaction and debate.</p> <p>The assessment process includes the formal presentation of completed pieces by students to their tutors and their peers. Students are expected to view all presentations and to engage in the cross-media discussions that follow as part of the feedback process. Each student is also given individual feedback following the complete assessment process.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; supervised time in studio/workshop = 48 hours.</p> <p>Independent learning includes hours engaged with essential reading, assignment preparation and completion etc. These sessions constitute an average time as indicated in the table below = 552 hours.</p>
<p>Reading Strategy</p>	<p>Essential Reading</p> <p>It is essential that students read one of the many texts on research methods available through the Library. An on-line Module Handbook will also reflect the range of reading to be carried out.</p> <p>Further Reading</p> <p>Students are expected to identify all other reading relevant to their chosen research topic for themselves. They will be encouraged to read widely using the library catalogue, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely.</p> <p>Access and Skills</p> <p>Library sessions are offered to support the development of literature searching skills. These level three skills will build upon skills gained by the student whilst studying at levels one and two. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</p>
<p>Indicative Reading List</p>	<p>The following list is offered to provide validation panels/accrediting bodies 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 will be available via other more frequently updated mechanisms.</p> <p>Books</p> <p>Bernard, S.C. (2009) <i>Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third-Party Visuals and Music</i>. Oxford: Focal Press.</p> <p>Levinson, L. (2010) <i>Filmmakers and Financing: Business Plans for Independents</i>. 6th ed. Oxford: Focal Press.</p> <p>Oldham, G. (1995) <i>First Cut: Conversations with Film Editors</i>. Berkeley: University of California Press.</p> <p>Rabiger, M. (2003) <i>Directing Film Techniques and Aesthetics</i>. Oxford: Focal Press.</p> <p>Reisz, K. (2010) <i>Technique of Film Editing</i>. Reissue of 2nd ed. Oxford: Focal Press.</p>

Rosenthal, A. (2005) *New Challenges for Documentary*. Manchester: Manchester University Press.

Rosenthal, A. (2007) *Writing, Directing and Producing Documentary Films and Videos*. 4th ed. Carbondale: Southern Illinois University Press.

Stradling, L. (2010) *Production Management for TV and Film: the Professional's Guide*. London: Methuen Drama.

Travis, M.W. (2002) *Directing Feature Films: the Creative Collaboration Between Directors, Writers, and Actors* (also known as *The Director's Journey* first published 1997). Studio City, CA: Michael Weise Productions.

Weston, J (1996) *Directing Actors, Creating Memorable Performances for Film and Television*. Studio City, CA: Michael Weise Productions.

Part 3: Assessment

Assessment Strategy

The range of summative assessment is designed 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. It is as follows:

Component A, 1: Project Work (including supporting material) 70%

Component A, 2: Critical Evaluation (3000 words) 50%

Guidance as to the contents of the Portfolio is contained in the Module Handbook.

Assessment Criteria	Relates to learning outcomes
1. Engagement with the subject. The work should convey a sense of experience and discovery.	i, iv, v, vi, viii, x, xii, xiv, xv
2. An advanced level of research and analysis.	v
3. Ability to work creatively with sound and images.	i, xiii
4. Ability to manage the development of your ideas effectively.	i, ii, iii, viii, x, xii, xv
5. Ability to judge work in progress critically, to edit, select and present it.	iii, v, vi, xiii
6. Self-initiative and independence in planning and realising work.	i, viii, x, xiv, xv
7. Ability to situate your practice in a wider context.	ii, v, vii, ix, x, xii

Identify final assessment component and element	Component A2	
% 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. Project Work (including supporting material)	70%	
2. Critical Evaluation	30%	
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. Project work (including supporting material)	70%	
2. Critical Evaluation	30%	
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.		