



University
Centre
Somerset



UNIVERSITY OF
PLYMOUTH

PROGRAMME QUALITY HANDBOOK 2019 – 20

FdA Media Production

Welcome and Introduction to FdA Media Production	3
Programme Specification	4
PD1. Programme Details	5
PD1. Brief Description of the Programme	5
PD2. Details of Accreditation by a Professional/Statutory Body (if appropriate)	5
PD3. Exceptions to the University of Plymouth Regulations	6
PD4. Programme Aims	6
PD5. Programme Intended Learning Outcomes (ILO)	6
PD6. Distinctive Features	6
PD7. Student Numbers	7
PD8. Progression Route(s)	7
PD9. Admissions Criteria	8
PD10. Academic Standards and Quality Enhancement	8
PD11. Programme Structure	10
PD12. Exposition and Mapping of Learning Outcomes, Teaching & Learning and Assessment	10
PD13. Work Based/Related Learning	15
PD14. Work Based/Related Learning	18
Module Records	20
Level 4	24
1. BRID1116	24
2. BRID1117	26
3. BRID1111	29
4. BRID1112	31
5. BRID1113	34
6. BRID1114	37
Level 5	40
7. BRID2208	40
8. BRID2209	43
9. BRID2227	45
10. BRID2211	48
11. BRID2212	51

Welcome and Introduction to FdA Media Production

This degree gives students, like myself, the chance to break into the media industry. This degree makes it possible to learn about media from the basics to the specific subjects that you, the student, want to work on. Although it is studied at a college, this course provides all the educating and opportunities necessary to succeed.

Preston Kevan, 2016

Welcome to the Foundation Degree in Media Production

The course is a gateway into Academia and Industry. Students have progressed into Top Up courses, Teacher Training, freelance work and production companies.

During your studies you will get to meet some of them, along with contacts we have throughout the industry. You will be encouraged to investigate what they do in order to model their professional progression.

You have to take the opportunity on board, not just get handed it by the teachers.

Jessie Hawkes, 2015

Part of this will be Work Based Learning, where you are required to work with a professional – shadowing, observing or collaborating with a practitioner in a professional role.

I learned a lot through the college. I wouldn't be able to do a lot of what I do without the skills I learned through the College Degree.

Jake Hodge, 2015

We will also have a number of trips, including day trips to exercise professional production techniques and University of Plymouth collaborations.

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.

My ambitions after completing my degree are to launch my first community television production company. Once this is completed it will give me room and time to make my own documentaries and films in my own unique way.

Base Gamble, Nov 2016

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 the College / University Student handbook available on Blackboard under

HE Information which contains student support based information on issues such as finance and studying at HE along with the University's Student [Handbook](#) and your Teaching, Learning and Assessment Handbook available on your programme virtual learning environment.

Programme Specification

**PARTNERSHIP
WITH
PLYMOUTH
UNIVERSITY**

PROGRAMME SPECIFICATION

Programme Title: FdA Media Production

Partner Delivering Institution: Bridgwater and Taunton College

Start Date: September 2014

First Award Date: July 2016 Full Time / July 2018 Part Time

Date(s) of Revision(s) to this Document:

PROGRAMME SPECIFICATION

PD1. Programme Details

Awarding Institution:	University of Plymouth
Teaching Institution:	Bridgwater and Taunton College
Accrediting Body:	University of Plymouth
Language of Study:	English
Mode of Study:	Full Time / Part time
Final Award:	FdA
Intermediate Award:	
Programme Title:	FdA Media Production
UCAS Code:	P300
JACS Code:	P310
Benchmarks:	Foundation Degree Qualification Benchmark (FDQB) Communication, Media, Film & Cultural Studies 2008
Date of Programme Approval:	20 February 2014

PD1. Brief Description of the Programme

FdA Media Production enables students to explore the technical, vocational and contextual practices involved in making media products today. Working across a range of media, students engage with industry-standard equipment and training from experienced media teaching staff and professionals, encouraging them to explore ideas and realise them within media industry contexts.

Following a structured course of lectures, workshops, technical tutorials, work-based learning, seminars and research projects, students will be able to consider and develop their own practice with a view to progressing into the media industry or extending their studies, with a top-up at BA (Hons) level.

FdA Media Production is a course that will prepare students to progress with a clear and useful knowledge of how the industry operates, how employment roles work within it and how their own journey into this industry is best begun. Regular input by professionals and media organisations on the course will help students to see their own place in what is a changing and growing industry.

PD2. Details of Accreditation by a Professional/Statutory Body (if appropriate)

N/A

PD3. Exceptions to the University of Plymouth Regulations

(Note: the University of Plymouth's Academic Regulations are available internally on the intranet: <https://staff.plymouth.ac.uk/extexam/academicregs/intranet.htm>)

Click here to enter text.

PD4. Programme Aims

The programme will deliver:

1. The opportunity and rigour to explore and discuss contemporary, historic, theoretical and practical developments in the media to aid understanding and development.
2. The opportunity to work with media production practices across a range of media.
3. The opportunity to respond to changing media technologies and employment patterns in the wider media industry.
4. The opportunity to gain an understanding of job roles in the industry through work-based contexts and research.
5. Resourceful, adaptive and self-motivated Level 5 graduates able to respond to new and existing opportunities at Level 6 or in the wider media.

PD5. Programme Intended Learning Outcomes (ILO)

By the end of this programme the student will be able to:⁵

1. Critically consider the wider media industry in terms of underlying concepts and principles.
2. Critically understand a variety of key theories and debates.
3. Design and implement media practice in the realisation of media products.
4. Design and implement appropriate research methods in support of critical exploration and development.

PD6. Distinctive Features

The following provides a definitive and approved list of elements that may be used to both conceptualise and promote the market position of this programme:

- Major media professional links and opportunities. These will be provided at local, regional and national level to enable students to make informed, critical decisions involving their own progression based on 'live' contexts. Partners exist in the

- media industry from alumni students, local community projects such as Engine Room, Somerset Film and Bigger House as well as freelance professionals
- Professional-level resources are available in video and photography which will enable extensive opportunities for media production outcomes to be generated according to creative briefs.
 - There will be a substantial work-based learning element in the programme and live, client-focused delivery in certain modules. This supports the aim to provide students with the opportunity to explore and critically understand the industry, practices and enhance their PDP development
 - The programme will offer supportive and thorough professional and academic development with a staff / student ratio that promotes this approach.
 - The FdA Media Production will be the main regional option for those seeking practical, critical media production practice

PD7. Student Numbers

The following provides information that should be considered nominal, and therefore not absolutely rigid, but is of value to guide assurance of the quality of the student experience, functional issues around enabling progression opportunities to occur, and staffing and resource planning:

Approximate minimum student numbers per stage = 10

Target student numbers per stage = 15

Approximate maximum student numbers per stage = 17

PD8. Progression Route(s)

Following the successful completion of your FdA Media Production you may wish to progress onto the BA (Hons) Media Arts Stage 3 Top-up (Delivered at the University of Plymouth).

PD9. Admissions Criteria

Qualification(s) Required for Entry to this Programme:	Details:
<p>Level 2:</p> <p>Key Skills requirement / Higher Level Diploma:</p> <p>and/or</p> <p>GCSEs required at Grade C or above:</p>	<p>You will require a minimum of 48 UCAS tariff points from a full Level 3 qualification in a relevant subject area and at least four GCSEs at Grades 4-9 including maths and English or a recognised equivalent Level 2.</p>
<p>Level 3: at least one of the following:</p> <p>A Levels required to meet AS/A2/UCAS Points Tariff: 240 points</p> <p>Advanced Level Diploma:</p> <p>BTEC National Certificate/Diploma: HNC/D:</p> <p>VDA: AGNVQ, AVCE, AVS:</p> <p>Access to HE or Year 0 provision:</p> <p>International Baccalaureate:</p> <p>Irish / Scottish Highers / Advanced Highers:</p>	<p>Media, Film Studies, Photography, Sociology, English Language</p> <p>Media, Film Studies, Photography, Sociology, English Language</p> <p>Level 3</p> <p>Media related</p> <p>L3 Media related</p> <p>Media interest preferred</p> <p>Media related equivalent 120 UCAS points</p> <p>Media related equivalent 120 UCAS points</p>
Work Experience:	Media related work experience welcomed
Other non-standard awards or experiences:	Relevant industrial experience
APEL / APCL possibilities:	All applications by students for APEL or APCL will be considered on an individual basis in line with PU Academic Regulations. ILOs from previous experience or accreditation will be mapped across to determine eligibility
Interview / Portfolio requirements:	ALL applicants are to be interviewed Portfolio with evidence of media interest
Independent Safeguarding Agency (ISA) / Criminal Record Bureau (CRB) clearance required:	No However, students that choose to undertake Work Based Learning in the community may be required to obtain a CRB/DBS

PD10. Academic Standards and Quality Enhancement

The Programme Manager and their Programme Committee will follow the University of Plymouth's current annual monitoring process for partnership programmes to complete evaluation of and planning for maintaining and improving quality and standards. This process may be refined over time, yet is constant in its focus on the production, maintenance and use of a programme level Action Plan, which is an auditable document for the University of Plymouth's standards and quality assurance responsibilities.

Elements of this process include engaging with stakeholders. For this definitive document it is important to define:

Subject External Examiner(s): all modules are parented by this programme and therefore covered by this programme's external examiner. Mike Caddis is the External Examiner for this programme.

