ACADEMIC PARTNERSHIPS PROGRAMME QUALITY HANDBOOK 2020-21

FdA Creative Media Production

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Welcome and Introduction

1. Welcome and Introduction to FdA Creative Media Production

Welcome to FdA Creative Media Production delivered at Weymouth by Weymouth College.

The FdA Creative Media Production offered at Weymouth College offers candidates a number of unique experiences encompassing both studio and location production in documentary, drama, corporate and music video genres. Our production technologies are upgraded to keep pace with the evolving media industries and students are expected to engage in a minimum of four weeks' industry experience.

The corporate video elements of the course engage with real world clients and briefs and students can find themselves working alongside staff on projects for large organisations as well as local companies and enterprises. The same is true for music video and community projects during which students work with groups in the local area to make videos with a focussed promotional or educational purpose. The work-based learning module gives students the opportunity to identify and engage in meaningful work experience with media professionals in studios, production companies and facilities houses. Students will be prepared for this engagement by honing those presentation skills recognised and expected by the media industries and training on appropriate platforms.

All of these production experiences are geared towards developing students' creativity, professional abilities and an awareness of the potential employment markets available to the competent video practitioner. In addition to the creative and technical skills associated with video production, students may explore video mapping, installation and 3D production design applications in their optional units in both years of the programme.

The majority of teaching staff are practicing professionals with many years of production experience in their field and this is reflected in the success of previous graduates from Weymouth in gaining employment in the creative media industries, either as freelances or by starting their own production companies.

The taught programme is supported by guest lectures from practicing professionals in film and television as well as a visit programme which includes international trade events and film festivals.

This programme has been designed to equip you with the skills and knowledge base required to work in your chosen specialism or other graduate opportunities. It is also a platform from which you can undertake additional vocational and academic qualifications.

This Programme Quality handbook contains important information including:

- The approved programme specification
- Module records

Note: The information in this handbook should be read in conjunction with the current edition of:

- Your Institution & University Student Handbook which contains student support based information on issues such as finance and studying at HE
    - available on Moodle
- Your Teaching, Learning and Assessment Handbook
    - available on Moodle
- University of Plymouth's Student Handbook
    - available at:
- https://www.plymouth.ac.uk/your-university/governance/student-handbook

Programme Specification

2. Programme Specification

Awarding Institution:	University of Plymouth
Partner Institution and delivery site (s):	Weymouth College
Accrediting Body:	N/A
Language of Study:	English[1]
Mode of Study:	Full-time
Final Award:	FdA
Intermediate Award:	
Programme Title:	Foundation Degree Creative Media Production
UCAS Code:	P310
JACS Code:	P310 (HECOS 100443)
Benchmarks:	Foundation Degree Qualification Benchmark (FDQB) and QAA Subject Benchmark for Communication, media, film and cultural studies
Date of Programme Approval:	March 2015

[1] Unless otherwise approved through University of Plymouth's Academic Development and Partnerships Committee

Brief Description of the Programme

The Foundation Degree in Creative Media Production at Weymouth College is designed for students wishing to develop a range of creative and technical skills in digital video, a greater understanding of visual communication and an informed strategy for entry into the creative media industries. The course provides training in camera, sound, lighting, direction, editing and post production techniques developed through working on a variety of drama, documentary, music and experimental video production. There is a commercial element to the course in which students work to external client briefs to create artefacts with a function and purpose in the world beyond the college.

The programme also develops students' critical and analytical faculties enabling further higher level study. Research, presentation and academic writing skills are developed to prepare students for level 6 dissertation elements and the technical and creative aims of the programme will also facilitate progression to BA programmes with a production focus.

This is a production-led course which aims to graduate practitioners with a broad cultural frame of reference for their production work. It is designed to nurture students' creativity in all aspects of video production; to provide opportunities to acquire and develop relevant industry skills and working practices in order to successfully enter the industry.

Valuable transferable research skills are taught, along with the ability to reflect on learners' own practice, to analyse and evaluate their work to in search of the desired professional standards. Facilities available to students include a full HD multicam TV studio and digital audio suite with radio room; multiple HD location cameras with portable lighting and audio accessories and excellent software packages for editing.

Ultimately, contemporary professional practice is the key focus of the course and students will gain an understanding of today's media industries through work experience, lectures, seminars and independent research. A programme of visits to studios and trade shows plus guest lectures from prominent industry practitioners will complement the classroom and studio-based delivery.

Programme Aims

1. Access to a higher level programme of study in media for suitably qualified people.
2. A platform for critical engagement with major theories, debates, technologies and practices relevant to the digital moving image

3. The levels of key interpersonal, academic, analytic and reflective skills necessary for progression to higher (honours) levels of study and/or employment
4. Specialist study relevant to the individual vocation and environments in which students are aiming to work within the digital creative industries through the provision of work-based learning opportunities in the industry and the broader community.
5. Training in a range of technical and creative skills required for success in employment in the digital creative industry.

Programme Intended Learning Outcomes (ILO)

By the end of this programme the student will be able to:

ILO1 (Generic understanding of the industry):

- Demonstrate a detailed knowledge and understanding of the professional, technical and regulatory frameworks which underpin existing broadcast television and independent video production practices and traditions
- Demonstrate awareness of the historical emergence of today's media, the changing roles of media producers and media consumers in the context of video-based media

ILO2 (Analytical skills):

- Demonstrate an ability to use media theory to engage critically with some of the major thinkers, debates and intellectual paradigms within the field of digital creative media
- Undertake research to critically examine relevant digital media forms, specifically the way they organise understanding, meaning and effects
- Understand how different social groups variously make use of and engage with forms of communication, media and culture

ILO 3 (Reflection):

- Consider and evaluate their own work in a critical and reflective manner with reference to academic and professional issues, debates and conventions;
- Reflect and write critically and analytically about experience, achievement and improvement in performance, (their own and their peers).

ILO 4 (Video production - generic):

- Produce work which demonstrates technical competence, creativity and currency with regard to changing conventions of narrative form and function in television, independent video production and multimedia applications
- Demonstrate the technical and organizational skills necessary to function as a member of a production unit, including research and preparation of production management paperwork, risk assessment and budgetary awareness.

ILO 5 (Video production - specific):

- Produce video artefacts that satisfy the negotiated requirements of client briefs or commissions and demonstrate an ability to author for different platforms
- Demonstrate an ability to function effectively in one or more specified roles in the context of the conventional TV studio production unit

ILO 6 (Multi-media production):

- Demonstrate an understanding of the key production and post-production processes and professional practices involved in digitally manipulating the moving image to produce and exhibit multimedia artefacts which reflect contemporary practice

ILO 7 (Group Work):

- Demonstrate the collaborative, technical and creative skills required to contribute productively to a group, showing abilities at different times to listen, engage and lead effectively

ILO 8 (WBL & Professional Dev):

- Demonstrate knowledge of the structure and working practices of media companies including an appreciation of how commissions are obtained and projects managed within broadcast, low budget and independent sectors
- Demonstrate the ability to function effectively in an appropriate professional working environment and understand the freelance employment market
- Reflect critically and analytically on work-based learning experience and plan effectively for further personal and professional development

Distinctive Features

The FdA Creative Media Production offered at Weymouth College offers candidates a number of unique experiences encompassing both studio and location production in documentary, drama, corporate and music video genres. Our production technologies are upgraded to keep pace with the evolving media industries and students are expected to engage in a minimum of four weeks' industry experience.

The corporate video elements of the course engage with real world clients and briefs and students can find themselves working alongside staff on projects for large organisations as well as local companies and enterprises. The same is true for music video and community projects during which students work with groups in the local area to make videos with a focussed promotional or educational purpose. The work-based learning module gives students the opportunity to identify and engage in

meaningful work experience with media professionals in studios, production companies and facilities houses. Students will be prepared for this engagement by honing those presentation skills recognised and expected by the media industries and training on appropriate platforms.

All of these production experiences are geared towards developing students' creativity, professional abilities and an awareness of the potential employment markets available to the competent video practitioner. In addition to the creative and technical skills associated with video production, students may explore video mapping, installation and 3D production design applications in their optional units in both years of the programme.

The majority of teaching staff are practicing professionals with many years of production experience in their field and this is reflected in the success of previous graduates from Weymouth in gaining employment in the creative media industries, either as freelances or by starting their own production companies.

The taught programme is supported by guest lectures from practicing professionals in film and television as well as a visit programme which includes international trade events and film festivals.

Progression Route(s)

The University of Plymouth progression route(s) for this programme will be:

- BA (Hons) Media Arts

Depending on the grade profile achieved and experience students will be considered for either the 2nd or 3rd Year of this programme.

