



MODULE SPECIFICATION

Part 1: Information			
Module Title	Modern Short Form		
Module Code	UALAUW-15-2	Level	2
For implementation from	September 2019		
UWE Credit Rating	15	ECTS Credit Rating	7.5
Faculty	Arts, Creative Industries and Education	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Filmmaking (optional)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
<p>The aim of this module is to enable students to explore the creative and business impact of distributing filmmaking content online. It examines the way in which content goes 'viral', how it is spread by social media sharing ('seeding'), and how success can be measured by the number of 'hits'. It expands on the theories and practice of audience-driven distribution and how to maximize audiences by gaining visibility in an online market-place. Students look at case studies from pop promos to viral films, from promotional campaigns to political shorts, to see how films have captured the 'zeitgeist' and public imagination to build a global audience as well as other underlying reasons for films gaining huge international popularity in a short period of time.</p> <p>Students explore and build skills needed to create work in this environment, gaining a creative and professional understanding of modern distribution platforms for filmmakers via the production of an agreed short form project. Students pitch ideas that demonstrate a deep understanding of audience and potential for 'sharability', exploring opportunities for socially and politically engaged filmmaking where appropriate. They may contact external bodies such as charities, record labels, organisations or work to their own brief. Also, they may make a single film or a collection of shorter films if they identify this as the best form for output and communication. The final film or films will be 'seeded' in an appropriate destination prior to the final submission to enable students to make a summative reflection on the immediacy of the work they're creating and how it communicates with a worldwide audience.</p> <p>Lectures introduce aspects of the syllabus which are expanded on in screenings and seminars. Workshops develop technical skills to enable students to make moving image for small screen devices. In addition, there are group tutorials to support project work and access to 'office hour' individual pastoral tutorials. A final teaching day enables the presentation of completed projects to the whole cohort for the purpose of a live critique in the context of the academic theory and industry practice explored in the module.</p>

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Part 3: Assessment

Assessment strategy

The assessment is designed to give students a professional understanding of working in a commercial capacity with a film output that bypasses the usual film festival / broadcast distribution routes, to evidence professional engagement and support the development of critical reflection in relation project work and professional practice. The assessment strategy also enables the assessment of both individual and group work. It will be possible to weigh the balance of the individual students' effort, independent thinking and research that contributes to the Short Form Project and Presentation via the individual students' contribution to the presentation, leave behind documents and their engagement with Professionalism and this may allow for marks to vary from individual to individual. This strategy ensures a balance between process and product, and also between the crucial elements of teamwork and individual contribution.

Formative assessment

Formative assessment activities involve students participating in the evaluation of presented work (their own and others') in group tutorials. All students will be expected to contribute to the critical evaluation of fellow students' work. Feedback (verbal and/or in writing) at regular points throughout the module provides students with a clear understanding of their progress and advice about how this can be improved.

Summative assessment

Component A1: Presentation/Pitch (20%)

Component A2: Short Form Project (80%)

Guidance as to detailed requirements for each element are fully explained in the Module Handbook. Indicatively:

- The Short Form Project and Presentation (group mark) will be a film or collection of films of no less than 1 minute and no more than 2 minutes duration. These will be 'seeded' for online viewing and submitted as a link to the primary distribution source and presented as part of a live critique. The Presentation will be no longer than 10 minutes including Q&A during which the team should demonstrate the research and critical analysis which informed the development of their project as well as evaluate the qualities and impact of the finished work and their professional practice as a team. The presentation should be available as a leave behind document. This component will also provide proof of professionalism demonstrated throughout the pre-production, production, and post-production process.
- Professionalism (individual mark) will be evidenced via the Short Form Project and Presentation and informed by observed engagement with the teaching and learning and peer evaluation.

