

**Creative Art and Design**

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**Course Handbook**

FdA Film and Media Arts Production

UCAS Code P303

Please read this handbook in conjunction with departmental and module pages on Office 365 (including the module handbooks)

This handbook is published for students studying at University Centre Weston on the above Course and is available in a range of alternative formats on request.

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# Introduction

## Welcome

Welcome to the Film and Media Arts Foundation Degree. This course is offered in partnership between Bath Spa University and University Centre Weston (UCW). You are a registered student at Bath Spa University and at UCW, and you have access to services on both sites.

I hope that your time at University Centre Weston is one of the happiest, rewarding and exciting times in your life. It is a time to work hard, commit to your future, and engage fully with your chosen subject, fellow students and tutors.

It is also a time for fun, so I hope that your studies at University Centre Weston will prove to be both enjoyable and successful. Once again, welcome to our creative community and I look forward to meeting and working with you.

## Purpose of Handbook

This handbook gives you essential background information that will be of help in your studies on the **FdA Film and Media Arts Production** programme. It provides links to the definitive data sources wherever possible. The handbook can be accessed via your Office 365 account: FdA Film & Media Arts Production Office 365 page (Year 1).

Please note that the electronic version will be kept up to date and you will be notified of any significant changes. If you have taken a hard copy of any information please remember to refer back to the electronic version to ensure that you are working with the most up to date information.

For **module information** please see the respective Module Handbook.

# Course content

|  |  |
| --- | --- |
| Major, Joint, Minor or Specialised | Specialised |
| Delivered At: | University Centre Weston |
| Faculty: | Creative Arts and Design |
| Campus | Loxton Campus |
|  | |
| Final award | FdA Film and Media Arts Production |
| Intermediate awards available | Certificate of Higher Education (120 credits) |
| UCAS code | P303 |
| Details of professional body accreditation | Not applicable |
| Relevant QAA Benchmark statements | [Communication, media, film and cultural studies](http://www.qaa.ac.uk/en/Publications/Documents/Subject-benchmark-statement-Communication-media-film-and-cultural-studies.pdf) |
| Date specification last updated | February 2017 |

## Course Distinctiveness

Thisprogramme is designed to equip ambitious and well-motivated students with the practical, intellectual and commercial skills required to develop and define their individual professional practice in Film and Media Arts Production.

It has a strong emphasis on production skills to provide a thorough grounding and experience of film making. There are excellent links with the creative industries and regional employers to help you build up contacts, and it will provide you with a substantial showcase for your work, helping you to establish a professional portfolio for future employment.

The practical side of the programme will be underpinned by the study of key theories, contextual and reflective debates and discourses relevant to this area of study.

This intensive programme also benefits from being taught by practicing professional practitioners and visiting lecturers who have extensive current industry experience in the creative world.

The programme offers a broad-based, in-depth learning experience, establishing a foundation for you to successfully seek employment as a freelance practitioner in the creative industries or to progress on to further academic study on a BA (Hons) top-up degree.

If you successfully gain all the credits necessary to achieve your award, you can apply for progression to year 3 of the degree programme at Bath Spa, or through the internal BA top-up route at University Centre Weston, as illustrated in the diagram below (UK’s National Qualifications Framework).

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Figure 1: Framework for Higher Education Qualifications

This course has been designed with employability in mind and has been written to enable students to engage with the issues and developments affecting the Film and Media Arts industry. Its vocational focus allows students to spend a significant amount of time within the workplace in order to gain experience, manage a variety of small projects and develop a range of skills. A vocational approach is underpinned by academic theory and industry standards which allow students to assess situations, make comparative judgments and suggest a range of alternative approaches. The modules have been designed to deliver a balance of theory and practical experience of key aspects of the Film and Media Arts industry.

## Programme team

The people below are staff who have specific responsibilities for your course.

**Programme Coordinator**

The Programme Coordinator is responsible for the effective day to day delivery of the programme. They have overall responsibility for the assessment of modules and the implementation of teaching and assessment procedures within the programme. Please contact your Programme Coordinator if you have any questions regarding the delivery of the programme.

**Personal Tutor**

At the start of the programme you will be allocated a Personal Tutor. Your Personal Tutor’s overall role is to ensure that you receive adequate guidance. He or she acts as a first point of contact and responsible person from whom you can obtain general academic and pastoral support. You should contact your tutor if you are ill or unable to get into college for your college-taught days. If you need to make an appointment to see your personal tutor you can do this by approaching them personally, e-mailing, phoning or leaving a message on their voicemail.

**Module Leader**

Taught modules on the FdA Film and Media Arts Production programme have a designated module leader who has responsibility for the effective delivery of the module. Module Leaders are indicated on each module descriptor at the end of this handbook.

### Link Tutor

Each programme has an identified link tutor from its validating partner University whose role it is to support the Weston team and students. The link tutor for your programme is:

|  |  |  |
| --- | --- | --- |
| Name | Email | Tel |
| Charlie Tweed | [c.tweed@bathspa.ac.uk](file:///F:/My%20Real%20Documents/My%20Work/Weston%20College/H%20E/c.tweed@bathspa.ac.uk) | +44 (0) 1225 875875 |

## Course Structure

### Year One

|  |  |  |  |
| --- | --- | --- | --- |
| **Full time**  **Year 1 of study** | | | |
| **Level** | **Title** | **Credits** | **Code** |
| **4** | [**Film Production Skills**](#FAMPProductionSkills) | **40** | **FMAP4501** |
| **4** | [**Documentary Production**](#DocumentaryProduction) | **20** | **FMAP4502** |
| **4** | [**Experimental Media Arts**](#ExperimentalMediaArts) | **20** | **FMAP4503** |
| **4** | [**Professional Commercial Practice**](#ProfessionalCommPractices) | **20** | **FMAP4504** |
| **4** | [**Contextual Studies**](#ContextualStudiesReflectivePractive) | **20** | **FMAP4505** |

### Year Two

|  |  |  |  |
| --- | --- | --- | --- |
| **Year 2 of study** | | | |
| **5** | [**Short Film Production**](#ShortFilmProduction) | **40** | **FMAP5501** |
| **5** | [**Collaborative Work-based Practices**](#CollaborativeWorkBasedPractices) | **40** | **FMAP5502** |
| **5** | [**Independent Practice**](#IndependentPractice) | **40** | **FMAP5503** |

**If you are using the electronic version please click on the module title for the full module descriptors for each unit.**

All HE programmes at University Centre Weston are delivered as a collection of modules, which build on each other to form a complete programme of study. Each module carries a credit rating, defining how much study time it takes to complete. Notionally, 1 credit equates to 10 hours study time (so 10 credits = 100 study hours). “Study hours” includes lectures, seminars, tutorials, group work, independent study and research – in fact, any time that contributes to your learning on the module.

**Programme synopsis**

This intensive and professionally based Film and Media Arts programme has been designed with a strong production ethos to give students a thorough grounding in the skills and experience of film making. Throughout the programme a hands-on, project-based approach will underpin practice, supported by relevant theory and an understanding of context.

The strong practical and contextual nature of this programme will encourage the student to identify strengths and develop a personal skills base whilst giving time to experiment and reflect on the differing disciplines within contemporary film and media arts practice.

The programme will encompass key aspects of film making: pre-production, production and post-production, cinematography, sound design and digital editing. Experimental workshops will explore video installation, reactive media, VJ, expanded cinema and new emerging formats.

Students will be encouraged to develop their own ‘creative voice’ through challenging self-negotiated projects, workshops, seminars and visiting practitioner classes designed to enhance creative, critical, technical and professional skills.

There will be a substantial focus on high level professional production standards and work will be submitted to regional and national festivals such as Encounters and Doc Fest, alongside positive engagement with regional arts organisations, cinemas, and production companies.

Through study of the key theoretical debates, discourses and significant practitioners in contemporary film, media and the arts, students will develop analytical, evaluative and reflective research skills, encouraging them to critically contextualise their own work.

Opportunities will exist for independent creative practice alongside collaborative projects involving work-based experience and live industrial briefs. Students will develop a thorough knowledge of commercial management skills and current industry models and practices, in preparation for freelance work and/or employment in the creative industries.

During the final year students will negotiate, sustain and effectively realise a personal project, showcasing work in a public context/exhibition, helping them to establish a professional portfolio and profile for future employment.

Throughout the programme there will be opportunities for students to participate as active and collaborating members of the College’s in-house production company to participate in film making projects and events and festivals on location in the United Kingdom and beyond.

**Year one**

Through a series of workshops, visiting practitioner classes and hands-on projects students will build up a portfolio of work demonstrating an understanding and practice of the key skills involved in the pre-production, production and post-production aspects of Film and Media Arts Production. During the year students will develop an understanding of contemporary professional practice and an ability to generate ideas in response to challenging project work.

The modules are designed in a coherent way to develop, enhance and strengthen skills and knowledge acquired, establishing a foundation by which students can become more exploratory, as they progress through the programme.

Practical activity is further complemented by a Contextual Studies programme in which issues of a broader cultural and contextual nature are explored. Students will be introduced to key histories, practices and contextual debates specific to Film and Media Arts to ensure the intellectual integrity of the programme. Contextual Studies will aim to reflect directly on the major themes and discourses emerging from the practical modules to promote coherence and relevance of understanding.