Programme Structure

Level 4 (Year 1)			
Module	**Credits**	**Term**	**Core or Option Module**
WEYM1029 Understanding Visual Narratives (Theory 1)	20	Autumn	Core
WEYM1041 Documentary Production	20	Autumn	Core
WEYM1030 Commercial Video Portfolio	20	All Year	Core
WEYM1031 Location Drama Production	20	Spring	Core
WEYM1032 Visual Effects 1	20	All Year	Core
WEYM1033* Community Video Project 1	20	All Year	Optional (Option Module for 2020)
WEYM1034* Multimedia 1 (Installation or 3D Graphics)		All Year	Optional

Level 5 (Year 2)			
Module	**Credits**	**Term**	**Core or Option Module**
WEYM2027 Media, Culture & Society (Theory 2)	20	Autumn	Core
WEYM2028 Corporate Video Project	20	All Year	Core
WEYM2029 Studio Drama Production	20	Autumn	Core
WEYM2030 Visual Effects 2	20	All Year	Core
WEYM2031 Work Based Learning & Report	20	Spring	Core
WEYM2032 Community Video Project 2	20	All year	Optional (Option Module for 2020)
WEYM2033 Multimedia 2 (Installation or 3D Graphics)	20	All Year	Optional

Explanation and Mapping of Learning Outcomes, Teaching & Learning and Assessment

Developing graduate attributes and skills, at any level of HE, is dependent on the clarity of strategies and methods for identifying the attributes and skills relevant to the programme and where and how these are operationalized. The interrelated factors of Teaching, Learning and Assessment and how these are inclusive in nature, are fundamentally significant to these strategies and methods, as are where and how these are specifically distributed within the programme.

Ordered by graduate attributes and skills, the following table provides a map of the above, plus an exposition to describe and explain the ideas and strategy of each. Therefore, subsequent to the initial completion for approval, maintenance of this table as and when programme structure changes occur is also important:

FHEQ level: 4					
Definitions of Graduate Attributes and Skills Relevant to this Programme	**Teaching and Learning Strategy / Methods**	**Prog Aims**	**Prog intended Learning Outcomes**	**Range of Assessments**	**Related Core Modules**
Knowledge / Understanding: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 • an understanding of the roles of communication systems, of cultural practices and cultural institutions, modes of representations and systems of meaning in the ordering of societies,					

• an understanding of particular media forms and genres, and the way in which they organise understandings, meanings and affects • understanding of new and emergent media forms and their relation both to their social context and to earlier forms, an understanding of the ways in which different social groups may make use of cultural texts and products in the construction of social and cultural realities, cultural maps and frames of reference. By the end of this level of this programme the students will be able to demonstrate for a threshold pass: A basic level of factual and conceptual understanding of the subject. Reading /research is limited to that gained through class contact. Higher level passes, but still below 'merit' will show some evidence that understanding has been enhanced through wider reading, but is still limited to basic texts	Primary: Lectures, Seminars, Screenings & Workshops and guided independent study Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online sources and publications	PA1, PA2, PA3	ILO1, ILO2, ILO4	Formally assessed by essays (with creative artefact option). Also evidenced & assessed in practical production assignments. Informally assessed by presentations	WEYM1029 (theory) & WEYM1030 WEYM1032 WEYM1041 (practice)
An explanation for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme:					
Cognitive and Intellectual Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject					

Benchmarks for Communication, Media, Film and Cultural Studies 2008 • engage critically with major thinkers, debates and intellectual paradigms within the field and put them to productive use • understand forms of communication, media and culture as they have emerged historically and appreciate the processes through which they have come into being, with reference to social, cultural and technological change • examine such forms critically with appropriate reference to the social and cultural contexts and diversity of contemporary society, and have an understanding of how different social groups variously make use of, and engage with, forms of communication, media and culture • develop substantive and detailed knowledge and understanding in one or more designated areas of the field • consider and evaluate their own work in a reflexive manner, with reference to academic and/or professional issues, debates and conventions.					
By the end of this level of this programme the students will be able to demonstrate for a threshold pass: There is some evidence of analysis and evaluation but work is mainly descriptive with an uncritical acceptance of information, and unsubstantiated opinions may be evident. Lack of logical development of an	Primary: Lectures, Seminars, Screenings & Workshops and guided independent study Secondary/Supplementary:	PA1, PA2, PA3	ILO1, ILO2, ILO4	Formally assessed by essays (with creative artefact option). Also evidenced and assessed in practical production assignments.	WEYM1029 (theory) & WEYM1030 WEYM1032 WEYM1041 (practice)

argument. Higher level passes, but still below 'merit' will show some evidence that better understanding of the subject has enabled the student to analyse information using simple logic. On balance the work is still descriptive	Visits to festivals & trade shows and guest lectures Access to online sources and publications.			Informally assessed by presentations	
An explanation for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme:					
Key Transferable Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 • use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis in their field of study and in a work context • effectively communicate information, arguments, and analysis, in a variety of forms, to specialist and non- specialist audiences, and deploy key techniques of the discipline effectively in their field of study and in a work context • undertake further training, develop existing skills, and acquire new competences that will enable them to assume responsibility within organisations and have:					

• qualities and transferable skills necessary for employment and progression to other qualifications requiring the exercise of personal responsibility and decision-making • the ability to utilise opportunities for lifelong learning.					
By the end of this level of this programme the students will be able to demonstrate for a threshold pass: In written submissions, structure weak and/or inconsistent and lacking in sequential development. Immature in style with errors in syntax /grammar and punctuation. Citations and bibliography poorly or inconsistently presented. In the case of video submissions, some evidence of narrative structure and/or plot development, though lacking a distinct 'voice' or consistent style. Technical errors may occasionally interrupt the diegesis but not obscure the intended meaning of the text overall. Student has made some contribution to the success of the project (evidenced in peer assessments)	Primary: Lectures, Seminars, & Workshops (on location, in studios and in computer suites) plus independent guided study, research and production phases Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online tutorials, VLE and other e-resources	PA1, PA2, PA3, PA4, PA5.	All ILOs1-8 are relevant to transferable skills as all forms of digital media have a communicative function and WBL specific ILOs pertain to lifelong learning and employment	Formally assessed in reflective and critical analysis, journals and peer assessments - in video / multimedia practical assignments, communication skills are formally assessed against both creative and technical criteria and in the assessment of group planning and management of project	WEYM1030 WEYM1031 WEYM1032 WEYM1033 WEYM1034 WEYM1041 & WEYM2031 students may undertake work-based learning at this level which counts to Level 5
An explanation for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme:					
Employment Related Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject					

Benchmarks for Communication, Media, Film and Cultural Studies 2008 • work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity • gather, organise and deploy ideas and information in order to formulate arguments cogently, and express them effectively in written, oral or other forms • retrieve and generate information, and evaluate sources, in carrying out independent research • organise and manage supervised, self-directed projects • communicate effectively in interpersonal settings, in writing and in a variety of media • work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively • deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach • apply entrepreneurial skills in dealing with audiences, clients, consumers, markets, sources and/or users • put to use a range of information communication technology (ICT) skills from basic competences such as data analysis and word-processing to more complex skills using web-based technology or multimedia, and develop, as appropriate, specific proficiencies in utilising a range of media technologies.					

By the end of this level of this programme the students will be able to demonstrate for a threshold pass: A clear ability to contribute positively to group dynamics and projects as well as manage their own roles and responsibilities effectively. An appreciation of the need to meet deadlines and be able to identify and respond to the basic needs of a given audience. Students will be able to demonstrate some working knowledge of a range of relevant equipment and software applications and competency in at least one technology or application which reflects their specialism. An ability to transfer learning from one production context or genre to another.	Primary: Lectures, Seminars, & Workshops (on location, in studios and in computer suites) plus independent guided study, research and production phases Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online tutorials, VLE and other e-resources	PA1, PA2, PA3, PA4, PA5.	All ILOs1-8 are relevant to employment skills, especially those pertaining to research and production work, group work and WBL	Formally assessed in reflective and critical analysis, journals and peer assessments - in video / multimedia practical assignments, communication skills are formally assessed against both creative and technical criteria and in the assessment of group planning and management of project	WEYM1029 WEYM1030 WEYM1031 WEYM1032 WEYM1033 WEYM1034 WEYM1041 And WEYM2031 students may undertake work-based learning at this level which counts to Level 5
An explanation for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme:					
Practical Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 Demonstrate practical experience, skills and the opportunity for creative expression and/or thinking in a range of activities, from empirical research to production work, and receives and gives feedback on their performance					
By the end of this level of this programme the students will be able to demonstrate for a threshold pass:	Primary: Lectures, Seminars, & Workshops (on location, in	PA1, PA2, PA3,	ILO 3, ILO 4, ILO 5,	Formally assessed in reflective and critical analysis,	WEYM1030 WEYM1031 WEYM1032

Students will be able to demonstrate some working knowledge of a range of relevant equipment and software applications and competency in at least one technology or application which reflects their specialism. An ability to transfer learning from one production context or genre to another. Students will have engaged with the peer assessment process and contributed to critical review of a range of peer productions.	studios and in computer suites) plus independent guided study, research and production phases Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online tutorials, VLE and other e-resources	PA4, PA5.	ILO 6, ILO 7,	journals and peer assessments - in video / multimedia practical assignments, communication skills are formally assessed against both creative and technical criteria and in the assessment of group planning and management of project	WEYM1033 WEYM1034 WEYM1032 WEYM1041
An explanation for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:					

FHEQ level: 5					
Definitions of Graduate Attributes and Skills Relevant to this Programme	**Teaching and Learning Strategy / Methods**	**Prog Aims**	**Prog intended Learning Outcomes**	**Range of Assessments**	**Related Core Modules**
Knowledge / Understanding: For this sub-bachelor level programme the following has been informed by the					

Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 • an understanding of the roles of communication systems, of cultural practices and cultural institutions, modes of representations and systems of meaning in the ordering of societies, • an understanding of particular media forms and genres, and the way in which they organise understandings, meanings and affects • an understanding of new and emergent media forms and their relation both to their social context and to earlier forms • an understanding of the ways in which participatory access to the central sites of public culture and communication is distributed along axes of social division, such as disability, class, ethnicity, gender, nationality, and sexuality • an understanding of the dynamics of public and everyday discourses in the shaping of culture and society • an understanding of the ways in which different social groups may make use of cultural texts and products in the construction of social and cultural realities, cultural maps and frames of reference.					

