

CDA4 Programme Design Template
Module specification (with KIS)



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Preparation for Self Directed Study in Filmmaking and Creative Media				
Module Code	UACAKR-30-3	Level	3	Version	1.1
Owning Faculty	Arts, Creative Industries and Education	Field	Culture and Media Studies		
Contributes towards	BA (Hons) Filmmaking and Creative Media				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites	Documentary Research and Production UACAKN-60-2		Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2013		Valid to	September 2018	

CAP Approval Date	1 June 2012 24 June 2013
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Initiate and develop ideas for a body of work appropriate for distribution on one or more media platforms and in doing so consolidate relevant practical pre-production and production activities (Component A, element 1 & 2); 2. Show an ability to negotiate with tutors, clients and peers in the development of their ideas and/or their production role/s (Component A, element 1 & 2); 3. Identify and use a range of research techniques and sources in developing these proposals to viable projects, demonstrating an ability to gather, collate, synthesise, edit and present research materials (Component A, element 1 & 2); 4. Demonstrate understanding of issues of the ethical responsibilities of media producers (Component A, element 1 & 2); 5. Demonstrate their knowledge of narrative development through an intensive period of pre-production scripting and/or prototyping and in doing so identify appropriate audiences and channels of dissemination for these ideas (Component A, element 1 & 2); 6. Synthesise their conceptual abilities within the initiation, negotiation and development of creative media content, demonstrating their powers of judgement, critical analysis and evaluation of their work in the broader context of media production, professional practice and academic critique (Component A, element 1 & 2);

	<p>7. Demonstrate their abilities as a self-directed learner and practitioner (Component A, element 1 & 2);</p> <p>8. Communicate effectively via a range of verbal, visual and written contexts (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> <ul style="list-style-type: none"> • Demonstrate organisational ability and/or ability to work effectively as a member of a team; • Identify areas of specialism and their future directions as media practitioners.
Syllabus Outline	<p>This module prepares students to undertake an extended programme of self-directed study through the development of a project within the context of professional practice. During the module, students are required to initiate and develop a portfolio that provides a showcase for their ideas by reflecting their interests and skills in a range of media production disciplines.</p> <p>At this stage they are also encouraged to pilot and experiment with ideas and techniques that they may wish to build on in the subsequent module <i>Self-Directed Study in Filmmaking and Creative Media</i>. This activity is diagnostic in nature, since it enables students to assess their individual direction and career goals and develop strategies to test and demonstrate their skills and ideas in direct relation to these ambitions. Guidelines for the content of the portfolio include for example:</p> <ul style="list-style-type: none"> • proposal – describing the projects' background, target audience, concept/approach, structure, outline storyline, production team • treatment – a detailed treatment of the proposal, including detailed storyline • sequence outline/storyboard/running order • research summary – sources of inspiration, critical analysis of comparative work, letters and interviews, hazard assessment, list of stock material and music to be used • pre-production diary <p>The module starts with a defined period of negotiation during which students identify ideas for production projects and discuss them in detail with their tutors. This negotiation ensures that the student's plans are viable and achievable within the context of this and the subsequent 'self-directed' module and meet their learning outcomes. They are expected to demonstrate that the proposals include consideration of the relationship of form to content, style and audience.</p> <p>The portfolio is expected to show a range of work and express the individuality and intended study/career route of the student who has created it. Students are encouraged to work on the development of ideas for two or more short pieces that demonstrate a range of ideas and approaches rather than one major piece. Portfolios are developed on an individual basis but the projects are usually executed in small production teams that mirror professional time-based media production practice. The development of projects therefore includes networking and planning, and negotiation within students groups as well as with tutors.</p> <p>A series of lectures, seminars and presentations run throughout the module. These support the students understanding of their own work within a contemporary context by showcasing and discussing defined examples of contemporary media practice, predominantly in the moving image, multimedia and sound.</p> <p>For assessment students are required to present their completed portfolio with any relevant supporting documentation that demonstrates the research and development process. They are also required to make a poster presentation. Further guidance on what this requirement should cover will be outlined in the Module Handbook but could include, for example: concept and purpose of the proposal/s, audience, storytelling, style and production values.</p>

Contact Hours	Depending on specialism choices, scheduled contact hours are approximately 150 hours encompassing all teaching activity as below. Teaching for the year is front loaded into this module.
Teaching and Learning Methods	<p>Students are expected to initiate and pre-produce at least one piece whilst collaborating as members of the production team on other projects. A range of tutorials, seminars and lectures supports learning both in individual and team-based work. Idea development and project planning is introduced through lectures and seminars with individual progress monitored through a system of regular group and individual tutorials. Lectures and seminars also continue to introduce examples of contemporary media practice in order to both broaden the students' knowledge and understanding through debate and critique and to support them in contextualising their own work.</p> <p>A regular series of seminars provides the opportunity for students to discuss their project work with tutors and peers and form the basis for the ongoing analysis of their projects in relation to contemporary media work.</p> <p>Seminars and tutorials also support the student in identifying the skills that he/she will need to execute their project proposals and assist the tutors in identifying the range of further tuition required in any particular cohort.</p> <p>A range of advanced level workshops is on offer on a sign-up basis to enable students to further develop their skills and techniques in relation to professional requirements.</p> <p>In addition, there is a broad programme of Guest Speakers and Master-classes by visiting industry professionals, which are offered in the <i>Professional Practice 3: Work Experience and Future Directions</i> which help students' contextualise their practice, focus on developing their strategy for realizing their future direction as a media practitioner and supports the students' acquisition of craft techniques.</p> <p>The poster presentation allows students to demonstrate that they can synthesise and edit research material to make an effective presentation which demonstrates how their proposed portfolio of work has value both in terms of conceptual meaning and industrial practice. Seminar presentations and critiques throughout the module support the student's own critique and evaluation of their work. They are also given written guidelines that define the content required in the poster presentation.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop = 150 hours.</p> <p>Independent learning includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below. Scheduled sessions may vary slightly depending on the choices students make = 150 hours.</p>
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				30
Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours
300	150	150	0	300