Students will also be introduced to the importance of a reflective, analytical and evaluative approach to personal visual research.

The Professional Commercial Practices module will support the understanding of current industry models and the development of management skills to prepare students to work effectively and professionally in the world of work. Students will study legal, ethical and financial aspects which will affect them as a freelance practitioner as well as seeking to position themselves in relation to the industry and develop a personal development plan.

**Year two**

In year two students continue to define and build their specialist practical skills whilst developing the ability to work collaboratively in a professional manner and context. The emphasis is on a holistic approach to film and media arts production which builds on the skills and knowledge acquired in year one. Particular attention will be paid to the establishment of working processes which engender high production values and stimulate creative and individual responses to narrative construction. An opportunity exists for collaborative/exploratory/integrative film making across the creative arts programmes, encompassing performing arts, dance and music.

Students will undertake work experience in the form of engaging with industry-based ‘live’ assignments to give an insight into the pressures and timeframes involved in freelance practice in the film and media arts industries. This will help to confirm aspirations and improve the ability to work to deadlines, while critically evaluating their own practice. Students will further develop and improve their Personal Development Plan, positioning themselves in relation to the world of work by producing suitable marketing and branding materials aimed at future freelance professional practice.

Further individual creative and reflective approaches will be confirmed and will allow students to negotiate, sustain and effectively realise a personal self-directed project showcasing their work in a public context/exhibition. Students will be expected to critically contextualise and defend this work.

Students will establish a professional portfolio Showreel and profile in preparation for future employment as a freelance practitioner within the film and media arts industry or application to further study on a BA (Hons) Top-up year.

**Developing specialisms**

Opportunities which enable the development of specialist experience, knowledge and skills are fully embedded within the course and build in a coherent and structured way throughout the two years.

Initially students at level 4 are challenged to engage with and develop a wide range of knowledge and skills, applying and exploring them within structured and supported industry-focussed projects.

Through Personal Development Planning (PDP) students audit and develop an understanding of their own skills and abilities and discover areas of personal interest and passion for further study and specialist development at level 5. This individual enquiry process is constantly underpinned by formative feedback received from staff, visiting practitioners and peer groups as students negotiate their way through the course.

This is enhanced by the industry based live projects and further explored and supported in the Collaborative Work-Based module where students become active crew members of the in-house production company ‘The Hub’ working to ‘live briefs’, each contributing their individual skills in a team work-based scenario. Through this activity/interactivity students explore their potential towards finding their ‘own voice’ and begin to position themselves in relation to the work place according to their developing skills and intellectual interests.

Alongside this the Independent Practice module allows students to fully investigate and confirm their individual specialist interests and skills, both practically and intellectually. The module is designed to allow students to establish a professional portfolio which supports their aims and ambitions towards work as a freelance practitioner in the film and media arts industry.

# Course Aims

The programme aims to:

* Engender and develop the professional approach required of film and media arts production practitioners in a work-based environment.
* Contextualise film and media arts production practices within an academic and reflective environment.
* Foster the industry-specific knowledge, thinking and subject-specific practical skills required of film and media arts practitioners.
* Promote awareness of the transferability of subject-specific skills to other employment scenarios or further HE study.

Programme Learning Outcomes:

On completion of the programme students will demonstrate the acquisition of a wide range of knowledge and skills, be they practical or cognitive, as follows.

**Subject-specific Skills and Knowledge**

On completion of the programme you will demonstrate:

* A practical understanding of key production processes and professional practices relevant to a film and media arts production practitioner.
* The ability to initiate, develop and realise distinctive and creative work within the chosen specialist discipline(s).
* An adaptable, creative and self-reflective approach when producing work for a variety of audiences across a range of film and digital media forms in a work-based environment.
* Effective interpersonal and social skills to ensure clarity of communication, and maintain and manage professional collaborative working relationships.
* Demonstrate an understanding of the core production processes and professional practices relevant to the chosen specialism(s) within the film and media arts industry
* The entrepreneurial and self-motivational skills required for a professional freelance career. Knowledge and Thinking Skills:

On completion of the programme you will:

* Demonstrate an understanding of the core production processes and professional practices relevant to the chosen specialism(s) within the film and media arts industry.
* Comprehend and engage intelligently with the theoretical and cultural frameworks that surround and have surrounded the film and media arts industry.
* Engage critically and creatively with the interplay between practice and theory.
* Utilise a critically evaluative creative process when effecting the transition from initial ideas to final product.
* Gather, organise, synthesize and assimilate information from a variety of sources to fully inform the processes of research, self-evaluation, and critical analysis.
* Demonstrate an understanding of the regulatory and legislative frameworks in conjunction with the creative industries and in specific relation to the film and media arts production industries.

**Skills for Life and Work (transferable skills):**

As well as industry-specific skills, students will gain a range of transferable skills that employers have identified as desirable.

* Autonomous learning (including time management) as would be necessary for employment requiring the exercise of personal responsibility and decision-making such that significant responsibility within organisations could be assumed.
* Team work as would be necessary for employment requiring the exercise of personal responsibility and decision-making for effective work with others such that significant responsibility within organisations could be assumed.
* Communication skills commensurate with the effective communication of information, arguments and analysis in a variety of forms to specialist and non-specialist audiences in which key techniques of the discipline are deployed effectively.
* IT skills and digital Literacy that demonstrate the development of existing skills and the acquisition of new competences.

Throughout the programme there is a focus on your Personal Development Plan (PDP):

* This assesses your ability to self-evaluate, analyse and identify strengths and weaknesses, and plan strategies to focus your development.
* These activities are initially self-evaluations of the events in your production file.
* Self-evaluations ask you to consider how you can improve your ability to learn.
* It is a professional profile that requires you to utilize your knowledge of your strengths and weaknesses to positively promote yourself in a realistic workplace scenario; the focus is on planning for a professional career.
* Your PDP draws on the contents of your production files.
* The PDP reflects QAA guidelines and university guidelines.
* PDP is integrated into the curriculum of the Film and Media Arts Production course. Your use of PDP in your work is focussed upon three clear objectives:
* To provide you with the opportunity, encouragement and incentives to engage in PDP processes that enable you to articulate your current skills and knowledge base specific to the employment market and enable you to identify and implement a target focused strategy for personal development pertinent to freelance employment and enterprise in this specialist area.
* To provide you with the opportunity, encouragement and incentives to engage in PDP processes that enable you to articulate your current skills and knowledge base specific to the wider graduate employment market and to enable you to identify and implement a target focused strategy for personal development that maximises your potential to exploit graduate level freelance employment and entrepreneurial opportunities.
* To provide you with the opportunity, encouragement and incentives to engage in PDP processes that enable you to articulate your current academic skills and knowledge base that is consummate with Foundation Degree level study and to enable you to identify and implement a target focused strategy for personal development in this area.

## Graduate Attributes

|  |  |  |
| --- | --- | --- |
|  | Bath Spa Graduates… | In Film & Media Arts Production, we enable this… |
|  | Will be employable: equipped with the skills necessary to flourish in the global workplace, able to work in and lead teams | Through programme and module design. All teaching and assessment is written expressly with the global marketplace in mind and with direct industry consultation. Work & client based learning prepares students directly for future employability. |
|  | Will be able to understand and manage complexity, diversity and change | Programme materials and module design have been created and developed with reference to the changing nature of, and diverse complexities within, the film and media production related industries. Yearly review and industry consultation, at all levels, will ensure that change is affected where necessary. |
|  | Will be creative: able to innovate and to solve problems by working across disciplines as professional or artistic practitioners | In engaging with creative production briefs students will utilise creativity, innovation, problem solving and team work. Working across disciplines is an essential component of professional and artistic practice as well as the application of creative thinking techniques. |
|  | Will be digitally literate: able to work at the interface of creativity and technology | Digital literacy is embedded within the programme both in subject specific activities (industry standard editing facilities, digital imaging equipment and sound mixing/design facilities) and the organisation, management and presentation of their research for formative and summative assessments. |
|  | Will be internationally networked: either by studying abroad for part of the their programme, or studying alongside students from overseas | Collaboration will be encouraged and supported with industry-based work and projects. The programme also offers the chance to develop work abroad, specifically engages with the film culture of other countries and includes the curation and organisation of an International Student Film Festival. |
|  | Will be creative thinkers, doers and makers | The ethos of the programme is to encourage creativity and the creation of professional materials. The development of these materials and products evidences informed reflection, a creative approach to problem-solving and robust production skills. |
|  | Will be critical thinkers: able to express their ideas in written and oral form, and possessing information literacy | Students will present themselves and their ideas in a multitude of ways including essays, presentations, video essays, production paperwork, and reflective journals. These will evidence the ability to critically analyse, conceptualise, thoroughly research and communicate key concepts within the field of Film & Media Arts. |
|  | Will be ethically aware: prepared for citizenship in a local, national and global context | Throughout the programme all work is produced and showcased with an awareness of the community and audiences they are intended for and in the light of the current cultural landscape. Ethical awareness and collaboration are integral to the socio-cultural aspects of film as an art form; these concepts are instilled through work-based learning and professional and academic development. |

## Progressing onto Honours Degree

You can ‘top-up’ your Foundation degree to a full Bachelors (Honours) degree by completing an additional year of study at level 6.