Additional stakeholders specific to this programme: Students on the course and those working alongside it from FE level, graduates and those undertaking Level 6 with the University of Plymouth, various local employers, the Engine Room, Somerset Film and individual freelancers.

PD11. Programme Structure

For programmes containing more than one FHEQ level of study: copy and paste the table below as required (hover the mouse over the table then left-click on the box in the top left corner to highlight the table → right-click → copy → select a line at least one further than the bottom of this table → right-click and select 'paste – keep formatting')

For users employing pre-2010 versions of MS Word the text entry box guidance will not be visible. Please see footnotes for guidance.

The following structure diagram provides the current structure for this programme. It enables the stage of both full time and part time routes to be compared within the single diagram as well as any mixes for option modules to be clearly indicated.

FHEQ Level: 4 For: FdA Media Production					
F/T Route Year	P/T Route Year ¹¹	Core or Option Module	Credits	Term / Semester	Module
1	1	Core	20	AY	BRID1116 Critical Practice
1	1	Core	20	AY	BRID1117 Critical Practice: Documentary
1	1	Core	20	S1	BRID1111 Studio Practice
1	2	Core	20	S2	BRID1112 Narrative Practice
1	2	Core	20	AY	BRID1113 Work-based Learning
1	2	Core	20	S2	BRID1114 Documentary Production

FHEQ Level: 5 For: FdA Media Production					
F/T Route Year	P/T Route Year ¹¹	Core or Option Module	Credits	Term / Semester	Module
2	3	Core	20	S1	BRID2208 Live Project
2	3	Core	20	S1	BRID2209 Research Proposal
2	3	Core	20	S1	BRID2227 Production Research
2	4	Core	20	AY	BRID2211 Promotion & Exhibition
2	4	Core	40	S2	BRID2212 Major Project

PD12. Exposition 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 the 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:

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 <u>Core Modules</u>
<p>Knowledge / Understanding:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: A basic knowledge and understanding of the media industry, its practices and relevant theories. Sufficient knowledge of the media equipment and production practices to ensure a competent realisation of intentions to obtain a Pass grade of 40% or higher in each module as a demonstration of this. Additionally, see QAA Subject Benchmark Statement section 8.3</p>	<p>Primary: Lecture, tutorials, seminars, workshops, guided independent study, assess practice against realisation of skills Secondary/Supplementary: Peer learning, wider research, blended learning</p>	1,2,3,4	1,2,4 <small>Error! Bookmark not defined.</small>	Coursework, written and verbal submissions	BRID1116 BRID1117 BRID1111 BRID1112 BRID1113 BRID1114 BRID1116 BRID1117 BRID1111 BRID1112 BRID1113 BRID1114
<p>An exposition for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme: This level of the programme will embed a broad knowledge and understanding through a variety of teaching, learning and assessment approaches as mentioned above. These will provide a broad knowledge of the media industry, key critical and contextual enquiry, technical resources and production practices as well as an understanding of students' own professional development.</p>					
<p>Cognitive and Intellectual Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA</p>					

<p>http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: The application of cognitive skills to practical coursework to realise a production or solve a creative problem. Knowledge of the media industry, both historic and contemporary through critical and contextual investigation and investigate theoretical perspectives. Overall, have completed all modules with a Pass grade of 40% or higher in each as a demonstration of this.</p>	<p>Primary: Lecture, tutorials, seminars, workshops, guided ind study, reflective practice Secondary/Supplementary: Peer learning, wider research, blended learning</p>	1,2,4,5	1,2,3,4	Coursework, written and verbal submissions	BRID1116 BRID1117 BRID1111 BRID1112 BRID1113 BRID1114
<p>An exposition for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme: Following an induction and introduction to study skills and practices within the first term, the programme at Level 4 enables students to develop intellectual skills through taught delivery and self-managed study and research to be able to investigate topics and realise informed critical coursework delivery. Level 4 enables the preparation of autonomous learning and a questioning approach to the media, developed via individual learning and peer discussion. Lectures and seminars enable this to be tested and stretched, but emphasis is on an increasing development of the student's own cognitive and intellectual outside the classroom also.</p>					
<p>Key Transferable Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: The acquisition of study skills, team working, communication and organisational skills whilst undertaking the various modules, will be evidenced by the achievement of outcomes and the gaining of at</p>	<p>Primary: Production planning, guided ind study, tuts, meetings, lectures Secondary/Supplementary: Peer learning, blended learning</p>	1,2,3,4,5	1,2,3,4	Coursework, written and verbal submissions	BRID1116 BRID1117 BRID1111 BRID1112 BRID1113

least a 40% pass grade in each relevant module.					
<p>An exposition for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme: With the majority of the programme being practical and involving the delivery of practical solutions to briefs set by both the lecturers and clients externally, the evidence and growth of transferrable skills during Level 4 is encouraged by taught input, but fully realised through practice in practical production work, group work, independent study and regular tutorials.</p>					
<p>Employment Related Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: The completion of a PDP and the utilisation of it to gain and complete 120 hours of work-based learning. The competent use of professional practices to realise practical outcomes in media and achieve a 40% Pass grade in each module.</p>	<p>Primary: Lectures, research work, guided ind study, work-based learning Secondary/Supplementary: Peer learning, wider research</p>	1,2,3,4,5	1,3	Coursework	BRID1116 BRID1117 BRID1111 BRID1112 predominantly BRID1113
<p>An exposition for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme: To provide a truly vocational experience and to enable the students to effectively understand the industry; engagement with external agencies, employers and communities is undertaken early in the Level to embed the skills required. Lecturers liaise with industry and students have seminars and workshops facilitated by organisations such as Engine Room and Access FM, providing vocational input outside the classroom.</p>					
<p>Practical Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p>					

By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: Competent usage of a range of media technologies to realise intentions to a basic level to achieve a Pass grade.	Primary: Workshops, tutorials, research, production practice Secondary/Supplementary: Peer assisted learning	2,4,5	3,4	Practical usage of equipment	BRID1111 BRID1112 BRID1113 BRID1114
An exposition for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme: The programme seeks to ensure students can access further study at a high practical and professional level upon completion or a move into employment within the media industry. Therefore, the intention with teaching and learning is to provide a broad skills base early on and enable this to be 'scaffolded' throughout the Level with regular assessment points, tutorial support and employer engagement.					

PD13. Work Based/Related Learning

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
<p>Knowledge / Understanding:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: A basic knowledge and understanding of the media industry, its practices and relevant theories. Sufficient knowledge of the media equipment and production practices to ensure a competent realisation of intentions to obtain a Pass grade of 40% or higher in each module as a</p>	<p>Primary: Lecture, tutorials, seminars, workshops, guided ind study, reflective practice Secondary/Supplementary: Peer learning, wider research, blended learning</p>	1,2,3,4	1,2,4 <small>Error! Bookmark not defined.</small>	Coursework, practice, written and verbal submissions	<p>BRID2208 BRID2209 BRID2227 BRID2211 BRID2212</p> <p>BRID2208 BRID2209 BRID2227 BRID2211 BRID2212</p>

demonstration of this. Additionally, see QAA Subject Benchmark Statement section 8.3					
<p>An exposition for embedding Knowledge and Understanding through Teaching & Learning and Assessment at this level of the programme: This level of the programme will refine knowledge and understanding through a variety of teaching, learning and assessment approaches as mentioned above. These will provide a heightened knowledge of the media industry, key critical and contextual enquiry, technical resources and production practices as well as an understanding of students' own professional development through demonstration at a more autonomous level.</p>					
<p>Cognitive and Intellectual Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: The application of cognitive skills to practical coursework to realise a production or solve a creative problem. Knowledge of the media industry, both historic and contemporary through critical and contextual investigation and investigate theoretical perspectives via a research question.</p>	<p>Primary: Lecture, tutorials, seminars, workshops, guided ind study, reflective practice Secondary/Supplementary: Peer learning, wider research, blended learning</p>	1,2,4,5	1,2,3,4	Coursework, practice, written and verbal submissions	BRID2208 BRID2209 BRID2227 BRID2211 BRID2212
<p>An exposition for embedding Cognitive and Intellectual Skills through Teaching & Learning and Assessment at this level of the programme: Level 5 requires autonomous learning and a questioning approach to the media, developed via individual learning and peer discussion and strongly evidenced in a substantive research project and major project. Lectures and seminars enable this to be tested and stretched, but emphasis is on an increasing development of the student's own cognitive and intellectual outside the classroom also.</p>					
<p>Key Transferable Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA</p>					

<p>http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: The demonstration of team working, communication and organisational skills whilst undertaking significant projects for external clients, for thorough research and production projects.</p>	<p>Primary: Production planning, guided ind study, tuts, meetings, lectures Secondary/Supplementary: Peer learning, blended learning</p>	1,2,3,4,5	1,2,3,4	Coursework, practice, written and verbal submissions	BRID2208 BRID2209 BRID2227 BRID2211 BRID2212
<p>An exposition for embedding Key Transferable Skills through Teaching & Learning and Assessment at this level of the programme: With the majority of the programme being practical and involving the delivery of practical solutions to briefs set by both the lecturers and clients externally, the evidence and growth of transferrable skills during Level 5 is then tested through significant deliverables across critical and practical assignments. Delivery is similar to that of Level 4, but with an emphasis on the guided independent learning regularly monitored, involvement of external agencies and the rigours of self-motivated study. Various production skills are tested in Level 5 also.</p>					
<p>Employment Related Skills:</p> <p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: The completion of live project brief and the competent use of professional practices to realise practical outcomes in media and achieve a 40% Pass grade in each module.</p>	<p>Primary: Lectures, research work, guided ind study, work-based learning Secondary/Supplementary: Peer learning, wider research</p>	1,2,3,4,5	1,3	Coursework, practice	BRID2208 BRID2209 BRID2227 BRID2211 BRID2212
<p>An exposition for embedding Employment Related Skills through Teaching & Learning and Assessment at this level of the programme: To build on the significant work-oriented approach of Level 4, students at Level 5 are encouraged to consider self-promotion and enterprise and work towards exhibition of their work. A live brief element also stretches their role as professionals ahead of completion and progression. Lecturers liaise with industry and students have seminars and workshops facilitated by organisations such as Engine Room and Access FM, providing vocational input outside the classroom.</p>					
<p>Practical Skills:</p>					

