

CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Creating Screen Fiction				
Module Code	UACAKM-30-1	Level	1	Version	1
Owning Faculty	Arts, Creative Industries and Education	Field	Cultural and Media Studies		
Contributes towards	BA (Hons) Filmmaking and Creative Media; BA (Hons) Filmmaking and Creative Media with Animation				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2012		Valid to	September 2018	

CAP Approval Date	1 June 2012
--------------------------	-------------

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 creative ideas for media production and develop 'shooting scripts' (Component A,1 & A,2); 2. Demonstrate understandings of key concepts and practices relating to narrative design and audio visual relationships through practical application (Component A,1 & A,2); 3. Critically situate their work and the work of their peers within the broader context of audiovisual production, demonstrating an appreciation of the work of a range of practitioners (Component A,1 & A,2); 4. Synthesise their understanding of different media production technologies, though producing work using a range of hardware and software programmes (Component A,1 & A,2); 5. Show evidence of a professional approach to research underpinning creative development, production planning and appropriate modes of dissemination (Component A,1 & A,2); 6. Consider and make judgements about the role of audience in the development and dissemination of work (Component A,1 & A,2); 7. Show initiative working effectively as individuals and as part of a production team and evidence of professional and personal and project management skills (Component A,1 & A,2);

	<p>8. Critically analyse meanings produced by different filmic choices and communicate their ideas visually, verbally and in writing (Component A,1 & A,2).</p>
Syllabus Outline	<p>The emphasis of this project is short form video drama production, on developing storytelling techniques and the application of creative audiovisual skills. This activity is underpinned by a series of lectures, seminars and workshops exploring production theory and practice which draw on a wide range of film texts, past and present in order to help students critically analyse the way in which meaning is created and apply these understandings to their own production. In addition, students undertake a range of instruction building key technical skills and craft techniques.</p> <p>Indicative content may include: key concepts and techniques, such as film form and mise-en-scène; production and technical roles: main tasks, attributes and skills; directing workshops: a film drama 'tool kit' covering working with actors and blocking techniques; creative producing and production management: key tasks e.g. managing talent and ensuring delivery, teamwork, time management, budgeting, scheduling, health and safety, contractual agreements and paperwork; production craft techniques e.g. storyboarding and visualisation; principles of production design and art direction; casting and auditions process; technical instruction in sound, editing, camera, lighting, visual effects and multi-camera studio drama shooting.</p> <p>Students come to the module with a number of first draft screenplays developed through the Scriptwriting module. A number of these will be selected for further development, pre-production and production by groups of students. Further details of the brief, including the particulars of the pitching process, the composition of teams and the parameters of production will be available in the Module Handbook.</p> <p>The module also draws on work in different media as experienced through the <i>Interactive Media</i>, <i>Scriptwriting</i> and <i>Sound, Image and Sensory Experience</i> modules, and begins to analyse the different approaches to storytelling and audience relationships as well as comparing and contrasting form and technique.</p> <p>An overarching rationale of the whole award to thread work experience and professional development through the whole of the curriculum, so that it is a continuum for students through their three years on the award. All students will be expected to pick up at least fifteen working days (120 hours) of work experience, work placement and/or work engagement through the first two and a half years of the award. These days should be arranged outside the teaching schedule so they do not conflict with students' attendance at the taught programme.</p> <p>Work experience can made up of more than one placement, although individual placements should be of a substantial enough time to enable the student to <u>experience</u> rather than <u>observe</u> the workplace. The choice of placement is subject to staff approval. It is negotiated and documented to specify the location and duration of the placement along with any additional information to be agreed, such as the student's role and possible remuneration, support available within the workplace and the timing and nature of the activity that the student will be engaged in. Work experience is summatively assessed at the end of the first semester of L3 in the module <i>Professional Practice 3: Work Experience and Future Directions</i>.</p> <p>Scheduled sessions in this module will allow staff to monitor students' progress in regard to the Work Experience element of the programme. Students may meet with their assigned tutor to discuss proposals on an individual or group basis up to, and during, the placement/s itself. Expectations of students at each of these staging posts will be clearly outlined in a Work Experience Handbook and Workbook (part of the Professional Practice File introduced in <i>Professional Practice 1: Introduction to Filmmaking and Creative Media</i>) that will travel with the students through their UG degree.</p>
Contact Hours/Scheduled Hours	<p>Scheduled contact hours are approximately 90 hours.</p>

Teaching and Learning Methods	<p>Formal teaching contact encompasses lectures, seminars, screenings, production workshops, tutorials and presentations, which introduce and expand on key concepts, understandings and production methodologies.</p> <p>This activity is supported by a series of technical workshops to facilitate a range of essential skills development and the practice of techniques and methods. Additional formal teaching may include hours devoted to preparing students to consolidate their learning experience from the first year and prepare for the next level of the award.</p> <p>Students will be expected to energetically engage with the range of teaching and learning on offer, especially in the business of undertaking professional team work to creatively develop, produce and complete a group production project, which forms the central part of the independent learning.</p> <p>Alongside, students will carry out independent research and further reading and viewing pertinent to their role, relevant aspects of production and film theory in order to understand the nuances of creating a screen fiction as well as developing their craft skills and preparing for the written aspects of the assignments.</p> <p>In seminars, students are expected to take an active role in discussing their perceptions and experience, exploring, for example, what they have learned about the difference between story-telling in linear and non-linear media and how different media contexts and forms of consumption influence programme ideas and forms. Considering these kinds of issues in relation to their project work is an important part of the written critical evaluation for this module, which in part works as a synoptic reflection on their learning journey for the whole year.</p> <p>Formative feedback within the scheduled learning is a strong feature of the group tutorials, which follow the process of production from pre- to post-production, enabling students to adjust and refine their plans and the production workshops supervised by academic and technical instruction staff.</p> <p>In addition, peer feedback and assessment is actively encouraged, the latter incorporated into the final hand-in of the module - though not formally used in the summative assessment.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop = 90 hours.</p> <p>Independent learning includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. = 210 hours.</p>
Reading Strategy	<p>Essential reading will be issued as an on-line Module Reader with additional hand-outs. These may be made available electronically via Blackboard.</p> <p>In addition, students will be expected to undertake further reading and viewing from a list of texts and resources chosen especially to support the module, listed in the handbook and revised annually. These will help develop students' understanding of the key topics and we will recommend they explore a selection in whole or in part. All resources should be available in the campus library or electronically via the web.</p> <p>Formal opportunities for students to develop their library access and information skills will be provided within the induction period and via the GDP. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</p>
Indicative Reading List	<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.</p>

