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| **Assessment Number** | 1 |
| **Assessment Type (and weighting)** | Learning Journal (40%)  Final Specialist Project (60%) |
| **Assessment Name** | Specialist Practice in Film Production |
| **Assessment Submission Date** | May 2nd 2022 |

**Learning Outcomes Assessed:**

**LO1.** Understand established Film concepts and genres (historical and contemporary) and an ability to critically evaluate the ideas and arguments of others in framing questions and make judgements.

**LO2.** Critically evaluate both own strengths, targets and goals, reflecting on the interrelationship between level 6 modules, and the processes involved in professional practice that are relevant to their own area of work practice.

**LO3.** Communicate information, concepts, project requirements and problem-solving solutions to specialist and non-specialist audiences.

**LO4.** Develop in-depth, independent and collaborative skills in locating their work in a wider, commercial context.

**LO5.** Demonstrate knowledge of appropriate media and the parameters of the interrelationship of professional working practice, production and presentation, and an ability to critically evaluate problems and thereby

**LO6.** Demonstrate both employment potential and the ability to manage future professional development.

**LO7.** Select, apply and evaluate appropriate numerical and statistical methods for complex and open-ended tasks (e.g. calculating production costs)

**Assessment Brief**

This Specialist Practice module is the final module of the course and will supports you in creating a specialised, final project. This module provides focus for students to interrelate and consolidate a chosen area of practice. You will be required to build on combined knowledge of professional practice in the industry, theoretical research and practical film making skills in order to succeed in producing a professional short film. The module is practice-led, from initial investigations into the debates and issues that are inherently connected to the subject and mode of practice you may choose to explore as part of your specialist practice module.

**Assessment Evidence**

**Learning Journal (40%)**

You must produce a **learning journal** which evidences your journey of enquiry and research throughout the development of your final specialist project the specialist areas which surround it. The research journal might include possible modes of planning, production and presentation which are relevant to their own project and development or learning. The research journal should directly relate and lead to the products and processes on show in final project.

**Specialist Project (60%)**

In addition to the learning journal, a **specialist project** is required. A specialist project is a substantial body of work which demonstrates the synergy of concept, creativity, research, theory and practice demonstrated in the production of a professional short film. Your specialist project should demonstrate application of a range of techniques and processes which support the context and discourse of the specialist area.

***Evidence is to be submitted via students individual ‘Digital Space’ with a copy of the Learning Journal submitted via TurnitIn***

**Minimum Secondary Research Source Requirements:**

**Level HE6** - It is expected that the Reference List will contain between **fifteen and twenty sources**. As a MINIMUM the Reference List should include **two refereed academic journal** and **five academic books.**

**Specific Assessment Criteria:**

(Please note that the General Assessment Criteria will also apply)

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**First class (70% and above):**

Students will demonstrate exceptional knowledge and understanding with integration of theory, practice and information in relation to the objectives of the assessment.

Through assessment evidence, the student has expertly demonstrated the ability to identify and critically appraise the most important issues, themes and questions – relative to their specific area of study. The portfolio demonstrates originality in conceptual understanding and provides evidence of extensive planning, proficiency and practical skill.

**Second class (50-69%):**

The specialist practice demonstrates a very good knowledge/ understanding of theory and practice for this level in relation to the objectives of the project. The portfolio and practice evidenced an ability to identify and critically appraise key issues, themes and questions with originality and creativity. The presentation style & approach is correct for the type of assignment with very good evidence of originality and creativity as appropriate to the subject. Very good exploration of ideas, media, materials and processes is evident.

**Third class (40-49%):**

The specialist practice demonstrates satisfactory knowledge/ understanding of theory and practice for this level, in relation to the objectives of this assessment. Identification and appraisal of some basic issues, themes and questions are evidenced. Through application of practical skill, there is some use of familiar approaches for ideas development, processes, problem solving with media and/or materials; some evidence of exploration. The research portfolio provides evidence of reflection and planning leading to increased engagement with the subject and a developing commitment.

**Fail (39% and below):** Students who do not meet the requirements of a third-class grade will not successfully complete the module.

**Recommended Reading**

Nichols, B., 2017. Introduction to documentary. Indiana University Press.

Why Are Ethical Issues Central to Documentary Filmmaking?

Bruzzi, S., 2006. New documentary. Routledge.

Leach, J. and Grant, B.K., 1998. Documenting the documentary: close readings of documentary film and video. Wayne State University Press.

Austin, T. and De Jong, W., 2008. Rethinking Documentary: New Perspectives and Practices: New Perspectives and Practices. McGraw-Hill Education (UK).

Grimshaw, A. and Ravetz, A., 2009. Observational cinema: Anthropology, film, and the exploration of social life. Indiana University Press.

Lee-Wright, P., 2009. The documentary handbook. Routledge.

Chapman, J.L., 2009. Issues in contemporary documentary. Polity.

Marcus, D. and Kara, S. eds., 2015. Contemporary documentary. Routledge.