<p>For this sub-bachelor level programme the following has been informed by the Foundation Degree Qualification Benchmark (FDQB), as well as QAA Subject Benchmark(s): Communication, Media, Film & Cultural Studies, 2008, QAA http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</p> <p>By the end of this level of this programme the students will be able to demonstrate for: A threshold pass: A clear understanding of the practical skills utilised to a near-professional level. Evidence partially based on research and wider experience</p>	<p>Primary: Workshops, tutorials, research, production practice Secondary/Supplementary: Peer assisted learning, extra tutorials, professional input</p>	2,4,5	3,4	Practical usage of equipment, practical realisation of creative ideas	BRID2208 BRID2209 BRID2227 BRID2211 BRID2212
<p>An exposition for embedding Practical Skills through Teaching & Learning and Assessment at this level of the programme: The teaching, learning and assessment of acquired practical skills at Level 5, will have more emphasis on those skills acquired additional to the technical basics required for media production. This level assumes a progression to a more professional working practice and this is evidenced through submissions for the live project production and the major project – both assuming a professional realisation of a brief. Practical research and critical skills are also focused on in teaching and learning at this Level.</p>					

PD14. 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:

Level: 4					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related Core Module(s)
Work-based Learning – Professional Development Planning	Delivered as a taught and guided independent research activity at College and accessing	1,2,3,4 & 5	1,3 <small>Error! Bookmark not defined.</small>	Employment documentation, PDP, presentation, work placement	BRID1113

	professionals via talks and seminars				
Work-based learning – 120 hrs WBL in industry	Between student and lecturer, a media-relevant work place is sourced to provide 20 hrs work experience. Students also run the media hatch as additional experience throughout the year	2,3,4 & 5	1,3 <small>Error! Bookmark not defined.</small>	Time evidenced and report	BRID1113
<p>An exposition to explain this map: This mapping of work-based learning into and across Level 4 is vital and integral to both the practical module deliverables and the students' own development. Work-based learning happens from the immediate start with experience running the Media Hatch, experience working outside College in Access FM and Engine Room, from the induction phase of the course. The development of a PDP at this stage, sets out the intention to progress and to realise content and ask questions necessary for this. The process of acquiring work-based learning is taken in conjunction with teaching staff, though onus is on the student to find relevant and stretching work experience.</p>					
Level: 5					
WBL/WRL Activity:	Logistics	Prog Aim	Prog Intended LO	Range of Assessments	Related <u>Core</u> Module(s)
Live Project – the identification and realisation of a live, client-led brief	The Section has a very strong outward-facing presence with local industry, providing accessible client briefs for this unit	1,2,3,4 & 5	1,3 & 4 <small>Error! Bookmark not defined.</small>	Production planning and reflection, technical skills, client feedback	BRID2208
Promotion & Exhibition – preparation of independent promotional material including a screening	Students access taught input and subsequently generate materials individually and as a team for promotion & exhibition purposes	1,3,4 & 5	1,3 & 4 <small>Error! Bookmark not defined.</small>	Website, portfolio, screening and reflection	BRID2211 BRID2212
<p>An exposition to explain this map: As preparation for progression into industry or onto Level 6, students are encouraged to progress their PDP content into considerations of entrepreneurship, self-employment, production companies and the industry as a more tangible entity for their next step. This approach to work-related learning may see them access further work experience and liaise with professionals in each employment group. Deliverables will be the generation of marketing / promotion material for them as well as preparation for a screening / showcase event.</p>					

Module Records

PARTNERSHIP
WITH
PLYMOUTH
UNIVERSITY

PROGRAMME DETAILS: MODULES AND RESOURCES

Programme Title: FdA Media Production

(Note: a separate programme specification is required for embedded programmes, i.e. HNC etc)

Partner Delivering Institution: Bridgwater and Taunton College

Start Date: September 2014

First Award Date: July 2016 Full Time / 2018 Part Time

Date(s) of Revision(s) to this Document:

Contents

<u>PROGRAMME DETAILS: MODULES AND RESOURCES</u>	24
<u>PD1. Comparison of Original and Current Programme Structures</u>	24
<u>PD2. Module Records</u>	26
<u>Additional Guidance for Learning Outcomes:</u>	60
<u>PD3. Staffing and Resources</u>	61

PROGRAMME DETAILS: MODULES AND RESOURCES

This document contains information pertaining and/or referring to individual members of staff and therefore should only be employed as an internal document for the management and delivery of this programme.

Comparison of Original and Current Programme Structures

This structure diagram differs from PS12 in the Programme Specification as it exists to enable the current (proposed in the situation of submitting a change request) structure (in red) to be comparable with the original structure, thus providing an immediate reference point for the extent of change this programme has undergone since approval.

FHEQ Level: 4 For: FdA Media Production								
F/ T R o u t e Y e a r ¹	P/ T R o u t e Y e a r	Structure as Agreed at Programme Approval				Current Revised Structure (if appropriate)		
		Core or Option Module ²	Credits ³	Terms / Semester	Module ⁴	Core or Option Module	Credits	Module
1	1	Core	20	AY	BRID1116 Critical Practice			
1	1	Core	20	AY	BRID1117 Critical Practice: Documentary			
1	1	Core	20	S1	BRID1111 Studio Practice			
1	2	Core	20	S2	BRID1112 Narrative Practice			
1	2	Core	20	AY	BRID1113 Work-based Learning			
1	2	Core	20	S2	BRID1114 Documentary Production			
FHEQ Level: 5 For: FdA Media Production								
F/ T	P/ T	Structure as Agreed at Programme Approval				Current Revised Structure (if appropriate)		

¹ Enter: "1, 2, 3, 4 or No F/T (or P/T) Route"

² Enter: "Core, Option Any Mix, Option Choice A, Option Choice B, Option Choice C, Option Choice D or Option Choice E (please ensure options are identified in a linked fashion)"

³ Enter: "10 Autumn, 10 Spring, 20, 30 or 40 (10 credit modules are an exception to the University of Plymouth regulations)"

⁴ Enter: the module code and its title

Route Year ⁵	Route Year	Core or Option Module ⁶	Credits ⁷	Terms / Semester	Module ⁸	Core or Option Module	Credits	Module
2	3	Core	20	S1	BRID2208 Live Project			
2	3	Core	20	S1	BRID2209 Research Proposal			
2	3	Core	20	S1	BRID2227 Production Research			
2	4	Core	20	AY	BRID2211 Promotion & Exhibition			
2	4	Core	40	S2	BRID2212 Major Project			

⁵ Enter: "1, 2, 3, 4 or No F/T (or P/T) Route"

⁶ Enter: "Core, Option Any Mix, Option Choice A, Option Choice B, Option Choice C, Option Choice D or Option Choice E (please ensure options are identified in a linked fashion)"

⁷ Enter: "10 Autumn, 10 Spring, 20, 30 or 40 (10 credit modules are an exception to the University of Plymouth regulations)"

⁸ Enter: the module code and its title

SECTION A: DEFINITIVE MODULE RECORD.

Level 4

1. BRID1116

MODULE CODE: BRID1116	MODULE TITLE: Critical Practice
------------------------------	--

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module is an introduction to the critical thinking and the learning processes involved in studying media culture at academic level & beyond. It introduces students to the interrelations between theory, practice & research, through engagement with the key ideas, concepts & debates in historical & contemporary media contexts & critical & ethical approaches thinkers have used historically to understand media phenomena.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	60 %	P1	40%
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

The module aims to introduce students to critical and analytical skills and to develop students' academic assertiveness. It encourages students to understand and reflect upon their own practice and research within the changing field of ideas, concepts and contexts that have shaped the development of contemporary media culture.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Design and implement appropriate research methods in order to support lines of argument
2. Demonstrate an ability to present, evaluate and interpret key ideas, concepts and debates that have shaped historical and contemporary media contexts
3. Demonstrate an ability to interpret a range of media texts
4. Present knowledge of the underlying concepts and principles through written and oral responses.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater & Taunton College
DATE(S) OF APPROVED CHANGE:	12/2014	TERM:	14/AY/AU/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
------------------------	---------------------------

MODULE LEADER: Mino De Francesca	OTHER MODULE STAFF:
----------------------------------	---------------------

SUMMARY of MODULE CONTENT

This module is an introduction to the critical thinking and the learning processes involved in studying media culture at academic level and beyond. It introduces students to the interrelations between theory, practice and research, through engagement with the key ideas, concepts and debates in historical and contemporary media contexts and the critical and ethical approaches thinkers have used historically to understand media phenomena. The module will employ lectures, seminars, tutorials and self-managed study to deliver this.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	60	
Seminars	12	
Tutorials	6	
Project supervision	12	
Independent Guided Study	110	
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Practice	P1	Presentation audio commentary	100% Total = 100% (40% of unit)	ILO4
Coursework	C1	Report on Critical Practice	100% Total = 100% (60% of unit)	ILO 1,2,3,4

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Aoki, K., Boyle, J. & Jenkins, J., 2008. *Bound by law? : tales from the public domain*, Durham, NC: Duke University Press. Available at: <http://www.law.duke.edu/cspd/comics/digital.html>.

