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| **Assessment Number** | 1 |
| **Assessment Type (and weighting)** | Learning Journal (50%)  Practical Portfolio (50%) |
| **Assessment Name** | Contemporary Video Production |
| **Assessment Submission Date** | 13th December 2021 |

**FdA Film & Media Production for the Creative Industries**

**Learning Outcomes Assessed:**

LO1. Identify how a range of camera techniques can be used to establish meaning within film/media content.

LO2. Outline a systematic approach to the planning and production of video content.

LO3. Produce video content which demonstrates the utilisation of a range of camera techniques and process.

LO4. Demonstrate self-reflection throughout the development of your work.

**Assessment Brief**

Throughout this module, you will be provided with an insight into the techniques and processes that Directors and Cinematographers use when producing video content. You will explore the practices in creating footage both in the utilisation of the camera and the decisions made in ‘dressing’ a scene, planning and completing a production.

Through directed practice of the complete production process, you will develop an understanding of pre-production, production and post-production disciplines to build a portfolio of creative work and filmmaking content. Analysis and application of technical elements in video production, will allow you to build fundamental skills in planning, producing and professionally finishing a video sequence. You will be required to evidence your learning journey and demonstrate a knowledge of industry standard terminology, processes and production considerations.

**Assessment Evidence**

Contemporary video production will be evidenced across a learning journal and a portfolio.

**Learning Journal (50%)**

The first assessment of this module will be comprised of a learning journal which will assess the theoretical and analytical components of the module. This will include your analysis of existing contemporary video production as well as your analysis of the journey you take in the creation of your work. Your learning journal should attempt to reflect upon and evaluate the application of practice and the contextual theory, which as informed your production. Your learning journal should explore all areas of production from research and idea generation, through to post-production and reflective practice.

**Portfolio (50%)**

The second assessment within this module will take form of a portfolio of the practical work that is produced, including all evidence of pre-production and experimentation, through to demonstration of post-production techniques and the finalised film footage. Your portfolio should attempt to produce a short, fictional narrative film which demonstrates an understanding of proficiency and practical skills surrounding contemporary video production practices and experimentation.

***You will evidence the portfolio of work through your individual ‘Digital Space’ platforms and upload a copy of your Learning Journal via Turnitin.***

**Minimum Secondary Research Source Requirements:**

**Level HE4** - It is expected that the Reference List will contain between **ten and fifteen**. As a MINIMUM the Reference List should include **three refereed academic journal** and **three academic books.**

**Specific Assessment Criteria:**

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

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

The learning journal demonstrates complete responsibility for own learning and development. Highly articulate and personal analysis and planning is supported by extensive evidence and a convincing understanding of specific context/audience needs. Technical production skills contribute to the development of ideas with exceptional exploration of media, materials and production processes. All of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately and in relation to the objectives of the assessment.

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

Reflection and planning is self-directed, consistent and clearly evidenced with strengths and weaknesses have been analysed and fully considered. Through a portfolio of practical application, students provide very good evidence of originality and creativity as appropriate to the subject with an in-depth exploration of ideas and production processes for project developments. Skills support developments in practice and the communication of ideas with very good command of techniques and processes. Most of the relevant information, technical and theoretical elements are deployed accurately and address some of the implications of the project brief.

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

Students will provide evidence of reflection and planning leading to increased engagement with the subject and a developing commitment. The portfolio demonstrates some 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. Through assessment evidence, students should implement satisfactory knowledge of theory and practice for this level, in relation to the objectives of the assessment, with an intermittent appreciation of its significance.