By the end of this level of this programme the students will be able to demonstrate for a threshold pass: They have developed sufficient knowledge and understanding of the subject/discipline relative to the level, though reading/research is limited for basic pass and still dependent on limited range of sources, mainly drawn from class contact. Subject knowledge has not been developed to any depth and difficulties may be encountered with basic theoretical and conceptual aspects but student can demonstrate some progress in grasp of key issues and debates.	Primary: Lectures, Seminars, Screenings & Workshops and guided independent study Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online sources and publications	PA1, PA2, PA3	ILO1, ILO2, ILO4	Formally assessed by essays (with creative artefact option). Also evidenced and assessed in practical production assignments. Informally assessed by presentations	WEYM2027 (Theory 2) & WEYM2028 WEYM2029 WEYM2032 (practice)
An explanation for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme:					
Cognitive and Intellectual Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 • engage critically with major thinkers, debates and intellectual paradigms within the field and put them to productive use • understand forms of communication, media and culture as they have emerged historically and appreciate the processes through which they have come into being, with reference to					

social, cultural and technological change • examine such forms critically with appropriate reference to the social and cultural contexts and diversity of contemporary society, and have an understanding of how different social groups variously make use of, and engage with, forms of communication, media and culture • analyse closely, interpret and show the exercise of critical judgement in the understanding and, as appropriate, evaluation of these forms • develop substantive and detailed knowledge and understanding in one or more designated areas of the field • consider and evaluate their own work in a reflexive manner, with reference to academic and/or professional issues, debates and conventions. By the end of this level of this programme the students will be able to demonstrate for a threshold pass: ...only a basic ability to analyse a range of information with a tendency towards uncritical acceptance things at face value. Critical skills are being demonstrated but only basic attempts to evaluate are evident and tend towards emotional response initially. Student is engaging with peer assessment and review but unsubstantiated opinions may be evident	Primary: Lectures, Seminars, Screenings & Workshops and guided independent study Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online sources and publications.	PA1, PA2, PA3	ILO1, ILO2, ILO4	Formally assessed by essays (with creative artefact option). Also evidenced and assessed in practical production assignments. Informally assessed by presentations	WEYM2027 (Theory 2) & WEYM2028 WEYM2029 WEYM2032 (practice)

Application of theory to practice is poor in practical assignments.					
An explanation for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme:					
Key Transferable Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 • use a range of established techniques to initiate and undertake critical analysis of information, and to propose solutions to problems arising from that analysis in their field of study and in a work context • effectively communicate information, arguments, and analysis, in a variety of forms, to specialist and non- specialist audiences, and deploy key techniques of the discipline effectively in their field of study and in a work context • undertake further training, develop existing skills, and acquire new competences that will enable them to assume responsibility within organisations and have: • qualities and transferable skills necessary for employment and progression to other qualifications					

requiring the exercise of personal responsibility and decision-making • the ability to utilise opportunities for lifelong learning. By the end of this level of this programme the students will be able to demonstrate for a threshold pass: In written submissions, there is evidence of planning and consideration of presentation and writing style, though this may still be immature with errors in syntax /grammar and punctuation. Citations and bibliography inconsistent In the case of video submissions, work demonstrates an understanding of relating style and content to the target audience. Productions are technically competent with evidence of consideration of exhibition platform. Evidence of an attempt to present / package work to a professional standard.	Primary: Lectures, Seminars, & Workshops (on location, in studios and in computer suites) plus independent guided study, research and production phases WBL experience Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online tutorials, VLE and other e-resources	PA1, PA2, PA3, PA4, PA5.	All ILOs1-8 are relevant to transferable skills as all forms of digital media have a communicative function and WBL specific ILOs pertain to lifelong learning and employment	Formally assessed in reflective and critical analysis, journals and peer assessments - in video / multimedia practical assignments, communication skills are formally assessed against both creative and technical criteria and in the assessment of group planning and management of project	WEYM2027 WEYM2028 WEYM2029 WEYM2030 WEYM2031 WEYM2032 WEYM2033
An explanation for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme:					
Employment Related Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008					

• work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity • gather, organise and deploy ideas and information in order to formulate arguments cogently, and express them effectively in written, oral or other forms • retrieve and generate information, and evaluate sources, in carrying out independent research • organise and manage supervised, self-directed projects • communicate effectively in interpersonal settings, in writing and in a variety of media • work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively • deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach • apply entrepreneurial skills in dealing with audiences, clients, consumers, markets, sources and/or users • put to use a range of information communication technology (ICT) skills from basic competences such as data					

analysis and word-processing to more complex skills using web-based technology or multimedia, and develop, as appropriate, specific proficiencies in utilising a range of media technologies. By the end of this level of this programme the students will be able to demonstrate for a threshold pass: ...a clear understanding of professional standards in an area of the creative digital industries and demonstrate an ability to contribute and work positively in a professional environment. Students will demonstrate good knowledge of a range of relevant equipment and software applications and demonstrate technical and creative competency in at least one skills area ie camera / lighting or post-production. An ability to transfer learning from one production context or genre to another will be evident	Primary: Lectures, Seminars, & Workshops (on location, in studios and in computer suites) plus independent guided study, research and production phases WBL experience Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online tutorials, VLE and other e-resources	PA1, PA2, PA3, PA4, PA5.	All ILOs1-8 are relevant to employment skills, especially those pertaining to research and production work, group work and WBL	Formally assessed in reflective and critical analysis, journals and peer assessments - in video / multimedia practical assignments, communication skills are formally assessed against both creative and technical criteria and in the assessment of group planning and management of project	WEYM2027 WEYM2028 WEYM2029 WEYM2030 WEYM2031 WEYM2032 WEYM2033
An explanation for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme:					
Practical Skills: For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmarks for Communication, Media, Film and Cultural Studies 2008 Demonstrate practical experience, skills and the opportunity for creative expression and/or thinking in a					

range of activities, from empirical research to production work, and receives and gives feedback on their performance By the end of this level of this programme the students will be able to demonstrate for a threshold pass: Students will demonstrate good knowledge of a range of relevant equipment and software applications and demonstrate technical and creative competency in at least one skills area ie camera / lighting or post-production. An ability to transfer learning from one production context or genre to another will be evident. Students will have engaged with the peer assessment process and contributed to critical review of a range of peer productions.	Primary: Lectures, Seminars, & Workshops (on location, in studios and in computer suites) plus independent guided study, research and production phases Secondary/Supplementary: Visits to festivals & trade shows and guest lectures Access to online tutorials, VLE and other e-resources	PA1, PA2, PA3, PA4, PA5.	ILO 3, ILO 4, ILO 5, ILO 6, ILO 7,	Formally assessed in reflective and critical analysis, journals and peer assessments - in video / multimedia practical assignments, communication skills are formally assessed against both creative and technical criteria and in the assessment of group planning and management of project	WEYM2028 WEYM2029 WEYM2030 WEYM2031 WEYM2032 WEYM2033
An explanation for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme:					

Work Based Related Learning

WBL is an essential element of Foundation Degrees and therefore needs to be detailed here. However, for all types of HE programmes there should be an element of employability focus through, at least, Work Related Learning, and therefore the following is applicable for all:

FHEQ **level:** 4					
WBL/WRL Activity:	**Logistics**	**Prog Aim**	**Prog Intended LO**	**Range of Assessments**	**Related Core Module(s)**
Visit to BVE International digital broadcast / technology expo	London - Registration and transport	PA2, PA4	ILO1, ILO2, ILO8	n/a	WEYM1029 WEYM1030 WEYM1031 WEYM1032

	subsidised by college				WEYM1033 WEYM1034 WEYM1041 And WEYM2031 (BVE presents multiple opportunities to network and secure placement)
Guest lectures and assessment input from industry professionals	Practising film, TV and multimedia professionals visit college for media 'Industry Week'	PA2, PA3, PA4	ILO1, ILO2,ILO3 ILO8	n/a	ALL
Festival visit – LIFF, Docfest or Docville (to be confirmed)	Student-funded trip to London, Sheffield or Lieuwen, Belgium	PA2, PA3, PA4	ILO1, ILO2,	n/a	WEYM1041
WBL experience in media company (or with college media production unit)	Students seek and secure work placement, usually with SME but can be international media groups. Students will be responsible for any costs incurred.	PA2, PA3, PA4	ILO8	WBL journal and reflective report at L5	WEYM2031

An explanation of this map:

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WBL is an essential element of Foundation Degrees and therefore needs to be detailed here. However, for all types of HE programmes there should be an element of employability focus through, at least, Work Related Learning, and therefore the following is applicable for all:

FHEQ **level:** 5					
WBL/WRL Activity:	**Logistics**	**Prog Aim**	**Prog Intended LO**	**Range of Assessments**	**Related Core Module(s)**
Visit to BVE International digital broadcast / technology expo	London - Registration and transport subsidised by college	PA2, PA4	ILO1, ILO2, ILO8	n/a	ALL L5
Guest lectures and assessment input from industry professionals	Practising film, TV and multimedia professionals visit college for media 'Industry Week'	PA2, PA3, PA4	ILO1, ILO2,ILO3 ILO8	n/a	ALL L5
Festival visit – LIFF, Docfest or Docville (to be confirmed)	Film festival trip to London, Sheffield or Lieuwen, Belgium. Students will be responsible for funding this visit.	PA2, PA3, PA4	ILO1, ILO2,	n/a	WEYM2028 WEYM2030 WEYM2032 WEYM2033
WBL experience in media company (or with college media production unit)	Students seek and secure work placement, usually with SME but can be international media groups. Students will be responsible for any costs incurred.	PA2, PA3, PA4	ILO8	WBL journal and reflective report at L5	WEYM2031
University visit	Subsidised by college or universities	PA1	ILO8	n/a	To inform students of progression route options prior to UCAS
An explanation of this map: .					

