



## MODULE SPECIFICATION

| Part 1: Information       |   |                    |                       |
|---------------------------|---|--------------------|-----------------------|
| Module Title              | Commercial Short Form                   |                    |                       |
| Module Code               | UALAUY-15-3                             | Level              | 3                     |
| 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 (compulsory)       |                    |                       |
| 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 give students an experience of working to a commercial brief commensurate with industry practice and looks in detail at the professional practice requirements of undertaking commissions, working with clients and agencies.</p> <p>The module builds on the knowledge and understanding developed through the <i>Modern Short Form</i> module, by exploring the wider creative and business contexts of advertising, promotional and campaign films. Through case studies, students examine the formal and high value aesthetic qualities of a range of work that deals in high concept ideas. They also analyse how commercial shorts handle narrative to engage an audience for a specific purpose and what's at stake if they fail.</p> <p>A short series of illustrated lectures introduces the syllabus, which is expanded upon through seminars designed to support the development of practice. Working in teams, students initiate, refine and competitively pitch ideas in response to a set commercial brief. The successful ideas are commissioned for production under delivery conditions designed to simulate industry practice; students work in small mobile teams under constraints that require high levels of personal self-management, communication, creative, production and technical skill.</p> <p>Technical workshops develop students' skills in appropriate tools and techniques as outlined in the Module Handbook. 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.</p> |  |
| Part 3: Assessment  |  |

## STUDENT AND ACADEMIC SERVICES

### Assessment Strategy

The assessment is designed to replicate the pressures and time restraints that filmmakers encounter when working in a commercial capacity. Students must turn around a powerful commercial concept, full planning and delivery in a compressed period. In addition, the assessment enables critical reflection on process, product 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 Final Film and Presentation via each 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 – needs to be more accurate

Formative assessment activities that involve students participating in the evaluation of presented work (their own and others') take place throughout the module. 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 A: Final Film, Presentation and Production Report (100%)

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

Indicatively: The Final Film (group mark) is a project that successfully responds to and fulfils the set commercial brief and which will be 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 and should be accompanied by a Production Report to which each member of the team has contributed. This component will also provide proof of professionalism demonstrated throughout the pre-production, production, and post-production process. Professionalism will be evidenced via the Final Film and Presentation and informed by observed engagement with the teaching programme together with 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 commercial film to a set brief (LO1, LO2);
- **Contextual Understanding:** the level of understanding of concepts and theories explored in the teaching and learning (LO1, LO2);
- **Audience Engagement and Storytelling:** the extent to which the content effectively engages its audience and the client (LO3, LO4);
- **Craft and Technical Skills:** the level of creative and technical skill applied to the production of a project for a specific purpose (LO3, LO4);
- **Professional Practice:** the level of evidence of transferable and professional skills, including effective team-working and communication (LO5, LO6);
- **Critical Thinking and Writing:** the level of critical evaluation of project and personal performance in relation to identified contexts (LO1, LO7).

|  |                          |           |
|--|--------------------------|-----------|
| Identify final timetabled piece of assessment (component and element)            | Component A1             |           |
| % weighting between components A and B (Standard modules only)                   | <b>A:</b>                | <b>B:</b> |
|  | 100%                     |           |
| <b>First Sit</b>   |                          |           |
| <b>Component A</b> (controlled conditions)<br><b>Description of each element</b> | <b>Element weighting</b> |           |
| 1. Presentation and Production Report  | 100%                     |           |

STUDENT AND ACADEMIC SERVICES

| Resit (further attendance at taught classes is not required)       |   |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
|--|---|-----------------------------------|-----------------------|-----------------|--|--|--|--|--|--|--|--|--|--|--|----|-----------------------|---|-------------------------|-----------------------|-----------------|-----|----|-----|---|-----|
| Component A (controlled conditions)<br>Description of each element | Element weighting   |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
| 1. Individual Negotiated Portfolio                                 | 100%  |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
| <b>Part 4: Teaching and Learning Methods</b>                       |   |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
| Learning Outcomes  | <p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> <li>1. Discuss, critically evaluate and apply concepts, theories and methodologies of commercial film production (A1,);</li> <li>2. Initiate and pitch high concept ideas suitable for a set commercial brief that will powerfully communicate with an identified audience (A1,);</li> <li>3. Use entrepreneurial skills in logistical and creative planning to respond effectively to challenges that emerge during development, production and delivery (A1,);</li> <li>4. Use high level creative and technical filmmaking skills to achieve a polished, aesthetically pleasing commercial production in line with client expectations (A1,);</li> <li>5. Work effectively as a team to deliver all the conditions of the brief to professional standards (A1,);</li> <li>6. Communicate effectively with clients, audience and crew (A1,);</li> <li>7. Critically evaluate the finished project and personal performance in relation to client expectations, audience reception, industry context and professional practice (A1,).</li> </ol> |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
| Key Information Sets Information (KIS)                             | <table border="1"> <thead> <tr> <th colspan="5">Key Information Set - Module data</th> </tr> </thead> <tbody> <tr> <td colspan="5"><i>Number of credits for this module</i></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td style="border: 2px solid black; text-align: center;">15</td> </tr> <tr> <th>Hours to be allocated</th> <th>Scheduled learning and teaching study hours</th> <th>Independent study hours</th> <th>Placement study hours</th> <th>Allocated Hours</th> </tr> <tr> <td style="text-align: center;">150</td> <td style="text-align: center;">36</td> <td style="text-align: center;">114</td> <td style="text-align: center;">0</td> <td style="text-align: center;">150</td> </tr> </tbody> </table>   | 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 |
| 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             |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
| Contact Hours  |   |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |
| Total Assessment   | <p>The table below indicates as a percentage the total assessment of the module which constitutes a;</p> <p><b>Written Exam:</b> Unseen or open book written exam<br/> <b>Coursework:</b> Written assignment or essay, report, dissertation, portfolio, project or in class test<br/> <b>Practical Exam:</b> Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p>   |                                   |                       |                 |  |  |  |  |  |  |  |  |  |  |  |    |                       |   |                         |                       |                 |     |    |     |   |     |