Barthes, R., 1981. *Camera lucida: reflections on photography*, London: Vintage.

Edgar-Hunt, R., Marland, J. & Rawle, S., 2010. *The language of film*, Lausanne; La Vergne, TN: AVA Academia ; Distributed in the USA & Canada by Ingram Publisher Services. Available at: <http://site.ebrary.com/id/10393323> [Accessed January 27, 2014].

Faris-Belt, A., 2011. *The elements of photography understanding and creating sophisticated images*, Boston: Focal Press. Available at: <http://public.eblib.com/EBLPublic/PublicView.do?ptilID=745407> [Accessed January 27, 2014].

Giddings, S.; Lister, M. 2011. *The New Media and Technocultures Reader*. London, Routledge.

Hartley, J., 2011. *Communication, cultural and media studies the key concepts*, Abingdon [Angleterre]: Routledge. Available at:
<http://proxy.bibliotheques.uqam.ca/login?url=http://site.ebrary.com/lib/uqam/docDetail.action?docID=10551305> [Accessed January 27, 2014].

Jenkins, H., 2008. *Convergence culture: where old and new media collide*, New York, N.Y., [etc.]; New York University Press.

Jenkins, H., Ford, S. & Green, J., 2013. *Spreadable media: creating value and meaning in a networked culture*, New York: New York University Press.

Laughey, D., 2009. *Media studies : theories and approaches*, Harpenden [England]: Kamera Books.

Laughey, Dan. 2010. *Key Themes in Media Theory*. UK, Open University Press.

Lessig, L., 2004. *Free culture : how big media uses technology and the law to lock down culture and control creativity*, New York, N.Y.: Penguin Press.

Macquail, D., 1996. *Mass communication theory : an introduction* 3rd ed., reprint. 1996,1997., London [etc.]: Sage.

FURTHER RESOURCES

Periodicals

Broadcast, Newspaper. London: Broadcast

Sight & Sound, Magazine. London: British Film Institute

Electronic Resources

Wired News. Available from: <http://www.wired.com>

YouTube, Available from: <http://www.youtube.com>

Vimeo, available from: <http://www.Vimeo.com>

Lessig Blog. Available at: <http://lessig.org/blog>

Clay Shirky. Available at: <http://www.shirky.com/>

SECTION A: DEFINITIVE MODULE RECORD

2. BRID1117

MODULE CODE: BRID1117	MODULE TITLE: Critical Practice: Documentary	
CREDITS: 20	FHEQ Level: 4	JACS CODE: P310
PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y

SHORT MODULE DESCRIPTOR: (max 425 characters)

Application of investigation & related learning processes (as developed in unit 1109) in the study of documentary and factual media techniques. This enables students to further interrogate the interrelations between theory, practice & research within factual media contexts analysing practitioners' roles in the manufacture of factual artefacts.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION		COURSEWORK		PRACTICE	
E1 (formally scheduled)		C1	60 %	P1	40%
E2 (OSCE)		C2		P3	
T1 (in-class test)		A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

The module aims to provide students with a critical understanding of documentary practice. It encourages students to understand and reflect upon their own practice and research within the context of factual representations in the media. They will be introduced to and expected to reflect upon a changing field of ideas, concepts and contexts that have shaped the development of factual media products.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Design and implement appropriate research methods in order to support lines of argument within creative constraints
2. Demonstrate an ability to present, evaluate and interpret key ideas, concepts and debates that have shaped documentary media contexts
3. Demonstrate an ability to interpret a range of factual media texts
4. Present knowledge of the underlying concepts and principles through written and oral responses in the development of a documentary artefact.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:	12/2014	TERM:	14/AY/AU/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Mino De Francesca	OTHER MODULE STAFF:
---	----------------------------

SUMMARY of MODULE CONTENT

This module is an introduction to the critical thinking and the learning processes involved in studying media culture at academic level and beyond. It introduces students to the interrelations between theory, practice and research, through engagement with the key ideas, concepts and debates in historical and contemporary media contexts and the critical and ethical approaches thinkers have used historically to understand media phenomena. The module will employ lectures, seminars, tutorials and self-managed study to deliver this.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
----------------------	-------	---------------------------------

Lectures	60	
Seminars	12	
Tutorials	6	
Project supervision	12	
Independent Guided Study	110	
Total	<u>200</u>	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Practice	P1	Presentation	100% Total = 100%	ILO 4
Coursework	C1	Documentary Report	100% Total = 100%	ILO 1,2,3,4

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

- Aitken, I., 1998. *The documentary film movement: an anthology*, Edinburgh: Edinburgh University Press.
- Anthony, J.L. et al., 1994. *Beyond the lens: rights, ethics & business practice in professional photography*, London: Association of Photographers.
- Bruzzi, S., 2006. *New documentary a critical introduction*, Abingdon [England]; N.Y.: Routledge. Available at: <http://site.ebrary.com/id/10164294> [Accessed January 27, 2014].
- Dovey, J., 2000. *Freakshow first person media and factual television*, London; Sterling, Va.: Pluto Press. Available at: <http://site.ebrary.com/id/2001153> [Accessed January 27, 2014].
- Jenkins, H., Ford, S. & Green, J., 2013. *Spreadable media: creating value and meaning in a networked culture*, New York: New York University Press.
- Mann, S., 2011. *Study skills for art, design and media students*, Harlow; New York: Longman/Pearson.
- Mulvey, L. & Sexton, J., 2007. *Experimental British television*, Manchester; New York: Manchester University Press.
- Trachtenberg, A., 1980. *Classic essays on photography*, New Haven, Conn.: Leete's Island Books.
- Winston, B. & British Film Institute, 2013. *The documentary film book*, Basingstoke [etc.]: Palgrave MacMillan.
- Lee-Wright, P., 2010. *The documentary handbook*, London; New York: Routledge.

SECTION A: DEFINITIVE MODULE RECORD.

3. BRID1111

MODULE CODE: BRID1111	MODULE TITLE: Studio Practice
------------------------------	--------------------------------------

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: (max 425 characters)

An introduction to fundamental skills and techniques for a range of Video, Photographic and Audio productions within a controlled studio environment to contextualise professional working practices. This module underpins the key technical skills to be applied in all practical projects and serves to provide students with a critical and cognitive understanding of media practice.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	100%	P1	
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to provide a critical understanding of fundamental media skills necessary within a studio context. This critical understanding encompasses the historical and contemporary industry practices related to studio production. Students will be able to apply these skills to the planning and production of creative media products, realised using equipment in a studio setting.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Demonstrate an ability to present, evaluate and interpret key ideas, concepts and debates within media production in a Studio Environment
2. Develop new skills and practices for producing artefacts in a studio context
3. Evaluate the appropriateness of planning and the production of Studio based artefacts.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Alan Hardcastle	OTHER MODULE STAFF: Steve Welsh
---------------------------------------	--

SUMMARY of MODULE CONTENT

This module is concerned with the practice of producing content collaboratively in a studio context. It will also enable the skills building required to commence the production and realisation of media artefacts. A variety of exercises, workshops and tutorials will enable skills and working practices to be grown and reflected upon and ultimately products made.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	44	
Project supervision	10	
Practical Classes	20	
External Visits	6	
Independent Guided Study	120	
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Written reflection and research	40%	ILO 1, 2
		Planning and production	60%	ILO 3
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Altman, R., 1992. *Sound theory, sound practice*, New York: Routledge.

Edgar-Hunt, R., 2010. *Directing fiction*, Lausanne; La Vergne, TN: AVA Academia ; Distributed in the USA & Canada by Ingram Publisher Services. Available at: <http://site.ebrary.com/id/10355482> [Accessed January 27, 2014].

Jones, C., 2000. *The guerilla film makers handbook* 2nd ed., fully rev. and updated., New York: Continuum.

Jordan, L., 2012. *Final cut pro x: making the transition*,

Kenworthy, C., 2009. *Master shots : 100 advanced camera techniques to get an expensive look on your low-budget movie*, Studio City CA: Michael Wiese Productions.

Mackendrick, A., 2004. *On Film Making* New York: Faber & Faber.,

Maschwitz, S. 2007. *The DV Rebels Guide*. USA. Peachpit Press

McKee, R., 1999. *Story : substance, structure, style, and the principles of screenwriting* Paperback ed., London: Methuen.

Murch, W., 2001. *In the blink of an eye: a perspective on film editing*, Los Angeles: Silman-James Press.

Pepperman, R., 2005. *Setting up your scenes : the inner workings of great films*, Studio City CA: Michael Wiese Productions.

Rabiger, M., 2008. *Directing: film techniques and aesthetics*, Amsterdam; Boston: Elsevier/Focal Press.

Shore, S., 2010. *The nature of photographs: a primer*, London; New York: Phaidon.

Sontag, S., Penguin, 2008. *On photography*, London: Penguin Books.

Wohl, M., Van Hurkman, A. & Spencer, M., 2012. *Final Cut Pro X: advanced editing*, Berkeley, CA: Peachpit Press.

Worthington, C., 2009. *Producing*, Lausanne, Switzerland: AVA Academia. Available at: <http://site.ebrary.com/id/10373213> [Accessed January 27, 2014].