To be eligible for progression you must have gained 240 credits, 120 credits at Level 4 and 120 credits at Level 5. The deadline for applications is usually on or before 1st May in the final year of Foundation Degree studies.

Your tutor will arrange a meeting with the Course Leader at University Centre Weston to discuss the modules on offer on the top-up degree and answer any questions that you may have. You are also welcome to visit the campus and meet with staff and students

# Learning Environment

## Learning and Teaching Methods

### Learning and Teaching Methods

The University Centre Weston has a Learning and Teaching Strategy for Higher Education, which underpins our approach.

We intend that the learning programme should be both stimulating and demanding, and should lead you through progressive stages of development, towards increasingly complex and open-ended tasks, increasingly sophisticated application of intellectual/conceptual and personal (transferable) skills, and increasingly independent study.

A variety of learning methods will be used, which might include

* Lectures
* Seminars
* Experiential learning
* Reflective learning
* Skills practice
* Group work and group discussions
* Workshops
* Case studies
* Student presentations
* Information and communications technology (ICT) based activities
* Visiting speakers/expert practitioners will be used during the programme

UCW actively encourages the development of technology enhanced learning and you will find staff utilising new teaching methods to enhance your learning experience.

## Work-based Learning

**Will I be able to gain practical experience?**

Work-based learning is central to the programme and gives you the opportunity to reflect on your experiences and develop a portfolio of work and skills supporting your future career development. You will undertake a period of work experience and a series of industry-based and ‘live’ assignments to give an insight into the pressures and timeframes involved in professional practice. You will also study legal, ethical and financial concerns and develop and refine a personal development plan. You will work on live projects, working to briefs set in collaboration with professional clients, so that you gain a real understanding of the demands of the film and media arts industry.

**If you are interested in** developing high level skills in a variety of film and media arts disciplines, and applying those skills as well as contextualising your creativity in the light of current theories and contexts, then this programme will provide the appropriate pathway.

**If you enjoy** creative thinking, problem solving, working as an individual or as part of a team with like-minded creatives, this programme will provide you with the confidence and ability to enable you to increase your employment potential or access continuing higher education.

**If you want** to gain employment within the film and media arts industries then this programme aims to provide you with relevant entrepreneurial, practical skills and industry knowledge to enable you to work successfully in the field.

**Work experience/placement opportunities**

We recognise and value the importance of work based and placement learning, especially the current and the future benefits of these experiences, such as the development of valuable transferable key skills.

You will undertake a work placement, which could be with a freelance practitioner or creative agency, business or other organisation. With support from the college you will be expected to organise your own placement and this must meet with the college’s approval.

‘Work based learning’ enables you to apply the skills you have learnt on the course in a professional work place setting. During this work placement you will be provided with guidance as to how to maximise the benefits from this experience.

## Project/studio work

Project work emphasises the necessity for independent research, the acquisition of source material and the application of knowledge of skills you have learnt during the programme, which you can then incorporate within your own self-directed enquiry. Projects will enable you to develop individual solutions to creative problems and represent them coherently.

There is an assessment at the end of each module. Work is graded using the Grade Related Criteria and all work is given equal attention.

In Year One work is assessed by the module coordinators and other members of staff and will be internally verified.

In Year Two work is assessed by the module coordinators and other members of staff and will be externally verified by an examiner who moderates the internal marks.

### Other resources

Poool Website: <http://poool.co.uk/film/>

This is an invaluable resource for the course, providing links to films, artists, directors, video essays, reading materials, and further viewing. Poool is also where every student will have their own profile page, on which they will include short biographies and examples of their work. Over the course of the two years this will become an invaluable tool for students in building their profiles as independent filmmakers and practitioners.

# How Quality is assured

## Quality monitoring and evaluation

The programme you are studying was approved by Bath Spa University. As part of the approval process it was assured that

* the content of the programme met national benchmark requirements;
* the programme met any professional/statutory body requirements; and
* the proposal met other internal quality criteria covering a range of issues such as admissions policy, teaching, learning and assessment strategy and student support mechanisms.

This was done through a process of programme approval which involves consulting academic experts including subject specialists from other institutions and industry.

### How we monitor the quality of this programme

The quality of this programme is monitored each year through evaluating:

* external examiner reports (considering quality and standards);
* statistical information (considering issues such as the pass rate); and
* student feedback including the National Student Survey (NSS).

Drawing on this, and other, information programme teams undertake an annual monitoring process, in accordance with the University's quality policy.

Once every six years an in-depth review of the subject area is undertaken by a panel that includes at least two external subject specialists. The panel considers documents, looks at student work, speaks to current and former students and speaks to staff before drawing its conclusions. The result is a report highlighting good practice and identifying areas where action is needed.

### The role of the Programme Committee

This course has a Programme Committee comprising all relevant teaching staff, student representatives and others who make a contribution towards its effective operation (e.g. library/technician staff). The Programme Committee has responsibilities for the quality of the programme and plays a critical role in the University's quality assurance procedures.

## External examiners

The standard of this programme is monitored by at least one external examiner. External examiners have two primary responsibilities:

* To ensure the standard of the programme; and
* To ensure fairness and equity.

The external examiner for your programme:

|  |  |  |
| --- | --- | --- |
| Name (including prefix e.g. Dr.) | Role in institution | Name of institution |
| Dr James Walters | Head of Department, Film and Creative Writing and senior lecturer in Film and Television studies | University of Birmingham |

As part of their role, external examiners complete an annual report for the University commenting on the learning, teaching and assessment standards of the modules and the programme overall. The report will highlight areas of good practice and identify areas for development, as well as provide assurance that your programme is of an equable standard to similar HE provision nationally.

External examiner reports, and the University’s response, are shared with students. They are normally discussed at Staff/Student Liaison Committees and made available online, via Office 365.

## External references

The following methods are used for gaining the views of other interested parties:

* Feedback from former students;
* Employers;

# Employability

**What careers are open to me?**

Foundation Degree career opportunities exist for entry at an appropriate level across a wide range of disciplines within the film and media arts production creative industries:

* Assistant director
* Production assistant
* Camera operator and crew
* Sound production crew – broadcasting/film/video
* Sound technician/editor
* Lighting technician
* Assistant digital video editor
* Assistant film editor
* Scriptwriting/supervisor
* Location manager
* Editorial assistant
* Live events production

Relevant web information:

[Bath Spa University Careers](http://www.bathspa.ac.uk/study-with-us/developing-your-career)

[University Centre Weston Careers advice](http://www.weston.ac.uk/what-can-i-study/pre-employment-training/need-some-impartial-careers-advice)

