

**MODULE SPECIFICATION**

Part 1: Information			
Module Title	Narrative		
Module Code	UALAUV-30-2	Level	2
For implementation from	September 2017		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	ACE	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 build strong understandings of narrative filmmaking through practice. Students will consider different theories about drama and examine a variety of forms of fiction filmmaking from around the globe whilst developing their own scripted short film project with a clear aesthetic approach. They will develop advanced screenwriting and story telling techniques and demonstrate these through ideas development, pitch documentation, script and pre-production.</p> <p>Students position their own project in terms of genre and audience, and consider the industry context of film festivals, financing, sales, marketing and distribution. Alongside, they are introduced to advanced production methods as well as a range of advanced technical equipment, undertaking technical workshops as necessary to build a range of specialist skills and techniques in order to achieve the project brief.</p> <p><b>Indicative Syllabus</b></p> <ul style="list-style-type: none"> <li>• Developing characters and conflict through the transformational arc</li> <li>• 'Point of view ' and timeline</li> <li>• Connecting to personal themes: what the drama means</li> <li>• Developing sub-text, symbolism, metaphor, genre, tone through the mise-en-scène</li> <li>• Tools and techniques for visual style and non-verbal storytelling: advanced storyboarding</li> <li>• Preparing to direct: advanced casting, the rehearsal process in-depth</li> <li>• Page-turn production meetings</li> <li>• Advanced production management, including sustainable filmmaking practice and health and safety</li> <li>• Industry context: film financing, sales, marketing and distribution; developing a film festival strategy</li> </ul> <p>Projects will be 'green-lit' for production via a competitive pitch. Students will form mid-sized production crews and work in line with industry standards for low-budget drama; each student will work in an agreed specific HoD</p>

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(Head of Department) role (such as Writer, Producer, Director, Director of Photography, Sound Recordist, Sound Designer and Dubbing Mixer, Production Designer, Art Director, Editor and Colour Grader) and develop all areas of the project as appropriate. Full details of the project brief will be in the Module Handbook.

Lectures introduce aspects of the syllabus which are expanded on in screenings, seminars and workshops. 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.

### Part 3: Assessment

#### Assessment strategy

The assessments in this module are designed to mirror industry standard practice while supporting brave filmmaking and creative problem solving. They are also designed to reward clear professional activity in all areas of production from the early planning stage through to post production. The assessment strategy also enables the assessment of both individual and group work. It will be possible to weigh the balance of each students' contribution to the Final Film via their contribution to the production 'deliverables' pack, the materials submitted in their Individual Portfolio 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 between the crucial elements of teamwork and individual contribution.

#### Formative assessment

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 A1: Final Film (60%)

Component A2: Individual Portfolio (30%)

Component A3: Professionalism (10%)

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

- The Final Film (group mark) will include a short film project in an agreed narrative form with a crew of individuals working in specific HoD roles and a 'deliverables' production pack, including festivals strategy.
- The Individual Portfolio (individual mark) will consist a selection of supporting materials such as relevant film research and analysis, research, planning and development appropriate to the student's specific crew role. This will also provide proof of professionalism demonstrated throughout the pre-production, production, and post-production process.
- Professionalism (individual mark) will be evidenced via the Final Film and Individual Portfolio 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 research and creative development to support project development from script to screen and research into individual production role (LO1, LO2, LO4, LO5);
- **Audience Engagement and Storytelling:** the level of understanding of how to engage an audience and level of discriminating narrative judgement from script to screen (LO2, LO5, LO7, LO8);
- **Craft and Technical Skills:** the level of aesthetic and technical skill used in the production of work; the level of logistical planning, engagement with relevant time management principles, ethical guidelines and health and safety regulations. (LO2, LO4, LO5);
- **Professional Practice:** the level of effective collaborative team working to achieve all aspects of production; the level of ability to communicate, negotiate and problem solve in the development and execution of ideas, materials and project work; (LO1, LO3, LO6);
- **Contextual Understanding and Critical Evaluation:** the level of contextual understanding and critical evaluation applied to the development of work, finished product as well as individual and team professional practice (LO2, LO4, LO7, LO8).

