

**MODULE SPECIFICATION**

Part 1: Information			
Module Title	Experimental Short Form		
Module Code	UALAUR-30-1	Level	1
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 (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
<p>This module aims to excite students with possibilities for experimentation in their own practice. The module takes film history as its starting point, examining key moments of creative and technical innovation from the 19<sup>th</sup> century onwards. It also explores cutting-edge and emerging contemporary practice, such as that using interactive and immersive media as well as expanded filmmaking techniques. Students research and analyse the work of break-through filmmakers and moving image artists, in order to appreciate a range of film theory, movements, narrative and craft techniques, aesthetic principles, film form and exhibition and distribution contexts. In so doing, they also consider how film and other media products relate and contribute to society and culture.</p> <p><b>Indicative syllabus</b></p> <ul style="list-style-type: none"> <li>• The invention of cinema; radical new ways of seeing</li> <li>• Early pioneers, such as Vertov, Kuleshov, Eisenstein</li> <li>• World cinema: examples of innovative form and aesthetic approaches</li> <li>• Moving image artists - gallery and installation work</li> <li>• Interactive, immersive and expanded filmmaking</li> </ul> <p>This study will inform and inspire students' own short moving image project where they are challenged to take creative risks – both in terms of content and form. The focus is on non-traditional, non-mainstream approaches and speculative experimentation with process, form and aesthetics. Working in small groups, students research, design and make an experimental moving image piece combining a number of media (for example, sound, moving image, animation, drawings, painting, photography, sound, text, interactive elements etc.) for 'live' presentation, screen exhibition or publication on-line. Students should consider how the piece will be experienced by an audience and how content is enhanced by the mode of distribution.</p>

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In addition, students also consolidate their academic literacy, research and writing skills through writing an individual research paper, supported by an appropriate bibliography. Students negotiate a topic inspired by their exploration of practitioners as supported by the teaching activity and relate this to their own developing creative practice. The development of library access and information skills is supported by UWE Library Services, including interactive tutorials on finding books and journals, evaluating information and referencing. Students may also access further support for writing through UWE Study Support.

Lectures introduce aspects of the syllabus which are expanded on in screenings, seminars and workshops. Technical workshops cover a range of filmmaking skills appropriate to the project brief as defined in the Module Handbook. In addition, there are scheduled group tutorials to support project work. A final teaching day enables the presentation of completed projects to the whole cohort for the purpose of a live critique in relation to academic and industry contexts.

### Part 3: Assessment

#### Assessment strategy

This assessment type has been chosen to support the practice of creative risk taking in the development and production of a project, to facilitate the development of knowledge and understanding of film history and theory and to support the development of academic research and analysis in verbal and writing contexts. Formative and summative assessments are designed to provide the opportunity for students to understand and reflect upon their achievements and to support the monitoring of progress by tutors and students. Clear expectations regarding academic probity, guidance about what constitutes plagiarism and advice about correct referencing will be supplied in the module handbook and developed by UWE Library Service and UWE Study Support sessions.

#### Formative assessment

During the module, students participate in seminars and live critiques of presented work (their own and others') in which all students will be expected to contribute to the constructive critical evaluation of fellow students' work. Feedback (verbal and/or in writing) from tutors at regular points throughout the module provides students with a clear understanding of their progress and how this can be improved.

#### Summative assessment

Component A1: Experimental Moving Image Project (60%)

Component A2: Research Paper (2000 words) (40%)

Guidance to the approach and detailed requirements for each element are fully explained in the module guide. As an example, the Experimental Moving Image Project will also contain a selection of supporting materials. The Research Paper must be correctly referenced and contain a bibliography.

#### Assessment criteria (as related to learning outcomes)

Students will be assessed using the following criteria:

- **Research and Creative Development:** level of evidence of research strategies underpinning concept and personal development (LO1, LO2, LO3, LO4, LO6);
- **Audience Engagement and Storytelling:** level of consideration of audience in the development and dissemination of work; the quality of expressive, experimental and engaging storytelling (LO2, LO3, LO4, LO5);
- **Craft and Technical Skills:** level of commitment to building appropriate skills to support aims and experimentation (LO3, LO4, LO5);
- **Professional Practice:** level of effective collaborative team working to achieve all aspects of production; the confident use of transferable and communication skills (LO5, LO8);
- **Contextual Understanding and Critical Analysis:** the level of ability to critique artefacts and practice methodologies within a broader media context (LO1, LO2, LO6, LO7).

Identify final timetabled piece of assessment  
(component and element)

Component A2

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

A:

B:

100%

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Component A (controlled conditions) Description of each element		Element weighting (as % of component)																										
1. Experimental Moving Image Project		60%																										
2. Research Paper (2000 words)		40%																										
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. Discuss and critique key moments of creative and technological development in film and moving image history (A2);</div><div>2. Identify and critique ideas, theories, movements, contexts and practitioners that create a frame of reference for and inform their own practice (A1, A2);</div><div>3. Select, build and employ appropriate technical skills to support experimentation in the development of practical work (A1);</div><div>4. Employ experimental and speculative approaches to the development and realization of practical work (A1);</div><div>5. Operate effectively using industry standard professional practice in production and presentation (A1);</div><div>6. Critical reflection on the value of risk taking to creative practice (A1, A2);</div><div>7. Build critical analysis skills making specific use of textual analysis and bibliographic resources (A2);</div><div>8. Communicate ideas visually, verbally and in writing (A1, 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">Number of credits for this module</td></tr><tr><td colspan="4"></td><td>30</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></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</p> <p><b>Coursework:</b> Written assignment or essay, report, dissertation, portfolio, project or in class test</p> <p><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%
Total assessment of the module:																									
Written exam assessment percentage			0%																						
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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>          Berger, J. (1972) <i>Ways of Seeing</i>. BBC.  <a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a782949">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a782949</a>          Chion, M. (2009) <i>Film, a sound art</i>. New York: Columbia University Press.          Chapter 18 considers the concept of sonic point of audition in cinema and in doing so problematises audio-visual relationships, referencing Chion's earlier analysis of (<i>Audio-Vision – Sound on Screen</i>) the 'audiovisual contract.'          Fairservice, Don (2001) <i>Film Editing: History, Theory and Practice: Looking at the Invisible</i>. Manchester: MUP.          Greenaway, P. (2010) <i>Cinema is Dead, Long Live Cinema</i>.  <a href="https://www.youtube.com/watch?v=u6yC41ZxqYs">https://www.youtube.com/watch?v=u6yC41ZxqYs</a>          Classic lecture on how the birth of the remote control has changed film and contributed towards audiences wanting to feel more involved          Kuleshov, V. (1974) <i>Kuleshov on Film</i>, University of California Press: Berkeley.          Packer, R. (2001) <i>Multimedia: from Wagner to Virtual Reality</i>. New York: Norton  <a href="http://www.w2vr.com">www.w2vr.com</a>          A fantastic resource showing all sorts of experiments and inventions with film          Manovich, L. (2001) <i>The Language of New Media</i>. Cambridge, Massachusetts: MIT Press.          The aesthetics of spatial montage, the loop and the re-mix          Priest, S. (1996) <i>Your research project; A step by step guide for the first time researcher</i>. London: Sage.          Shaw, J. &amp; Weibel, P. (Eds). 2003. <i>Future Cinema: The Cinematic Imaginary After Film</i>. Cambridge, Massachusetts: MIT Press          Explores the history and significance of pre-cinema and early experimental cinema, as well as the development of the unique theatres in which "immersion" evolved.          Tarkovsky, A. (1998) <i>Sculpting in Time, Reflections on the Cinema</i>          Texas: University of Texas  <a href="http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a1189238">http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a1189238</a>          Particularly chapter 5          Youngblood, G. (1970) <i>Expanded Cinema</i>.          The first book to consider video as an art form</p> <p><b>Further Reading</b>          Altman, R. (1992) <i>Sound Theory Sound Practice</i>. London: Routledge.          A seminal analysis of contemporary and historical theoretical contexts. Students will be particularly interested in Jeffrey Ruoff's essay <i>Conventions of sound in documentary</i> (Chapter12) and Andrea Truppin's critical deconstruction of sound in the films of Andrei Tarkovsky (Chapter 13)          Cotton, B.(2016) <a href="https://mediainspiratorium.com/">https://mediainspiratorium.com/</a>          A personal collection of inspiring projects          Elwes, Catherine (2004) Disrupting the content. In: <i>Video Art, A Guided Tour</i>. London: I. B. Tauris, pp. 37-58.          Hamus-Vallee, R. (2002) 'Manipulating the pixels - The digital retouching of cinema', <i>Revue D Esthetique</i>, (41), 153-160.          Laurel, B. (1991) <i>Computers as Theatre</i>. Boston: Addison Wesley.          A visionary text on putting computers in the hands of artists as opposed to engineers          Manovich, L. (2007) 'Understanding Hybrid Media' (Viewable at <a href="http://www.manovich.net">www.manovich.net</a>.)          Manovich, L. (2008) <i>Software Takes Command</i>, (Viewable at web</p>																								

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	<p><a href="http://softwarestudies.com/softbook/manovich_softbook_11_20_2008.pdf">http://softwarestudies.com/softbook/manovich_softbook_11_20_2008.pdf</a>)</p> <p>Manovich, L. (1997) <i>Cinema as Cultural Interface</i>. On-line at:  <a href="http://manovich.net/index.php/projects/cinema-as-a-cultural-interface">http://manovich.net/index.php/projects/cinema-as-a-cultural-interface</a> [Accessed 09.01.2017]</p> <p>Makes the point that all media forms are designed experiences</p> <p>Murray, J. (2011) <i>Inventing the Medium: Principles of Interaction Design as a Cultural Practice</i>. Cambridge, Massachusetts: MIT Press. On-line at:  <a href="http://www.inventingthemedium.com">www.inventingthemedium.com</a></p> <p>The four affordances of digital media: procedural, participatory, encyclopaedic and procedural</p> <p>Murray, J. (1998) <i>Hamlet on the Holodeck: The Future of Narrative in Cyberspace</i>. Cambridge, Massachusetts: MIT Press.</p> <p>A classic book on the future of storytelling</p> <p>Orpen, Valerie (2003) Art cinema and the avant-garde. In: <i>Film Editing: The Art of the Expressive</i>. London: Wallflower, pp. 60-85.</p> <p>Rodowick, D.N. (2007) <i>The virtual life of film</i>, Harvard University Press: Cambridge, Massachusetts and London, England.</p> <p>Shavero, S. (2010) <i>Post-cinematic affect</i>, Zero Books: Ropley.</p> <p>Silverman, Kaja (1983) Suture. In: <i>The Subject of Semiotics</i>. Oxford and New York: Oxford University Press, pp. 194-236.</p> <p>Stallabrass, J. (2003) <i>Internet Art: the Online Clash of Culture and Commerce</i>. London: Tate.</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>