# Module Descriptors

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP4501-40 | | | | |
| 2 | Module title | Film and Media Production Skills | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation degree | | | | |
| 5 | Level | 4 |  |  | |  |
| 6 | UK credits | 40 | | | | |
| 7 | ECTS credits | 20 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 135 | | | | |
| 13 | Independent study time: total hours | Total Hours: 265 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Richard Edkins | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  This introductory module is designed to build on students’ current skills and will introduce a broad range of techniques and processes, seeking to equip them with the technical ability to produce high quality work.  Mini projects will run alongside skills based practical workshops to quickly confirm and extend knowledge and introduce new processes to further practical and creative abilities. Practical workshops will be underpinned by technical workshops focussing on the use of industry standard equipment and software.  Through a series of workshops, visiting practitioner classes, and projects, students will build up a portfolio of work demonstrating an understanding and practice of key skills in the pre-production, production and post production of Film and Media.  Students will be exposed to complex technical set ups and various software packages that cover the development and production of film and media. As the student progresses they will be expected to show a growing level of independence in this area. It is also important for students to leave the programme with evidence that they are digitally literate through portfolios, showreels and films.  As students progress through the programme they will become more confident in choosing and applying the right equipment and methodologies. They will also begin to identify their own thoughts and particular interests within the range of inter-related disciplines available. These will be further developed, enhanced, and applied in future modules.  Moreover, a key feature of this programme will be the manner in which the practical skills are taught alongside a foregrounding of film language. At all times students are encouraged to apply newly acquired technical skills to an ever-increasing awareness of film as an art form that can and should be used to create meaning.  **Scope of Work:**   * **Pre Production:** Development of ideas Visualising ideas – concept boards, storyboards Constructing narrative  Selling ideas – pitches Pre Production – planning, shooting schedules, * **Production:** Camera, cinematography, working with dolly’s and jibs Lighting – working with natural light, bounce sheets, 3 point lighting Sound recording techniques and sound design Roles of producer, director and crew * **Post Production:** Non linear video editing Introduction to sound in post production  Introduction to grading, colour correction Introduction to motion graphics and visual effects (VFX) | | | | | |
| 19 | Outline syllabus  The programme is delivered through practical workshops and lectures, reinforced with frequent small, supervised production exercises.  Potential project examples:   * Style and Meaning: apply techniques/language of cinema to make a short film that aligns itself aesthetically and thematically with a particular film movement. Focus on cinematography (camera skills and lighting), sound design, the integration of sound and image, and the use of film form to create meaning. * Feature Film Pitch Trailer/Pilot Scene: create a trailer or a stand-alone scene for the purposes of pitching for funding for a feature film. * Short TV feature on location: on location, camera/sound/electronic news gathering (ENG) skills. * Studio shoot: practice multi-camera studio work.   This module will be directly supported by:   * Contextual Studies/Reflective Practice Cinema language, codes and conventions * Professional Commercial Practices. | | | | | |
| 20 | Teaching and learning activities   * Workshops/ lectures (including: pre-production, visualising ideas, camera, cinematography,  lighting, sound recording, sound design and video editing) * Focussed classes from specialists in key areas * Project briefings – student led discussions * Tutorials, individual and group * Screenings/ Critiques | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate and apply:*   1. A working knowledge of pre-production requirements in Film and Media Production. 2. An understanding of production requirements for Film and Media Production including managing a project, understanding key roles and duties, working in a team, directing, working to deadlines, managing time. 3. An understanding of the cinematography skills required to produce quality imagery for film. 4. An understanding of sound recording techniques and sound design with the aim of producing high quality sound for film. | | | | *How assessed*  F1,F2, F3, S1, S2  F1, F2, F3, S1, S2  F1, F2, F3, S1, S2  F1, F2, F3, S1, S2 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Project development  F2. Presentation of work for peer and tutor feedback  F3. Periodic production progress reviews | | | |  | |
| *Summative assessments:*  S1. Film/Video projects  S2. Production file | | | | Weighting%  80%  20% | |
| 23 | Learning resources  Katz, S. (1991). *Film Directing Shot by Shot: Visualizing From Concept to Screen.* California. Michael Wiese Productions.  Cruz, J. (2008). *Setting up Your Shots: Great Camera Moves Every Filmmaker Should Know.* (2edn).Michael Wiese Productions.  Jollife, G., Jones, C. (2000). *The Guerrilla Film Makers Handbook.* (2edn). London. Continuum International Publishing Group LTD.  [www.vimeo.com](http://www.vimeo.com) – Student video work will be uploaded to vimeo. They should also use this site to look at other film-makers work including peers on the programme. Constructive critique/ comment will be encouraged here too.  Tutorials on <http://vimeo.com/videoschoolvideos> including: Behind the Glass Part 1: An Intro to Lenses. <http://vimeo.com/27582408> and Part 2: Focal Length <http://vimeo.com/27556331> and Part 3: Depth of Field - <http://vimeo.com/27556482>  <https://www.celtx.com/index.html> Pre Production: ‘Celtx is the world's first all in one pre-production system. It replaces 'paper & binder' with a digital approach that's more complete, simpler to work with, and easier to share.’  <http://sidebysidethemovie.com/>  Avid Editing Online tutorials/ course - <http://www.imaginox.co.uk/news/3313>  Forum’s, Podcasts, Blogs such as AVID’s :  <http://community.avid.com/blogs/theroughcut/>  Pepperman, R. (2005). *Setting up Your Scenes: the Inner Workings of Great Films.* California. Michael Wiese Productions.  Van Sijill, J. (2005). *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know.* California. Michael Wiese Productions.  Jolliffe, G., Jones, C., Zinnes, A. (2010). *The Guerilla Film Makers Pocketbook: The Ultimate Guide to Digital Film Making.* London. Continuum International Publishing Group.  Dawkins, S., & Wynd, I. (2010). *Video production: putting theory into practice.* Houndmills, Basingstoke, Hampshire, Palgrave Macmillan.  Bordwell, D., & Thompson, K. (2013). *Film art: an introduction*. New York, McGraw-Hill.  *Specialist resources:*   * Workshops * Library Plus * Moodle VLE + Vimeo + Celtx+ Blogs * Study trips and visits * Shooting on Location   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base. | | | | | |
| 24 | Preparatory work  N/A | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP4502-20 | | | | |
| 2 | Module title | Film Making: Documentary Production | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level | 4 |  |  | |  |
| 6 | UK credits | 20 | | | | |
| 7 | ECTS credits | 10 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 68 | | | | |
| 13 | Independent study time: total hours | Total Hours: 132 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Richard Edkins | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  In this module students will be introduced to the art and craft of documentary film making alongside the consideration of the key issues and debates emerging from its ever changing role in contemporary society. Students will be asked to combine their practical and creative skills to plan and produce a documentary film to be shot on location.  Students will be expected to develop and research a coherent idea for a documentary project and pitch this to a panel of professional practitioners from the region. Students will then be grouped into production companies according to their major interests and skill base, and develop and manage the project from the initial idea, through production and post production, to a finished film for public screening. Engagement and understanding of the new emerging multi-platform technologies will be encouraged.  There will be an opportunity within the module for location work both in the UK and abroad and awareness will be raised of the possibilities and opportunities provided by the film festival circuit, e.g. Doc.Fest/Sheffield and Encounters.  Students can expect seminars led by visiting professional practitioners.  Students will be given the opportunity to explore the historical and theoretical themes and genres of the documentary film movement, underpinned by study of major practitioners and the critical issues and debates which inform practice within this discipline.  Students will be encouraged to reflect on their contribution to the project in the production file. | | | | | |
| 19 | Outline syllabus   * Documentary film – key films, debates, history * Planning a documentary * Research skills for documentary film production * Constructing narrative * Integration of sound and visual image * Produce a documentary film on location * Post production * Marketing/distribution   This module will be directly supported by:   1. Contextual Studies/Reflective Practice – students will engage with key debates such as truth, ethics, realism and representation in documentary film.  The audience: objectivity or interpretation   Professional Commercial Practices | | | | | |
| 20 | Teaching and learning activities  The module will be taught through a combination of:   1. Workshops 2. Lectures/visiting practitioner classes 3. Staff/group critiques 4. Tutorials 5. Development of ideas 6. Presentations | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. a proficient knowledge of process alongside an ability to utilise appropriate key skills in the development and delivery of a coherent piece of work from initial idea to public screening. 2. a creative awareness and understanding of the relationship/ interdependence of cinematography (the image) to sound design (sound). 3. an understanding of the debates and issues associated with the genre and the work of established practitioners, reflecting on how this might inform the development of the ideas and structure in documentary film making. 4. Plan, manage and organise the work load, demonstrating a responsible approach to collaborative project management, presenting work effectively and professionally. | | | | *How assessed*  F1, F2, F3, S1, S2  F1, F3, S1, S2  F3, S2  F1, F2, F3, S1, S2 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Idea Development  F2. Tutorials  F3. Pitch presentation | | | |  | |
| *Summative assessments:*  S1. Documentary Film for public screening and online viewing  S2. Production File: to include all relevant research which supports and underpins the development of the project ideas, along with a critical evaluation of the work produced | | | | Weighting%  75%  25% | |
| 23 | Learning resources  Glynne, A. (2008). *Documentaries: And How To Make Them*. Harpenden, Creative Essentials.  Nichols, B. (1991). *Representing Reality: Issues And Concepts In Documentary*. Bloomington, Indiana University Press.  Rabiger, M. (2009). *Directing the Documentary*, 5th edition Oxford, Focal Press  [*http://britdoc.org/*](http://britdoc.org/)  [*http://www.4docs.org.uk/*](http://www.4docs.org.uk/)  The Documentary Filmmakers Group website - [*http://thedfg.org/*](http://thedfg.org/)  Take advantage of workshops, opportunities by events/ festivals such as:  [*http://sheffdocfest.com/*](http://sheffdocfest.com/)  *Specialist resources:*   * Workshops * Library Plus * Moodle VLE + Vimeo + Celtx+ Blogs * Study trips and visits * Shooting on Location * Suitable Equipment - Camera’s, Sound and Post Production   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base. | | | | | |
