



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

| Part 1: Basic Data | | | | | |
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| Module Title | Preparing for Factual Production | | | | |
| Module Code | UALATA-30-M | Level | M | Version | 1 |
| Owning Faculty | ACE | Field | Lens and Moving Image | | |
| Contributes towards | MA Documentary and Features | | | | |
| UWE Credit Rating | 30 | ECTS Credit Rating | 15 | Module Type | Project |
| Pre-requisites | | | Co- requisites | | |
| Excluded Combinations | | | Module Entry requirements | | |
| Valid From | September 2013 | Valid to | September 2019 | | |

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| CAP Approval Date | 30 th May 2013 |
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| Part 2: Learning and Teaching | |
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| Learning Outcomes | <p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Initiate, develop and pitch present suitable ideas for a documentary or factual media production, demonstrating a critical understanding of a range of knowledge and understanding gathered through the modules (e.g. production expertise, ethical concerns, types of programming, media platforms, contemporary audiences and story) (Component A); 2. Critically review, consolidate and extend individual knowledge and skills practices as necessary to complete a substantial media production (Component A); 3. Identify and utilize a range of information literacy skills, research techniques and sources in developing a proposal to a viable project, demonstrating an advanced ability to gather, collate, synthesise, edit and present research material (Component A); 4. Demonstrate a thorough engagement with the process of pre-production through an intensive period of iterative scripting, prototyping and planning (Component A); 5. Engage with the management, organisation and documentation of a documentary or factual media production in a professional manner, including producing detailed budgets and schedules (Component A); 6. Communicate effectively with peers, tutors or teaching staff senior colleagues and specialists (Component A); 7. Contextualise and critically reflect on existing creative work within the field of |

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| | <p>media production (Component A);</p> <ol style="list-style-type: none"> 8. Develop their industry mentor relationship/s and negotiate terms for an appropriate level of support through the programme (Component A); 9. Demonstrate the development of career and employability plans, including evidence of outputs and actions arising from their mentor relationship (Component A). <p>In addition the educational experience will explore, develop, and practise <u>but not formally discretely assess</u> the following</p> <ul style="list-style-type: none"> • Demonstrate a developing knowledge and understanding and performance ability pertaining to a selection of production and technical craft roles (based on the following Skillset NOS: Production (Film & TV) 2005, Senior Producers 2003, Directors 2003, Sound 2009, Camera 2008, Lighting for Film & Television 2006, Editing 2007, Post-production 2010) |
| Syllabus Outline | <p>The purpose of this module is to enable the student to prepare to undertake their 'final major project' by undertaking a focussed research study which applies the knowledge and contextual understandings explored through the modules so far.</p> <p>Students will formulate and develop a documentary or factual media production, demonstrating advanced research and creative development methods, and a thorough application of the principles of storytelling for a particular platform and audience as well as all aspects of production planning, from development to distribution.</p> <p>Students will undertake extensive craft skills training across specialist roles in preparation for production and also to enable them to extend their professional development. Alongside, students will explore and begin to consolidate their employability plans supported by the teaching programme and their mentor sessions.</p> |
| Contact Hours | <p>The scheduled contact hours will be approximately 144 hours encompassing all teaching activity as outlined below.</p> |
| Teaching and Learning Methods | <p>Students will undertake a specialist research study to underpin their idea for a documentary or factual film and / or digital media production. Students will apply narrative, ethical, production and commercial principles learned to date to their own project within this module as well as responding to other teaching about production.</p> <p>Lectures and seminars as well as talks by industry professionals to enable students to develop their directing, producing and production management skills. The content of these will include subjects such as:</p> <ul style="list-style-type: none"> • Developing content into story and building the 'editorial line' • Casting and working with 'talent' and their representatives: contributors, presenters and agents • Pitching and green-lighting • Shot-listing, storyboards and sequence design • From synopsis to shooting script • Scheduling and budgeting production • Dealing with post-production elements: sound, music, commentary <p>The students' development process will be supported through regular seminars facilitating peer feedback and constructive critical analysis, individual and group tutorials and sessions with the industry mentors.</p> <p>Preparation for production will be supported by an extensive range of workshops designed to help develop students' technical skills and craft techniques to enable them to achieve their own project and work collaboratively on other students' projects as required.</p> <p>A series of workshops, seminars and practical exercises will develop and extend knowledge and skills in relation to students' employability plans. Indicative topics are: research and information analysis skills, networking, pitching, preparing for interviews,</p> |