Assessment criteria (as related to learning outcomes)

Students will be assessed using the following criteria:

- **Research and Creative Development:** the level of subject and industry contextual research applied to the development of a creative film idea for online distribution (LO1, LO2, LO3, LO4);
- **Audience Engagement and Storytelling:** the extent to which the content effectively engages its audience as demonstrated by its 'shareability' (LO3, LO5);
- **Craft and Technical Skills:** the level of creative and technical skill applied to the production of a project for a specific device and platform (LO5);
- **Professional Practice:** the level of evidence of transferable and professional skills, including effective team-working and communication (LO6);
- **Contextual Understanding and Critical Analysis:** the level of understanding of concepts and theories explored in the teaching and learning as applied to the project work; the level of critical evaluation of project and personal performance in relation to identified contexts (LO1, LO2, LO7).

Identify final timetabled piece of assessment (component and element)

Component A1

% weighting between components A and B (Standard modules only)

A:

B:

100%




First Sit

Component A (controlled conditions)

Element weighting

Description of each element

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1. Presentation/Pitch	20%																																			
2. Short Form Project	80%																																			
Resit (further attendance at taught classes is not required)																																				
Component A (controlled conditions) Description of each element	Element weighting																																			
1. Individual Negotiated Portfolio	100%																																			
Part 4: Teaching and Learning Methods																																				
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Discuss and critically evaluate the 'seeding' process and the concepts and theories behind online distribution (A1, A2); 2. Discuss and critically evaluate concepts of socially and politically engaged filmmaking in relation to idea development (A1, A2); 3. Use research and creative strategies to develop a project that will powerfully communicate with an identified audience (A1, A2); 4. Conceive and design a project suitable to the restrictions of a specific platform (A1, A2); 5. Use creative and technical skills to manipulate sound, image and text so that it can be effectively viewed on smaller devices (A1, A2); 6. Apply ingenuity, enterprise, creative problem solving and industry standard professionalism throughout the production phase (A1, A2); 7. Critically evaluate the finished project and personal performance in relation to audience experience, industry context and professional practice (A1, A2). 																																			
<p>Key Information Sets Information (KIS)</p> <p>Contact Hours</p> <p>Total Assessment</p>	<table border="1" data-bbox="541 1182 1434 1581"> <thead> <tr> <th colspan="5" data-bbox="541 1182 1434 1227">Key Information Set - Module data</th> </tr> <tr> <td colspan="5" data-bbox="541 1227 1434 1272"></td> </tr> <tr> <td colspan="4" data-bbox="541 1272 1434 1317"><i>Number of credits for this module</i></td> <td data-bbox="1163 1272 1300 1317" style="text-align: center;">15</td> </tr> <tr> <td colspan="5" data-bbox="541 1317 1434 1346"></td> </tr> <tr> <th data-bbox="541 1346 676 1503">Hours to be allocated</th> <th data-bbox="676 1346 836 1503">Scheduled learning and teaching study hours</th> <th data-bbox="836 1346 1002 1503">Independent study hours</th> <th data-bbox="1002 1346 1165 1503">Placement study hours</th> <th data-bbox="1165 1346 1300 1503">Allocated Hours</th> </tr> <tr> <td data-bbox="541 1503 676 1547" style="text-align: center;">150</td> <td data-bbox="676 1503 836 1547" style="text-align: center;">36</td> <td data-bbox="836 1503 1002 1547" style="text-align: center;">114</td> <td data-bbox="1002 1503 1165 1547" style="text-align: center;">0</td> <td data-bbox="1165 1503 1300 1547" style="text-align: center;">150</td> </tr> </thead> <tbody> <tr> <td colspan="5" data-bbox="541 