Module Records

3. Module Records

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1029	MODULE TITLE: Understanding Visual Narratives (Theory 1)

CREDITS: 20	FHEQ Level: 4	JACS CODE: P300 HECOS 100444

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
Introductory module providing students with historical and theoretical context for development of visual storytelling conventions. Elements include representation, realism in film, understanding semiotics and introduction to narrative theory. A range of visual media will be studied with the focus on three production contexts: documentary realism, advertising (including trailers and music video) and drama short

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with an understanding of theoretical approaches to digital media narratives and their role in the modern world, with an emphasis on the fundamental relationship between producers and audiences. The module establishes the subject-specific vocabulary and encourages the cultivation of critical analytical skills.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Produce analytical written work based on individual research which engages with some of the key concepts relating to the form and function of the media in the modern world;
2. Understand the historical emergence of today's visual media, and appreciate the processes through which these forms and industries have come into being, with reference to social, cultural and technological change;
3. Examine forms of digital visual media critically, informed by an understanding of how different social groups variously make use of and engage with forms of communication, media and culture.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	Autumn

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Tim Fogg	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

Early developments in visual communication, narratives and the development of visual languages - the historical emergence of visual and digital media, and the processes through which these forms and industries have evolved. Introduction to audience theory and the media's role in society - understanding how different social groups engage with forms of communication and popular culture. An examination of historical and contemporary forms of digital media and their representation of the world. Newer and emerging media platforms such as YouTube, twitter and other social media will be explored and the responsibilities of regulators, contributors and consumers examined.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*		
Scheduled Activities	Hours	Comments/Additional Information
Classroom-based lecturers	45	
Classroom-based seminars / tutorials	15	
Independent Guided Study	140	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1_	1500 word essay – or equivalent video text 'Exploring screen realism' 1500 word essay – or equivalent video text 'Narrative theory in film'	50% 50% Total = 100%	ALOs 1,2 & 3 . ALOs 1,2 & 3
Practical	P_		% Total = 100%	

Updated by: Tim Fogg	Date: 04/09/2020	Approved by: Jason Watkins	Date: 04/09/2020

Recommended Texts and Sources:

On digital media and its role in society:

BELL, D., 2001. *An Introduction to Cybercultures*. London: Routledge.
BURNETT, R. & MARSHALL, P. D., 2002. *Web Theory: An Introduction*. London: Routledge
FUERY, K., 2009 *New Media: Culture and Image* Basingstoke: Palgrave Macmillan
GAUNTLETT, D. & HORSLEY, R. eds., 2004. *Web.Studies. 2nd ed.* London: Arnold
JENKINS, H. 2008. *Convergence Culture*. New York: New York University Press
LIEVROUW, L.A,. 2011 *Alternative and Activist New Media* Cambridge: Polity Press.
MANDIBERG, M., 2012 *The Social Media Reader* New York: New York University Press
SLEVIN, J., 2000. *The Internet and Society*. Cambridge: Polity Press.
WALTZ, M,. 2005 *Alternative and Activist Media* Edinburgh: Edinburgh University Press

On media and society more generally:

BRANSTON, G & STAFFORD, R., 2010 *The Media Student's Book*. 5th ed London: Routledge
GAUNTLETT, D., 2002. Media, *Gender and Identity: An Introduction*. London: Routledge.
GILLESPIE, M 2005. *Media Audiences v.2* Maidenhead: Open University Press
MACEY, D., 2001. *The Penguin Dictionary of Critical Theory*. London: Penguin.
MCROBBIE, A., 1999. *In the Culture Society: Art, Fashion and Popular Music*. London: Routledge.
RUDDOCK, A., 2000. *Understanding Audiences: Theory and Method*. London: Sage.
O'SHAUGHNESSY, M & STADLER, J., 2008 *Media & Society 4th ed*. Victoria: OUP
STEVENSON, N., 2002. *Understanding Media Cultures. 2nd ed*. London: Sage.

General introductions / classics of film criticism & theory:

ARMSTRONG, R. 2005. *Understanding Realism*. London. BFI
BORDWELL,D.1991. *Making Meaning*. Harvard Univ. Press
COOK, P ed. 2008 *The Cinema Book* 3rd ed. London. BFI
GILLESPIE, M & TOYNBEE, J. 2006 *Analysing Media Texts Maidenhead* Open University Press
LAY, S. 2002. *British Social Realism*. Wallflower
PHILLIPS, P. 2007. *Understanding Film Texts*. London. BFI
WILLIAMS, C. ed. 1980. *Realism and the Cinema*. London. Routledge

Specific recommended reading - documentary developments (history & theory):

BEATTIE, K 2004 *Documentary Screens: Non-fiction Film & Television,* Cambridge: Palgrave
BRUZZI, S 2006 *New Documentary: A Critical Introduction 2nd ed,* Abingdon: Routledge
CHANAN, M 2007 *The Politics of Documentary*, London: BFI
CORNER, J 2001 *Documentary Realism* in CREEBER, G *The Television Genre Book*, London. BFI
ELLIS, J 2012 *Documentary: Witness and Self-revelation* Abingdon: Routledge
IZOD, J 2000 *From Grierson to the Docusoap: Breaking the Boundaries*, Univ of Luton Press
NICHOLS, B 2010 *Introduction to Documentary 2nd ed*, Indiana Univ Press
PAGET, D 1998 *No Other Way to Tell it: Dramadoc / Docudrama on TV*, Manchester Univ Press
ROSENTHAL. A & CORNER, J., 2005 *New Challenges for Documentary* Manchester Univ Press
ROTHMAN,W 1997 *Documentary Film Classics*, Cambridge University Press
WINSTON, B 1995 *Claiming the Real: The Documentary Film Revisited*, London: BFI

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1030	MODULE TITLE: Commercial Video Portfolio

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
The module offers opportunities to students to engage in a range of commercial video genres and techniques. With a maximum production running time of three minutes for the music video and 3 minutes for the portfolio of commercials / trailers, students are encouraged to experiment with the genre, production and exhibition platform to suit their own preferences whilst not losing sight of the need to respond to audience expectations.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with opportunities to develop their skills, knowledge, judgment and creativity in the production of video-based media artefacts for a diverse range of commercial marketplaces. Students skills of evaluating their own work and their peers' will be developed throughout the production projects in this module in preparation for summative peer evaluation in the final location production project of the year.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Produce work which demonstrates creativity and currency with regard to changing tastes and practices in independent video production
2. Produce work in response to given briefs which demonstrates an ability to educate or entertain an audience, underpinned by theoretical knowledge of genre and narrative
3. Research and prepare a full risk assessment and pre-production file prior to production approval;
4. Produce a production log, detailing hours and financial expenditure on the project and the contribution of individual members of the production team.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Jason Watkins	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

Seminars will explore conventions and production techniques across a range of commercial genre. We will analyse exemplar work and encourage reflection from technical, aesthetic, social and cultural perspectives. Workshops will introduce the equipment and develop key creative, technical and interpersonal skills to allow students to participate in project work, including organisational techniques such as risk assessment, scheduling and budgeting.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	36	
Practical workshops	36	
Supervised production (studio/ location)	128	Hours for this activity may exceed estimated hours
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		% Total = 100%	
	T		% Total = 100%	
Coursework	C 1	Production files music video production commercial videos	20% 40% 40% Total = 100%	ALOs 3 & 4 ALOs 1 & 2 ALOs 1 & 2
Practical	P		Total = 100%	

Updated by:	Date:	Approved by:	Date:
Jason Watkins	04/09/2020	Jo Smark-Richards	04/09/2020

Recommended Texts and Sources:

BOYD, A., 2001. *Broadcast Production*. 5th ed. Focal Press

CHANDLER, G., 2004. *Cut by Cut*. MWP

DIZAZZO, R., 2002 *Corporate Video*, Focal Press

GLOMAN, C., and LETOURNEAU, T., 2005. *Placing Shadows: Lighting Techniques*. Focal Press

HOWLEY, K., ed *Understanding Community Media*, 2010 Sage

KINDEM, G., and MUSBURGER, R., 2005. *Introduction to Media Production*. Focal Press

LYVER, D., 1995. *Basics of Video Lighting*. Oxford: Focal Press.