| 24 | Preparatory work  Familiarisation with one of the following three core texts is recommended:  Glynne, A. (2008). *Documentaries: And How To Make Them*. Harpenden, Creative Essentials.  Nichols, B. (1991). *Representing Reality: Issues And Concepts In Documentary*. Bloomington, Indiana University Press.  Rabiger, M. (2009). *Directing the Documentary*, 5th edition Oxford, Focal Press | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP4503-20 | | | | |
| 2 | Module title | Experimental Media Arts | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level | 4 |  |  | |  |
| 6 | UK credits | 20 | | | | |
| 7 | ECTS credits | 10 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 68 | | | | |
| 13 | Independent study time: total hours | Total Hours: 132 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Richard Edkins | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  This module will provide students with the opportunity to explore and experiment within a wider media arts context.  Given the constantly developing technological evolution of contemporary practices, students will be encouraged to embrace the ideas, concepts and challenges of multi-platform activities, for example video installation, reactive media, VJ’ing, expanded cinema, sound art, smart phones and iPads.  There will also be opportunities for interdisciplinary developmental work across the creative arts including: art, dance, performance and music. | | | | | |
| 19 | Outline syllabus  Students will be expected to develop lines of enquiry, initially experimenting with ideas prior to negotiating and developing a media arts project to support their skills and creative interests.  For example:   1. Video/sound installation 2. Reactive/interactive media project 3. Live video – VJ, performance, music dance 4. Other, by negotiation.   In this way students will develop their own creative voice whilst continuing to critically analyse their own work alongside that of fellow practitioners.  This module will be underpinned by the Contextual Studies/Reflective Practice module in which students are asked to explore social, political, cultural and contextual debates practice which influence current developments within media arts and film making. | | | | | |
| 20 | Teaching and learning activities  The module will be taught through a combination of:   1. Workshops/Lectures introducing a range of ideas and techniques 2. Artist presentations from visiting practitioners 3. Project briefings – student led discussions 4. Independent study 5. Tutorials, individual and group 6. Screenings/ Exhibitions/ Performances & Critiques 7. This module will be underpinned by Contextual Studies | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate and apply:*   1. Research and develop creative and coherent ideas, for self-directed experimental media project. 2. Demonstrate and apply a range of methods, techniques and skills appropriate to the realisation of the project, with evidence of extensive exploration towards a clear resolution. 3. Successfully develop and produce/perform the final project for public exhibition in an appropriate context. 4. Produce work that demonstrates a concern for appropriately high production values. 5. Evaluate and critically reflect, demonstrating an understanding of the conceptual, formal and contextual elements of the work. | | | | *How assessed*  F1, F2, F3, S2  F1, F2, F3, S1, S2  F2, F3, S1  F2, F3, S1  F2,S2 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Idea Development  F2. Tutorials  F3. Pitch presentation | | | |  | |
| *Summative assessments:*  S1. Media Arts Projects  S2. Production File: to include all relevant research and ideas development, along with a critical evaluation of the work produced | | | | Weighting%  75%  25% | |
| 23 | Learning resources  Visits to exhibitions, festivals and performances will be organized. Students are expected to identify appropriate sources; following up on advice given by tutors. Collaborating with peers and networking where appropriate.  Artists, Projects, examples:   1. Krzysztof Wodiczko – Media artist 2. Janet Cardif – Sound artist 3. Tony Oursler - Installation and projection 4. Steve McQueen – Film 5. Alex Monteith – Video Installation 6. Kathy Hinde - Sound 7. Haroon Mirza - Installation and multi Media 8. John Wood and Paul Harrison - Performance and film and objects 9. Kerry Tribe - Film and installation 10. Omer Fast - Film and installation 11. Christian Marcley - Film and installation 12. Sonic Journeys – inc. Croft Castle: Adrian Utley (Portishead)   <http://www.landbeyond.co.uk/>  A wider list will be available on VLE.  **Books:**  Rees, A. (1999). A history of Experimental Film and Video. London. British Film Institute.  *Ball, S., Curtis, D., Rees, A., White, D. (2011). Expanded Cinema: Art, Performance and Film. London. Tate Publishing.*  *Curtis, D. (2006). A History of Artists’ Film and Video in Britain, 1897 – 2004. London. British Film Institute.*  *Rush, M. (2003). Video Art. London. Thames and Hudson.*  *Comer, S. (2008). Film and Video Art. London. Tate Publishing.*  *Dovey, J., Giddings, S., Grant, I., Kelly, K., Lister, M. (2008). New Media: A Critical Introduction. London. Routledge.*  ***Festivals/ Symposiums/ Forums:***  [*http://thespace.org/*](http://thespace.org/) *- Arts Council – The Arts – ‘Live Free and on demand’*  [*http://www.transmediale.de/*](http://www.transmediale.de/) *(Berlin, 29/1/13 – 03/02/13)*  [*http://futureeverything.org/summit/art/*](http://futureeverything.org/summit/art/)  [*http://www.avfestival.co.uk/*](http://www.avfestival.co.uk/) *(Next festival, North East, March 2014?)*  [*http://www.onedotzero.com*](http://www.onedotzero.com)  [*http://www.aec.at/news/*](http://www.aec.at/news/) *(Linz, Austria, September)*  ***Interactive Documentary:***  [*http://i-docs.org*](http://i-docs.org) *(Bristol, March)*  [*http://www.xolabs.co.uk/about/*](http://www.xolabs.co.uk/about/)  *Specialist resources:*   * Workshops * Library Plus * Study trips and visits * Suitable Equipment - Cameras, Sound recording devices, Post Production, computers with related software, e.g. Isadora, Korsakow, and Adobe Creative Suite, Flash | | | | | |
| 24 | Preparatory work  Students should explore the Experimental Media Arts resources on the relevant page of the programme’s ‘Poool’ website. This will help them form an understanding of the wide variety of media and practitioners that are relevant to this module.  The programme team will aim to arrange a field trip to a relevant contemporary visual and moving arts exhibition prior to the module. | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP4504-20 | | | | |
| 2 | Module title | Professional Commercial Practices | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level | 4 |  |  | |  |
| 6 | UK credits | 20 | | | | |
| 7 | ECTS credits | 10 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 68 | | | | |
| 13 | Independent study time: total hours | Total Hours: 132 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Ross Bliss | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  Students will develop a thorough knowledge of management skills and current industry/commercial models and practices learning to apply them in a professional manner in preparation for freelance work or employment.  The Professional Development Plan (PDP) is specifically designed to encourage students to be industry focussed and be ready to tackle issues of employability, continuous planning and the development of the skills required for entry to the industry.  The Professional Practice File will support the practical portfolio to provide evidence of entrepreneurial preparation to potential employers.  In this module students will examine every aspect of the freelancer’s ‘toolkit’ and demonstrate an awareness of the skills needed to be a successful freelancer.  General areas for discussion will include:   1. How the film, media and creative arts industries operate. 2. Understanding of specialisms, roles and responsibilities within the film and media arts industry. 3. Provide, legal, professional and industry guidance, relating to all projects, i.e. contracts, release forms, permissions and risk assessments. 4. Consideration will be given to the development of networking and contacts along with ideas for distribution and screening. | | | | | |
| 19 | Outline syllabus  The Professional Commercial Practices in this module will include sessions with practising practitioners and have an emphasis on building portfolio, cv, and freelance employment skills.  Within these sessions a range of specialised topics will be discussed, including:   1. Calculating fees within a framework set by professional bodies 2. Preparing contracts for work undertaken 3. Employer versus self employed 4. Writing a CV 5. Finance and financial forecasting 6. Self-employment, tax and vat 7. Health and Safety issues 8. Insurance including public liability, employers liability and professional indemnity insurance   This aims to prepare students and inform the Collaborative Work-Based Practices module in Year Two. | | | | | |
| 20 | Teaching and learning activities  Students will participate in a series of lectures and seminars that will address the essential aspects of professional commercial practice, including   1. Self-employment skills 2. Freelancer – client relationship 3. Negotiation skills 4. Public/Personal liability insurance 5. Business ethics/intellectual property rights 6. Small business start-up 7. Book keeping and taxation 8. Sourcing funding 9. Project management 10. Writing proposals/bids   Real film cases studies will be examined and professional practitioners and crew will be invited to talk to students where possible. Typically, teaching and learning activities will include:   1. Lectures from specialist practitioners 2. Industry visits 3. Live briefs   Each student will produce a Professional Practice File to demonstrate that they understand the principles set out in readiness to develop a digital portfolio and create an online branding image, marketing strategy and business plan in Year Two. | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. an understanding of the range of roles and responsibilities within the film and media industries. 2. an understanding of the current industrial practices and business knowledge required to operate successfully as a freelance practitioner. 3. a clear understanding of the freelance/client relationship and what is required when managing freelance projects. 4. an awareness of the social, ethical, legal and economic contexts of small business management. 5. an ability to review and evaluate personal strengths and articulate them through the production of a Professional Practice File. | | | | *How assessed*  F1, F3, F4, S1, S2  F2, F3, F4, S1, S2  F2, F3, F4, S1, S2  F1, F2, F3, F4, S1, S2  S1, S2 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Development of materials  F2. Presentations  F3. Mini assignments  F4. Ongoing client feedback | | | |  | |
| *Summative assessments:*  S1. Professional Practice File and Portfolio including evaluation and review seeking to position yourself in relation to professional practice.  S2. Website/Blog developing professional practice. | | | | Weighting%  80%  20% | |
