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| **Assessment Number** | 1 |
| **Assessment Type (and weighting)** | Research Journal (50%)  Portfolio (50%) |
| **Assessment Name** | Specialist Techniques & Processes in Film Production |
| **Assessment Submission Date** | 13th December 2022 |

**Learning Outcomes Assessed:**

LO1. Demonstrate a self-directed critical approach to film as a professional practice, which is informed by and interrelates with the various sub-disciplines of which it is comprised; and which also demonstrates knowledge and understanding of a range of key principles and processes utilised in the production of a film.

LO2. Research, initiate, undertake and actively contribute to a professional practice in an appropriate filmic context; and to use appropriate, analytical research and writing skills to communicate via oral and written presentations.

LO3. Document, plan and prepare a range of processes in a detailed, analytical and critical manner which also acknowledges the importance of health and safety in line with professional practice.

LO4. 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.

LO5. Plan and develop a range of work which is experimental and demonstrates enquiry to a professional standard, and an awareness of the requirements for problem-solving and decision-making within both routine and non-routine contexts

LO6. Plan, manage and evaluate the acquisition of new knowledge and skills part of a lifelong learning strategy

LO7. Communicate clearly, fluently and effectively in a range of styles appropriate to the context; and engage in academic discussion and present arguments in an informed and professional manner.

**Assessment Brief**

Throughout this module, you will formulate and present a viable proposal that inter-relates concept, theory and practice. You will build on the initial investigations made during Semester 5 regarding debates, issues and modes of practice inherently connected to the chosen area of film study and will culminate your knowledge of techniques and processes in a body of work which forms the foundation of semester 6.

Through experimentation an application, you will identify the appropriate means of production and will investigate processes in-depth, to a professional level, exploring the potential of processes and techniques appropriate to the production of a short film project.

Throughout the production cycle (pre-production, production and post-production) you will draw on all of the skills which have been fostered throughout previous project, demonstrating your capable filmmaking abilities with evidence of critical research and developments that contribute to the preparation of the final project

**Assessment Evidence**

Specialist Techniques and Processes in Film will be evidenced across a Research Journal and Digital Portfolio.

**Learning Journal (50%)**

The learning journal forms 50% of the assessment of the module. You may use the Learning Journal template to support your log and may use creative media materials to support and illustrate your reflective practice. Reflections may include: written entries, references to primary and secondary research sources, video / audio reflections, photographs, focus groups, critical analysis, practical application and experimentation, focus groups, observations, recorded practices, evidence of outreach and collaboration.

**Portfolio (50%)**

A final 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 short film should demonstrate considered application of techniques and processes within the production of a short film.

***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 **three refereed academic journal** and **five academic books.**

**Specific Assessment Criteria:**

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

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

Students will demonstrate an excellent knowledge of techniques, processes and frameworks surrounding a specialist area of practice. Reflective logs should evidence thorough initiation and development of a range of experimentation, theoretical, conceptual and/or studio-based elements of film practice. Expertly articulated and personal analysis and planning should be supported by extensive evidence of practical skills to inform inquiry within the specialist area.

The reflective learning journal will be presented coherently and logically structured with an index to identify the evaluated processes and sources accurately cited in-text and in the reference list.

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

Students will provide a very good level of knowledge and understanding of theoretical, conceptual, analytical and studio-based elements. The portfolio demonstrates a very good knowledge /understanding of theory and practice for this level in relation to the objectives of the project with a sound grasp of theoretical, conceptual, analytical and studio-based elements. Reflection and planning is self-directed, consistent and clearly evidenced. Strengths and weaknesses have been analysed and fully considered.

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

Students will provide an adequate level of understanding of theory and practice for this level in relation to the objectives of the project. The portfolio demonstrates skills which support developments in practice and the communication of ideas. Very good command of techniques and processes is evident with consistent and clearly evidenced planning and reflection.

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

**Recommended Reading**

BENSHOFF, H. (2015) Film and Television Analysis. London: Routledge.

BORDWELL, D. (2016) Film Art. New York: McGraw-Hill Education.

COOK, P. (2007) The Cinema Book. 3rd ed. London: British Film Institute.

PATZ, D. (2011) Film Production Management 101: Management and Coordination in a Digital Age. 2nd ed. Studio City, CA: Michael Wiese Productions.

WALES, L. (2017) The Complete Guide to Film and Digital Production: The People and The Process. 3rd ed. New York: Focal Press.

BILLINGE, E. (2017). The Practical Guide to Documentary Editing: Techniques for TV and Film. Abingdon: Routledge.

BOWEN, C.J. & THOMPSON, R. (2017) Grammar of the Edit. London: Focal Press.

BRUZZI, S. (2006) New Documentary. 2nd ed. London: Routledge.

HAMPE, B. (2007) Making Documentary Films and Videos. 2nd ed. New York: Henry Holt & Company.

LINDEMUTH, K. (2010) The Documentary Moviemaking Course: The Starter Guide to Documentary Filmmaking. Slingsby, NY: Methuen Publishing Inc.

NICHOLS, B. (2010) Introduction to Documentary. 2nd ed. Indianapolis, IN: Indiana University Press.

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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. |