LYVER, D., 1995. *Basics of Video Sound*. Oxford: Focal Press.
PARSONS M, 1996 – 2003. *Successful Video Production (1-8*). ViTmedia (video)
RABIGER, M., 2004. *Directing the Documentary*, Focal Press
SCHWARTZ, L.M., 2007 *Making Music Videos*, Watson Guptill
THOMPSON, R., 1997. *Grammar of the Edit*. Oxford: Focal Press

Production Management
CHATER, K., 2002 *Research for Media Production*. 2nd ed. Oxford: Focal Press.
COOPER, P & DANCYGER, K. 1994 *Writing the Short Film*. Focal Press
LLEWELLYN, S. 2003 – *A career handbook for TV, radio, film, video & interactive media 2nd ed*. London : A. & C. Black
VILJOEN, D. Art *of the deal : the essential guide to business affairs for television, 3rd ed.* London : PACT (Producers Alliance for Cinema & Television), 2002
FREEMAN, D. *The production handbook* London : PACT (Producers Alliance for Cinema & Television), 1997
CHANDLER, Ivan - *The music copyright guide for television and film production - 2nd ed*. - . - London : PACT, 1997

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1031	MODULE TITLE: Location Drama Production

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
Essentially this is a collaborative module in which media students work with others to produce a short location drama. Assessment focuses on key production management skills associated with location filming – interpersonal; communication; organisational and logistics, risk assessment etc. The script and finished product are secondary to the capability of the group to function as a self-contained production module.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
This module aims to develop the student's ability to collaborate productively in a group which will include members from other subject areas, departments or colleges. Students will plan and execute a group production project working to their different specialism strengths.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Demonstrate the technical and organisational skills necessary to manage and function as a self-contained location video production module;
2. Demonstrate an ability to work productively in a group, showing abilities at different times to listen, contribute and lead effectively;
3. Produce creative work which demonstrates an ability to educate or entertain an audience, underpinned by theoretical knowledge of genre and narrative;
4. Consider and evaluate his/her own work and the performance of their peers in a reflective manner, with reference to academic and professional issues and conventions.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	Spring

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Tim Fogg	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

Students examine a range of location production styles and outcomes. Individuals pitch ideas for development and the cohort engage with the winning pitch as a production team with defined roles. Lectures cover script development, production planning, location recce, risk assessment, logistics and production management. The group will be taken to a suitable location and will be self-sufficient for the duration of the shoot, (with lecturers on location to offer support and guidance).

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based lectures & tutorials	36	
Supervised production (location)	60	
Independent Guided Study	104	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		% Total = 100%	
	T		% Total = 100%	
Coursework	C1	Prod'n management portfolio of evidence Peer assessments Location video production	25% 25% 50% Total = 100%	ALOs 1.& 2 ALOs 4 ALOs 2 & 3
Practical	P		Total = 100%	

Updated by:	Date:	Approved by:	Date:
Tim Fogg	04/09/2020	Jason Watkins	04/09/2020

Recommended Texts and Sources:

CRISP, M., 1997 *Directing Single Camera Drama* Focal Press

KINDEM, G., and MUSBURGER, R., 2005. *Introduction to Media Production*. Focal Press

OWENS, J. & MILLERSON, G., 2012 *Television Production* Focal Press

RABIGER, M., 2003. *Directing: Techniques & Aesthetics,* Focal Press

RABIGER, M. 2002 *Drama Aesthetics and Techniques*, Focal Press

STRADLING, L., 2010 *Production Management for TV and Film* Methuen Drama

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1041	MODULE TITLE: Documentary Production

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: none	CO-REQUISITES: none	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
Factual / documentary television is an expanding market in the media industry and this module introduces students, through the short-form of the documentary genre, to the complex considerations of 'ethical' factual film making. Whilst exploring Grierson's 'creative interpretation of the truth' as a concept, students are encouraged to engage with issues of representation when addressing their subject. Production work is group-based.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
This module aims to develop the student's awareness of the significant research, planning and logistics involved in making meaningful documentaries. Students are free to approach their subject as they wish stylistically, but must provide a rationale which marries subject, audience and style effectively.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Produce work which demonstrates creativity and currency with regard to changing tastes and practices in independent video production;
2. Produce work in response to given briefs which demonstrates an ability to educate or entertain an audience, underpinned by theoretical knowledge of genre and narrative;
3. Research and prepare a full risk assessment and pre-production file prior to production approval.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	Autumn

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2019-20	NATIONAL COST CENTRE: 145

MODULE LEADER: John Logue	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

Students examine a range of documentary productions with a keen focus on the relationship between subject, style and audience. Lectures will examine historical perspectives but the comparatively recent short-form popularised by Channel 4 4-Docs and similar shorts will predominate. Workshops will cover script development, ethics and legal considerations, logistics, risk and production management.). For the production, students individually pitch ideas for development and the cohort engage with the winning pitch or pitches, (depending on cohort size), as a production team with flexible roles.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based lecturers	25	
Practical workshops / tutorials	20	
Supervised production (location)	45	
Independent Guided Study	110	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		% Total = 100%	
	T		% Total = 100%	
Coursework	C1	Pre-production File 4-Doc production	30% 70% Total = 100%	ALOs 3 ALOs 1 & 2
Practical	P		% Total = 100%	

Updated by:	Date:	Approved by:	Date:
John Logue	04/09/2020	Jason Watkins	04/09/2020

Recommended Texts and Sources:

ARTIS, A.G., 2007 *The Shut Up and Shoot Documentary Guide*, Focal Press

BRUZZI, S., 2006 *New Documentary* London Routledge

CHANAN, M., 2007 *The Politics of Documentary* London BFI

CORNER, J 1996 *The Art of Record: A Critical Introduction to Documentary* Manchester University Press

CORNER, J & ROSENTHAL, A., 2005 *New Challenges for Documentary* Manchester University Press

ELLIS, J., 2012 *Documentary: Witness and Self-revelation* London Routledge

FORDE, S., 2011 *Challenging the News* Basingstoke, Palgrave Macmillan

LEES, N., 2010 *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch* Methuen Drama
KILBORN, R. & IZOD, J., 1997 *An Introduction to Television Documentary* Manchester University Press
KINDEM, G., and MUSBURGER, R., 2005. *Introduction to Media Production*. Focal Press
NICHOLLS, B., 2010 *Introduction to Documentary* Bloomington Indiana University Press
OWENS, J. & MILLERSON, G., 2012 *Television Production* Focal Press
ROSENTHAL, A., 2007 *(4th ed) Writing, Directing & Producing Documentary Films & Videos* Carbondale Southern Illinois University Press
STRADLING, L., 2010 *Production Management for TV and Film* Methuen Drama
WINSTON, B., 2013 *The Documentary Film Book* London BFI
WINSTON, B., 2008 *Claiming the Real: Documentary: Grierson and Beyond* London BFI

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1032	MODULE TITLE: Visual Effects 1

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
Creating visual effects is a skill which is required for a multitude of film/video applications, it is not all about adding explosions and spaceships, it can also be used in subtle ways for sky replacements or removing unwanted elements from the frame which interfere with the mise-en-scène. VE1 will introduce students to software applications and contemporary techniques for professionally enhancing the audience experience

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with opportunities to develop and extend their skills and judgement in the creative application of post-production techniques.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Demonstrate an understanding of the key production and post-production processes and professional practices involved in manipulating the digital moving image;
2. Produce creative work which demonstrates technical competency and awareness of relevant aesthetic considerations in response to given briefs;
3. Prepare a research and pre-production file prior to production approval;
4. Consider and evaluate his/her own work in a reflective manner.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Jason Watkins	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

In this module students will deconstruct effects and learn not only how to achieve these effects through appropriate software, but also how to plan and film for the addition of post-production effects in the early stages of pre-production. Effects will include green-screen, set extension, 3D modelling, 2D and 3D camera tracking, compositing, and colour grading.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	30	
Practical workshops (studio)	30	
Independent Guided Study	140	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1	Production files Post-prod assignment 1 Post-prod assignment 2	20% 40% 40% Total = 100%	ALOs 3 & 4 ALOs 1 & 2 ALOs 1 & 2
Practical	P_		Total = 100%	

Updated by:	Date:	Approved by:	Date:
Jason Watkins	04/09/2020	Jo Smark-Richards	04/09/2020

Recommended Texts and Sources:

Brinkmann 2008 *The Art and Science of Digital Compositing*

Wright, S 2010 *Digital Compositing for Film and Video*

Mattingly, D, B., 2011 *The Digital Matte Painting Handbook*

Zwerman, s., & Okun, J.A., 2010 *The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures*

Rickitt, R. & Harryhousen, R., 2007 *Special Effects: The History and Technique*

Cotta Vav, M., & Barrob, C., 2002 *The Invisible Art*

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1033	MODULE TITLE: Community Video Project 1

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
Students will engage with one or more proactive groups in the community to produce a meaningful media product which furthers the aims of the group or benefits the community generally. For example, facilitating a production for a school; producing a video for an adult learner group or training a group within the local community in video production. (All examples of previously assessed products at this level).

