



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Exploring Interactive Media				
Module Code	UALAKK-30-1	Level	1	Version	1.1
Owning Faculty	Arts, Creative Industries and Education	Field	Lens and Moving Image		
Contributes towards	BA (Hons) Filmmaking and Creative Media				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites	None		Co- requisites	None	
Excluded Combinations	None		Module Entry requirements	None	
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. Demonstrate an understanding of historical practices associated with interactive media and storytelling (Component A,1 & A,2); 2. Consider and appreciate the value of an interactive engagement with and the relationship of audience to story and media products (Component A,1); 3. Initiate ideas for interactive media production through a range of creative processes (Component A,1); 4. Understand the role and utilize a range of research strategies (Component A,1 & A,2); 5. Produce interactive media work through effective teamwork and using appropriate software and hardware (Component A,1); 6. Build an awareness of the relationship between the programme of study and employment in the creative industries, particularly with regard to multi platform sectors (Component A,1 & and Component A,2); 7. Communicate ideas visually, verbally and in writing (Component A,1 & A,2); 8. Begin to develop solid critical analysis skills making specific use of textual analysis and bibliographic resources (Component A,2).
Syllabus Outline	<p>This module introduces some of the key principles, strategies and practices that underpin interactive media production. Working across a range of platforms and learning to use a variety of media production tools, students will be given the opportunity to explore interactive concepts, such as the relationship of audience participation to narrative design, through the development of a group production project that will improve their grasp of production theory and idea development, as well as introducing a range of technical, craft and team-working skills.</p>

	<p>The teaching and learning (including lectures, seminars and group tutorials) is characterised by an emphasis on creative processes and production development methods, including research that underpin a group practical project.</p> <p>Alongside the academic teaching, students will receive a range of technical instruction covering soft- and hardware. Sessions may include: Visual design, File organisation, Photoshop 1, Photoshop 2, Media content, Metadata and Navigation.</p> <p>The module focuses on the creative potential inherent in interactive media and addresses broader issues relating to new storytelling platforms, practices and audience, all key concepts in the development of new media. Students are given the option to choose a thematic briefs (a major project), which allows them to develop individually and as part of a production team.</p> <p>Each group researches, designs and builds a major interactive work, combining a number of media (for example, sound, moving image, animation, drawings, painting, photography, sound, text, interactive elements etc.) to make an work to be published on-line. The piece should be designed to take advantage of the potential for audience participation in the creation of the work, and to exploit the possibilities of considering interactive media as an 'alternative' venue for storytelling.</p>
<p>Contact Hours/Scheduled Hours</p>	<p>Each student can expect to receive approximately 80 hours of contact time.</p>
<p>Teaching and Learning Methods</p>	<p>The module is structured around a series of incremental lectures and seminars that collectively build an understanding and appreciation of the affordances of interactive media practice. In addition, students receive a group tutorial and will be expected to make personal tutorial appointments during the module. Technical instructors lead practical workshops that give hands-on experience in media soft- and hardware.</p> <p>Students will present their project proposal (pitch) to the year group roughly half way through the module, verbal feedback from which acts as formative assessment, along with group tutorials supervising the development of the project.</p> <p>Students will need to use a combination of software tools to produce this project and select the right tool for each part. The emphasis of the work will be integrating successfully the range of media elements chosen, which will prepare students for work in a variety of media and across different platforms in future modules. The specifics of the brief will be expanded on in the Module Handbook.</p> <p>Students will take an active role in discussing their perceptions and experience within group seminars. For example, analysing the scope of different software tools and their appropriateness for different tasks or discussing methods that could help media producers and creative teams to engage with a target audience group more successfully. Considering issues like these in relation to the group production assignment will be an important part of the annotated bibliography which is part of the assessment for this module.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, technical demonstration and instruction = 80 hours.</p> <p>Independent learning includes hours engaged with essential reading, creative development, assignment preparation and completion etc. = 220 hours.</p>
<p>Key Information Sets Information</p>	<p>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.</p>

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	80	220	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 will be issued as an on-line Module Reader. This may be supplied as printed copies or made available electronically via Blackboard. This is collection of extracts from key texts that are set reading for the module, and which will be referred to throughout the teaching. The full texts for each of the extracts are all available in the campus library.

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 across a range of media and we will recommend they explore a selection in whole or in part. Most resources should be available in the campus library or electronically via the web but exceptionally they may not be and this will be indicated in the Module Handbook.