1547 1434 1581" style="text-align: right;"></td> </tr> </tbody> </table> <p data-bbox="432 1619 1546 1682">The table below indicates as a percentage the total assessment of the module which constitutes a;</p> <p data-bbox="432 1709 1546 1742">Written Exam: Unseen or open book written exam</p> <p data-bbox="432 1742 1546 1805">Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test</p> <p data-bbox="432 1805 1546 1868">Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p>	Key Information Set - Module data										<i>Number of credits for this module</i>				15						Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	150	36	114	0	150					
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<p>Reading List</p>	<p>The following list is indicative and will up-dated for publication as a reading list on http://readinglists.uwe.ac.uk and in the Module Handbook and as an on-line list on Blackboard.</p> <p>Core Reading Browning, M. (XXXX) <i>David Fincher: Films that Scar</i>. XX: Praeger. Coker, B. (XXXX) <i>Going Viral: The 9 Secrets of Irresistible Marketing</i>. XX: Pearson Education Limited. Debord, G. (XXXX) <i>The Society of the Spectacle</i>. XX: Zone Books. Dempster, C., Williams, D.S, & Lee, J. (XXXX) <i>The Rise of the Platform Marketer: Performance Marketing with Google, Facebook, and Twitter, Plus the Latest High-Growth Digital Advertising Platforms</i>. XX: Wiley Fitzgerald, J. (XXXX) <i>Filmmaking for Change: Making Films that Transform the World</i>. Studio City, CA: Michael Wiese Productions. French, P. & Petley, J. (XXXX) <i>Censoring the Moving Image</i>. XX: Seagull Books. Grove, E. (XXXX) <i>Raindance Producers' Lab: Lo-to-no Budget Filmmaking</i>. London: Taylor & Francis Group. Mattelart, A. (XXXX) <i>Advertising International: The Privatisation of Public Space</i>. London: Routledge. Mattes, A. & Gualda, M. (XXXX) <i>Filming the City: Urban Documents, Design Practices, and Social Criticism Through the Lens</i>. XX: Intellect, Limited. Petrescu, M. (XXXX) <i>Viral Marketing and Social Networks</i>. XX: Business Expert Press. Ramey, K. (XXXX) <i>Experimental Filmmaking: Break the Machine</i>. London: Taylor & Francis Group. Turner, E.K. (XXXX) <i>Viral Marketing: How to Create a Viral Campaign That Becomes Out-Of-Control</i>. XX: Createspace Independent Publications. Westwood, M. & Warren, P. (XXXX) <i>Conservation Film-Making: How to Make Films That Make a Difference</i>. XX: Wildeye Wilson, D. (XXXX) <i>Facebook Demystified: The 10 Critical Components of a Viral Fan Page</i>. XX: Donald G. Wilson. XX (XXXX) <i>Understanding Machinima: Essays on Filmmaking in Virtual Worlds</i>. London: Bloomsbury Academic XX (XXXX) <i>Adventures in the Lives of Others: Ethical Dilemmas in Factual Filmmaking</i>. XX: I.B. Tauris, Limited.</p> <p>Further Reading Anderson, C. (2006) <i>The Long Tail</i>. New York: Hyperion. Greene, R. (2004) <i>Internet art</i>. London: Thames and Hudson. Jenkins, H. (2006) <i>Convergence Culture: Where Old and New Media Collide</i>. New York: New York University Press. Meerman Scott.D. (2009) <i>World Wide Rave: Creating Triggers that Get Millions of People to Spread Your Ideas and Share Your Stories</i>. New York: Wiley. Norman, D. (2005) <i>Emotional Design: Why We Love (or Hate) Everyday Things</i>. New York: Basic Books. On-line at: http://motamem.org/upload/Emotional-Design-Why-We-Love-or-Hate-Everyday-Things-Donald-Norman.pdf [Accessed 10 January 2017] Pariser, E. (2011) <i>The Filter Bubble: What the Internet is Hiding from You</i>. London: Penguin. On-line at: https://www.ted.com/speakers/eli_pariser Pratten, R. (2015) <i>Getting Started in Transmedia Storytelling: a practical guide for beginners</i>. 2nd Ed. On-line at: http://www.slideshare.net/ZenFilms/getting-started-in-transmedia-storytelling-2nd-edition Rosen, J. (2006) 'The People Formerly known as the Audience.' On-line at: http://www.archive.pressthink.org/2006/06/27/ppl_fmr.html</p>																				

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First CAP Approval Date	1 February 2017			
Revision CAP Approval Date		Version	1	Link to RIA 12105
	16 July 2019		2	Link to RIA 13032