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
The module aims to develop the student's ability to work in a group which extends beyond the familiar video production module. Students will plan and participate in a community production project collaborating with contributors or clients with different specialism strengths and needs. The finished product will have specific, real-world intended outcomes for the client group and will give students a taste of 'professional' expectations.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Demonstrate the collaborative, technical and creative skills necessary to produce engaging media artefacts which respond meaningfully to a community-generated brief or commission;
2. Demonstrate an ability to work productively in a group, showing abilities at different times to listen, contribute and lead effectively;
3. Consider and evaluate his/her own work and the performance of their peers in a reflective manner, with reference to academic and professional issues and conventions.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Jason Watkins	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

Typically community groups will have commissioned the project directly via the unit leader though students may suggest appropriate causes if they have contacts. In lectures and tutorials, guidance will be provided to enable students to contextualize their work and reflect critically on the production process. Delivery will be in the form of practical production work with group tutorial support. Regular seminars will provide opportunities for the whole group to meet face to face to determine realistic objectives. Guided analysis of similar professional product and the production process will provide students with appropriate models

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	30	
Practical workshops	30	
Independent Study & Fieldwork (prod'n)	140	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1	Reflective Analysis Community video project	30% 70% Total = 100%	ALOs 2 & 3 ALOs 1 & 2
Practical	P_		Total = 100%	

Updated by: Jason Watkins	Date: 04/09/2020	Approved by: Jo Smark-Richards	Date: 04/09/2020

Recommended Texts and Sources:

BOYD, A., 2001. *Broadcast Production*. 5th ed. Focal Press

CHANDLER, G., 2004. *Cut by Cut*. MWP

HOWLEY, K., (ed) *Understanding Community Media*, 2010 Sage

KINDEM, G., and MUSBURGER, R., 2005. *Introduction to Media Production.* Focal Press

LEES, N., 2010 *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch* Methuen Drama

ROSENTHAL, A., 2007 *(4th ed) Writing, Directing & Producing Documentary* Southern Illinois Univ Press

Production Management

CHATER, K., 2002 *Research for Media Production. 2nd ed*. Oxford: Focal Press.

FREEMAN, D. *The production handbook* London : PACT (Producers Alliance for Cinema & Television), 1997

STRADLING, L., 2010 *Production Management for TV and Film* Methuen Drama

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM1034	MODULE TITLE: Multimedia 1 (Installation or 3D Graphics)

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
This highly innovative module at Foundation Degree level introduces the student to two rapidly growing branches of the creative digital industries and utilises the specific skills and experience of new staff at the college in 3D graphics and video projection technologies. Students have the option of working in Maya to design and generate their own virtual worlds or designing, creating and exhibiting video mapping projects.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100 %	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with the technological and creative resources to explore digital production techniques beyond the camera / studio to create products entirely generated or controlled using computer graphics

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Demonstrate an understanding of the key production techniques and professional processes involved in producing and exhibiting multimedia projects which reflect contemporary practice;
2. Produce creative work which demonstrates technical competency and awareness of relevant aesthetic considerations in response to given briefs;
3. Prepare a research and pre-production file prior to production approval.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2016	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: NOT RUNNING 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER:	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

This module will be taught by seminars and workshops, supported by on-line resources to encourage students to engage with their computers as learning tools - elements of the course are delivered as online tutorials which students can access to hone particular skills prior to assignments. Seminars will focus on both established and developing new practices and explore contemporary aesthetics informing the production of multimedia artefacts. The module will allow students to express their creative abilities and develop skills with an emphasis on producing professional products in response to developing markets in entertainment and the digital creative industries.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / workshops	30	
Online seminars / tutorials	45	
Independent Study & Fieldwork (prod'n)	125	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		% Total = 100%	
	T		% Total = 100%	
Coursework	C1	Pre-production portfolio Multimedia product 1 Multimedia product 2	30% 35% 35% Total = 100%	ALOs 1 & 3 ALOs 1 & 2 ALOs 1 & 2
Practical	P		Total = 100%	

Updated by:	Date:	Approved by:	Date:
Jason Watkins	04/09/2020	Jo Smark-Richards	04/09/2020

Recommended Texts and Sources:

Beane, A 2012 *3D Animation Essentials* John Wiley & Sons

Blazer, L 2015 *Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics* Peachpit Press

Elwes, C 2015 *Installation & the Moving Image* New York, Columbia University Press

Hanhardt, J & Pirov, K 2015 *Bill Viola* London Thames and Hudson

Kaye, N 2007 *Multi-media video--installation—performance* London ; New York : Routledge

King, R 2014 *3D Animation for the Raw Beginner Using Maya* Chapman & Hall

Maniello, D 2015 *Augmented Reality in Public Spaces. Basic Techniques for Video Mapping* Brienza, Le Penseur
Meigh-Andrews, C 2006 *A history of video art : the development of form and function*
Oxford : Berg Publishers Ltd
Mondloch,K 2010 *Screens : viewing media installation art* Minneapolis : University of Minnesota Press
Obrist, H-U et al. 2001 *Pipilotti Rist* London : Phaidon Wands, B 2006 *Art of the digital age* London : Thames & Hudson

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2027	MODULE TITLE: Media, Culture & Society (Theory 2)

CREDITS: 20	FHEQ Level: 5	JACS CODE: P300 HECOS 100443 & 100444

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
The module builds on the critical understanding of visual media fostered in Theory 1, bringing into focus the debates surrounding contemporary digital media and their relationship with society. In a world where the amateur You-tube contributor or impassioned blogger can reach significant audiences, what is the place and purpose of the professional media producer? Topics covered include regulation, fandom and celebrity, issues of security, identity and micro-cultures which celebrate hacking and wiki-leaking.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with an understanding of theoretical approaches to the media and their role in the modern world, with an emphasis on fundamental examination of popular digital media forms and their function in relation to contemporary society. The module aims to build on those critical analytical skills developed in Theory 1.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:
1. Identify, analyse and communicate the key concepts relating to the role of digital media in the modern world;
2. Demonstrate detailed understanding of the social, cultural and technological changes which have driven the historical emergence of today's digital media;
1. Select and critically examine different forms of digital media to demonstrate an awareness of how different social groups variously make use of and engage with forms of communication and media.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	Autumn

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

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ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: John Logue	OTHER MODULE STAFF: Tim Fogg

SUMMARY of MODULE CONTENT

This module will be taught by lectures and seminars, supported by individual tutorials and on-line resources. Lectures will be used to introduce and explain the core ideas and concepts. Seminars provide an opportunity to deepen understanding through discussion of particular ideas and readings, as well as providing an opportunity for debate and reflection.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based lecturers	45	
Classroom-based seminars / tutorials	15	
Independent Guided Study	140	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		% Total = 100%	
	T		% Total = 100%	
Coursework	C1	Essay 1 Media & Society 1500 words Essay 2 Digital media issues and debates 2500 words	50% 50% Total = 100%	ALOs 1, 2 & 3 . ALOs 1, 2 & 3 .
Practical	P		% Total = 100%	

Updated by:	Date:	Approved by:	Date:
John Logue	04/09/2020	Jason Watkins	04/09/2020

Recommended Texts and Sources:

On digital media and its role in society:

BELL, D., 2001. *An Introduction to Cybercultures*. London: Routledge.

BURNETT, R. & MARSHALL, P. D., 2002. *Web Theory: An Introduction*. London: Routledge

FUERY, K., 2009 *New Media: Culture and Image* Basingstoke: Palgrave Macmillan

GAUNTLETT, D. & HORSLEY, R. eds., 2004. *Web.Studies. 2nd ed*. London: Arnold

LIEVROUW, L.A,. 2011 *Alternative and Activist New Media* Cambridge: Polity Press.

MANDIBERG, M., 2012 *The Social Media Reader New York*: New York University Press

SLEVIN, J., 2000. *The Internet and Society*. Cambridge: Polity Press.
WALTZ, M,. 2005 *Alternative and Activist Media* Edinburgh: Edinburgh University Press

On media and society more generally:
BRANSTON, G & STAFFORD, R., 2010 *The Media Student's Book*. 5th ed London: Routledge
GAUNTLETT, D., 2002. *Media, Gender and Identity: An Introduction*. London: Routledge.
GILLESPIE, M 2005. *Media Audiences v.2* Maidenhead: Open University Press
MACEY, D., 2001. *The Penguin Dictionary of Critical Theory*. London: Penguin.
MCROBBIE, A., 1999. *In the Culture Society: Art, Fashion and Popular Music*. London: Routledge.
RUDDOCK, A., 2000. *Understanding Audiences: Theory and Method*. London: Sage.
O'SHAUGHNESSY, M & STADLER, J., 2008 *Media & Society 4th ed*. Victoria: OUP
STEVENSON, N., 2002. *Understanding Media Cultures*. 2nd ed. London: Sage.