Websites

www.mediabusiness.net

Broadcast Magazine

BBC Documentaries - <http://www.bbc.co.uk/worldservice/documentaries/>

BBC World Service Documentaries - <http://downloads.bbc.co.uk/podcasts/worldservice/docarchive/rss.xml>

Television Magazine

International Magazine

TV Drama – [HTTP://www.bbc.co.uk/drama](http://www.bbc.co.uk/drama)

Online Documentaries - <http://freeonlinedocumentary.com/>

Films

The Cutting Edge: The Magic of Movie Editing. 2004. Film. Wendy Apple. USA A.C.E & BBC.

SECTION A: DEFINITIVE MODULE RECORD.

4. BRID1112

MODULE CODE: BRID1112	MODULE TITLE: Narrative Practice
------------------------------	---

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: *(max 425 characters)*

This module enables the exploration of narrative in various media forms & the opportunity to engage in media production on location. The module also enables students to engage with the preparation planning skills required in the industry & how these enable a narrative to be grown & adapted. Moving into production the emphasis is on performance & the realisation of narrative intentions in production & post-production.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK	PRACTICE
E1 (formally scheduled)	C1	100 %
E2 (OSCE)	C2	P3
T1 (in-class test)	A1	

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to provide students with a critical understanding of narrative practices in various media forms. This will be consolidated within extensive planning and preparation for developing narratives working on location and to contextualise professional production practices whilst developing and telling a story.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Demonstrate an ability to present, evaluate and interpret key ideas, concepts and debates associated with narrative artefacts and audience reception.
2. Develop new skills and practices for producing narrative artefacts.
3. Evaluate the appropriateness of planning and the production of narrative artefacts.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/SP/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Alan Hardcastle	OTHER MODULE STAFF: Steve Welsh
---------------------------------------	--

SUMMARY of MODULE CONTENT

Narrative Practice enables the exploration of narratives in locations external to the studio. The development, planning and production of a media product centre-around a narrative enable the manipulation of temporal and spatial detail to realise a media product in the real world.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	44	
Project supervision	10	
Practical Classes	20	
External Visits	6	
Independent Guided Study	120	
Total	<u>200</u>	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Written reflection	40%	ILO 1
		Research Planning and production	60%	ILO 2,3
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Altman, R., 1992. *Sound theory, sound practice*, New York: Routledge.

Chion, M., Gorbman, C. & Murch, W., 1994. *Audio-vision: sound on screen*, New York: Columbia University Press.

Colborne, G., 2011. *Simple and usable: Web, mobile, and interaction design*, Berkeley, CA: New Riders.

Edgar-Hunt, R., 2010. *Directing fiction*, Lausanne; La Vergne, TN: AVA Academia ; Distributed in the USA & Canada by Ingram Publisher Services. Available at: <http://site.ebrary.com/id/10355482> [Accessed January 27, 2014].

Edgar-Hunt, R., Marland, J. & Richards, J., 2009. *Screenwriting*, Lausanne, Switzerland; La Vergne, TN: AVA Academia ; Distributed in the USA by Ingram Publisher Services. Available at: <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=295729> [Accessed January 27, 2014].

Faris-Belt, A., 2011. *The elements of photography understanding and creating sophisticated images*, Boston: Focal Press. Available at: <http://public.eblib.com/EBLPublic/PublicView.do?ptiID=745407> [Accessed January 27, 2014].

Jordan, L., 2012. *Final cut pro x: making the transition*,

Katz, S., 1991. *Film directing shot by shot : visualizing from concept to screen.*, Studio City CA: Michael Wiese Production.

Kenworthy, C., 2009. *Master shots : 100 advanced camera techniques to get an expensive look on your low-budget movie*, Studio City CA: Michael Wiese Productions.

Mackendrick, A., 2004. *On Film Making* New York: Faber & Faber.,

McKee, R., 1999. *Story : substance, structure, style, and the principles of screenwriting* Paperback ed., London: Methuen.

Mulvey, L. & Sexton, J., 2007. *Experimental British television*, Manchester; New York: Manchester University Press.

Murch, W., 2001. *In the blink of an eye: a perspective on film editing*, Los Angeles: Silman-James Press.

Pepperman, R., 2005. *Setting up your scenes : the inner workings of great films*, Studio City CA: Michael Wiese Productions.

Rabiger, M., 2006. *Developing story ideas*, Burlington, MA: Focal Press.

Rabiger, M., 2008. *Directing: film techniques and aesthetics*, Amsterdam; Boston: Elsevier/Focal Press.

Sijll, J., 2005. *Cinematic Storytelling*, Studio City CA: Micheal Wiese Productions.

Snyder, B., 2007. *Save the cat! goes to the movies: the screenwriter's guide to every story ever told*, Studio City, CA: Michael Wiese Productions.

Snyder, B., 2005. *Save the cat!: the last book on screenwriting you'll ever need*, Studio City, CA: M. Wiese Productions.

Sontag, S., Penguin, 2008. *On photography*, London: Penguin Books.

Vogler, C., 1998. *The writer's journey : mythic structure for storytellers and screenwriters* 2nd rev. ed., London: Pan.

Wohl, M., Van Hurkman, A. & Spencer, M., 2012. *Final Cut Pro X: advanced editing*, Berkeley, CA: Peachpit Press.

OTHER RESOURCES

Industrial Scripts Available at: <http://industrialscripts.co.uk/>

Celtx, available from: <http://www.celtx.com>

SECTION A: DEFINITIVE MODULE RECORD.

5. BRID1113

MODULE CODE: BRID1113	MODULE TITLE: Work-based learning
-----------------------	-----------------------------------

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310
-------------	---------------	-----------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
----------------------	---------------------	------------------

SHORT MODULE DESCRIPTOR: (max 425 characters)

Preparing students for working in the media industry & as such provides an overview of the contexts, developments & patterns of employment in the media as well as the opportunity to consider their role in it. A Professional Development Plan, which enables the capturing of student intentions in terms of their development ahead of a significant work-based learning placement in the second semester.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK		PRACTICE
E1 (formally scheduled)	C1	100 %	P1
E2 (OSCE)	C2		P3
T1 (in-class test)	A1		

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module provides students with the context to critically engage with and access relevant live industrial experiences, to develop an understanding of the professional working environment.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Develop the qualities and transferable skills necessary for employment in producing personal promotional material
2. Develop the qualities and transferable skills necessary for employment in undertaking a professional placement with a balance of independence and guidance
3. Apply risk assessment within work-based learning (WBL) practice
4. Communicate and work effectively within an industrial environment under direction or supervision
5. Evaluate the appropriateness of different approaches to solving problems within industrial work placements

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/AU/AU/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
------------------------	---------------------------

MODULE LEADER: Julian Watkiss	OTHER MODULE STAFF:
-------------------------------	---------------------

SUMMARY of MODULE CONTENT

The main work-based learning provision for Level 4 provides the opportunity to consider the various employment patterns in the media, the progression opportunities and to generate industry standard materials relevant to a Professional Development Plan. The module concludes with 120 hours work-based learning to further contextualise the students' aspirations going forward.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	50	
Seminar	10	
Independent	20	
Work Placement	120	
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C ₁	PDP	20%	ILO 1
		Work-based learning Journal	80%	ILO 2,3,4,5
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Kent, S., 2005, *Careers & jobs in the media*, London: Kogan Page.

Llewellyn, S. et al., 2003. *A career handbook for TV, radio, film, video & interactive media*, London: A. & C. Black.

Moon, J.A., 2004. *A handbook of reflective and experiential learning: theory and practice*, London; New York: RoutledgeFalmer.

Moon, J.A., 2006. *Learning journals: a handbook for reflective practice and professional development*, London; New York: Routledge.

Sharp, E., 2009. *How to get a job in television*, London: A&C Black.

Periodicals

Creative Review

Broadcast

Anon, The Guardian | Media. *The Guardian*. Available at: <http://www.theguardian.com/media>.

Websites

Business Balls, <http://www.businessballs.com/>

Digital Planet, <http://www.bbc.co.uk/podcasts/series/digitalp>

Grad South West, <http://www.gradsouthwest.com/>

Hobsons, http://www.get.hobsons.com/plac_vac_work.html

Prospects, http://www.prospects.ac.uk/frames/work_experiences.stm

Shooting People, available from <https://shootingpeople.org/account/auth.php>

Skillset, <http://www.skillset.org/>

South West Screen, <http://www.swscreen.co.uk/>

Support4Learning, http://www.support4learning.org.uk/careers/work_exp.htm

Talent Ladder, www.talentladder.com

The Engine Room, <http://www.engineerroom-somerset.org.uk/>

The Guardian, <http://www.guardian.co.uk/media>

The National Council for Work Experience (NCWE), <http://www.work-experience.org>

Workable, <http://www.workableuk.org>

Worklink, <http://www.worklink.org.uk>

Networking Resources

Facebook, <http://www.facebook.com/>

Linkedin, <http://www.linkedin.com/>

SoundCloud, <http://soundcloud.com/>

Twitter, <http://twitter.com/>

Vimeo, <http://vimeo.com/>

Youtube, <http://www.youtube.com/>

SECTION A: DEFINITIVE MODULE RECORD.