Identify final timetabled piece of 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. Final Film		60%																																				
2. Individual Portfolio		30%																																				
3. Professionalism		10%																																				
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		100%																																				
Part 4: Teaching and Learning Methods																																						
Learning Outcomes	On successful completion of this module students will be able to:  <div><div>1. Apply research, creative development and design methodologies to generate and develop imaginative ideas appropriate to narrative production (A1, A2, A3);</div><div>2. Apply advanced understandings of structure, character development and drama to short fiction film scripting, demonstrating sound story judgement in relation to genre, audience, distribution and wider industry context (A1, A2, A3);</div><div>3. Communicate proposed programme ideas by means of a professional pitch (A2, A3);</div><div>4. Demonstrate and apply specific industry practices, activities and roles through self-directed research, production work, project evaluation and contextual investigations in relation to a specific HoD role (A2, A3);</div><div>5. Select and apply appropriate aesthetic, ethical, technical and production approaches and skills to narrative filmmaking so it engages an audience (A1);</div><div>6. Demonstrate industry standard professionalism throughout the production phase, including effective teamwork and communication; advanced logistical planning, risk assessment and consideration of sustainable filmmaking practice (A1, A2, A3);</div><div>7. Discuss and evaluate the film industry distribution context in order to produce a festival strategy for their film (A1, A2, A3);</div><div>8. Evaluate the development of the overall learning process in relation to narrative production, professional practice and industry context (A2).</div></div>																																					
Key Information Sets Information (KIS)																																						
Contact Hours	<table><tr><th colspan="5">Key Information Set - Module data</th></tr><tr><td colspan="5"></td></tr><tr><td colspan="4">Number of credits for this module</td><td>30</td></tr><tr><td colspan="5"></td></tr><tr><td>Hours to be allocated</td><td>Scheduled learning and teaching study hours</td><td>Independent study hours</td><td>Placement study hours</td><td>Allocated Hours</td></tr><tr><td>300</td><td>72</td><td>228</td><td>0</td><td>300</td></tr><tr><td colspan="5"></td></tr></table>			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	72	228	0	300					
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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 <b>Coursework:</b> Written assignment or essay, report, dissertation, portfolio, project or in class test <b>Practical Exam:</b> Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p> <table><tr><td colspan="2">Total assessment of the module:</td><td></td><td></td></tr><tr><td></td><td></td><td></td><td></td></tr><tr><td colspan="2">Written exam assessment percentage</td><td></td><td>0%</td></tr><tr><td colspan="2">Coursework assessment percentage</td><td></td><td>100%</td></tr><tr><td colspan="2">Practical exam assessment percentage</td><td></td><td>0%</td></tr><tr><td colspan="2"></td><td></td><td>100%</td></tr></table>	Total assessment of the module:								Written exam assessment percentage			0%	Coursework assessment percentage			100%	Practical exam assessment percentage			0%				100%
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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>Core Reading</b> A range of more advanced scriptwriting and directing texts. Block, B. A. (2008) <i>The Visual Story: Creating the Visual Structure of Film, TV and Digital Media</i>. Oxford: Focal Press. Campbell, J. (2004) <i>The Hero with a Thousand Faces</i>. Princeton: Princeton University Press. Dancyger, K. &amp; Rush, J. (1995) <i>Alternative Scriptwriting: Writing Beyond the Rules 2<sup>nd</sup> Ed</i>, Boston: Focal Press. Egri, L. (2004) <i>The Art of Dramatic Writing, Its Basis in the Creative Interpretation of Human Motives</i>. New York, London: Touchstone. Katz, S. (1992) <i>Cinematic motion film directing a workshop for staging scenes</i>. Studio City, CA: Michael Wiese Productions. Indick W. (2004) <i>Psychology for Screenwriters: Building Conflict in Your Script</i>, Studio City, CA: Michael Wiese Productions Travis, M.W. (2002) <i>Directing Feature Films The Creative Collaboration between Directors, Writers, and Actors</i> (also known as <i>The Director's Journey</i> first published 1997). Studio City, CA: Michael Weise Productions Vogler, C. (1999) <i>The Writer's Journey: Mythic Structure for Storytellers and Screenwriters</i>. London: Pan. Weston, J (1996) <i>Directing Actors, Creating Memorable Performances for Film and Television</i>. Studio City, CA: Michael Weise Productions.</p> <p><b>Recommended for Student Purchase</b> MacKendrick, A. (2004) <i>On Film-making An Introduction to the Craft of the Director</i>. New York: Faber and Faber.</p> <p><b>Further Reading</b> Frost, J. (2009) <i>Cinematography for directors : a guide for creative collaboration</i>. Studio City, CA: Michael Wiese Publications. <a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263540">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263540</a> Kenworthy, C. (2013) <i>Master shots Vol 3: the director's vision : 100 setups, scenes and moves for your breakthrough movie</i>. Studio City, LA: Michael Wiese Publications. <a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263524">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263524</a> Kenworthy, C. (2013) <i>Master shots Vol 2 : 100 ways to shoot great dialogue scenes</i>, Studio City, LA: Michael Wiese Publications. Kenworthy, C. 2012, <i>Master shots Vol 1: 100 advanced camera techniques to get an expensive look on your low budget movie (2<sup>nd</sup> Ed.)</i> Studio City, LA: Michael Wiese Publications. <a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263525">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263525</a> All 3 Master shot volumes are great introductions to lens perspective, camera angle and finding shots.</p>																								

