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| **Module code**  **Module Specification** |  | | | | | | | | | |
| **Module title** | Creative Industries Context 2 | | | | | | | | | |
| **Module leader** | Casey Shaw | | | | | | | | | |
| **Module tutors** | Casey Shaw | | | | | | | | | |
| **Module level** | HE5 | | | | | | | | | |
| **Credit value** | 20 | | | | | | | | | |
| **ECTS value** | 10 | | | | | | | | | |
| **Module type** | Standard | | | | | | | | | |
| **Delivery type** | This module requires you to attend particular classes at particular times and in particular locations. | | | | | | | | | |
| **Pre-requisite modules/learning** | None | | | | | | | | | |
| **Co-requisite modules** | None | | | | | | | | | |
| **Barred combinations** | None | | | | | | | | | |
| **Module duration** | Two semesters | | | | | | | | | |
| **Module outline** | This module develops your understanding of key contextual and theoretical debates. It will enhance your understanding of contextual approaches to the creative industries in order to inform your own practice and set it within a wider historical, social economic and political context.  It will provide you with an opportunity to increase your appreciation of products within the creative industries and to look at the similarities and differences between Eastern and Western practices.  This module requires the application of academic research and referencing methods which are appropriate for learners at this level of study. | | | | | | | | | |
| **Indicative content** | You will analyse contemporary, historical and future creative industry practices. You will be able to enter in to critical debate around cultural, social and political frameworks. You will analyse the differences between Eastern and Western products and look at the global drivers. You will engage with visual and textual analysis. | | | | | | | | | |
| **Learning outcomes** | On successful completion of this module you will be expected to be able to:   1. Analyse the institutional context of creative media production and how that influences production 2. Appraise contemporary socio-economic issues and debates across the creative industries 3. Compare and contrast the development of creative industry products in the context of global drivers 4. Evaluate the reliability and validity of academic resources | | | | | | | | | |
| **Learning and teaching strategy** | This module will include lectures, seminars, tutorials and online discussions. You will have the opportunity to carry out relevant research into the contemporary creative industries, and be encouraged to engage in group discussions and seminars, and to present the results of your research to your peers. You will have group and individual tutorials. | | | | | | | | | |
| **Learning and teaching methods** | **Method** | | | | | **KIS category** | | **Hours per module** | | |
| Scheduled (HE5) | | | | | Scheduled | | 67.5 | | |
| Guided Independent Study | | | | | GIS | | 132.5 | | |
| **Total** | | | | | | | 200 | | |
| **KIS summary**  **(learning and teaching)** |  | | | % | | | | | | |
| Scheduled | | | 34 | | | | | | |
| Independent | | | 66 | | | | | | |
| Placement | | | 0 | | | | | | |
| **Formative assessment strategy** | Throughout the delivery of this module you will receive regular feedback on your work and progress. Staff and (where appropriate and available) industry professionals will give you on-going formative feedback in regular tutorials as well as during the learning process.  Formal tutorial notes will be taken with a copy given to the student and a copy saved on file. Work submitted for formative feedback will be annotated/ receive written feedback.  Formative assessment does not contribute to your final module mark. | | | | | | | | | |
| **Summative assessment strategy** | This module will be assessed through written tasks. The first assessment will take the form of an essay of 2500 words on a specified area of the creative industries. You will be required to select a theory or a practice within the creative industries to create an in depth analysis.  The second assessment will take the form of a written annotated bibliography. The annotated bibliography will be based on the assessed essay and will require you to elucidate reasons for the choice of sources used for the essay. | | | | | | | | | |
| **Summative assessment** | **Item** | **Final item** | **Method** | | **KIS category** | | **Description** | | **LO**  **number** | **Weighting**  **%** |
| 1 | N | Academic written assessment | | Coursework | | Essay (2,500 words) | | 1, 2, 3 | 60 |
| 2 | Y | Academic written assessment | | Coursework | | Annotated Bibliography (1,500 words) | | 2,4 | 40 |
| **KIS Summary (assessment)** |  | | | % | | | | | | |
| Written Exam | | | 0 | | | | | | |
| Coursework | | | 100 | | | | | | |
| Practical | | | 0 | | | | | | |
| **Feedback on assessment** | ***Formative:*** At the end of the lecture where Formative Assessment is conducted, or a maximum of one week.  ***Summative***: A maximum of 20 working days or 4 weeks. | | | | | | | | | |
| **Module pass mark** | Numeric mark scheme i.e. mark of 1-100  40 | | | | | | | | | |
| **Indicative reading list and other learning resources** | BOARDWELL, D. & THOMPSON, K. (2010) Film Art: An Introduction. 10th Ed. New York: McGraw-Hill.  BURGEN, K. (2013) Game Design theory. A new philosophy for understanding games. London: Boca Raton  CHAUDHURI, A. (2005) Contemporary World Cinema. Europe, the Middle East, East Asia, South Asia. Edinburgh University Press.  COOK, D. A. (2016) A History of Narrative Film. 5th Ed. New York: W.W. Norton & Co.  EYE. THE INTERNATIONAL VIEW OF GRAPHIC DESIGN. Croydon: Quantum Publishing  HELLER, S. & VIENNE, V. (2012) 100 Ideas that changed Graphic Design. London: Laurence King  JOURNAL OF DESIGN HISTORY. Design History Society. Oxford Press  LACY, N. (2016) Introduction to Film. New York: Palgrave. LENOS, M. (2012) An Introduction to Film Analysis: Technique and Meaning in Narrative Film. London: Bloomsbury Academic  SCHELL, J. (2019) The Art of Games Design. 3rd Edition. A.K. Peters  WALLIS, T. (2011) Film – A Critical Introduction. London: Lawrence King  WILLIAMS, A. (2017) History of digital games. Focal Press  UK CORNELL, L. and HALTER, E. (2015) Mass Effect: Art and the Internet in the Twenty First Century. Massachusetts: Massachusetts Institute of Technology  DUNNE, A. and RABY, F. (2014) Speculative Everything: Design, Fiction and Social Dreaming. MIT Press: New York | | | | | | | | | |
| **Module in use from** | September 2020  Proposed for:  FdA Film and Media Production for the Creative Industries  BA (Hons) Games and Graphic Media Design | | | | | | | | | |