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2028	MODULE TITLE: Corporate Video Project

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
This core module underpins the focus of second year in preparing students for effective professional practice in an industry where good client relations and creative interpretation of a brief are essential factors in securing employment. Students will work with external clients (possibly SMEs, possibly larger corporations) to fulfil a real-world brief which may be a commercial project or unpaid – but the assignment requires the client to be satisfied with the product and to be able use it for the intended purpose.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with an opportunity to satisfy an external corporate or commercial brief with the production of a commissioned video programme for training or promotional purposes in the 'real-world'.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Identify and respond to the requirements of an external brief to produce a commercially viable video project which demonstrates creativity and high technical competence;
2. Work independently and interact effectively with the production team, showing abilities at different times to listen, negotiate, contribute and lead effectively and to respond to feedback;
3. Demonstrate the ability to function independently as a freelancer with a practical appreciation of how projects are managed within the corporate sector and an awareness of professional codes of practice;
4. Assess his/her own work in a reflective manner, with reference to wider academic and professional issues, debates and conventions.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Tim Fogg	OTHER MODULE STAFF: Jason Watkins

SUMMARY of MODULE CONTENT

This module will be taught by seminars and supported by tutorials and on-line resources. Seminars will explore the conventions and practices of the industry, as well as providing an opportunity for development and planning of ideas and reflection. An introduction to business skills and entrepreneurship will be embedded within the module. Students will work in groups to produce a professional video in response to a brief set by an external client. Students should attempt to secure their own client, though this assignment can be undertaken at any time during the academic year as client-led projects are requested or commissioned from the department.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	30	
Online seminar s/ tutorials	15	
Independent Study & Fieldwork (prod'n)	155	Estimated hours may be exceeded for this activity
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1	Reflective & Critical Analysis (1500 words) Production file Peer assessments Video production	25% 10% 15% 50% Total = 100%	ALOs 2 & 4 ALOs 1, 2 & 3 ALOs 1, 2 & 3 ALOs 1, 2 & 3
Practical	P_		% Total = 100%	

Updated by:	Date:	Approved by:	Date:
Tim Fogg	04/09/2020	Jason Watkins	04/09/2020

Recommended Texts and Sources:

Di ZAZZO, R., 2000. *Corporate Media Production*. Focal Press

GLOMAN,C & LETOURNEAU,T., 2005. *Placing Shadows. Lighting Techniques for Video Prod*, FP

KINDEM, G., and MUSBURGER, R., 2005. *Introduction to Media Production*. Focal Press

RABIGER, M., 2004. *Directing the Documentary*, Focal Press

BLOCK, P. et al., 2001. *Managing in the Media*. Oxford: Focal Press.
CHANNEL 4. [2004?]. *The Channel 4 Commissioning Pack*. London: Channel 4.
GATES, R., 2002. *Production Management for Film and Video. 3rd ed*. Oxford: Focal Press.
HARCOURT, A., 1991. *The Independent Producer: Film and Television*. London: Faber
FREEMAN, D., 1997. *The Production Handbook*. London: PACT (PACT).
MILLER, P.M., 2005. *Media Law for Producers. 4th ed*. Focal Press

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2029	MODULE TITLE: Studio Drama Production

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)* Our multi-camera broadcast standard TV studio is the setting for this module, where students will have the opportunity to learn a range of studio roles, skills and techniques. The TV studio is a very different production environment to almost every other genre and has enormous potential for both drama and factual programming when lighting, digital mixing and VFX techniques are exploited. Students conceive and produce a studio-based production of their choosing under the supervision of staff experienced in studio management and production roles.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide an opportunity to explore contemporary studio production technologies and processes with an emphasis on roles and responsibilities and to inform progression options. The module outcome is not intended to be a big studio drama but more of an experiment with working practices, hence the large reflective analysis and peer assessment weighting for this module.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Work independently and interact effectively with the production team, showing abilities at different times to listen, negotiate, contribute and lead effectively and to respond to feedback;
2. Demonstrate the ability to perform professionally with responsibility for one or more specified roles within the context of a conventional TV studio production unit;
3. Assess his/her own capabilities and the performance of their peers in a reflective manner, with reference to wider professional issues, contexts and conventions.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	Autumn

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Jason Watkins	OTHER MODULE STAFF: Tim Fogg

SUMMARY of MODULE CONTENT
Students will work as a production team in the multi-camera TV studio to produce a short drama or magazine programme. Students will be instructed in studio camera operations, engineering and audio roles, digital vision mixing, lighting (including DMX control), directing, floor managing and producing. There will be opportunities for students to specialise if they wish. The module is delivered in the studio and gallery with pre-production planning undertaken concurrent with training on the equipment.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*		
Scheduled Activities	Hours	Comments/Additional Information
Practical workshops	30	
Supervised production (studio)	30	
Independent Study & Fieldwork (prod'n)	140	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		% Total = 100%	
	T		% Total = 100%	
Coursework	C1	2000 word Reflective analysis Peer assessments TV studio production	30% 20% 50% Total = 100%	ALO 3 ALO 3 ALOs 1 & 2
Practical	P		% Total = 100%	

Updated by: Jason Watkins	Date: 04/09/2020	Approved by: Jo Smark-Richards	Date: 04/09/2020

Recommended Texts and Sources:

Bignell, J 2005 3rd ed. *The television handbook* London Routledge
Bignell, J 2014 2nd ed. *British Television Drama* Palgrave Macmillan
Donald, R. 2007 *Fundamentals of television production* London : Pearson Allyn and Bacon
Hauge, M 2011 *Writing screenplays that sell : the complete guide to turning story concepts into movie and television deals* 20th anniversary ed., [2nd ed.]. London Methuen Drama
Johnson, C & Turnock, R 2005 *ITV cultures : independent television over fifty years* Maidenhead : Open University Press
Klaver, E 2000 *Performing television : contemporary drama and the media culture*
Bowling Green State University Popular Press
KINDEM, G., and MUSBURGER, R., 2005. *Introduction to Media Production.* Focal Press
LEES, N., 2010 *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch* Methuen Drama
Stradling, L 2010 *Production Management for TV & Film. The Professional's Guide*

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2030	MODULE TITLE: Visual Effects 2

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
VE2 will build on the techniques learned in the first year to create more complex effects both within productions and as built sequences such as titles or corporate stings. The module is intended to put finishing touches to students' post-production knowledge and skills and will generate products which students can include on their show reel or website to demonstrate their technical and creative skill levels.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with opportunities to further extend their skills and judgement in the creative application of post-production techniques. At the time of writing students are developing their skills in use of the Adobe CS6 suite including Photoshop, Premiere, After Effects, Audition, Speed Grade and Illustrator to polish productions with high quality graphics, titles and credits. The unit also allows for experimentation with Hi-speed, slow motion and tilt-shift techniques.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Demonstrate a detailed understanding of the key production and post-production processes and current professional practices involved in manipulating the digital moving image;
2. Produce creative work which demonstrates technical competency and awareness of relevant aesthetic considerations in response to given briefs;
3. Undertake appropriate research / planning to prepare pre-production file prior to production approval;
4. Assess his/her own work in a reflective manner, with reference to wider academic and professional issues, debates and conventions and demonstrating an awareness of professional codes of practice

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:		TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Jason Watkins	OTHER MODULE STAFF: Tim Fogg

SUMMARY of MODULE CONTENT

In this module students will deconstruct effects and learn not only how to achieve these effects through appropriate software, but also how to plan and film for the addition of post-production effects in the early stages of pre-production. Advanced workshops will offer opportunities for enhanced lighting projects in the TV studio including green-screen, and techniques in software applications for 3D modelling, 2D and 3D camera tracking, compositing, and colour grading will be taught.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	30	
Practical workshops	30	
Independent Study & Fieldwork (prod'n)	140	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1	Prod'n file portfolio Post-prod Assignment 1 Post-prod Assignment 2	20% 40% 40% Total = 100%	ALOs 3 & 4 ALOs 1 & 2 ALOs 1 & 2
Practical	P_		% Total = 100%	

Updated by:	Date:	Approved by:	Date:
Jason Watkins	04/09/20202	Jo Smark-Richards	04/09/2020

Recommended Texts and Sources:

Brinkmann 2008 *The Art and Science of Digital Compositing*

Wright, S 2010 *Digital Compositing for Film and Video*

Mattingly, D.B., 2011 *The Digital Matte Painting Handbook*

Zwerman, s., & Okun, J.A., 2010 *The VES Handbook of Visual Effects*:

Rickitt, R. & Harryhousen, R., 2007 *Special Effects: The History and Technique*

Cotta Vav, M., & Barrob, C., 2002 *The Invisible Art*

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2031	MODULE TITLE: Work Based Learning & Report

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
The module represents the culmination of the students' work-based learning experience and provides the opportunity for the student to present the evidence and to reflect on the learning opportunities offered by the WBL experience. The assignment includes a report on the nature of the duties carried out and a reflective element allowing students to comment on the usefulness of the work with regard to their career.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	% or Pass/Fail (delete as appropriate)
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
This module aims to provide students with the ability to develop as effective and independent practitioners and an opportunity to develop professional skills in real working environments. It also aims to enable students to produce a personal profile which will include transferable skills, work-based learning and academic achievement.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:
1. Interact effectively and professionally in an appropriate working environment;
2. Write analytically about his/her performance and experience of work-based learning;
3. demonstrate a detailed critical understanding of the structure and working methods of a media company;
4. Apply feedback and reflection to plan for the acquisition of further skills which will enhance their employability.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	Spring

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Jason Watkins	OTHER MODULE STAFF: Tim Fogg

SUMMARY of MODULE CONTENT

Students will spend the equivalent of 20 days in a work-based learning environment during the two years of the programme. WBL providers will be monitored by the programme team and H&S managers from college to ensure the safety and educational development of the student. Individual tutorials will support the planning and development of the written reflective analyses for the WBL and the structure and scope of the skills audit.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	30	
Independent Guided Study	20	
Work-based Learning (20 days)	150	(Supervised by WBL provider)
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1	WBL Journal WBL Reflective Analysis Personal Skills Audit	40% 40% 20% Total = 100%	ALOs 1, 2 & 3 ALOs 1, 2 & 3 ALOs 2 & 4
Practical	P_		% Total = 100%	

Updated by:	Date:	Approved by:	Date:
Jason Watkins	04/09/2020	Jo Smark-Richards	04/09/2020

Recommended Texts and Sources:

AMOS, J.A., 2005. *Write a Winning CV.* London: How to Books

BLOCK, P. et al., 2001. *Managing in the Media*. Oxford: Focal Press.