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

- Alderman, J. (2002) *Sonic Boom: Napster, MP3 and the New Pioneers of Music*. London: Fourth Estate.
- Booker, C. (2004) *The Seven Basic Plots: Why We Tell Stories*. New York: Continuum.
- Cameron, A. (1995) *Dissimulations: the Illusion of Interactivity. Mute: Digital Art Critique*. 1 (Spring).
- Davies, A. (2007) *The Film Finance Handbook: How to Fund your Film*. London: Netribution.
- Grau, O. (2003) *Virtual Art: From Illusion to Immersion*. Cambridge, MA: MIT Press.
- Heisner, B. (2004) *Production Design in the Contemporary American Film: a Critical Study of 23 Movies and their Designers*. Jefferson, NC: McFarland.
- Honthaner, E.L. (2010) *The Complete Film Production Handbook*. 4th ed. Oxford: Focal Press.
- Hughes, R. (2011) *CULT-URE*. London: Fiell Publishing.
- Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling*. Oxford: Focal Press.
- Johnson, S. (2006) *Everything Bad Is Good For You: How Popular Culture Is Making Us Smarter*. London: Penguin.
- Jones, C. (2004) *The Guerilla Film Maker's Movie Blueprint*. London: Continuum.
- Kaufman, L. (2009) *Produce Your Own Damn Movie*. Oxford: Focal Press.
- Laurel, B. (1991) *Computers as Theatre*. Wokingham: Addison Wesley.
- McLuhan, M. (2005) *The Book of Probes*. New York: Ginko Press.
- McLuhan, M. (2001) *Understanding Media: the Extensions of Man*. London: Routledge.
- Moggridge, B. (2007) *Designing Interactions*. Cambridge, MA: MIT Press.
- Packer, R. and Jordan, K. (eds) (2002) *From Wagner to Virtual Reality*. New York: W. W. Norton & Company
- Norman, D.A. (1998) *The Design of Everyday Things*. Cambridge, MA: MIT Press.
- Rieser, M. and Zapp, A. (2002) *A New Screen Media: Cinema, Art, Narrative*. London: BFI.
- Seger, L. (2010) *Making a Good Script Great*. 3rd ed. Los Angeles, CA: Silman-James.
- Simon, D. (2006) *Film and Video Budgets*. 4th updated ed. Studio City, CA: Michael Wiese Productions.
- Steele, A. (2009) *Gotham Writers' Workshop Writing Movies: a practical guide from New York's Acclaimed Writing School*. London: Methuen.
- Szulborski, D. (2005) *This Is Not A Game: a Guide to Alternate Reality Gaming*. Macungie, PA: New Fiction Publishing.
- Toffler, A. (1970) *Future Shock*. Bodley Head.

On-line Resources

- <http://www.bbc.co.uk/radio4/progs/listenagain.shtml>
- <http://www.filmsound.org/>
- <http://www.soundportraits.org/>
- www.kays.co.uk
- www.theknowledgeonline.com
- www.theproductionguide.co.uk
- www.whitebook.co.uk
- <http://creativecommons.org/>
- <http://www.depict.org>
- www.encounters-festival.org.uk
- <http://www.festivalfocus.org/filmfestivals.com>

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:
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	Component A, 1: Body of Work 100%	
	Body of Work may contain items such as learning agreement, live presentations/summative critique plus supporting materials, development work to include research, contextual information and treatment/script documents.	
	Guidance as to the contents of the Body of Work is contained in the Module Handbook.	
	Assessment Criteria	Relates to learning outcomes
	1. Identification and development of creative conceptual programme ideas for a body of production work.	1, 2, 3, 4, 5, 6, 7, 8
	2. Evidence of advanced skills in production research and narrative design.	1, 3, 4, 6, 7, 8
	3. In depth consideration of ethical responsibility, audiences, platforms and modes of distribution for your work in the context of contemporary media production.	1, 3, 4, 5, 6, 7, 8
	4. Application of appropriate creative techniques and production processes to test and experiment with your ideas.	1, 3, 5, 6, 7
	5. Demonstration of abilities both as a self-directed practitioner and working effectively in a team negotiating and presenting your ideas with tutors and peers to professional standards.	1, 2, 6, 7
	6. Demonstrate of abilities to judge work in progress in the broader context of media production, professional practice and academic critique.	1, 2, 3, 4, 5, 6, 7, 8

Identify final assessment component and element	Component A	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions)	Element weighting	
Description of each element	(as % of component)	
1. Body of Work	100%	
2.		
Component B	Element weighting	
Description of each element	(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. Body of Work	100%
2.	
Component B Description of each element	Element weighting (as % of component)
1.	
2.(etc)	
<p>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.</p>	