



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Narrative and Experience				
Module Code	UACAKP-45-2	Level	2	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	45	ECTS Credit Rating	22.5	Module Type	Project
Pre-requisites	Creating Screen Fiction UACAKM-30-1 or equivalent APL	Co- requisites			
Excluded Combinations		Module Entry requirements			
Valid From	September 2012	Valid to	September 2018		

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> <ol style="list-style-type: none"> 1. Initiate, research, pitch, develop and prototype ideas for a fictional narrative appropriate for distribution in one or more media platforms (Component A, 1); 2. Demonstrate and apply an understanding of specific industry practices, activities and roles through self-directed research, production work, project evaluation and contextual investigations (Component A, 1 & A, 2); 3. Understand, apply and evaluate drama, fiction or experience design principles, drawing upon relevant contextual knowledge about aesthetics, practitioners, histories, practices, theories and/or emerging creative industry trends (Component A, 1 & A, 2); 4. Demonstrate a clear consideration of the role of audience and experience in the development, construction and dissemination of work (Component A, 1 & A, 2); 5. Demonstrate an ability to communicate, negotiate and problem solve in the development of ideas, materials and project work (Component A, 1 & A, 2); 6. Support creative development and production effectively through logistical planning, engaging with relevant time management principles, ethical guidelines and health and safety regulations (Component A, 1 & A, 2); 7. Demonstrate effective use of online technologies and project management systems to communicate ideas, share resources and manage collaborative work (Component A, 1);

	<p>8. Make work, which engages with the themes of narrative and experience and makes use of creative and media production techniques (Component A, 1).</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"> • Evaluate and constructively critique the work of peers with clear reference to a relevant industry practices, histories and creative principles. • Consider the relevance of fiction and multi-platform production as examples of possible areas of research in which they might locate their independently chosen study for the L3 Module <i>Filmmaking and Creative Media Dissertation</i>.
Syllabus Outline	<p>This module embodies an exploratory approach to the production of fiction, drama and experience design in the contemporary media landscape. The study of narrative and experience design will provide a core underpinning of the module's delivery, which culminates in students undertaking a major multi-platform project in groups. Examples of projects may include: interactive installation, live performance, site specific sound projects, work for large and small screens and printed artefacts.</p> <p>As a foundation for this production work, the teaching will examine theoretical perspectives of narrative and drama, including its appropriation into new multi platform structures and it will explore the art and craft of scriptwriting as applied to different media forms and within the context of experience design.</p> <p>A period of research will generate the raw materials for the creative development of students' production work across a range of media platforms. This will include a formal process of ideas development, scripting, research (for example, into technologies, locations and cast), proto-typing, pre-production, working on production in crews, production management, editing and audio post-production. This activity will create project work and supporting documentation for assessment in the production Portfolio.</p>
Contact Hours/Scheduled Hours	<p>Module delivery will be based on 140 hours of scheduled contact time.</p>
Teaching and Learning Methods	<p>The module will be delivered through a combination of lectures, seminars, tutorials and technical workshops. Where relevant, seminars also include consideration and discussion of the formation of students' possible proposals for the L3 <i>Filmmaking and Creative Media Dissertation</i>.</p> <p>However, this module will also provide an opportunity to introduce more innovative blended teaching and learning methods to assist the development and production processes, such as online diaries. Teaching and learning materials will be made available through Blackboard and through other networked media where appropriate.</p> <p>Guest lectures from industry practitioners will also make an important contribution to the acquisition of students' understanding and skills.</p> <p>Formative assessment of idea development and media generation will take place via verbal feedback from tutors in script and experience development workshops. Added to this, students will build upon the practice of peer feedback developed within L1 and L2 modules. At key points in the module students will present their work to tutors and peers through informal and formal pitching sessions. Students will here receive formative feedback on both the content and the communication strategies used.</p>
Reading Strategy	<p>Students will be expected to engage with a range of texts, including books and journals, audio-visual material and work presented in an interactive medium.</p> <p>Essential reading will be provided electronically via the Library's Digital Collections or as printed study packs.</p> <p>In addition, students will be encouraged to explore titles held in the library on this topic. A list of further reading will be given in the module handbook and revised annually (see indicative reading list below). It is expected that the assignment bibliographies</p>