6. BRID1114

MODULE CODE: BRID1114	MODULE TITLE: Documentary Production
-----------------------	--------------------------------------

CREDITS: 20	FHEQ Level: 4	JACS CODE: P310
-------------	---------------	-----------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
----------------------	---------------------	------------------

SHORT MODULE DESCRIPTOR: (max 425 characters)

Documentary Production provides the opportunity for students to apply skills, practices and media production disciplines explored thus far at Level 4, in the production of a documentary project in a specific media format. It provides the opportunity to practically engage with concepts explored in Module 2 (Critical Practice: Documentary).

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	100 %	P1	
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module provides students with an opportunity to consolidate and develop skills learned in Studio and Narrative Practice and critical skills developed within Critical Practice: Documentary, through a self-generated documentary project. The module aims to provide the exploration of a factual concept within *real-life* contexts.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Apply appropriate media technology, techniques and professional practice in the production of a factual artefact.
2. Evaluate the appropriateness of the planning and production of a factual artefact.
3. Evaluate the appropriateness of the final artefact informed by the original intention and wider context

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE OF APPROVED CHANGE:		TERM DETAIL:	14/SU/M

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Alan Hardcastle	OTHER MODULE STAFF: Steve Welsh
---------------------------------------	--

SUMMARY of MODULE CONTENT

This module is concerned with the practice of producing factual content in a contemporary context. It will enable the media skills building from previous modules to be consolidated using the unique practice of

documentary as a paradigm. Aspects of representation and the approach to the production and narrative being employed will be explored in a specific media.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	44	
Project supervision	10	
Practical Classes	20	
External Visits	6	
Independent Guided Study	120	
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
Coursework	C1	Written reflection and research Planning and production	40%	ILO 2,3
			60%	ILO 1
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Anthony, J.L. (2003) Beyond the Lens: 3rd ed. London: AOP.

Artis, Anthony Q. (2008) The Shut Up and Shoot Documentary Guide: Any Budget, Any Camera, Any Time. Oxford, Focal Press

Joliffe, G, 2006, The Documentary Film Makers Handbook: A Guerilla Guide, Continuum Publishing Ltd

Katz, S., 2004. Film Directing: Cinematic Motion. Oxford: Elsevier Science.

Lietaert, M., 2011, Webdocs... a survival guide for online filmmakers. Notsocrazy!. With the support of Idfa Doclab. http://issuu.com/notsocrazy/docs/webdocs_lowres-sample_02/15

Millerson, G., 2001. Video Production Handbook. London: Focal Press.

Proferes, N., 2001. Film Directing Fundamentals: See Your Film Before Shooting. Oxford: Focal.

Rabiger, M., 2004. Directing the Documentary. 4th ed. London: Focal.

Sheridan, S., 2004. Developing Digital Short Films. London: New Riders.

WEB-BASED SOURCES, TRADE MAGAZINES AND NEWSPAPERS

www.mediabusiness.net

Broadcast Magazine

Televisual Magazine

Screen International Magazine

Web Resources

BBC Documentaries - <http://www.bbc.co.uk/worldservice/documentaries/>

BBC World Service Documentaries - <http://downloads.bbc.co.uk/podcasts/worldservice/docarchive/rss.xml>

Online Documentaries - <http://freeonlinedocumentary.com/>

iDocs : <http://i-docs.org/>

Interactive Documentary: <http://www.interactivedocumentary.net/>

SECTION A: DEFINITIVE MODULE RECORD.

Level 5

7. BRID2208

MODULE CODE: BRID2208	MODULE TITLE: Live Project
------------------------------	-----------------------------------

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: *(max 425 characters)*

Enables production of a live project, with a brief set by an external client and delivered by the students in a professional manner working to established industrial conventions. It expands critical understanding of vocational and work-related contexts. Students realise a professional outcome in collaboration with an external client. Assessment will be considered partly by that client.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	100 %	P1	
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

Through the use of client based project work, this module aims to develop the students' critical understanding of media production in a live context. They will develop a reflective and critical awareness of client needs in the production process through direct engagement.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Develop a critical, authorial and creative voice through the successful realisation of a production brief
2. Apply underlying concepts and principles in the context of the client brief
3. Critically evaluate production work in a reflective manner with reference to key theories and debates
4. Work effectively to a client brief critically evaluating the appropriateness of different approaches to problem solving for their agreed resolution

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/AU/M

Additional notes (for office use only):

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Mino De Francesca	OTHER MODULE STAFF:
---	----------------------------

SUMMARY of MODULE CONTENT
 Live Project enables a consolidation of practical and production skills gained in Level 4 for the purposes of producing a live project. This is undertaken following the involvement of a client and thereafter in collaboration, working in a professional capacity to realise a media product with a specific brief.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]		
Scheduled Activities	Hours	Comments/Additional Information
Lectures	20	
Seminars	4	
Tutorials	10	
Project Supervision	20	
External Visits	6	
Independent Guided Study	140	
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C ₁	Written reflection and research including client feedback	40%	ILO 1,2, 3
		Planning and production	60%	ILO 2,4
		Total = 100%		

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:
 Anthony, J.L. (2003) *Beyond the Lens* London: AOP
 Artis, Anthony Q. (2008) *The Shut Up and Shoot Documentary Guide: Any Budget, Any Camera, Any Time*, Oxford, Focal Press
 Gauntlett, D., 2010. *Making is Connecting.*, [Place of publication not identified]: Polity Press.
 Gloman, S. and Letourneau, T., 2004. *Placing Shadows: Lighting Techniques for Video Production*. Oxford: Focal.
 Jones, C., 2000. *The Guerilla film makers handbook* 2nd ed., fully rev. and updated., New York: Continuum.
 Joliffe, G, 2006, *The Documentary Film Makers Handbook: A Guerilla Guide*, Continuum Publishing Ltd
 Katz, S., 1991, *Film Directing Shot by Shot: Visualizing from Concept to Screen*, CA, USA, Michael Wise Productions
 Kenworthy, C. 2009. *Master Shots*. USA. Michael Weise Productions.
 Lessig, L., 2004. *Free culture : how big media uses technology and the law to lock down culture and control creativity*, New York, N.Y.: Penguin Press.
 Mackendrick, A., 2004. *On Film Making* New York: Faber & Faber.,

Maschwitz, S. 2007. *The DV Rebels Guide*. USA. Peachpit Press

Murch, W., 2001. In *the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press. Millerson, G., 2001. *Video Production Handbook*. London: Focal Press.

Proferes, N., 2001. *Film Directing Fundamentals: See Your Film Before Shooting*. Oxford: Focal.

Rabiger, M., 2008. *Directing: Film Techniques & Aesthetics*. Oxford: Focal.

Rabiger, M., 2004. *Directing the Documentary*. 4th ed. London: Focal.

Sheridan, S., 2004. *Developing Digital Short Films*. London: New Riders.

Sijll, J. 2005. *Cinematic Storytelling*. USA. Michael Weise Productions.

Sonnenschein, David, (2001) *Sound Design : Expressive Power of Music, Voice and Sound effects in Cinema*, CA USA, Michael Wiese Productions

WEB-BASED SOURCES, TRADE MAGAZINES AND NEWSPAPERS

www.mediabusiness.net

Broadcast Magazine

Televisual Magazine

Screen International Magazine

SECTION A: DEFINITIVE MODULE RECORD.

8. BRID2209

MODULE CODE: BRID2209	MODULE TITLE: Research Proposal
-----------------------	---------------------------------

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310
-------------	---------------	-----------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
----------------------	---------------------	------------------

SHORT MODULE DESCRIPTOR: (max 425 characters)

In order to further contextualise a critical understanding of media practice this module provides opportunity to set a research question & explore contexts & theories related using a variety of research techniques. Engaging a pre-determined variety of primary, secondary & literature review / research techniques, the module will enable a further consolidation & critical understanding of a relevant media production context.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK	PRACTICE
E1 (formally scheduled)	C1 100 %	P1
E2 (OSCE)	C2	P3
T1 (in-class test)	A1	

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to enable students to plan, undertake and critically reflect upon research practices within a specific media context. The aim is also to consolidate a critical understanding of research within media production practices to produce concepts for a proposed artefact.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Use a range of established research techniques to initiate and undertake critical analysis of text, institutions (and) or audiences.
2. Effectively communicate a comprehensive knowledge of professional, industrial and theoretical contexts and how they inform personal practice
3. Critically evaluate the chosen research methodology as a process that needs to be ethically and carefully planned and organised from concept to completion.
4. Analyse findings and construct a proposal to develop solutions to problems arising from that analysis.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/AU/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
------------------------	---------------------------

MODULE LEADER: Nicko Vaughan	OTHER MODULE STAFF: Alan Hardcastle
------------------------------	-------------------------------------

SUMMARY of MODULE CONTENT

This module enables the exploration and research of a topic relevant to a specific media production context set by the student themselves. The breadth of research to consider the critical, practical and theoretical aspects of the topic will be agreed before commencement into the process to determine the scope of critical reflection.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	20	
Seminars	8	
Tutorials	10	
Project Supervision	12	
Independent Guided Study	150	
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
Coursework	C ₁	Research Proposal	20%	ILO 1, 4
		Specific research practices	80%	ILO 1,2,3,4
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Davies, M., 2007. Doing a successful research project: using qualitative or quantitative methods, Basingstoke [England]; New York: Palgrave Macmillan.

Gunter, B., 2000. Media research methods: measuring audiences, reactions and impact, London ; Thousand Oaks, Calif: Sage Publications.

Jensen, K.B., 2002. A handbook of media and communication research: qualitative and quantitative methodologies, London; New York: Routledge.

Mann, S., 2011. Study skills for art, design and media students, Harlow; New York: Longman/Pearson.