Nichols, B., 2016. Speaking truths with film: evidence, ethics, politics in documentary. University of California Press.

De Jong, W., Knudsen, E. and Rothwell, J., 2014. Creative documentary: theory and practice. Routledge.

MacDougall, D., 1998. Transcultural cinema. Princeton University Press.

Barbash, I., MacDougall, D., Taylor, L. and MacDougall, J., 1996. Reframing Ethnographic Film: A" Conversation" with David MacDougall and Judith MacDougall. American Anthropologist, 98(2), pp.371-387.

MacDougall, D., 2005. The corporeal image: Film, ethnography, and the senses. Princeton University Press.

Hongisto, I., 2015. Soul of the documentary: Framing, expression, ethics.

Carta, S., 2012. Documentary film, observational style and postmodern anthropology in Sardinia: a visual anthropology (Doctoral dissertation, University of Birmingham).

Kahana, J. ed., 2016. The Documentary Film Reader: History, Theory, Criticism. Oxford University Press.

Beattie, K., 2004. Documentary screens: Nonfiction film and television. Macmillan International Higher Education.

Piotrowska, A., 2013. Psychoanalysis and ethics in documentary film. Routledge.

Rosenthal, A. and Corner, J. eds., 2005. New challenges for documentary. Manchester University Press.

Shapiro, A.L., 1997. How Real Is the Reality in Documentary Film? Jill Godmilow, in conversation with Ann‐Louise Shapiro. History and Theory, 36(4), pp.80-101.

Carta, S., 2015. Visual and experiential knowledge in observational cinema. Anthrovision. Vaneasa Online Journal, (3.1).

Bazin, A., 2004. What is Cinema? vol. I (Vol. 20). University of California Press.

Nichols, B., 2017. Introduction to documentary. Indiana University Press.

Grimshaw, A. and Ravetz, A., 2009. Rethinking observational cinema. Journal of the Royal Anthropological Institute, 15(3), pp.538-556.