	<p>and reference lists will reflect the range of reading and viewing carried out.</p> <p>It is important that students can identify, retrieve and evaluate appropriate texts. Building on access and information skills introduced at Level 1, students will be presented with opportunities through the curriculum to develop their research skills in order to make effective use of such resources. Additional support is available through UWEonline, including interactive tutorials on search skills and on the use of specific electronic library resources</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. CURRENT advice on additional reading will be available via the module handbooks or Blackboard pages.</p> <p>Block, B. A. (2008) <i>The Visual Story: Creating the Visual Structure of Film, TV and Digital Media</i>. Oxford: Focal Press.</p> <p>Braverman, B. (2010) <i>Storytelling with HD Cameras</i>. Oxford: Focal Press.</p> <p>Campbell, J. (2004) <i>The Hero with a Thousand Faces</i>. Princeton: Princeton University Press.</p> <p>Dancyger, K. & Rush, J. (2007) <i>Alternative Scriptwriting: Writing Beyond the Rules</i>. 4th ed. Burlington: Focal Press/Elsevier.</p> <p>Edgar-Hunt, R. (2009) <i>Basics Filmmaking: Directing Fiction</i>. Lausanne: AVA Academia.</p> <p>Egri, L. (2004) <i>The Art of Dramatic Writing: its Basis in the Creative Interpretation of Human Motives</i>. New York, London: Touchstone.</p> <p>Graham, B. (1996) Playing With Yourself: Pleasure and Interactive Art. In: Dovey, J. (ed.) <i>Fractal Dreams: New Media in Social Context</i>. London: Lawrence & Wishart.</p> <p>Indick, W. (2004) <i>Psychology for Screenwriters: Building Conflict in Your Script</i>. Studio City, CA: Michael Wiese Productions.</p> <p>Johnson, S. (2011) <i>Where Good Ideas Come From: the Natural History of Innovation</i>. London: Allen Lane.</p> <p>Katz, S. (2004) <i>Cinematic Motion: Film Directing. a Workshop for Staging Scenes</i>. 2nd ed. Studio City, CA: Michael Wiese Productions.</p> <p>Koster, R. (1994) <i>The Budget book for Film and Television</i>. Oxford: Focal Press.</p> <p>Manovich, L. (2001) <i>The Language of New Media</i>. Cambridge, MA: MIT Press.</p> <p>Norman, D.A. (2004) <i>Emotional Design: Why We Love (or Hate) Everyday Things</i>. New York: Basic Books.</p> <p>Potter, C. (2001) <i>Screen Language: From Film Writing to Film Making</i>. London: Methuen.</p> <p>Rose, F. (2011): <i>The Art of Immersion: How the Digital Generation is Remaking Hollywood, Madison Avenue and the Way We Tell Stories</i>. New York: Norton.</p> <p>Shedroff, N. (2001) <i>Experience Design 1</i>. Indianapolis, IA: New Riders.</p> <p>Vogler, C. (1999) <i>The Writer's Journey: Mythic Structure for Storytellers and Screenwriters</i>. London: Pan.</p> <p>Wardrip-Fruin, N. and Harrigan, P. (Eds) (2006) <i>First Person: New Media as Story, Performance and Game</i>. Cambridge, MA: MIT Press.</p> <p>Weston, J (1996) <i>Directing Actors: Creating Memorable Performances for Film and Television</i>. Studio City, CA: Michael Weise Productions.</p> <p>On-line http://www.pmstudio.co.uk/ http://pervasivemediacookbook.com/</p>

Part 3: Assessment	
Assessment Strategy	The summative assessment is as follows:

Component A, 1: Portfolio 70%

The Portfolio will contain the completed project, research, treatments, productions plans and referencing personal journals (equivalent to 3000 words). Detailed guidance as to the Portfolio materials is contained in the Module Handbook.

Component A, 2: Evaluative Statement (1500 words) 20%

The Evaluative Statement should critically contextualising the project and portfolio in relation to the histories, forms and/or futures of fictional narrative and experience.

Assessment Criteria	Relating to Learning Outcomes
1. Ability to initiate, research, pitch, develop and prototype ideas for a fictional narrative appropriate for distribution in one or more media platforms.	1
2. Demonstrate and apply an understanding of specific industry practices, activities and roles through research, production and ongoing reflexive evaluation of project work.	2
3. Develop, evaluate and critically contextualise work in relation to key dramatic, fictional and experience design principles, drawing upon relevant contextual knowledge.	3
4. Clear consideration of the role of experience design and audience expectation in the development, construction, dissemination and evaluation of work.	4
5. Ability to communicate, negotiate and problem solve in the development of ideas, materials and project work.	5
6. Evidence of logistical planning, engaging with relevant time management principles, ethical guidelines and health and safety regulations.	6
7. Effective use of online technologies and project management systems to support creative development and collaborative production;	7
8. Production of work that engages with the themes of narrative and experience and makes use of creative and media production techniques.	8

Identify final assessment component and element	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 <i>(as % of component)</i>	
1. Portfolio	70%	
2. Evaluative Statement	30%	
Component B Description of each element	Element weighting <i>(as % of component)</i>	
1.		
2.(etc)		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting <i>(as % of component)</i>	
1. Individually Negotiated Portfolio	100%	
2.(etc)		
Component B Description of each element	Element weighting <i>(as % of component)</i>	
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.		