

**MODULE SPECIFICATION**

| Part 1: Information | | | |
|---------------------------|-----------------------------------|--------------------|-----------------------|
| Module Title | Craft Lab | | |
| Module Code | UALAUU-15-2 | Level | 2 |
| For implementation from | September 2017 | | |
| UWE Credit Rating | 15 | ECTS Credit Rating | 7.5 |
| 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 |
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| <p>This module supports students to explore and deploy creative experimentation strategies and undertake specialist research into aspects of theory behind a craft specialism in film production; this with the aim of informing the development of their practice in a professional context.</p> <p>Students make a short project work as negotiated and agreed with their tutor. The brief is deliberately open to encourage risk taking so students may explore an area of craft in which they have limited experience. This will provide them with the opportunity to deepen their understanding of the aesthetic and formal qualities of their chosen craft as well as enhance their knowledge of industry roles, activities, processes and skills. This approach allows students to increasingly focus their personal career aspirations, identifying opportunities offered directly or indirectly by the industry.</p> <p>Lectures equip students to develop their own trajectories of skills development and experimentation as well as offering perspectives on how to undertake specialist research and produce and present the Illustrated Research Report. Students will be expected to support and critique the work of other students in seminar groups. These groups formed around specialist interests will also provide a structure for offering formative feedback from tutors. This process of continuous evaluation will help students to acquire a creative and analytical vocabulary for describing and evaluating specific creative activities. This approach also encourages and equips students with the skills to develop professional networks for peer-based learning and support.</p> <p>A series of skills workshops as outlined in the Module Handbook will be on offer to support the development of technical and practical skills necessary for the production of work. At the end of the module, students make a Presentation of their Illustrated Research Reports for the purpose of live critique.</p> |

Part 3: Assessment

Assessment strategy

The assessment is designed to encourage students to both critically evaluate the theoretical discourses relevant to a particular aspect of film making and do practical research into an area to increase their technical and production knowledge and then to apply this to practice. In addition, the assessment builds written and verbal presentation skills. 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.

Formative assessment

Formative assessment activities involve students participating in the evaluation of presented work (their own and others') in group seminars and 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: Project Work (60%)

Component A2: Illustrated Research Report and Presentation (40%)

Guidance to the approach and detailed requirements for each element are fully explained in the module guide. Indicatively:




- The Project Work will not exceed 3'
- The Presentation will not exceed 10' and the Illustrated Research Report (equivalent to 2000 words) should be available as a leave behind document. It 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:** the level of ability to employ appropriate research as a coherent strategy; the level of creative experimentation in the development and production process (LO1, LO2, LO3);
- **Audience Engagement and Storytelling:** the level of ability to engage the audience in the work and presentation materials (LO5)
- **Craft and Technical Skills:** the level of appropriate technical skill evident in the work (LO4);
- **Professional Practice:** the extent of clear and effective communication in the work as well as ability to manage goals from development to delivery (LO1, LO4, LO7);
- **Contextual Understanding and Critical Evaluation:** the level of contextual awareness and evaluation that underpins the creative process; the level of critical reflection on the work as well as individual performance (LO2, LO3, LO5, LO6).