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| | <p>developing resilience, freelance business skills, such as costing time and work and managing tax and personal finances, ethical concerns and defining personal values, sustainable career development, self-employment, employment and 'portfolio careers', UWE careers service support for and beyond graduation, portfolio reviews, preparing effective CV, personal promotional materials and developing appropriate self marketing strategies, particularly on-line.</p> <p>Students will be matched with an industry mentor who will act as an advisor for the student's professional development and give guidance on the development and production of their final major project.</p> <p>Student will have access to career guidance and job preparation advice via their mentor and through BBC produced learning resources. Students will be invited to BBC hosted events and other specially organized events as available.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops = 144 hours.</p> <p>Independent learning includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. = 156 hours.</p> |
| Key Information Sets Information | Not required. |
| Reading Strategy | <p>Core readings Any essential reading will be indicated clearly, along with the method for accessing it or be referred to texts that are available electronically or in the Library. Module guides will also reflect the range of reading to be carried out.</p> <p>Further readings Further reading will be required to supplement the set text and other printed readings. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests from the academic literature.</p> <p>Access and skills The development of literature searching skills is supported by a Library seminar provided within the first semester. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify such resources effectively. 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 the validation panels 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 and viewing will be available via other more frequently updated mechanisms.</p> <p>Altman, R. (1992) <i>Sound theory, sound practice</i>. London: Routledge.</p> <p>Angelini, S. (2006) <i>The researcher's guide: film, television, radio and related documentation collections in the UK</i>. London: British Universities Film & Video Council.</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>Davies, A. (2007) <i>The film finance handbook: how to fund your film</i>. London: Netribution.</p> |

Fleming, C. (2010) *The radio handbook*. 2nd ed. London: Routledge.

Hoffman, A. (2003) *Research for writers*. 7th ed. London: A&C Black.

Honthaner, E.L. (2010) *The complete film production handbook*. 4th ed. Oxford: Focal Press.

Jones, C. (2006) *The guerilla film maker's handbook*. 3rd ed. London: Continuum.

Lees, N. (2010) *Greenlit: developing factual/reality TV ideas from concept to pitch*. London: A&C Black.

Lee-Wright, P. (2010) *The documentary handbook*. London: Routledge.

Murch, W. (2001) *In the blink of an eye*. 2nd ed. Beverly Hills, CA: Silman James Press.

Peacock, S. (2010) *Colour*. Manchester: Manchester University Press.

Quinn, E. and Counihan, J. (2006) *The pitch*. Oxford: Focal Press.

Robinson, A. (2009) *Writing and script: a very short introduction*. Oxford: Oxford University Press.

Thirkell, R. (2010) *C.O.N.F.L.I.C.T: an insider's guide to storytelling in factual/reality TV and film*. London: Methuen Drama.

On-line Resources

- <http://www.bbc.co.uk/radio4/progs/listenagain.shtml>
- www.kays.co.uk
- www.theknowledgeonline.com
- www.theproductionguide.co.uk
- www.whitebook.co.uk
- <http://bobnational.net/>

Part 3: Assessment

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| Assessment Strategy | <p>The summative assessment is as follows:</p> <p>Component A: Portfolio 100%</p> <p>Students are required to submit a portfolio for assessment which will include the outcomes of set tasks throughout the module. Examples of the specific tasks to be included in the portfolio will be clearly defined in the Module Handbook. These may include:</p> <ul style="list-style-type: none"> • Production planning documents production tasks and/or • Learning logs and/or • Pitch - live presentation and supporting materials, outlining proposed project and filming process • <p>These have been 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 for the module. These forms of assessment enable the student to build and demonstrate their developing professional skills in communicating their work and ideas in appropriate professional formats.</p> |
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| | Assessment Criteria | Relating to Learning Outcomes |
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| | 1. Demonstration of understandings of the professional requirements of pre-production, production processes and research methods in the specialist field of documentary and factual programming; | 1, 2, 3, 4, 5, 6 |
| | 2. Demonstration of advanced skills in production research, including collation and synthesis of material, contextualisation and consideration of ethical responsibility; | 1, 3, 4 |
| | 3. Evidence of ability to independently and effectively manage the pre-production process to a professional standard, including research, planning, organisation, communication and resource management; | 1, 2, 3, 4, 6 |
| | 4. Effective presentation and pitch of a suitable ideas for production; | 1, 4, 5, 7 |
| | 5. Demonstration of a comprehensive understanding of relevant markets, audiences and strategies for dissemination; | 1, 3, 4, 7 |
| | 6. Demonstration of an advanced understanding of narrative structure and genre through intensive scripting and/or prototyping; | 1, 4, 7 |
| | 7. Evidence of development of a portfolio of relevant creative, technical, editorial and production skills as a basis for successful completion of a substantial media production; | 2, 3, 5, 6 |
| | 8. Evidence of research, and critical self- and peer-evaluation informing the development of the students' practice in this specialist field. | 2, 3, 5, 6, 7, 8, 9 |

| Identify final assessment component and element | Component A | |
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| % 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. Portfolio | 100% | |
| 2.(etc) | | |
| Component B Description of each element | Element weighting (as % of component) | |
| 1. | | |

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