| 23 | Learning resources  Suggested forums include: <http://www.creativeskillset.org>  <http://www.creativeskillset.org/film/jobs/> - Detailed list of job roles  <http://swcreativejobs.co.uk>  <http://www.bristolmedia.co.uk>  <http://www.ifp.org/>  <http://filmmakermagazine.com/>  <http://community.avid.com/blogs/theroughcut/>  <http://philipbloom.net> (DoP, Director, Filmmaker)  [www.screendaily.com](http://www.screendaily.com)  [www.bfi.org](http://www.bfi.org)  Film/Documentaries/Behind-the-Scene featurettes will also be used to explore professional practices and changes within the industries. We will use real film case studies from our industry contacts inviting in directors and crew where possible.  Cube Microplex: <http://www.cubecinema.com/> The module will build upon links with **Cube Cinema**, with students attending screenings, events and talks. There are also opportunities for students to work as volunteers, learning about the running of an independent cinema and curating programmes. Plus showing their own work at their Blue Screen events.  Students will also attend events and screenings at Watershed, Bristol. <http://www.watershed.co.uk> and events by Bristol based <http://www.cinemefilms.com> whom also may be keen on screening work from course.  See VLE for up to date list.  Links will be sought with BECTU union, Creative Skill Set and Employers to enhance the quality of the student experience. Students will be encouraged to find their own links with industry and creative forums. Advantage will be taken of seminars and networking opportunities at film and media arts festivals, expositions plus screenings and talks.  Specialist resources   1. Visiting Lecturers/Practitioners 2. Study trips and visits 3. Workshops 4. Library Plus 5. Moodle VLE 6. Related equipment – Cameras, Sound recording devices, Post Production, computers with related software   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio workbase. | | | | | |
| 24 | Preparatory work  Students should familiarise themselves with ‘Hiive’, the industry-facing networking platform. Students should examine how current industry practitioners are presenting themselves and begin to establish their own profile on the site. | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP4505-20 | | | | |
| 2 | Module title | Contextual Studies/Reflective Practice | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level | 4 |  |  | |  |
| 6 | UK credits | 20 | | | | |
| 7 | ECTS credits | 10 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 68 | | | | |
| 13 | Independent study time: total hours | Total Hours: 132 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Ross Bliss | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  Through engagement with the key histories, practices and theoretical debates that relate to film and media arts, students will be expected to develop a critical and reflective approach that is both informed and contemporary. By engaging with creative, intellectual, analytical and evaluative research skills, they will be able to reflect on their own work, placing it in the context of established practitioners.  This specialist section will introduce key themes that will underpin the activities undertaken in the practical modules. Research skills will be taught through a number of sessions to establish good scholarship practices in both written and verbal presentations.  This specific film and media arts aspects of contextual studies will be complemented by a cultural studies seminar programme in which issues of a broader cultural and contextual nature are explored.  Students will attend lectures followed by discussions, allowing issues to be raised and debated. The combination of practical work, lectures, seminars and formal presentations will enable students to develop a range of transferable skills demonstrating that they can work effectively as an individual or a part of a team on collaborative projects.  Core texts will develop cognitive, reflective and critical skills, whilst workshop sessions will allow students to use the research gained to support the development of their practice. They will demonstrate their contextual knowledge and ability to analyse through documenting research gained from studying industrial and professional issues.  This module will establish the groundwork and inform the development and contextualisation of the student’s independent practice in Year Two. | | | | | |
| 19 | Outline syllabus  Key themes designed to underpin the activities undertaken in the practical modules include:   1. Cinema Language (linked to Style project), looking at narrative and stylistic elements, codes and conventions in film (including cinematography, sound design). 2. Truth, Ethics, Realism, Representation in Documentary Film (link to Doc Film project), including Vertov, Grierson, Baudrillard. 3. Social, Political, Cultural and Contextual debates (linked to Experimental Media Arts) including Zizek, Chomsky. | | | | | |
| 20 | Teaching and learning activities  Delivery will be through a series of themed lectures, guest lecturers, film screenings, exhibitions, festivals, educational visits, visiting practitioner classes, discussions, individual research and presentations.  Students will actively engage in these debates presenting their own research and ideas through individual blogs. All research will be accessed through a group website/blog, allowing research to be shared. Each student will make a presentation of their work for critique and debate.  These blogs will incorporate Contextual Studies research and demonstrate active reflective practice, putting their work in context with other practitioners and debates.  We will also engage with film festivals, events, screenings and open courses such as:  <http://www.creativeactivism.net>  <http://www.cinecollective.com/>  [www.thefilmcollaborative.org/](http://www.thefilmcollaborative.org/) | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. the ability to organise and undertake research using a variety of approaches and resources (both electronic and paper based). 2. an ability to evaluate critically the ideas and theories that inform the disciplines of film and media arts. 3. an ability to reflect on contemporary issues and the work of influential practitioners in a way that supports and informs your own practice. 4. Research, develop and articulate a chosen debate through to conclusion in response to current film and media arts contexts. | | | | *How assessed*  F2, F3, F4, S2, S3  F1, F2, F3, F4, S1, S2, S3  F2, F3, F4, S2, S3  F1, F2, F3, F4, S2, S3 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Presentations: Peer/Tutor feedback  F2. Blog: Peer/Tutor feedback  F3. Rough drafts/proposals  F4. Developmental work | | | |  | |
| *Summative assessments:*  *Development and maintenance of a ‘live’ blog to include the following essential elements*  S1. A precise review/response to an element of film theory (1000 words)  S2. Essay 1 (1500 words) – academic based essay demonstrating research skills  S3. Essay 2 (2000 words) – a negotiated essay which develops a chosen debate through to conclusion in response to the key themes studied | | | | Weighting%  20%  30%  50% | |
| 23 | Learning resources  Bordwell, D. and Thompson, K. (2013). *Film Art: An Introduction*. New York, McGraw-Hill.  Murch, W. (1995). *In The Blink Of An Eye: A Perspective On Film Editing*. Los Angeles, Silman-James Press.  Figgis, M. (2007). *Digital Film-Making*. London, Faber and Faber.  Mcluhan, M., Fiore, Q. and Agel, J. (2008). *The Medium Is The Message*. London, Penguin.  Berger, J. (1972). *Ways Of Seeing*. London, British Broadcasting Corp.  Santos, W. (2010) *Baraka with a Movie Camera: From City Symphony to Global Symphony*. [online] Available at: http://wsantosblog.com/2012/08/28/313/ [Accessed: 4 Mar 2013]. Including references within article and bibliography.  Creativeactivism.net (n.d.) Creative Activism — An Open Undergraduate Class exploring Creative Media Activism #creativact. [online] Available at: http://www.creativeactivism.net/ [Accessed: 4 Mar 2013]  Cinecollective.com (n.d.) Cine Collective - Cinematography and Filmmaking Group. [online] Available at: http://www.cinecollective.com/ [Accessed: 4 Mar 2013].  Dawkins, S. and Wynd, I. (2010). *Video Production: Putting Theory Into Practice*. Houndmills, Basingstoke, Hampshire, Palgrave Macmillan.  Baudrillard, Jean (2001) 'The Gulf War Did Not Take Place' [edited excerpt] trans. Paul Patton in Jean Baudrillard: Selected Writings (2nd Edition) (Cambridge: Polity Press)  <http://en.wikipedia.org/wiki/The_Gulf_War_Did_Not_Take_Place>  Debord, G. (1994). *The Society Of The Spectacle*. New York, Zone Books.  <http://www.citethisforme.com/>  <http://www.bbc.co.uk/blogs/markkermode/>  <http://www.bbc.co.uk/blogs/adamcurtis/>  <http://www.guardian.co.uk/film/filmblog>  <http://www.guardian.co.uk/artanddesign/architecture-design-blog>  <http://www.guardian.co.uk/artanddesign/jonathanjonesblog>  <http://www.guardian.co.uk/culture/cultureblogs/roundup>  **Other reading:**  Rees, A. (1999). *A History of Experimental Film and Video.* London. British Film Institute.  Ball, S., Curtis, D., Rees, A., White, B. (2011). *Expanded Cinema: Art, Performance and Film.* London. Tate Publishing.  Curtis, D. (2006). *A History of Artists’ Film and Video in Britain, 1897 – 2004.* London. British Film Institute.  Comer, S. (2008). *Film and Video Art.* London. Tate Publishing.  Dovey, J., Giddings, S., Grant, I., Kelly, K., Lister, M. (2008). *New Media: A Critical Introduction.* London. Routledge.  McLuhan, M. (1964). *Understanding Media: The Extensions of Man.* London. Routledge.  Slavoj, Zizek (2002), *Welcome to the Desert of the Real*, London: Verso.  Chomsky, Noam (1988, 2002). *Manufacturing Consent: The Political Economy of the Mass Media*. New York: Pantheon.(with Edward Herman) ISBN 0-375-71449-9.  Chomsky, Noam (2012). *Occupy* (Occupied Media Pamphlet Series). New-York, Zuccotti Park Press. ISBN 978-1-88451-901-7  Eric Hobsbawm, *Age of Extremes: The Short Twentieth Century 1914-1991* (Abacus, 1995)  Others Theorists, Artists, Writers to consider include:  Theodor W. *Adorno, Max Horkheimer,* Martin *Heidegger*, Gilles *Deleuze*, Pierre Bourdieu  Heidegger, M. (1962). *Being and time, trans. by John Macquarrie & Edward Robinson*. Harper.  Deleuze, G. (1986). *Cinema 1: the movement-image*. London, Athlone  Deleuze, G. (1986). *Cinema 2: the time-image*. London, Athlone  *Specialist resources:*   1. Workshops 2. Library Plus 3. Visiting lecturers 4. Moodle VLE 5. Study trips and visits   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio workbase. | | | | | |
| 24 | Preparatory work  N/A | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP5501-40 | | | | |
| 2 | Module title | Film Making: Short Film Production | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level |  | 5 |  | |  |
| 6 | UK credits | 40 | | | | |
| 7 | ECTS credits | 20 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 135 | | | | |
| 13 | Independent study time: total hours | Total Hours: 265 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Ross Bliss | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  Short film making is a vibrant and vital format which allows for experimentation, freedom and expression of ideas, and provides a first-hand learning experience. Its largely independent nature, which reflects technological and multi-platform developments, makes it both accessible and largely outside of normal artistic and commercial restrictions.  Students will be asked to utilise the skills and knowledge acquired whilst on the programme to devise a well-crafted short film production shot on location. | | | | | |
| 19 | Outline syllabus  Each student will devise and pitch an idea to a panel of visiting practitioners/employers, with the best being chosen for development and production. Production crews will be formed, in discussion with tutors and fellow students, on the basis of student skills, experience and suitability to the requirements of the project.  There will also be an opportunity to engage and collaborate in interdisciplinary work across the creative arts depending on specialist requirements, for example: arts, dance, performing arts, and music.  Special attention will be paid to the construction of narrative, the integration of sound to support this narrative and the understanding of audience centred issues. Consideration will also be given to the selection of the specific methods used to realise the ambitions of the final project.  There will also be a focus on collaborative teamwork and the quality of production.  Students will be expected to reflect on the success or failure of their contribution in order to inform future practice. | | | | | |