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

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|  |  | **Relevance** | **Subject Knowledge** | **Technical Competence** | **Analysis** | **Concepts -**  **Ideas Development** | **Visual, Oral and Written Presentation** | **Personal and Professional Development** | **Research/Referencing** |
| Class I (Exceptional  Quality) | 85-100% | All of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Addresses all of the  implications of the  project brief. | Demonstrates an exceptional knowledge of theory and practice for this level. Exceptional integration of theory, practice and information in relation to the objectives of the assessment. | 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. Exceptional discussion of the material with clear and logical conclusions. | Exceptional evidence of originality and creativity as appropriate to the subject. Exceptional exploration of ideas, media, materials and processes. Contains clear evidence of risk taking. | 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. Highly articulate and personal analysis and planning supported by extensive evidence. | Extensive independent research, accuracy, familiarity with the material, and expert judgements.  Exceptional referencing in  the correct style (as  appropriate to the project). |
| Class I (Excellent  Quality) | 70-85% | Virtually all of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Addresses most or all of the implications of the project brief. | Demonstrates an excellent knowledge of theory and practice for this level. Highly effective integration of theory, practice and information in relation to the objectives of the assessment. | 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. Excellent discussion of the material with clear and logical conclusions.  . | Excellent evidence of originality and creativity as appropriate to the subject. Excellent exploration of ideas, media, materials and processes.  Contains some evidence of risk taking. | 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% | 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 of theory and practice for this level in relation to the objectives of the project. Demonstrates a clear grasp of the themes, questions and issues. | Skills support developments in practice and the communication of ideas. Very good command of techniques and processes is evident. | A very good grasp of theoretical, conceptual, analytical and studio- based elements. Clear and valid discussion of the material with logical conclusions. | Very good evidence of originality and creativity as appropriate to the subject. An in depth exploration of ideas, media, materials and processes for project developments.  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%** | Some of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. Generally addresses the project brief and its implications, but sometimes addresses irrelevant areas. | Demonstrates a good knowledge of theory and practice for this level, with evidence of an appreciation of its significance. | 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, analytical, and studio-based elements. Some issues lack clarity, or theoretical models expressed in simplistic terms. Conclusions are fairly clear and logical. | Evidence of originality and creativity as appropriate to the subject. Evidence of 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 some 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 omissions in the deployment of relevant information, skills, theoretical, conceptual and/or studio-based elements. Superficial consideration of the implications of the project. | Demonstrates a satisfactory knowledge of theory and practice for this level, in relation to the objectives of the assessment, with an intermittent appreciation of its significance. | Skills are adequate to communicate ideas. Acceptable command of techniques and processes as appropriate to the project. | Satisfactory grasp of theoretical, conceptual, analytical, and studio based elements. Basic analysis is evident but lacks coherence and clarity. Conclusions are not always clear or logical. | 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 a limited 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/or studio based elements. Onlythe most obvious issues are addressed at a superficial level. | Demonstrates weaknesses in knowledge of theory and practice for this level, with little evidence of an appreciation of its significance. | Uses limited rudimentary techniques and processes exercising little judgement. | Limited grasp of theoretical, conceptual, analytical, and studio based elements. Limited analysis, which lacks clarity in places. Conclusions are neither clear not 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 &/or approach is lacking.  Lack of awareness of audience/context.  Lack of clarity in information selection and organisation. | Infrequent evidence 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/or studio-based elements are provided. Relevance to the project brief is intermittent or missing and approach 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 theoretical, conceptual, analytical or studio-based elements. Severely limited analysis. Lacks clarity. Conclusions are sparse. | Little evidence of engagement with experimentation, processes, media or problem solving techniques. | 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 research presented; little evidence of judgment of material.  Poor referencing technique. |

**Recommended Reading**

HONTHANER, E. L. (2010) The Complete Film Production Handbook (American Film Market Presents). 4th Ed. New York: Focal Press.

JOLLIFFE, G. & JONES, C. (2006) The Guerrilla Film Makers Handbook. New York: Continuum.

KERRIGAN, F. (2009) Film Marketing. London: Routledge.

LONG, B. & SCHENK, S. (2014) The Digital Film Making Handbook. 5th ed. Boston: Cengage Learning.

STRADLING, L. (2010) Production Management for TV and Film (Professional Media Practice). London: Bloomsbury.

BOARDWELL, D. & THOMPSON, K. (2010) Film Art: An Introduction. 10th Ed. New York: McGraw-Hill.

HAYWARD, S. (2017) Cinema Studies: The Key Concepts (Routledge Key Guides). 5th ed. Oxford: Routledge

LENOS, M. (2012) An Introduction to Film Analysis: Technique and Meaning in Narrative Film. London: Bloomsbury Academic.

MONACO, J. (2009) How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory. New York: Oxford University Press.

PRAMAGIORRE, M. & WALLIS, T. (2011) Film – A Critical Introduction. London: Lawrence King