CURRENT advice on additional reading will be available via the module handbooks or Blackboard pages.

Books

Barnwell, J. (2008) *The Fundamentals of Filmmaking*. Lausanne: AVA Academia.
 Bordwell, K. and Thompson, D. (2010) *Film Art: an Introduction*. 7th ed. Boston, MA: McGraw-Hill.
 Clark, R. (2009) *Story of the Scene*. London: Methuen.
 Cristiano, G. (2008) *The Storyboard Design Course: the Ultimate Guide for Artists, Directors, Producers and Scriptwriters*. London: Thames and Hudson.
 Edgar-Hunt, R. (2009) *Basics Filmmaking: Directing Fiction*. Lausanne: AVA Academia.
 Elsey, E. and Kelly, A. (2003) *In Short: a Guide to Short Film-making in the Digital Age*. London: BFI.
 Ettegui, P. (1999) *Production Design and Art Direction*. Crans-Pres-Celigny: Roto Vision.
 Figgis, M. (2007) *Digital Filmmaking*. London: Faber.
 Grove, E. (2009) *Beginning Filmmaking: 100 Easy Steps from Script to Screen*. London: A&C Black.
 Jones, C. (2006) *The Guerrilla Film Maker's Handbook*. New York: Continuum.
 Katz, S. (1991) *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Studio City, CA: Michael Wiese Productions.
 Marland, J. (2010) *Basics Film-making: The Language of Filmmaking*. Lausanne: AVA Academia.
 Millerson, G. (2001) *Video Production Handbook*. Oxford: Focal Press.
 Murch, W. (2001) *In the Blink of an Eye*. 2nd ed. Beverly Hills, CA: Silman James Press.
 Musburger, R. (2010) *Single Camera Video Production*. Oxford: Focal Press.
 Newton, D. and Gaspard, J. (2001) *Digital Filmmaking 101*. Studio City, CA: Michael Wiese Productions.
 Rabiger, M. (2003) *Directing Film Techniques and Aesthetics*. Oxford: Focal Press.
 Rea, P. and Irving, D. (2010) *Producing and Directing the Short Film and Video*. 4th ed. Oxford: Focal Press.
 Thompson, R. (2009) *Grammar of the Shot*. 2nd ed. Oxford: Focal Press.
 Thompson, R. (2009) *Grammar of the Edit*. 2nd ed. Oxford: Focal Press.
 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.
 Worthington, C. (2008) *Basics Film-making: Producing*. Lausanne: AVA Academia.

On-line resources

<http://www.futureshorts.co.uk/>
<http://www.channel4.com/film/shortsandclips/shorts.html>
<http://www.flickernow.org/> - an exciting new online film and media resource for Cornwall, with developing links into Plymouth and the south west.
<http://film.guardian.co.uk/>
www.imdb.com
<http://creativecommons.org/>
<http://www.depict.org>
www.encounters-festival.org.uk
<http://www.festivalfocus.org/>
filmfestivals.com

Part 3: Assessment

Assessment Strategy	<p>In assessment, emphasis will be placed on the acquisition or consolidation of technical skills, the project's conception and design, storytelling techniques and the quality of composition in sound and image. The summative assessment is as follows:</p> <p>Component A, 1: Group Production, including production file 60%</p>
---------------------	---

Component A, 2: Individual Portfolio, comprising an individual critical evaluation (2000 words) and a selection of individual supporting materials
40%

In the Group Production, students present their project work and appropriate production paperwork as defined in the Module Handbook. This is contextualized by the range of documents that the students submit in the Individual Portfolio. In the individual written Critical Evaluation students are expected to give an initial description of the project work through the module, to show an appreciation of the strengths and weaknesses of the work, as a finished product and an analysis of the design and production process that went into its making and also to reflect on their learning journey as a whole through the year. This evaluation must also demonstrate an understanding of the work in a wider cultural context, and should contain a bibliography, completed.

Assessment Criteria	Relating to Learning Outcomes
1. Creativity and originality of ideas and development of a shooting script;	1, 2, 3, 5, 6, 7, 8
2. The demonstration of a range of creative audio-visual and production techniques;	2, 4, 5, 7
3. The application of a clear understanding of the three stages of production and production team roles;	1, 3, 4, 5, 7
4. A correlation between research and concept development;	1, 2, 3, 4, 5, 6, 8
5. An effective use of narrative structure;	1, 2, 4, 6, 8
6. A clear consideration of the role of audience in the development and dissemination of work;	1, 2, 5, 6
7. An ability to situate and evaluate work in the broader context of media production.	2, 3, 5, 6, 8

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. Group Production	60%	
2. Individual Portfolio	40%	
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. Individual Portfolio, to include individually negotiated project	100%
2.	
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.	