COTTRELL, S., 2003.*The Study Skills Handbook*. Basingstoke: Palgrave Macmillan

DENSCOMBE, P., 2003. *The Good Research Guide. 2nd ed*. Buckingham: Open University

McMILLAN, K. 2007 *The smarter student :skills & strategies for success at university* Prentice Hall

MOON, J., 2004 *A Handbook of Reflective & Experiential Learning* London: Routledge

MOON, J., 2006. *Learning Journals* London: Routledge

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2032	MODULE TITLE: Community Video Project 2

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: Module WEYM1033	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
Students (in large or small groups) will engage with a local community leisure, action or pressure group; local or county council or 'community' by a looser association to produce a media artefact with a substantial video element. The product should have a planned exhibition platform and audience and be assessed by the client for 'fitness for purpose'. The college has an excellent track record of producing work for HM Prisons, NHS and DCC which has given previous students both confidence and exposure.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*					
WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
The module aims to develop the student's ability to work in a group which extends beyond the familiar video production module. Students will plan and participate in a community production project collaborating with contributors or clients with different specialism strengths and needs. The finished product will have specific, real-world intended outcomes for the client and will give students a taste of 'professional' expectations.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:
1. Apply their collaborative, technical and creative skills to produce engaging media artefacts which respond meaningfully to a community-generated brief or commission;
2. Interact effectively within a team, showing abilities at different times to listen, contribute, respond to feedback and lead effectively;
3. Assess his/her own work in a reflective manner, with reference to wider academic and professional issues, debates and conventions and demonstrating an awareness of professional codes of practice.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER: Tim Fogg	OTHER MODULE STAFF: Jason Watkins

SUMMARY of MODULE CONTENT

Similarly to the first year project, students will initially be supported in their negotiations and meetings with the client group. Once comfortable, the student(s) will be supported only via tutorial and will have individual directorial control over the product and outcomes. They are able to call on the college's support at any time as required but the more the students can take ownership of this project, the more they will learn about community media collaboration. Lecturers will provide a series of workshops on collaborative work for students and client groups to guide them through difficult technical or creative decisions.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*		
Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / tutorials	15	
Practical workshops	15	
Independent Study & Fieldwork (prod'n)	170	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E_		% Total = 100%	
	T_		% Total = 100%	
Coursework	C1	Reflective & Critical Evaluation Community video	30% 70% Total = 100%	ALOs 2 & 3 ALOs 1 & 2
Practical	P_		% Total = 100%	

Updated by:	Date:	Approved by:	Date:
Tim Fogg	04/09/2020	Jason Watkins	04/09/2020

Recommended Texts and Sources:

Orton, C; Spiegel, K & Gale, E 2001 *Lights, Camera, Community Video: Engaging Citizens in Creating a Community Documentary and Vision*

Hogue, J 2015 *Step by step crowdfunding: Everything you need to raise money from the crowd*

Howley, K 2005 *Community Media: People, Places & CommunicationTechnologies*

Atton, C 2015 *Routledge Companion to Alternative & Community Media*

Forde, S (Dr) 2011 *Challenging the News: The Journalism of Alternative and Community Media*

SECTION A: DEFINITIVE MODULE RECORD. ***Proposed changes must be submitted via Faculty Quality Procedures for approval and issue of new module code.***

MODULE CODE: WEYM2033	MODULE TITLE: Multimedia 2 (Installation or 3D Graphics)

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310 HECOS 100443

PRE-REQUISITES: Module WEYM1034	CO-REQUISITES: None	COMPENSATABLE: Yes

SHORT MODULE DESCRIPTOR: *(max 425 characters)*
The module presents opportunities to students to refine creative and technical skills in a specialist sector of the creative media industries they might wish to engage with on leaving. Both Maya and video projection mapping are growing markets and the skills required are not yet commonly available. The option units were carefully selected to offer students a meaningful career focus in a developing specialist / 'niche' market.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION		COURSEWORK		PRACTICAL	
E1 (Examination)	%	C1 (Coursework)	100%	P1 (Practical)	%
E2 (Clinical Examination)	%	A1 (Generic Assessment)	%		
T1 (Test)	%				

SUBJECT ASSESSMENT PANEL Group to which module should be linked: FdA Creative Media Production

Professional body minimum pass mark requirement: N/A

MODULE AIMS:
To provide students with the technological and creative resources to further explore digital design and production techniques to create products entirely generated or controlled using computer graphics. The primary aim for the module is to enable students to present a highly relevant and accomplished portfolio of multimedia work to prospective employers or to support applications for progression in HE. The portfolio may be presented as a show reel or promotional website or as an installation.

ASSESSED LEARNING OUTCOMES: (additional guidance below)
At the end of the module the learner will be expected to be able to:

1. Demonstrate a detailed knowledge of the key production techniques and processes involved in producing and exhibiting multimedia projects which reflect contemporary professional practice;
2. Produce creative work in response to a given brief which demonstrates complex technical competency and reflects an awareness of relevant aesthetic considerations;
3. Undertake appropriate research to prepare production planning prior to production approval.

DATE OF APPROVAL:	03/2015	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2017	SCHOOL/PARTNER:	Weymouth College
DATE(S) OF APPROVED CHANGE:	Click here to enter a date.	TERM/SEMESTER:	All Year

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

Items in this section must e considered annually and amended as appropriate, in conjunction with the Module Review Process. Some parts of this page may be used in the KIS return and published on the extranet as a guide for prospective students. Further details for current students should be provided in module guidance notes.

ACADEMIC YEAR: NOT RUNNING 2020/21	NATIONAL COST CENTRE: 145

MODULE LEADER:	OTHER MODULE STAFF:

SUMMARY of MODULE CONTENT

Further instruction will be given in Maya (3d pathway) or video mapping and projection applications (installation pathway) which will help students achieve their creative goals. Students who wish to explore other forms of digital exhibition will be supported as far as possible. Historically, we have delivered modules encompassing narratives explored through video installation and interactive teaching tools. These are all achievable with the current staff skill set and technical resources.

SUMMARY OF TEACHING AND LEARNING *[Use HESA KIS definitions]*

Scheduled Activities	Hours	Comments/Additional Information
Classroom-based seminars / workshops	30	
Online seminars / tutorials	45	
Independent Study & Fieldwork (prod'n)	125	
Total	200	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	*Element*	*Component Name*	*Component Weighting*	*Comments include links to learning objectives*
Written exam	E		Total = 100%	
	T		Total = 100%	
Coursework	C1	Pre-prod'n paperwork Multimedia product 1 Multimedia product 2	20% 40% 40% Total = 100%	ALOs 1 & 3 ALOs 1 & 2 ALOs 1 & 2
Practical	P		Total = 100%	

Updated by: Jason Watkins	Date: 04/09/2020	Approved by: Jo Smark-Richards	Date: 04/09/2020

Recommended Texts and Sources:

Beane, A 2012 *3D Animation Essentials* John Wiley & Sons

Blazer, L 2015 *Animated Storytelling: Simple Steps for Creating Animation and Motion Graphics* Peachpit Press

Elwes, C 2015 *Installation & the Moving Image* New York, Columbia University Press

Hanhardt, J & Pirov, K 2015 *Bill Viola* London Thames and Hudson

Kaye, N 2007 *Multi-media video--installation—performance* London ; New York : Routledge

King, R 2014 *3D Animation for the Raw Beginner Using Maya* Chapman & Hall

Maniello, D 2015 *Augmented Reality in Public Spaces. Basic Techniques for Video Mapping* Brienza, Le Penseur

Meigh-Andrews, C 2006 *A history of video art : the development of form and function* Oxford : Berg Publishers Ltd

Mondloch,K 2010 *Screens : viewing media installation art* Minneapolis : University of Minnesota Press

Obrist, H-U et al. 2001 *Pipilotti Rist* London : Phaidon Wands, B 2006 *Art of the digital age* London : Thames & Hudson