| 20 | Teaching and learning activities   * Workshops/Lectures * Development and realisation of ideas * Lectures from visiting specialists in key areas. * Project briefings – student led discussions * Tutorials * Individual and group critiques * Screenings/ Critiques | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. Research and development of creative concepts and ideas and articulate in a coherent manner. 2. Application of the skills required for the successful construction of the narrative underpinning the development and production of a short film. 3. The ability to creatively manipulate/integrate the key elements of visual image and sound, editing coherently to fulfil the aims of the project to a high professional standard. 4. a creative and professional application of specialist skills and a commitment to working collaboratively within the full production crew to achieve high production values. 5. Critically appraise and evaluate the success and failure of the project in order to inform future practice | | | | *How assessed*  F1, F2, F5, F6, S1, S2  F3, F4, S1, S2  F3, F4, F5, F6, S1, S2  F3, F4, F5, S1, S2  F4, F5, F6, S2 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Project proposals  F2. Development of ideas  F3. Team selection  F4. Collaborative working/group critiques  F5. Tutorials  F6. Pitch presentations | | | |  | |
| *Summative assessments:*  S1. Short Film Production  S2. Production File – to include all relevant production materials and clear clarification of specialist creative contribution, along with critical evaluation. | | | | Weighting%  80%  20% | |
| 23 | Learning resources  Katz, S. (1991). *Film Directing Shot by Shot: Visualizing From Concept to Screen.* California. Michael Wiese Productions.  Cruz, J. (2008). *Setting up Your Shots: Great Camera Moves Every Filmmaker Should Know.* (2edn).Michael Wiese Productions.  Jollife, G., Jones, C. (2000). *The Guerilla Film Makers Handbook.* (2edn). London. Continuum International Publishing Group LTD.  [www.vimeo.com](http://www.vimeo.com) - Student video work will be uploaded to vimeo. They should also use this site to look at other film-makers work including peers on the programme. Constructive critique/ comment will be encouraged here too.  Tutorials on <http://vimeo.com/videoschoolvideos> including these: Behind the Glass Part 1: An Intro to Lenses. <http://vimeo.com/27582408> and Part 2: Focal Length <http://vimeo.com/27556331> and Part 3: Depth of Field - <http://vimeo.com/27556482>  <https://www.celtx.com/index.html> Pre Production: ‘Celtx is the world's first all in one pre-production system. It replaces 'paper & binder' with a digital approach that's more complete, simpler to work with, and easier to share.’  <http://sidebysidethemovie.com/>  Avid Editing Online tutorials/ course - <http://www.imaginox.co.uk/news/3313>  Forum’s, Podcasts, Blogs such as AVID’s :  <http://community.avid.com/blogs/theroughcut/>  Pepperman, R. (2005). *Setting up Your Scenes: the Inner Workings of Great Films.* California. Michael Wiese Productions.  Van Sijill, J. (2005). *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know.* California. Michael Wiese Productions.  Jolliffe, G., Jones, C., Zinnes, A. (2010). *The Guerilla Film Makers Pocketbook: The Ultimate Guide to Digital Film Making.* London. Continuum International Publishing Group.  Dawkins, S., & Wynd, I. (2010). *Video production: putting theory into practice.* Houndmills, Basingstoke, Hampshire, Palgrave Macmillan.  Bordwell, D., & Thompson, K. (2013). *Film art: an introduction*. New York, McGraw-Hill.  In addition these online film making and screen writing resources will be useful.  [*http://www.bbc.co.uk/filmnetwork/filmmaking/guide/*](http://www.bbc.co.uk/filmnetwork/filmmaking/guide/)  [*www.bbc.co.uk/writersroom/*](http://www.bbc.co.uk/writersroom/)  [*www.screenonline.org.uk*](http://www.screenonline.org.uk)  [*www.celtx.com*](http://www.celtx.com)  [*www.screenwriterscorner.com*](http://www.screenwriterscorner.com)  Students are advised to read as many screenplays as they can and look at the style, format and genres of various screen narratives. Many screenplays are available online.  Irving, D., Rea, P. (2010). *Producing and Directing the Short Film and Video.* London. Focal Press.  Also see VLE for up to date Reading Lists/Key Texts & Websites  *Specialist resources:*   * Workshops * Study trips and visits * Shooting on Location * Residential Filming * Library Plus * Moodle VLE + Vimeo + Celtx+ Blogs * Suitable Camera, Sound, Production and Post Production equipment   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base. | | | | | |
| 24 | Preparatory work  Familiarisation with Celtx Preproduction & Scriptwriting software  Idea generation & research | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP5502-40 | | | | |
| 2 | Module title | Collaborative Work-Based Practices | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level |  | 5 |  | |  |
| 6 | UK credits | 40 | | | | |
| 7 | ECTS credits | 20 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 135 | | | | |
| 13 | Independent study time: total hours | Total Hours: 265 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Richard Edkins | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  This module provides the student with the opportunity to engage in collaborative work-based practices whilst continuing to develop their understanding of the managerial and entrepreneurial skills required for entry into the film and media arts industry.  There will be extensive opportunities to experience and produce practical work through work placement and ‘live’ industry based, client-led assignments. These are designed to give an insight into the pressures and time frames involved in professional practice and challenge the ability to generate ideas in response to project demands.  Whilst building on and extending the student’s grounding in the skills and experiences of film making, these projects are designed to reflect the recognised patterns of industrial team collaborative structures, seeking to promote team creativity, productivity and a culture of professional practice. Students are encouraged to utilise known and creative skills to produce work of high quality under pressure as in the real world environment. | | | | | |
| 19 | Outline syllabus  Students will be given ‘live’ industrial briefs by an external project commissioner which may be specific or open to creative interpretation. Students will also be active crew members of UCW’s ‘in-house’ production company and also undertake a period of work experience. There is potential for collaborative interdisciplinary work across the creative arts programmes including the art, dance, performing arts and music arenas.  The practical elements of this module are underpinned by continued study of professional commercial practices. An estimated one-third of the creative workforce is self-employed, with almost 90% of businesses employing fewer than 5 people. This part of the module will provide students with knowledge of the essential tools needed to become freelance professionals and survive in a competitive industry. It is particularly strong in building on the PDP from year one whilst creating a marketing strategy, realistic business plan and substantive online presence, establishing the groundwork for being a freelance practitioner in the film and media arts industries.  The whole module is designed to help the student experience, evaluate and understand how to position themselves in the world of work and make informed choices that will determine the direction of their own individual practice.  Collaborative work-based practices will include sessions with a range of practitioners and have an emphasis on collaborative work, building a portfolio, marketing strategy, and business plan. Within the commercial sessions a range of topics will be discussed including:   1. Setting your brand and identity 2. Preparing contracts for work undertaken 3. Creating a marketing strategy 4. Creating a business plan (PDP) 5. Online image 6. Continuing to develop freelance/client relationship understanding and networking. | | | | | |
| 20 | Teaching and learning activities  Each student will create of a coherent personal management file containing a personal development plan, marketing and business strategies, which establishes a clear freelance/professional identity and projected career route.  Teaching and learning activities will include:   1. Live briefs (through ‘Pool’/‘Hub’) 2. Industry Placements 3. Develop collaborative practice in specialist areas where appropriate 4. Personal Management File 5. Development of coherent responses to client-led briefs | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. a practical and critical understanding of the role of working freelance/collaboratively within the film and media arts industries. 2. Through application of research and creative skills to achieve an effective and high quality response to client-led demands within the given time frame 3. a substantial and coherent portfolio of high quality showreels of practical works undertaken illustrating the strength of your creative and professional skills in a way that is accessible to prospective employers. 4. Effective critical reflection on personal responsibility within the production process with an ability to contribute technically and creatively to the collaborative production processes | | | | *How assessed*  F1, F2, F3, F4, S2  F1, F2, F3, S1, S2  F1, F2, F3, S1  F1, F2, F3, S1, S2 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Project work and evaluation  F2. Responses to client briefs  F3. Negotiation of ideas  F4. Group work | | | |  | |
| *Summative assessments:*  S1. Portfolio/Show-reel of work supporting professional career route  S2. Personal Management File including reflective work experience review | | | | Weighting%  75%  25% | |
| 23 | Learning resources  Links will be made with BECTU union, Creative Skill Set and Employers. Students will be encouraged to find their own links with industry and creative forums. Advantage will be taken of seminars and networking opportunities at film and media arts festivals, expositions plus screenings and talks. We will continue to work with regional cinemas, festivals and organisations looking to screen your work where suitable.  Suggested forums include: <http://www.creativeskillset.org>  <http://www.creativeskillset.org/film/jobs/> - Detailed list of job roles  <http://swcreativejobs.co.uk>  <http://www.bristolmedia.co.uk>  <http://www.ifp.org/>  <http://filmmakermagazine.com/>  <http://community.avid.com/blogs/theroughcut/>  <http://philipbloom.net> (DoP, Director, Filmmaker)  [www.screendaily.com](http://www.screendaily.com)  [www.bfi.org](http://www.bfi.org)  Rickman, C. D. and Roddick, A. (2005) T*he Small Business Start-up Workbook: A Step-by-step Guide to Starting the Business You've Dreamed Of*. How To Books Ltd.    Business Link start up information, available online from: <http://www.businesslink.gov.uk/bdotg/action/layer?topicId=1073858805>  Creators’ Rights Alliance bringing together the major UK organisations representing copyright, available online from: <http://www.creatorsrights.org.uk>  Design Council Business Essentials information, available online from: [http://www.designcouncil.org.uk/en/About-Design/Business-Essentials](http://www.designcouncil.org.uk/en/About-Design/Business-Essentials/)  Specialist resources   1. Work placements 2. Live Briefs 3. Study trips and visits 4. Workshops 5. Visiting Lecturers/Practitioners 6. Library Plus 7. Moodle VLE 8. Related equipment – Cameras, Sound recording devices, Post Production, computers with related software   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio work base. | | | | | |
| 24 | Preparatory work  To prepare for this module students are encouraged to continue to apply the theory learnt through completion of the Professional Commercial Practice module, to their own independent professional practice. | | | | | |