STUDENT AND ACADEMIC SERVICES

|                                      |   |                                 |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |
|--------------------------------------|---|---------------------------------|--|--|--|------------------------------------|--|----|--|----------------------------------|--|------|--|--------------------------------------|--|----|--|--|--|------|--|
|                                      | <table border="1"> <tr> <td colspan="2">Total assessment of the module:</td> <td></td> <td></td> </tr> <tr> <td>Written exam assessment percentage</td> <td></td> <td>0%</td> <td></td> </tr> <tr> <td>Coursework assessment percentage</td> <td></td> <td>100%</td> <td></td> </tr> <tr> <td>Practical exam assessment percentage</td> <td></td> <td>0%</td> <td></td> </tr> <tr> <td></td> <td></td> <td>100%</td> <td></td> </tr> </table>   | Total assessment of the module: |  |  |  | Written exam assessment percentage |  | 0% |  | Coursework assessment percentage |  | 100% |  | Practical exam assessment percentage |  | 0% |  |  |  | 100% |  |
| Total assessment of the module:      |   |                                 |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |
| Written exam assessment percentage   |   | 0%                              |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |
| Coursework assessment percentage     |   | 100%                            |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |
| Practical exam assessment percentage |   | 0%                              |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |
|                                      |   | 100%                            |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |
| Reading List                         | <p>The following list is indicative and will up-dated for publication as a reading list on <a href="http://readinglists.uwe.ac.uk">http://readinglists.uwe.ac.uk</a> and in the Module Handbook and as an on-line list on Blackboard.</p> <p><b>Further Reading</b><br/>         Blanding, M. (XXXX) <i>The Coke Machine: The Dirty Truth Behind the World's Favorite Soft Drink</i>. London: Penguin Publishing Group.<br/>         Cury, I. (XXXX) <i>TV Commercials: How to Make Them, Or, how Big is the Boat?</i> XX:Elsevier<br/>         Dench, E.A. (2009) <i>Advertising by Motion Pictures</i>. XX: BiblioLife. Felton, G. (XXXX) <i>Advertising: Concept and Copy</i> (Third Ed.). XX: W. W. Norton.<br/>         Ferrier, A. &amp; Fleming, J. (XXXX) <i>The Advertising Effect: How to Change Behaviour</i>. Oxford: Oxford University Press.<br/>         Hackley, C &amp; Hackley, A. R. (XXXX) <i>Advertising and Promotion</i>. XX: SAGE Publications.<br/>         Kanner, B. (XXXX) <i>The 100 Best TV Commercials - and why They Worked</i>. XX: Times Business.<br/>         Klein, N. (XXXX) <i>No Logo: No Space, No Choice, No Jobs</i>. XX: Fourth Estate.<br/>         Meerman Scott, D. &amp; Halligan, B. (2010) <i>Marketing Lessons from the Grateful Dead: What Every Business Can Learn from the Most Iconic Band in History</i>. New York: Wiley.<br/>         McFall, L. (2004) <i>Advertising : A Cultural Economy</i>. XX: SAGE Publications.<br/>         Ogilvy, D. (XXXX) <i>Ogilvy on Advertising</i>. XX: Prion.<br/>         van Baaren, R., Andrews, M. &amp; van Leeuwen, M. (XXXX) <i>Hidden Persuasion: 33 Psychological Influences Techniques in Advertising</i>. XX: BIS<br/>         Veksner, S. (XXXX) <i>How to Make it as an Advertising Creative</i>. XX:Laurence King Publishing.<br/>         Veksner, S. (XXXX) <i>100 Ideas That Changed Advertising</i>. XX: Laurence King Publishing.<br/>         von Logue Newth, T. (XXXX) <i>The Ad-makers: How the Best TV Commercials are Produced</i>. XX: Octopus Publishing Group.<br/>         Wiedemann, J. (XXXX) <i>Advertising Now: TV Commercials</i>. XX: Taschen.<br/>         Wynn, T. &amp; L. Coolidge, F.L. (XXXX) <i>How To Think Like a Neandertal</i>. Oxford: Oxford University Press.</p> <p><b>On-line Resources</b><br/> <a href="http://www.depict.org">http://www.depict.org</a><br/> <a href="http://www.kays.co.uk">www.kays.co.uk</a></p> |                                 |  |  |  |                                    |  |    |  |                                  |  |      |  |                                      |  |    |  |  |  |      |  |

STUDENT AND ACADEMIC SERVICES

FOR OFFICE USE ONLY

|                            |                 |         |   |                                   |
|----------------------------|-----------------|---------|---|-----------------------------------|
| First CAP Approval Date    | 1 February 2017 |         |   |                                   |
| Revision CAP Approval Date |                 | Version | 1 | <a href="#">Link to RIA 12105</a> |
|                            | 16 July 2019    |         | 2 | <a href="#">Link to RIA 13032</a> |