Stokes, J.C., 2013. How to do media and cultural studies 2nd ed., Los Angeles, Calif: SAGE.

Walliman, N., 2005. Your research project: a step-by-step guide for the first-time researcher 2nd ed., London ; Thousand Oaks, Calif: Sage Publications.

Worthington, C., 2009. Producing, Lausanne, Switzerland: AVA Academia. Available at: <http://site.ebrary.com/id/10373213> [Accessed January 27, 2014].

SECTION A: DEFINITIVE MODULE RECORD.

9. BRID2227

MODULE CODE: BRID2227	MODULE TITLE: Production Research
------------------------------	--

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: *(max 425 characters)*

In order to further contextualise media practice working towards the final Major Project, this module provides the opportunity to utilise production research techniques in the exploration of a topic related to a specific, proposed media production. Using a variety of primary, secondary and literature review techniques, the topic can be fully explored in industrial, critical and theoretical contexts to deepen critical understanding.

ELEMENTS OF ASSESSMENT *Use HESA KIS definitions]*

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	80 %	P1	20%
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to enable students to undertake production research practices to explore a topic in various contexts in preparation for a media production related to the topic. The aim is to deepen a critical understanding of media practice or contextual study to support the outcome for the practical production artefact.

ASSESSED LEARNING OUTCOMES: *(additional guidance below)*

At the end of the module the learner will be expected to be able to:

1. Apply a critical understanding of professional, industrial and theoretical contexts and how they inform personal practice
2. Use a range of established techniques to initiate and undertake critical analysis of information in a production research context.
3. Effectively communicate justification, arguments and analysis in a variety of forms to specialist and non-specialist audiences to support the production.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	Autumn
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Nicko Vaughan	OTHER MODULE STAFF: Alan Hardcastle
-------------------------------------	--

SUMMARY of MODULE CONTENT

In preparation for the Major Project, this module enables the exploration and research of a topic relevant to a planned media production. The breadth of research to consider the critical, practical and theoretical aspects of the topic will be agreed before commencement into the process to determine the scope of critical reflection.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	20	
Seminars	10	
Tutorials	6	
Project Supervision	12	
Independent Guided Study	152	
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
Coursework	C ₁	Preproduction Portfolio	60%	ILO 1,2,3
		Specific research practices	40%	ILO 3
			Total = 100%	
Practical	P ₁	Oral Presentation	100%	ILO3
			Total=100%	

Updated by: Alan Hardcastle	Date: 03/01/2017	Approved by: Helen Wells	Date: 10/01/2017
---------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

Chion, M., Gorbman, C. & Murch, W., 1994. *Audio-vision: sound on screen*, New York: Columbia University Press.

Edgar-Hunt, R., Marland, J. & Rawle, S., 2010. *The language of film*, Lausanne; La Vergne, TN: AVA Academia ; Distributed in the USA & Canada by Ingram Publisher Services. Available at: <http://site.ebrary.com/id/10393323> [Accessed January 27, 2014].

Edgar-Hunt, R., Marland, J. & Richards, J., 2009. *Screenwriting*, Lausanne, Switzerland; La Vergne, TN: AVA Academia ; Distributed in the USA by Ingram Publisher Services. Available at: <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=295729> [Accessed January 27, 2014].

Gunter, B., 2000. *Media research methods: measuring audiences, reactions and impact*, London ; Thousand Oaks, Calif: Sage Publications.

Mann, S., 2011. *Study skills for art, design and media students*, Harlow; New York: Longman/Pearson.

McKee, R., 1999. *Story : substance, structure, style, and the principles of screenwriting* Paperback ed., London: Methuen.

Rabiger, M., 2006. *Developing story ideas*, Burlington, MA: Focal Press.

Sheridan, S., 2004. *Developing digital short films*, Boston: New Riders.

Stokes, J.C., 2013. *How to do media and cultural studies* 2nd ed., Los Angeles, Calif: SAGE.

Vogler, C., 1998. *The writer's journey : mythic structure for storytellers and screenwriters* 2nd rev. ed., London: Pan.

Worthington, C., 2009. *Producing*, Lausanne, Switzerland: AVA Academia. Available at: <http://site.ebrary.com/id/10373213> [Accessed January 27, 2014].

WEB-BASED SOURCES, TRADE MAGAZINES AND NEWSPAPERS

www.mediabusiness.net

Broadcast Magazine

Televisual Magazine

Screen International Magazine

SECTION A: DEFINITIVE MODULE RECORD.

10. BRID2211

MODULE CODE: BRID2211	MODULE TITLE: Promotion & Exhibition
------------------------------	---

CREDITS: 20	FHEQ Level: 5	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: (max 425 characters)

This module introduces students to professional media practices in promotion and exhibition of content. Considering the various working patterns within the media and employment opportunities in conjunction with industry, this module culminates in the exhibition of student work and promotion of graduate work.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	100 %	P1	
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

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

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

The aim of this module is to develop the students' critical understanding of professional and industrial promotion and exhibition techniques. It aims to allow students to utilize a variety of technologies as a means of self-promotion. It also aims to allow students to identify progression opportunities within the Media industries and exhibit work accordingly.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Critically analyse historical and current trends and apply relevant professional marketing and self-promotion methods.
2. Identify and undertake further training, develop existing skills and acquire new competencies in the design and production of a range of digital marketing and promotional materials
3. Implement the qualities and transferable skills necessary for the exhibition of artefacts requiring the exercise of some personal responsibility.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/AY/AU/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Steve Welsh	OTHER MODULE STAFF: Alan Hardcastle
-----------------------------------	--

SUMMARY of MODULE CONTENT

In Promotion & Exhibition students will further explore their progression as media professionals and investigate the relevant employment patterns, opportunities and structures whilst generating promotional resources. These will form the extension of the Professional Development Plan (PDP) begun in Level 4 and

enable the progression planning for students. Exhibition of content and platforms relevant for this are explored and created in both digital form and as a screening of content.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	20	
Seminars	10	
Tutorials	10	
Project Supervision	20	
External Visits	10	
Independent Guided Study	130	
Total	200	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C ₁	Promotional documentation and research	70%	ILO 1,2
		Exhibition platforms – Digital promotion and Screening	30%	ILO 3
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

AOP (2003) *Beyond the Lens, Rights, Ethics and Business Practice in Professional Photography*. London: Mayfield Publishing Company.

Barker, E. (1999) *Contemporary Cultures of Display*. London. Open University

Chambers, E., Northedge, A. (1997) *The Arts Good Study Guide*. Milton Keynes: Open University Press

Fawett Tang, R. & Mason, D. (2004) *Experimental Formats & Packaging*. Switzerland: Rotovision.

Rockport (1996) *Letterhead & Logo Design Creating the Corporate Image*. Gloucester Massachusetts: Rockport.

Rockport (2003) *The Best of Business Card Design*. Gloucester Massachusetts: Rockport.

Film Festivals

Abertoir, Aberystwyth: <http://www.abertoir.co.uk/>

BFI London Film Festival: <http://www.bfi.org.uk/lff>

Encounters, Bristol: <http://www.encounters-festival.org.uk/>

London Independent Film Festival : <http://www.liff.org/>

Raindance, London: <http://www.raindance.org/>

SECTION A: DEFINITIVE MODULE RECORD.

11. BRID2212

MODULE CODE: BRID2212	MODULE TITLE: Major Project
------------------------------	------------------------------------

CREDITS: 40	FHEQ Level: 5	JACS CODE: P310
--------------------	----------------------	------------------------

PRE-REQUISITES: None	CO-REQUISITES: None	COMPENSATABLE: Y
-----------------------------	----------------------------	-------------------------

SHORT MODULE DESCRIPTOR: (max 425 characters)

The Major Project enables the student to consolidate the critical understanding of a subject within a media production context. It encourages the consideration of contexts researched, and will provide an opportunity to apply professional media production practices individually or in groups in the realisation of a substantial media artefact.

ELEMENTS OF ASSESSMENT Use HESA KIS definitions]

WRITTEN EXAMINATION	COURSEWORK		PRACTICE	
E1 (formally scheduled)	C1	100 %	P1	
E2 (OSCE)	C2		P3	
T1 (in-class test)	A1			

SUBJECT ASSESSMENT PANEL Group to which module should be linked:

Professional body minimum pass mark requirement: N/A

MODULE AIMS:

This module aims to enable students to realise a self-generated brief developed around a topic researched in the Production Research module and apply recognised professional media practices to the realisation of a product. The aim is to promote a reflective and critical awareness of the production and distribution process.

ASSESSED LEARNING OUTCOMES: (additional guidance below)

At the end of the module the learner will be expected to be able to:

1. Apply underlying concepts and principles outside the context in which they were first studied to produce a substantial media artefact which demonstrates a high standard of production.
2. Communicate knowledge and a critical understanding of recruitment, management and interaction within a team of people to work on an artefact in a reflective manner.
3. Use a range of established production techniques to propose solutions to problems arising, exercising personal responsibility and decision making
4. Understand the limits of their knowledge, and how this influences analysis and interpretations based on that knowledge in the production and completion of an artefact.