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	<p>MacKenzie, Scott (1998) Closing Arias: Operatic Montage in the Closing Sequences of the Trilogies of Coppola and Leone. In: <i>P.O.V.</i> [online] no. 6. December [Accessed 16 August 2011].</p> <p>Really good example of close reading of editing in Spaghetti Westerns.</p> <p>Mercado, G. (2010) <i>The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition</i>. Oxford: Focal Press.</p> <p>A very good introduction to the use of lenses and perspective. Some good examples.</p> <p>Pearlman, K. (2009) <i>Cutting Rhythms: Shaping the Film Edit</i>. Oxford: Focal Press.</p> <p><i>P.O.V.</i> online film theory journal issue on <i>The art of film editing</i>, no.6 December 1998  <a href="http://pov.imv.au.dk/Issue_06/POV_6cnt.html">http://pov.imv.au.dk/Issue_06/POV_6cnt.html</a></p> <p>Purcell, J. (2007) <i>Dialogue Editing for motion pictures. An introduction to the invisible art</i>. London: Focal Press</p> <p>Wierzbiki, J. (2012) <i>Music Sound and Filmmakers. Sonic style in cinema</i>. Oxford: Taylor and Francis Ltd.</p> <p>A comprehensive anthology of essays analysing the use of music and sound in film. Students may be interested in chapter 8 <i>Sound and uncertainty in the horror films of the Lewton Unit</i>.</p> <p><b>Websites</b></p> <p><a href="http://www.bfi.org.uk/sightandsound">http://www.bfi.org.uk/sightandsound</a>  <a href="http://www.bbc.co.uk/writersroom/">http://www.bbc.co.uk/writersroom/</a>  <a href="http://www.bbc.co.uk/programmes/p004221f">http://www.bbc.co.uk/programmes/p004221f</a>  <a href="http://encounters-festival.org.uk/digital-viewing-library/">http://encounters-festival.org.uk/digital-viewing-library/</a>  <a href="http://www.depict.org">http://www.depict.org</a>  <a href="http://www.festivalfocus.org">http://www.festivalfocus.org</a></p>
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First CAP Approval Date	1 February 2017			
Revision CAP Approval Date		Version	1	<a href="#">Link to RIA 12105</a>