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|  |  | **Relevance** | **Knowledge** | **Technical Competence** | **Analysis** | **Concepts -**  **Ideas Development** | **Visual, Oral and Written Presentation** | **Personal and Professional Development** | **Research/Referencing** |
| Class I (Exceptional  Quality) | 85-100% | Directly relevant to the project. All of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. Expertly addresses all of the implications of the project brief. | Exceptional knowledge  and understanding with  integration of theory,  practice and information  in relation to the objectives  of the assessment.  Expertly demonstrates the  ability to identify and  critically appraise the most  important issues, themes  and questions.  Demonstrates originality in co  conceptual understanding. | Technical production skills have contributed to ideas development.  Exceptional level of  proficiency and  practical skills. | Exceptional grasp of theoretical, conceptual, analytical and studio -based elements.  Makes creative use of  appropriate arguments  and/or theoretical models.  Contains distinctive  and independent thinking.  A comprehensive  evaluation of material  resulting in clear, logical  and insightful  conclusions. | Exceptional evidence of originality and creativity as appropriate to the subject. Expert exploration of ideas, media, materials and processes.  Exceptional evidence of  conceptual risk taking,  using own in depth  analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment.  The communication is  convincing, evidencing an  exceptional understanding  of specific context/audience  needs. | Takes complete responsibility for own learning and development.  Expertly articulated and personal analysis and planning supported by extensive evidence. | Extensive independent research, accuracy, familiarity with the material, and expert judgements.  Excellent referencing in  the correct style (as  appropriate to the project). |
| Class I (Excellent  Quality) | 70-85% | Directly relevant to the project. Most or all of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. Addresses the implications of the project brief. | Excellent knowledge and understanding with integration of theory, practice and information in relation to the objectives of the assessment. Demonstrates the ability to identify and critically appraise the most important issues, themes and questions. | Technical production skills have contributed to ideas development.  Excellent level of proficiency and practical skills. | Excellent grasp of theoretical, conceptual, analytical and studio -based elements.  Makes creative use of appropriate arguments and/or theoretical models. Contains some distinctive or independent thinking. A comprehensive evaluation of material resulting in clear, logical and illuminating conclusions. | Excellent evidence of originality and creativity as appropriate to the subject. Excellent exploration of ideas, media, materials and processes.  Clear evidence of conceptual risk taking, using own in depth analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment.  The communication is convincing, evidencing an understanding of specific context/audience needs. | Takes full responsibility for own learning and development.  Articulated and personal analysis and planning supported by extensive evidence. | Extensive independent research, accuracy, familiarity with the material, and sound judgements.  Excellent referencing in the correct style (as appropriate to the project). |
| Class II/i (Very Good Quality) | 60-69% | Directly relevant to the project. Most of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Addresses some of the implications of the project brief. | Demonstrates a very good knowledge/  understanding of theory and practice for this level in relation to the objectives of the project.  Demonstrates the ability to identify and critically appraise key issues, themes and questions. | Skills support developments in practice and the communication of ideas. Very good command of techniques and processes is evident. | A sound grasp of theoretical, conceptual, analytical and studio based elements.  A sound evaluation of the material resulting in clear and logical conclusions. | Very good evidence of originality and creativity as appropriate to the subject. Very good exploration of ideas, media, materials and processes.  Evidence of conceptual risk taking, using own in depth analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment. Information has been organised and presented with an awareness of audience/context. | Reflection and planning is self directed, consistent and clearly evidenced. Strengths and weaknesses have been analysed and fully considered. | Well informed judgements made of the relative value of connected information from a range of sources.  Very good referencing in the correct style (as appropriate to the project). |
| Class II/ii (Good Quality) | **50-59%** | Generally addresses the project brief and its implications, but sometimes addresses irrelevant areas. Some of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. | Demonstrates a good  knowledge/understanding of theory and practice for this level in relation to the objectives of the project.  Demonstrates the ability to identify and critically appraise some key issues, themes and questions. | Skills facilitate good communication of ideas. Evidence of a command of techniques and application of processes, used consistently and appropriately. | Good grasp of theoretical, conceptual and studio based elements. Evidence of analysis and evaluation, with some descriptive or narrative passages. Conclusions are fairly clear and logical. | Good evidence of originality and creativity as appropriate to the subject. Good exploration of ideas, media, materials and processes for project developments.  Some evidence of conceptual risk taking and analysis to inform project direction. | The presentation style & approach is correct for the type of assignment.  Decisions show an awareness of audience/ context. | A consistent approach to reflection and planning, actively engages to develop strengths and improve on weaknesses. | Informed judgments of a range of sources; Information is accurate and categorised appropriately.  Good referencing in the correct style (as appropriate to the project). |
| Class III (Satisfactory Quality) | 40-49% | Some degree of irrelevance to the project. Some omissions in the deployment of information, skills, theoretical, conceptual and/or studio-based. Superficial consideration of the implications of the project. | Demonstrates a satisfactory knowledge/ understanding of theory and practice for this level, in relation to the objectives of this assessment. Identification and appraisal of some basic issues, themes and questions. | Skills are adequate to communicate ideas. Acceptable command of techniques and processes as appropriate to the project. | Satisfactory grasp of theoretical, conceptual and studio based elements. Some evidence of evaluation and analysis with descriptive or narrative passages. Conclusions are not always logical or clear. | Some evidence of originality and creativity as appropriate to the subject. Use of familiar approaches for ideas development, processes, problem solving with media and/or materials; some evidence of exploration. | The presentation style & approach is largely correct for the type of assignment. Information selection and organisation shows an awareness of audience /context. | Evidence of reflection and planning leading to increased engagement with the subject and a developing commitment. Developing an awareness of strengths and weaknesses. | Adequate research has been gathered and documented from readily available sources, with some basic judgments made.  Some weaknesses in referencing technique (as appropriate to the project). |
| Borderline  Fail | 35-39% | Deficiencies or omissions in information, skills, theoretical, conceptual and studio-based elements. Onlythe most obvious issues are addressed at a superficial level and in unchallenging terms. | Demonstrates weaknesses in knowledge/ understanding of theory and practice for this level, in relation to the objectives of this assessment. Key issues are not identified or appraised. | Uses limited rudimentary techniques and processes, exercising little judgement. | Limited grasp of theoretical, conceptual and studio based elements. Largely descriptive or narrative in style with contradictory analysis. Conclusions are neither clear nor logical. | Limited evidence of originality and creativity as appropriate to the subject. Unable to take risks and experiment with ideas, media and / or materials. Unable to identify problems or explore alternatives. | For the type of assignment the presentation style and/or approach is lacking.  Lack of awareness of context or audience.  Lack of clarity in information selection and organisation. | Infrequent evident of reflection and planning for learning which is not pursued consistently. A lack of awareness of personal strengths and weaknesses. | Information presented does not relate sufficiently to the task; there may be evidence of rudimentary research. Limited judgments made of material.  Weak and inconsistent referencing. |
| Fail | <34% | Mainly irrelevant and/or incorrect information, skills, theoretical, conceptual and studio-based elements provided. Relevance to the project brief is intermittent or missing. The approach to the topic is unchallenging. | Demonstrates a lack of basic knowledge of either theory or practice for this level, with little evidence of understanding. | Execution demonstrates poor judgement and very limited command of techniques. | Little understanding of the theoretical, conceptual, and studio-based elements. Severely limited analysis/evaluation. Lacks clarity. Conclusions are sparse. | Little to no evidence of originality and creativity.  Unable to take risks and experiment with ideas, media and / or materials. Unable to identify problems or explore alternatives. | For the type of assignment the presentation style &/or approach is lacking.  Ineffective visual, oral and written communication. | Consistent lack of engagement with the subject area. Lack of evidence of reflective planning for learning. No awareness of personal strengths or weaknesses in relation to projects. | Little or no information presented; little evidence of judgment of material.  Poor referencing technique. |