DATE OF APPROVAL:	02/2014	FACULTY/OFFICE:	Academic Partnerships
DATE OF IMPLEMENTATION:	09/2014	SCHOOL/PARTNER:	Bridgwater and Taunton College
DATE(S) OF APPROVED CHANGE:		TERM:	14/SP/M
Additional notes (for office use only):			

SECTION B: DETAILS OF TEACHING, LEARNING AND ASSESSMENT

ACADEMIC YEAR: 2017/18	NATIONAL COST CENTRE: 145
-------------------------------	----------------------------------

MODULE LEADER: Nicko Vaughan	OTHER MODULE STAFF: Alan Hardcastle
-------------------------------------	--

SUMMARY of MODULE CONTENT

The Major Project is the culmination of the programme in production terms. Ideally it builds on the topic investigated in the Production Research module to enable a practical and creative realisation of a theme ready for exhibition. In production terms, it incorporates the practices explored during the Live Project and with themes concurrent in the Promotion & Exhibition module as it refines the roles, ambitions and creative exploration in this regard.

SUMMARY OF TEACHING AND LEARNING [Use HESA KIS definitions]

Scheduled Activities	Hours	Comments/Additional Information
Lectures	50	
Seminars	20	
Tutorials	10	
Project Supervision	40	
Practical Workshops	14	
External Visits	6	
Independent Guided Study	260	
Total	400	(NB: 1 credit = 10 hours or learning; 10 credits = 100 hours, etc)

Category	Element	Component Name	Component Weighting	Comments include links to learning objectives
Coursework	C1	Written reflection and research Major practical production and planning	30%	ILO 2, 4
			70%	ILO1,3, 4
			Total = 100%	

Updated by: Vanessa Hine	Date: 15/08/2016	Approved by: Helen Wells	Date: 03/09/2016
------------------------------------	----------------------------	------------------------------------	----------------------------

Recommended Texts and Sources:

- Anthony, J.L. (2003) *Beyond The Lens*; London: Association of Photographers
- Chion, M., Gorbman, C. & Murch, W., 1994. *Audio-vision: sound on screen*, New York: Columbia University Press.
- Edgar-Hunt, R., 2010. *Directing fiction*, Lausanne; La Vergne, TN: AVA Academia ; Distributed in the USA & Canada by Ingram Publisher Services. Available at: <http://site.ebrary.com/id/10355482> [Accessed January 27, 2014].
- Gorman, S. and Letourneau, T., 2004. *Placing Shadows: Lighting Techniques for Video Production*. Oxford: Focal.
- Holman, T., 2002. *Sound for Film and Television*. Oxford: Focal Press.
- Hurbis-Cherrier, M., 2007. *Voice & Vision: A Creative Approach to Narrative Film and DV Production*. London: Elsevier / Focal Press.
- Joliffe, G, 2006, *The Documentary Film Makers Handbook: A Guerilla Guide*, Continuum Publishing Ltd
- Jones, C., 2000. *The guerilla film makers handbook* 2nd ed., fully rev. and updated., New York: Continuum.
- Katz, S., 2004. *Film Directing: Cinematic Motion*. Oxford: Elsevier Science.
- Katz, S., 1991, *Film Directing Shot by Shot: Visualizing from Concept to Screen*, CA, USA, Michael Wise Productions
- Kenworthy, C., 2009. *Master shots : 100 advanced camera techniques to get an expensive look on your low-budget movie*, Studio City CA: Michael Wiese Productions.
- Mackendrick, A., 2004. *On Film Making* New York: Faber & Faber.,
- Murch, W., 2001. *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press.

- Millerson, G., 2001. *Video Production Handbook*. London: Focal Press.
- Pepperman, R., 2005. *Setting up your scenes : the inner workings of great films*, Studio City CA: Michael Wiese Productions.
- Proferes, N., 2001. *Film Directing Fundamentals: See Your Film Before Shooting*. Oxford: Focal.
- Rabiger, M., 2008. *Directing: Film Techniques & Aesthetics*. Oxford: Focal.
- Rabiger, M., 2004. *Directing the Documentary*. 4th ed. London: Focal.
- Sheridan, S., 2004. *Developing Digital Short Films*. London: New Riders.
- Sijll, J., 2005. *Cinematic Storytelling*, Studio City CA: Micheal Wiese Productions.
- Snyder, B., 2007. *Save the cat! goes to the movies: the screenwriter's guide to every story ever told*, Studio City, CA: Michael Wiese Productions.
- Snyder, B., 2005. *Save the cat!: the last book on screenwriting you'll ever need*, Studio City, CA: M. Wiese Productions.
- Sonnenschein, D., 2001. *Sound design: the expressive power of music, voice, and sound effects in cinema*, Studio City, CA: Michael Wiese Productions.
- Wohl, M., Van Hurkman, A. & Spencer, M., 2012. *Final Cut Pro X: advanced editing*, Berkeley, CA: Peachpit Press.
- Worthington, C., 2009. *Producing*, Lausanne, Switzerland: AVA Academia. Available at: <http://site.ebrary.com/id/10373213> [Accessed January 27, 2014].

Additional Guidance for Learning Outcomes:

To ensure that the module is pitched at the right level check your intended learning outcomes against the following nationally agreed standards

- Framework for Higher Education Qualifications <http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/FHEQ08.pdf>
- Subject benchmark statements <http://www.qaa.ac.uk/ASSURINGSTANDARDSANDQUALITY/SUBJECT-GUIDANCE/Pages/Subject-benchmark-statements.aspx>
- SEEC level descriptors <http://www.seec.org.uk/academic-credit/seec-credit-level-descriptors-2010> (scroll to pdf link at bottom of page)
- Professional, regulatory and statutory (PSRB) accreditation requirements (where necessary e.g. health and social care, medicine, engineering, psychology, architecture, teaching, law)
- QAA Quality Code <http://www.qaa.ac.uk/AssuringStandardsAndQuality/quality-code/Pages/default.aspx>

PD15. Staffing and Resources

Quantifying expectations for staffing:

When running all of its stages, an approximate minimum of 1 member of teaching staff is considered appropriate⁹ for covering the programme and module leadership roles. Proportionally this equates to an approximate 0.5 full time equivalent¹⁰ members of staff.

For instances when the programme will not be running all of its stages (i.e. during start up or when seeing out a programme, or if running embedded programmes only, such as HNC within Fd) an approximate minimum of 1 member of teaching staff is considered appropriate for covering the programme and module leadership roles for each stage. Proportionally this equates to an approximate 0.5 full time equivalent for each stage of the programme.

Qualifying the knowledge, skills and attributes base expectations for staffing, and resources/facilities:

The diet of study outlined in the programme structure (section PS12 and PD1) and detailed within the modules (section PD2) requires a breadth of knowledge, skills and attributes sets within the body of teaching staff. It also requires resources and facilities. Post approval the programme would naturally be expected to experience staff changes and potentially resource changes over time. It is therefore important to clarify the skills set required for delivering the programme and its modules to ensure that programme coverage through to contributory teaching within modules is appropriately maintained. This has benefit as a quick reference point for programme leaders and module leaders but also benefit for institutions when considering staff recruitment and/or resourcing.

Defining the minimum staff skill sets required across the programme as a whole:

Staff require a minimum Level 6 qualification in a relevant field and accompanying (or in extenuating circumstances where substantial, replacing) media industry experience. Understanding of delivery at levels 4-5 and the rigours / systems relevant for this.¹¹

Defining the minimum staff skill sets and resourcing required across each module:

Module Code and Title:	Essential Staff Qualifications and Experience	Resources / Facilities	Additional Skills Sets
BRID1116 Critical Practice	Level 6 media qualification	LRC provision, lecture facilities	Level 7 desirable
BRID1117 Critical Practice: Documentary	Level 6 media qualification	LRC provision, lecture facilities	Level 7 desirable

⁹ Enter: “[1, 2, 3 or 4] member(s) of teaching staff is/are considered appropriate”. N.B. this is an indicative baseline figure

¹⁰ Enter: “[choose a figure precise to .5] full time equivalent”. N.B. this is an indicative baseline figure.

¹¹ i.e. qualifications, experience, scholarly and/or industrial activity etc

BRID1111 Studio Practice	Level 6 media qualification TV Studio / live experience Media production experience	TV studio Photographic studio Professional media equipment	Level 7 desirable Significant media experience desirable
BRID1112 Narrative Practice	Level 6 media qualification Media production experience	Professional media and photography equipment as necessary	Level 7 desirable Significant media experience desirable
BRID1113 Work-based Learning	Level 6 media qualification Contemporary media industry knowledge and contacts	Employer links Visiting professionals	Level 7 desirable Significant media experience desirable Contemporary practice knowledge Member of media community
BRID1114 Documentary Production	Level 6 media qualification Media production experience (documentary ideally)	Professional media and photography equipment as necessary	Level 7 desirable Significant media experience desirable
BRID2208 Live Project	Level 6 media qualification Contemporary media industry knowledge and contacts	Employer links Visiting professionals	Level 7 desirable Significant media experience desirable Contemporary practice knowledge Member of media community
BRID2209 Research Proposal	Level 6 media qualification (though Level 7 preferable) Media research experience	LRC link Industrial and theoretical publications	Level 7 desirable Significant media experience desirable
BRID2227 Production Research	Level 6 media qualification (though Level 7 preferable) Media research experience	LRC link Industrial and theoretical publications	Level 7 desirable Significant media experience desirable
BRID2211 Promotion & Exhibition	Level 6 media qualification Contemporary media industry knowledge Web design competency	Adobe or web based design tools Screening location Reprographics as necessary	Level 7 desirable Significant media experience desirable Contemporary practice knowledge Member of media community
BRID2212 Major Project	Level 6 media qualification Media production experience	Professional media and photography equipment as necessary	Level 7 desirable Significant media experience desirable