Formal opportunities for students to develop their library **access and information skills** will be provided within the induction period. 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. CURRENT advice on additional reading will be available via the module handbooks or Blackboard pages.

Books

Biewen, J. (2010) *Reality Radio: Telling True Stories in Sound*. Durham, NC: University of North Carolina Press.

Eargle, J. (2001) *The Microphone Book*. Oxford: Focal Press.

Jenkins, H. (2006) *Convergence Culture*. New York: New York University Press
 Rose, F. (2011): *The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue and the Way We Tell Stories*. New York: Norton.
 Grusin, R. & Bolter, J.D. (1999) *Remediation: Understanding New Media*. Massachusetts: MIT Press.
 Lister, M., Dovey, J., Giddings, S., Grant, I. and Kelly, K. (2003) *New Media: A Critical Introduction*. London: Routledge
 Priest, S. (1996) *Your research project; A step by step guide for the first time researcher*. London: Sage.
 Rumsey, F. and McCormick, T. (2002) *Sound and Recording an Introduction*. 4th ed. Oxford: Focal Press.
 Stallabrass, J. (2003) *Internet Art: the Online Clash of Culture and Commerce*. London: Tate
 Walton, R. (ed.) (2001) *Musicdot.com* Watson – Guptill.
 Watkinson, J. (2001) *The Art of Digital Audio*. 3rd ed. Oxford: Focal Press

Websites/on-line publications

We Tell Stories <http://www.sixtostart.com/we-tell-stories/>
Immemory, Chris Marker (available as CD-Rom from UWE library)
 253, Geoff Ryman <http://www.ryman-novel.com>
In Search of Oldton, Tim Wright <http://www.oldton.com>
My Boyfriend came back from the war <http://www.teleportacia.org/war/>
Inanimate Alice <http://www.inanimatealice.com/>
Dreaming Methods (range of projects) <http://www.dreamingmethods.com/?idno=1>
Le Jardin <http://visitlejardin.blogspot.com/>
Data Art <http://www.data-art.net/>
Save the Tyger <http://www.savethetyger.org/>
Such Tweet Sorrow <http://www.suchtweetsorrow.com/>

Part 3: Assessment

<p>Assessment Strategy</p>	<p>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:</p> <p>Component A, 1: Production Portfolio (the group project plus group production folder and an individual learning journal/sketchbook) 70%</p> <p>Component A, 2: Individual Annotated Bibliography (1500 words) 30%</p> <p>Guidance as to the contents of the Portfolio is contained in the Module Handbook.</p> <p>In the assessment of the group project, emphasis will be placed on the acquisition or consolidation of technical skills, the project's conception and design, and the quality of composition in sound, image, text, moving image and interactive elements and the quality of the expressive, experimental storytelling and the extent to which it makes for engaging audience experience.</p> <p>The group project and group production folder are assessed as a group submission. However, each student's journal/sketchbook should indicate the degree of individual effort and independent thinking and research that contributed to the whole project and this may allow for marks for group projects to vary from individual to individual.</p> <p>The annotated bibliography is marked individually and is an important step toward a synthesis of research and the application of textual analysis to students' practical work. Students select three texts (chapters, websites etc.) and assess their usefulness, meaning and application to their own development. They should summarise these points in a series of 500 word reports that together make up the</p>
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annotated bibliography. This assessment exercise is designed to support students' development of critical / academic writing skills.

Assessment Criteria	Relating to Learning Outcomes
1. Evidence of commitment to building a portfolio of creative, technical and editorial production skills;	2, 3, 4, 5, 6
2. An emerging understanding of the role of audience in the development of interactive content and design;	1, 2, 4, 6, 7, 8
3. Evidence of a range of research strategies underpinning both concept and personal development;	1, 4, 6, 7, 8
4. Demonstration of an ability to develop and respond to a range of creative strategies;	2, 3, 5, 6
5. Understanding of professional practices, including teamwork, within interactive media and multiplatform storytelling and production;	2, 3, 5, 6
6. The quality of the expressive, experimental and engaging storytelling;	2, 3, 5, 7
7. An ability to critique artefacts and practice methodologies within a broader media context.	1, 4, 7, 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. Production Portfolio	70%	
2. Individual Annotated Bibliography	30%	
Component B Description of each element	Element weighting (as % of component)	
1.		
2.		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Individual Negotiated Portfolio	70%	
2. Annotated Bibliography	30%	
Component B Description of each element	Element weighting (as % of component)	
1.		
2.		
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.		