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| Identify final timetabled piece of assessment (component and element) | Component A2 | |
| % 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. Project Work | 50% | |
| 2. Illustrated Research Report (2000 words) and Presentation | 50% | |
| 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% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 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. Define creative intentions and manage own goals through the production of a personal action plan (A,2); 2. Deepen knowledge of appropriate skills, attributes, creative tools, processes and techniques within chosen areas of craft specialism through research and practice (A,1, A,2); 3. Experiment with new techniques and working processes, evaluating with reference to creative intentions and contextualising in relation to specific industry practices, activities, roles and practitioners (A,1, A,2); 4. Produce work that skilfully manipulates aesthetic and formal qualities of their chosen specialism to achieve intended effects (A,1); 5. Document, critique, reflect upon and communicate learning through an Illustrated Research Report that that speaks to a specific industry audience, demonstrating an understanding of processes, roles, activities, theories, histories and trends involved in their practice (A,2); 6. Apply discriminating editorial judgement to an Illustrated Research Report and present it with clarity and confidence (A,2). | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p>Key Information Sets Information (KIS)</p> <p>Contact Hours</p> <p>Total Assessment</p> | <table border="1" data-bbox="528 1021 1422 1424"> <thead> <tr> <th colspan="5" data-bbox="528 1021 987 1061">Key Information Set - Module data</th> <th data-bbox="987 1021 1422 1061"></th> </tr> </thead> <tbody> <tr> <td data-bbox="528 1061 660 1102"></td> <td data-bbox="660 1061 820 1102"></td> <td data-bbox="820 1061 987 1102"></td> <td data-bbox="987 1061 1150 1102"></td> <td data-bbox="1150 1061 1286 1102"></td> <td data-bbox="1286 1061 1422 1102"></td> </tr> <tr> <td colspan="4" data-bbox="528 1102 660 1182"><i>Number of credits for this module</i></td> <td data-bbox="1150 1102 1286 1182" style="text-align: center;">15</td> <td data-bbox="1286 1102 1422 1182"></td> </tr> <tr> <th data-bbox="528 1182 660 1346">Hours to be allocated</th> <th data-bbox="660 1182 820 1346">Scheduled learning and teaching study hours</th> <th data-bbox="820 1182 987 1346">Independent study hours</th> <th data-bbox="987 1182 1150 1346">Placement study hours</th> <th data-bbox="1150 1182 1286 1346">Allocated Hours</th> <th data-bbox="1286 1182 1422 1346"></th> </tr> <tr> <td data-bbox="528 1346 660 1424" style="text-align: center;">150</td> <td data-bbox="660 1346 820 1424" style="text-align: center;">36</td> <td data-bbox="820 1346 987 1424" style="text-align: center;">114</td> <td data-bbox="987 1346 1150 1424" style="text-align: center;">0</td> <td data-bbox="1150 1346 1286 1424" style="text-align: center;">150</td> <td data-bbox="1286 1346 1422 1424" style="text-align: center;"></td> </tr> </tbody> </table> <p data-bbox="435 1458 1437 1518">The table below indicates as a percentage the total assessment of the module which constitutes a;</p> <p data-bbox="435 1552 1038 1581">Written Exam: Unseen or open book written exam</p> <p data-bbox="435 1581 1517 1641">Coursework: Written assignment or essay, report, dissertation, portfolio, project or in class test</p> <p data-bbox="435 1641 1422 1702">Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)</p> <table border="1" data-bbox="639 1765 1315 2000"> <thead> <tr> <th colspan="2" data-bbox="639 1765 1038 1805">Total assessment of the module:</th> <th data-bbox="1038 1765 1315 1805"></th> </tr> </thead> <tbody> <tr> <td data-bbox="639 1845 1177 1886">Written exam assessment percentage</td> <td data-bbox="1177 1845 1315 1886" style="text-align: center;">0%</td> <td data-bbox="1315 1845 1422 1886"></td> </tr> <tr> <td data-bbox="639 1886 1177 1926">Coursework assessment percentage</td> <td data-bbox="1177 1886 1315 1926" style="text-align: center;">100%</td> <td data-bbox="1315 1886 1422 1926"></td> </tr> <tr> <td data-bbox="639 1926 1177 1966">Practical exam assessment percentage</td> <td data-bbox="1177 1926 1315 1966" style="text-align: center;">0%</td> <td data-bbox="1315 1926 1422 1966"></td> </tr> <tr> <td data-bbox="639 1966 1177 2000"></td> <td data-bbox="1177 1966 1315 2000" style="text-align: center;">100%</td> <td data-bbox="1315 1966 1422 2000"></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 |  | Total assessment of the module: | | | Written exam assessment percentage | 0% | | Coursework assessment percentage | 100% | | Practical exam assessment percentage | 0% | | | 100% | |
| Key Information Set - Module data | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 150 | 36 | 114 | 0 | 150 |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Total assessment of the module: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Written exam assessment percentage | 0% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Coursework assessment percentage | 100% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Practical exam assessment percentage | 0% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | 100% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

ACADEMIC SERVICES

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| Reading List | <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 Babineaux, R. and Krumboltz, J.(2013) <i>Fail Fast and Fail Often: How Losing Can Help You Win</i>. New York: Penguin On the merits of taking risks. Discussed a lot at the BBC! Robinson, K. (2011) <i>Out of Our Minds: Learning to be Creative</i>. Chichester, West Sussex: Capstone Publishing Ltd. See also his inspirational TED talks</p> <p>Further Reading <i>American Cinematographer</i>. Available in the Library. Up to date techniques and stories from the coalface of current film production. Brinkmann, R. (2008) <i>The art and science of Digital Compositing</i>, Morgan Kaufmann Publications: the U.S. A journal reviewing the latest in camera an optical technology. Glassman, A. (1992 - DVD) <i>Visions of light: the Art of Cinematography</i>. Heisner, B. (2004) <i>Production design in the contemporary American film: a critical study of 23 movies and their designers</i>. Jefferson, NC: McFarland Kenworthy, C. 2012, <i>Master shots Vol 1: 100 advanced camera techniques to get an expensive look on your low budget movie (2nd Ed.)</i> Studio City, LA: Michael Wiese Publications. http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a2263525 Lefebvre, M. (2006) <i>Landscape and film</i>. London: Routledge. http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a1853094 Malkiewicz, K. (1992) <i>Film lighting : talks with Hollywood's cinematographers and gaffers</i>. New York: Fireside. http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a1773669 Moggridge, B. (2006) <i>Designing Interactions</i>. Cambridge, Massachusetts: MIT Press. Introduction to and history of interaction design comprising 40-plus interviews with designers and entrepreneurs. Ondaatje, M. (2002) <i>The Conversations: Walter Murch and the Art of Editing Film</i>. Bloomsbury Publishing. Oldham, G. (1995) <i>First Cut: Conversations with Film Editors</i>, University of California Press. Peacock, S. (2010) <i>Colour</i>. Manchester: Manchester University Press. <i>P.O.V.</i> online film theory journal issue on <i>The art of film editing</i>, no.6 December 1998 http://pov.imv.au.dk/Issue_06/POV_6cnt.html Sonnenschein, D. (2001) <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</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. Wood, A. (2011) 'Digital afx: digital dressing and affective shifts in Sin City and 300', <i>New Review of Film and Television</i>, 9(3), 283-295. Wright, S. (2008) <i>Compositing Visual Effects: Essentials for the Aspiring Artist</i>. Focal Press: Oxford, UK.</p> <p>On-line resources https://vimeo.com/groups/35mmandriscamburs 35mm, a Vimeo group for cinephiles, full of great video reflection on cinema.</p> |
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| First CAP Approval Date | 1 February 2017 | | | |
| Revision CAP Approval Date | | Version | 1 | Link to RIA 12105 |