CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Self Directed Study in Filmmaking and Creative Media					
Module Code	UALA6N-60-3		Level	3	Version	8.1
Owning Faculty	Arts, Creative Industries and Education		Field	Lens and Moving Image		
Contributes towards	BA (Hons) Filmmaking and Creative Media					
UWE Credit Rating	60	ECTS Credit Rating	30	Module Type	Project	
Pre-requisites	UACAKN-60-2 (Documentary Research and Production)		Co- requisites			
Excluded Combinations			Module Entry requirements			
Valid From	September 2013		Valid to	September 2018		

CAP Approval Date	30 May 2013 24 June 2013

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: 1. Carry out a continuous and sustained period of self-directed production to complete a body of work appropriate for one or more previously identified media platforms (Component A, element 1 & 2); 2. Demonstrate an understanding the demands of contemporary practice in the media production industries (Component A, element 1 & 2); 3. Apply appropriate media production methodologies in the under-taking of their production activities (Component A, element 1 & 2); 4. Demonstrate effective organisational and creative problem-solving skills and the ability to work professionally in a team (Component A, element 1 & 2); 5. Present a body of completed work which effectively demonstrates the realisation of narrative concepts, an appreciation of relevant ethical responsibilities and addresses target audiences and channels of distribution (Component A, element 1 & 2); 6. Demonstrate evidence of process, effectively communicated through an organised presentation of materials in verbal, visual and written contexts (Component A, element 1 & 2); 7. Demonstrate an informed and articulate critical, aesthetic and academic analysis of their own work and the broader context of media production and professional practice (Component A, element 1 & 2); 8. Demonstrate consolidated plans for the future directions of their own work in relation to professional media practice, including effective self-promotional

	materials (Component A, element 1 & 2);
Syllabus Outline	In this module students are required to undertake and complete a substantial body of work that demonstrates consolidation of their own filmmaking and creative media practice and critical awareness of contemporary media practice. The module enables students to develop the project work planned in the semester 1 module *Preparation for Self-directed Study in Filmmaking and Creative Media* through production and postproduction to completion. 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 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' module 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. 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: • 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 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, including a clear sense of their marketing strategy for the project work and themselves as media practitioners. Each student is also required to present an evaluation that offers a critical analysis of the student's project-work and production and post-production processes. This critical analysis 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. The evaluation acts as a synoptic essay enabling students to reflect on their progress over the three years of the degree.
Contact Hours	72 hours maximum to include all lectures, seminars, tutorials and elective workshops, as below. Teaching for the year is front loaded into Semester 1.
Teaching and Learning Methods	The teaching for this module mainly consists of a series of briefing lectures to support students understanding of the assessment requirement. In addition, a small number of advanced specialist technical workshops and master-classes, particularly covering post-production techniques, maybe arranged as per student need. The development of production work and critical evaluation is 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 production schedule. This includes practical production planning, the formation of production teams and resource planning. From this point, regular individual and production team group 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 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. In addition, significant technical support is offered to students during production. 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. **Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; supervised time in studio/workshop = 72 hours. **Independent learning** includes hours engaged with essential reading, assignment preparation and completion etc. = 528 hours.
Key Information Sets Information	Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are interested in applying for.

Key Information Set - Module data

Number of credits for this module				60	

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
600	72	528	0	600	✅

The table below indicates as a percentage the total assessment of the module which constitutes a -

Written Exam: Unseen written exam, open book written exam, In-class test
Coursework: Written assignment or essay, report, dissertation, portfolio, project
Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

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

Reading Strategy	**Essential Reading** It is essential that students read one of the many texts on research methods available through the Library. Module handbooks will also reflect the range of reading to be carried out. **Further Reading** 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. **Access and Skills** 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.
Indicative Reading List	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. **Books** Bernard, S.C. (2009) *Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licencing Third-Party Visuals and Music.* Oxford: Focal Press. Levinson, L. (2010) *Filmmakers and Financing: Business Plans for Independents.* 6th Ed. Oxford: Focal Press. Oldham, G. (1995) *First Cut: Conversations with Film Editors*, University of California Press. Reisz, K. (2010) *Technique of Film Editing.* Reissue of 2nd ed. Oxford: Focal Press. Rabiger, M. (2003) *Directing Film Techniques and Aesthetics.* Oxford: Focal Press. Rosenthal, A. (2007) *Writing, Directing and Producing Documentary Films and Videos.* 4th ed. Carbondale: Southern Illinois University Press. Rosenthal, A. (2005) *New Challenges for Documentary.* Manchester: Manchester 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 emphasis in summative assessment, as reflected in the weighting of elements, is on the professionalism of the approach to the production process the quality of creative realization, and effectiveness of delivery of the work. Component A, 1: Project Work (including supporting material) 70% Component A, 2: Critical Evaluation (3000 words) 30% 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;	1, 2, 3, 4, 5, 6, 7, 8
2. An advanced level of research and analysis;	1, 2, 3, 5, 6, 7, 8
3. Development of skills and application of appropriate techniques to the execution of ideas;	1, 2, 3, 4 5, 6, 7, 8
4. Ability to work creatively with narrative, sound and images;	1, 2, 3, 5, 6
5. Ability to manage the development of your	1, 2, 3, 5, 6, 7,

		ideas effectively; to judge work in progress critically, to edit, select and present it;	8	
	6.	Self-initiative, independence and professionalism in planning, realising and presenting work;	1, 2, 3, 4, 5, 6, 7, 8	
	7.	Ability to demonstrate market and wider contextual understandings, situating your practice within media production, professional practice and academic critique;	1, 2, 3, 4, 5, 6, 7, 8	
	8.	Ability to demonstrate consolidated plans for the future directions of their own work in relation to professional media practice, including effective self-promotional materials.	8	

Identify final 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. 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.