Module Descriptor

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| --- | --- | --- | --- | --- | --- | --- |
| 1 | Module code | FMAP5503-40 | | | | |
| 2 | Module title | Independent Practice | | | | |
| 3 | Subject field | Film and Media Arts Production | | | | |
| 4 | Pathway(s) | Foundation Degree | | | | |
| 5 | Level |  | 5 |  | |  |
| 6 | UK credits | 40 | | | | |
| 7 | ECTS credits | 20 | | | | |
| 8 | Core or Required or Optional | Core | | | | |
| 9 | Acceptable for | FdA Film and Media Arts Production | | | | |
| 10 | Excluded combinations | None | | | | |
| 11 | Pre-requisite or co-requisite | NA | | | | |
| 12 | Class contact time: total hours | Total Hours: 135 | | | | |
| 13 | Independent study time: total hours | Total Hours: 265 | | | | |
| 14 | Duration of the module | 30 weeks | | | | |
| 15 | Main campus location | University Campus, UCW | | | | |
| 16 | Module leader | Ross Bliss | | | | |
| 17 | Additional costs involved | None | | | | |
| 18 | Brief description and aims of module  This module will allow students to work independently in a chosen area of professional practice culminating in a public exhibition/screening of work to a considered audience.  This module challenges students to negotiate, sustain and effectively realise a personal project, showcasing work in a public context, helping them to establish and demonstrate a professional portfolio supporting their aims and ambitions towards work as a freelance practitioner.  Students will be expected to create work in a style that is both personal, individual and of a high professional quality. Ambitious, individual and imaginative work will be encouraged as students seek to find and display their own voice.  Where a production team is required the individual student will be responsible for the selection and management of the supporting crew. | | | | | |
| 19 | Outline syllabus  Through continual study of the key theoretical debates, discourses and significant practitioners in contemporary film, media and arts, students will continue to develop analytical, evaluative and reflective research skills, encouraging them to critically contextualise their own work.  Students will be expected to write a personal statement supporting and contextualising this final work in which they also consider the potential consequences/contribution of their individual works within the wider community. | | | | | |
| 20 | Teaching and learning activities  Student will engage with the following activities:   1. Develop a practical proposal 2. Reflective Practice 3. Negotiation of a personal project 4. Definition of a personal project 5. Management and completion of practical and reflective practice within the agreed timeframe 6. Seminars 7. Group and one-to-one tutorials 8. Self-supported study/research/film creation and manipulation 9. Visits and visiting lecturer critiques | | | | | |
| 21 | Intended learning outcomes  *By successful completion of the module, you will be able to demonstrate:*   1. Research, analysis and the ability to critically evaluate approaches to creative problem solving to achieve a clear and coherent structure and contextualisation of the project 2. an understanding and command of the processes and skills required in order to deliver the aspirations of the project, involving and managing others in the collaborative process as appropriate. 3. Presentation of the work in a coherent, effective and professional way in a public arena that is accessible to prospective employers. 4. Through critical reflection and the ability to evaluate, defend and contextualise work. | | | | *How assessed*  S1, S2, F1, F2, F3, F4 F5  S1, S2, F1, F2, F5  S1, F1, F2  S2, F3, F4, F5 | |
| 22 | Assessment and feedback  *Formative exercises and tasks:*  F1. Project work  F2. Peer/tutor feedback  F3. Presentation  F4. Individual group critiques  F5. Periodic reviews | | | |  | |
| *Summative assessments:*  S1. Independent Practice Portfolio (film, exhibition, screening, portfolio).  S2. Project Production File Including research, sketchbook ideas and a personal statement critically evaluating and contextualising the final work. | | | | Weighting%  75%  25% | |
| 23 | Learning resources  Students are expected to identify appropriate sources, following up on advice given by tutors and collaborating with peers and external contacts where appropriate.  Students will be asked to draw up their own reading list as part of their statement of intent.  Please reference recommended Reading Lists/Key Texts and Websites from previous modules.  *Specialist resources:*   * Workshops * Library Plus * Moodle VLE * Study trips and visits   Appropriate access to professional/industrial standard equipment will be available to support enquiry and learning in this module alongside a dedicated studio workbase. | | | | | |
| 24 | Preparatory work  Students should give consideration to their preferred roles within Film & Media Arts production and any specific skills that may need further exploration to aid personal development. Reading at least one of the generalised production books from the reading list before the module begins would be beneficial; for example:  Jollife, G., Jones, C. (2000). *The Guerrilla Film Makers Handbook.* (2edn). London. Continuum International Publishing Group LTD.  Irving, D., Rea, P. (2010). *Producing and Directing the Short Film and Video.* London. Focal Press. | | | | | |

# Appendices

## Appendix 1 - Marking Criteria

Marks will be allocated using the following qualitative guidelines:

|  |  |
| --- | --- |
| 70% + | Work of distinguished quality, which is based on extensive research and/or strong technical and creative competence. Clear and logical organisation; consistent scheme of references, used entirely appropriately. An authoritative grasp of concepts, methodology and content appropriate to the programme discipline and to the assessment task will be demonstrated. There is clear evidence of originality and insight and an ability to sustain an argument and/or solve discipline related problems, based on critical analysis and/or evaluation. The ability to synthesise material effectively and the potential for skilled innovation in thinking and practice will be evident. |
| 60% - 69% | Work of good quality, which is based on a wide range of properly referenced sources and/or creative input, demonstrating a sound and above average level of understanding of concepts, methodology and content appropriate to the programme discipline and to the assessment task. There is clear evidence of critical judgement in selecting, ordering and analysing content to construct a sound argument based on responses which reveal occasional insight and/or originality. Ability to solve discipline related problems will be effectively and consistently demonstrated. Draws on an appropriate range of properly referenced sources. |
| 50% - 59% | Work of sound quality which is based on satisfactorily referenced sources and/or creative input and which demonstrates a grasp of relevant material and key concepts, together with ability to structure and organise arguments or materials effectively. The work may be rather standard, but will be mostly accurate, clearly communicated and provide some evidence of ability to engage in critical analysis and/or evaluation. There will be no serious omissions or irrelevancies. In dealing with solutions to technical problems, appropriate methods will be chosen. Coherent organisation in general with effective use of references and acknowledgement of sources. |
| 40% - 49% | Work of satisfactory quality, which covers the basic subject matter adequately and is appropriately organised and presented, but which is primarily descriptive or derivative rather than analytical or creative. Study may be limited and narrowly focussed. There may be some misunderstanding of key concepts and limitations in the ability to select relevant material or techniques, and/or in communication or other relevant key skills, so that the work may be flawed by some errors, omissions or irrelevancies. There will be some evidence of appropriate research and ability to construct an argument, but it may be narrowly focused. In dealing with solutions to technical problems, established and appropriate methods will generally be chosen, but these may be applied uncritically. |
| 39% or below | Work which indicates some evidence of engagement with the subject material and learning process, but which is essentially misinterpreted, misdirected, misunderstood or poorly organised and sketchy or otherwise just failing to meet threshold standards at the level concerned. |

## Appendix 2 - Policies and Procedures

A link to Policies and Procedures relating to HE Students can be found on Office 365.